



University
of Victoria

UNIVERSITY OF VICTORIA
BOARD OF GOVERNORS
Tuesday, March 28, 2017
11:00 a.m. – 12:00 p.m.
Senate and Board Chambers

DRAFT AGENDA - OPEN SESSION

7. Operations and Facilities (Ms. Cathy McIntyre)

b. Proposal to Establish an Interdisciplinary Minor in Global Development Studies
BOG-Mar28/17-03

MOTION:

THAT the Board of Governors approve, subject to funding, the establishment of an Interdisciplinary Minor in Global Development Studies, and that this approval be withdrawn if the program should not be offered within five years of the granting of approval.

c. Discontinuation of the Minor in Economic Policy BOG-Mar28/17-21

MOTION:

THAT the Board of Governors approve the request for Discontinuation of the Minor in Economic Policy.

d. Proposal for the Discontinuation of Two Graduate Professional Certificates
BOG-Mar28/17-22

MOTION:

THAT the Board of Governors approve the request for the discontinuation of two Graduate Professional Certificates in Library Sector Leadership and Cultural Sector Leadership.

e. Proposal for the Reinstatement of the PhD Degree Program in Theatre History
BOG-Mar28/17-23

MOTION:

THAT the Board of Governors approve, subject to funding, the reinstatement of the PhD degree program in Theatre History, and that this approval be withdrawn if the program should not be offered within five years of the granting of approval.

- f. **Proposal to Establish a Minor in Creative Writing** BOG-Mar28/17-24

MOTION:

THAT the Board of Governors approve subject to funding, the establishment of a Minor in Creative Writing effective immediately, and that this approval be withdrawn if the program should not be offered within five years of the granting of approval.

- g. **Proposal for a New Option in the Existing Degree Program in Computer/Electrical Engineering (Quantum Physics Option)** BOG-Mar28/17-25

MOTION:

THAT the Board of Governors approve, subject to funding, the establishment of a New Option in the Existing Degree Program in Computer/Electrical Engineering (Quantum Physics Option), and that this approval be withdrawn if the new option should not be offered within five years of the granting of approval.



University
of Victoria

SUBMISSION TO THE UVIC BOARD OF GOVERNORS

FOR DECISION

March 15, 2017

To: Operations and Facilities Committee

From: Valerie S. Kuehne, Vice-President Academic and Provost

A handwritten signature in blue ink that reads "Valerie S. Kuehne".

cc: President and Vice-Chancellor

Meeting Date: March 27, 2017

Subject: Proposal to Establish an Interdisciplinary Minor in Global Development Studies

Basis for Jurisdiction: Senate Committee on Planning on meeting on February 7, 2017
Senate Meeting March 3, 2017

Strategic Relevance: The University's success is dependent on the ability to provide rich, relevant and diverse quality programs that demonstrate societal need and value, meet student demand and build on faculty expertise. The Minor in Global Development Studies Arts will help UVic to be nationally and internationally competitive in the recruitment and retention of high calibre students (Objective 4) and to be competitive in the quality of our program offerings (Objective 14).

Previous Consultation: At its meeting on March 3, 2017, Senate approved and recommended that the Board of Governors approve the Proposal for Minor in in Global Development Studies. The proposal was approved by the Senate Committee on Planning on February 7, 2017.

Recommendation:

THAT the Operations and Facilities Committee recommend to the Board of Governors that the Board of Governors approve, subject to funding, the establishment of an Interdisciplinary Minor in Global Development Studies, and that this approval be withdrawn if the program should not be offered within five years of the granting of approval.

Background:

The Global Development Studies (GDS) Minor makes a timely contribution to UVic's efforts to internationalize the curriculum and to promote global citizenship and intercultural understanding. It increases opportunities for international and experiential education, and will help students gain knowledge and practical skills needed for employment in an increasingly diverse global society, with specific reference to careers in international affairs as well as the non-profit and public sectors in Canada.

Overview/nature of the Minor:

The Minor will provide students with a thorough understanding of the history, debates, theories and practices of global development, as well as the strategies, techniques and skills required for working in global development. The Minor focuses on development in regions in the global South that have remained poor and globally marginalised despite advances made in other regions. GDS will examine global structures that help shape poverty and marginalization in the global South, and strategies for overcoming these challenges.

The minor requires 13.5 units of course work. 6.0 units are new core courses designed to provide a broad interdisciplinary overview of debates and topics in GDS (201 and 202), a third-year course focused on skills needed to work effectively in global development (300), and a fourth-year capstone seminar in which students explore practical and ethical challenges associated with development projects through in-depth research projects (400).

In addition to the core GDS courses, students will select courses from approved lists of already existing departmental courses to gain competency in a significant substantive area within the compass of GDS (those areas are environmental sustainability and public health; human rights, democracy, and gender; transnationalism, migration and mobility; and literature, culture and society).

Alignment with the university's mission and strategic plan:

The proposed program specifically aligns with the strategic goals of the University in at least four core ways:

- It contributes to internationalizing the curriculum by creating a program that promotes global citizenship and intercultural understanding, and both encourages and facilitates the participation of students in various international opportunities, such as study-abroad and field schools
- It contributes to increasing undergraduate enrolment and student retention by building a program attractive to current and prospective students as evidenced by enrolment trends at other Universities, and by reports from UVic's recruitment officers.
- It builds on current areas of existing University strength in a sustainable fashion. Global Development Studies will bring together existing faculty expertise and course offerings

with a modest number of new interdisciplinary core courses. It will differentiate UVic from other post-secondary institutions, few of which offer comparable programs.

Senate/academic considerations:

The GDS proposal has benefitted from extensive consultations with faculty members and other stakeholders from across campus. It has support from the Deans of the two sponsoring Faculties and the Directors of the Centres of Asia-Pacific Initiatives and Global Studies.

Demand and availability:

GDS will appeal to a large and growing pool of current and prospective students in British Columbia and elsewhere, especially since there are few comparable programs in western Canada. UVic recruiters report strong student interest in this field, with one identifying it as the most-requested program currently not offered at UVic. We anticipate steady-state enrolment in the minor of 60 students. The large number of potential instructors relative to the modest number of core GDS courses (four) contributes to the program's viability.

Planning is well underway to offer the two 200-level core courses in 2017-18 if the proposal is approved by Senate and the BOG. The other core courses will be added in the following two years.

Resource implications (including resource plan, revenue and expenditure implications):

The proposed Minor is designed to expand offerings for students while optimizing current resources, and the budget requirements are modest. The costs of the GDS program will be met by the two sponsoring Faculties (Humanities and Social Sciences) using non-recurring funding. The non-GDS courses that students are required to take to fulfill program requirements are offered and funded by their respective units.

Other relevant factors (including impact and outcomes)

Global Development Studies is designed as a teaching program but will have strong connections to existing areas of research expertise at UVic and, in particular, to the Centre for Asia-Pacific Initiatives and the Centre for Global Studies. GDS will help students prepare for internships offered by CAPI, and will increase the critical mass of scholars and researchers interested in global issues.

Attachment: Proposal to Senate, dated February 8, 2017, to establish an Interdisciplinary Minor in Global Development Studies



**University
of Victoria**

Associate Vice-President Academic Planning

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MEMO

Date: February 8, 2017
To: The Secretary of the Senate
From: Dr. Nancy Wright, Chair, Senate Committee on Planning
Re: Proposed Interdisciplinary Minor in Global Development Studies (GDS)

At its meeting of February 7, 2017, the Senate Committee on Planning discussed and approved the request for a Proposed Interdisciplinary Minor in Global Development Studies (GDS).

The following motion is recommended:

That the Senate approve, and recommend to the Board of Governors that it also approve, subject to funding, the establishment of an Interdisciplinary Minor in Global Development Studies, as described in the document "Proposed Interdisciplinary Minor in Global Development Studies (GDS)", January 26, 2017, and that this approval be withdrawn if the program should not be offered within five years of the granting of approval.

:sld

Committee Membership:

Dr. Nancy Wright, Chair
Dr. Abdul Roudsari
Ms. Nicole Greengoe
Dr. Stan Dosso
Mr. David Schostek
Dr. Reuven Gordon
Ms. Carrie Andersen
Dr. David Castle
Dr. Lisa Surridge
Dr. Merwan Engineer
Dr. Richard Rush
Ms. Sandra Duggan, Secretary

Dr. Valerie S. Kuehne
Dr. Sang Nam
Dr. Graham McDonough
Dr. Victoria Wyatt
Dr. Anne Stahl
Dr. Andrea Giles
Dr. Stephen Evans
Ms. Gillian Calder
Dr. Ralf St. Clair
Ms. Paige Bennett
Dr. Patrick Nahirney



Proposed Interdisciplinary Minor in Global Development Studies (GDS)

January 26, 2017

University of Victoria

Submitted by:

Marlea Clarke, Faculty of Social Science, Political Science

Michelle Bonner, Faculty of Social Science, Political Science

Jutta Gutberlet, Faculty of Social Science, Geography

Simon Springer, Faculty of Social Science, Geography

Daromir Rudnycky, Faculty of Social Science, Anthropology

Ana María Peredo, School of Environmental Studies

Laura Parisi, Gender Studies, Faculty of Humanities

Dr. Neilesh Bose, History, Canada Research Chair, Faculty of Humanities

Martin Bunton, History, Faculty of Humanities, The Centre for Global Studies

Alan Pence, School of Child and Youth Care, UNESCO Chair for Early

Childhood Education, Care and Development, Faculty of Human and Social Development

Contact:

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Michael Webb, Director, Office of Interdisciplinary Academic Programs dirintd@uvic.ca

Executive Summary

1. Overview

Organisation's history, mission and academic goals, and credentials to be awarded

Established in 1963 as a degree-granting institution, the University of Victoria now ranks among Canada's leading universities. It is ranked #11 globally and first in Canada among universities less than 50 years old by Times Higher Education (THE). The University of Victoria (UVic) is widely recognized for its interdisciplinary and international initiatives and its vibrant and diverse learning community. The University's vision is to be a university of choice for outstanding students, faculty and staff from British Columbia, Canada and the world. It aspires to demonstrate strength in integrating outstanding scholarship, inspired teaching and real-life involvement in all academic endeavors. Part of what makes UVic unique is its civic engagement, its international perspective and its interest in and commitment to 'real-life learning', through, for example, the co-op program and other integrated learning opportunities. UVic's recently released International Plan, 2017-2020 ('Making a World of Difference') articulates the University's strategic commitment to furthering internationalization, by, for example, expanding international outreach and partnerships, increasing opportunities for student participation in international learning opportunities, internationalizing the curriculum, and supporting students' development as global citizens.

This proposal is for a new interdisciplinary undergraduate minor in Global Development Studies (GDS). The program builds on existing course offerings and faculty expertise across campus and will be open to undergraduate students from any faculty.

2. Location

Victoria, British Columbia

3. Academic units

The Faculties of Humanities and Social Sciences will offer the program, with their sponsorship coordinated through the Office of Interdisciplinary Academic Programs. The GDS Minor will draw on faculty members and courses from a range of departments, including (but not restricted to) Anthropology, Economics, Geography, and Political Science in Social Sciences; and History, Pacific and Asian Studies, and Gender Studies in Humanities. Core GDS courses will be taught by faculty from the two sponsoring faculties, Humanities and Social Sciences.

Colleagues and units from other Faculties are welcome to participate in the Minor as collaborators, with the prospect of other Faculties becoming sponsors of the Minor in the future. GDS will be governed by a program committee consisting of faculty members from each of the two sponsoring Faculties, one faculty member 'at-large' (from a non-participating faculty), the director of the Minor, who will report to the Director of Interdisciplinary Academic Programs, a representative from Co-op and Career Services, a representative of a research unit on campus, and a representative from a local NGO. As such, the Minor will benefit from having

the ongoing involvement from representatives of on-campus research units (e.g., the Centre for Asia-Pacific Initiatives, the Centre for Global Studies), and off-campus community groups and international development organisations. This committee will especially contribute to the experiential learning component of the Minor.

4. Anticipated start date

September 2017

5. Anticipated completion time in years or semesters

Anticipated completion time is 8 semesters or 4 years, as completed within a BA or BSc. The program will require 13.5 units, including 6.0 units of required core courses (GDS 201, 202, 301, 400) and 7.5 units of electives selected from approved lists of courses offered by departments and schools.

6. Target audience(s)

The GDS Minor is intended to complement existing disciplinary and interdisciplinary majors and does not constitute a stand-alone degree program. It is expected to be an attractive complement to existing disciplinary majors for students in Humanities and Social Sciences. The program will be open to students in other Faculties, but many of the latter have highly structured programs that can be difficult to combine with an interdisciplinary minor. The Minor is expected to serve mainly the existing pool of undergraduate students, but should also contribute to UVic's efforts to recruit an outstanding group of undergraduate students by offering a program much sought by prospective students. If the Minor is successful, we plan to consider creating an undergraduate certificate program in order to meet the needs and interests of a different audience at UVic, including non-degree students or post-graduate students.

7. Enrolment potential (targeted students segments, labour market demand)

Once fully implemented, it is anticipated that total enrolment in the Minor will be approximately 60 students (twenty in each of second, third, and fourth years) and to have course enrolments of approximately 270 per year. In addition to serving students seeking a traditional liberal-arts education prior to entering the labour market, the program is designed to provide students with knowledge and practical skills that will better prepare them for careers in global development, international affairs more generally, and the non-profit sector. Further, given the increased global focus of the private sector, its growing role as a key partner in global development alongside its commitment to corporate social responsibility, GDS is designed to provide students with the knowledge and concrete training needed to help secure employment in both the public and private sectors.

8. Description of proposed Minor

Aims, goals, and/or objectives

The GDS Minor aims to foster the development of critical, knowledgeable and engaged global citizens who are aware of the range of factors, actors and conditions that have shaped global development patterns, inequalities, and the conditions and opportunities under which these

patterns and inequalities change. We anticipate a Minor with learning objectives in three main clusters:

1. Interdisciplinary theoretical and historical knowledge about global development;
2. Concrete thematic areas in global development in various geographic and cultural contexts. Four thematic areas have been identified:
 - gender, human rights and democracy
 - environmental sustainability, food security, and health
 - transnationalism, migration and mobility
 - literature, culture and society
3. skills necessary for working effectively in global development and community organisations.

Anticipated Contribution to the Mandate and Strategic Plan of UVic

The program contributes to the commitment in UVic's Strategic Plan to attract and retain outstanding undergraduate students by offering a new Minor attractive to current and prospective students. Programs with an international focus attract strong enrolment at other BC institutions, and UVic recruitment officers report that global development is one of the specializations not currently offered at UVic that prospective students most often ask about. The Minor also responds to the need to optimize the use of our human and financial resources at a time of budgetary restraint by developing an innovative new Minor drawing primarily on existing courses and faculty members, and encouraging enrolment in existing courses offered by a variety of units across campus. The interdisciplinary nature of the Minor aligns with UVic's strategic commitment to ensure our programs reflect the dynamic nature of evolving interdisciplinary areas of societal importance. The Minor responds to the strategic aim of increasing opportunities for experiential learning and civic engagement outlined in both the University's Strategic Plan and new Internationalization Plan by incorporating an experiential component and civic engagement into the program design. Finally, a program in Global Development Studies can be an important strategic mechanism for enhancing internationalisation by creating a program focused on international subjects, that promotes global citizenship and intercultural understanding, and that facilitates the participation of students in international educational opportunities including studies abroad and field schools. Courses, experiential and internationally-engaged activities designed for this minor respond to the University's interest in expanding course offerings focused on 'global citizenship', as outlined in the recent Internationalization Plan.

Linkages between the learning outcomes and the curriculum design

The core courses (GDS 201 and 202) and electives from approved lists are designed to enhance understanding and conversation across disciplinary perspectives while introducing basic knowledge about global development and key themes. GDS 201 introduces students to the basic theoretical concepts of development studies, the history of global inequality, and short histories of alternative development strategies. The course will be interdisciplinary and involve

faculty members as guest lecturers. GDS 202 will build on GDS 201 by introducing students to key issues, debates and contemporary topics within the four core thematic areas: gender, human rights and democracy; environmental sustainability and food security; transnationalism, migration and mobility; health and well-being. GDS 202 will be interdisciplinary and team-taught, drawing on the specific expertise of faculty across campus.

GDS 301 focuses on essential skills required for effective practical engagement with global development, including such topics as cross-cultural communication, and project management and evaluation. It will have a lab component focused on skill development. GDS 400 is a capstone seminar in which students engage in a research project or an approved development-related project, such as a program evaluation, a project or fundraising proposal, or a monitoring and evaluation framework. Where appropriate, students will complete their project by working with a development NGO. This seminar course focuses on the intersection of practical experience and theoretical knowledge. As the program matures, it will offer international field schools in collaboration with other universities and partner NGOs.

Relation to other similar programs at UVic and other BC post-secondary institutions

Issues in global development are studied from a variety of disciplinary perspectives, and a number of academic units at UVic offer courses in international/global development that will be used in the proposed program. Some offer related credentials. Geography offers majors and honours students a disciplinary concentration in "Urban, Health, and Development Studies" drawn from Geography courses in those areas. The GDS program will offer a much more interdisciplinary and comprehensive engagement with global development issues. The School of Public Administration offers a Masters in Community Development. As a graduate program focused on community development rather than an undergraduate Minor focused on global development, the two complement each other, and GDS graduates interested in further professional development may provide a source of recruits for the MA in Community Development.

Other academic programs whose focus intersects somewhat with the focus of the proposed Global Development Studies minor include Pacific and Asian Studies, Latin American Studies, and Social Justice Studies. The first two are regional studies programs focusing on regions considered to be part of the global South. A GDS minor would complement rather than compete with regionally focused programs, especially those that offer majors and honours programs, by offering students the opportunity to compare the development experiences of different regions of the global South. The establishment of the GDS minor can be expected to increase enrolment in those PAAS and LAS courses that engage with development issues, and a number of their courses are included on the list of courses that would meet GDS program requirements (see Appendix A). Social Justice Studies addresses a range of issues relevant to global development, but its focus is on broader issues and as much on the global North (including Canada) as the global South.

There is also overlap between global development and Indigenous issues, and this issue generated considerable discussion in the planning process. While recognizing parallels between the history and situations of indigenous peoples in the global North and the global South, there are also substantial differences. GDS would welcome courses on indigenous issues in the global South, though we are not aware of any current offerings in this area at UVic. The Minor will work to support the development of new courses focused on the experiences, histories, issues and current struggles of indigenous people in the global South. Until new courses are developed at UVic, GDS will incorporate global South indigenous issues and histories into its core courses and encourage the inclusion of such content in electives. As such, we anticipate that GDS will offer insights into indigeneity in a diverse global South context. Further, UVic is already home to a strong minor program in Indigenous Studies (IS) and the University is considering the creation of an IS major. Given this, the steering group felt it would be best to maintain the proposed focus on the global South and thus complement rather than duplicate existing content. Finally, the approach we are proposing is consistent with choices at other Canadian universities, many of which host separate programs in indigenous studies and global development studies, but is unique in our commitment to include global South indigenous issues and contemporary struggles in our core GDS courses.

A number of BC post-secondary institutions offer more general programs in international studies, but only Simon Fraser includes a focus on international development within such a program (International Development, Economic and Environmental Issues is one of three streams students can choose from in this program). The University of the Fraser Valley (UFV) established a BA in Global Development Studies in 2013, and is currently the only BC University that offers such a degree. While our GDS Minor is similar in its interdisciplinary nature to that offered by the UFV, our proposed program differs from UFV in several ways. First, we are proposing an interdisciplinary minor, not a stand-alone degree. Second, strong graduate programs across all the faculties at UVic alongside numerous research centres with a global focus will help link course work to research projects and provide students with diverse opportunities for internships and applied learning opportunities. Third, faculty expertise at UFV combined with program design led to the creation of a program which offers students broad, general exposure to development issues. In contrast, our proposed program draws on the geographic (e.g. Africa, Latin America, Asia and the Middle East) and thematic expertise from various faculties at UVic, and can therefore offer students both general introductory and overview courses alongside thematic and geographically focused courses. Therefore, our proposed minor will offer students a wide range of course offerings not currently available at UFV or many other Universities in Western Canada, and provide students with a program strong in both breadth and depth in global development studies.

Strong student interest in internationally focused programs at other BC institutions suggests there will be demand for a GDS program at UVic, especially for a minor. Indeed, UFV's experience thus far suggests that a stand-alone degree is not where the strongest demand is in BC right now. There are approximately 12 international / global development studies programs at Canadian universities, though few west of Ontario and only one new program that incorporates

emerging trends in the global South, new forms of international development engagement and activities (such as the growth in social enterprises in the global South). Most programs in Western Canada incorporate development studies into existing programs or departments. For example, students can select a 'development' concentration as part of the University of Regina's BA in international studies, and Development Studies is offered as one of four streams in the Department of Anthropology and Archaeology at the University of Calgary.

Full Proposal Submission

1. Identification of new Minor

Name

Interdisciplinary Minor in Global Development Studies (GDS)

Location

Victoria, British Columbia

Academic units offering the Minor

The Faculties of Humanities and Social Sciences will offer the Minor, with their sponsorship coordinated through the Office of Interdisciplinary Academic Programs. GDS will draw on faculty members and courses from a range of departments, including (but not restricted to) Anthropology, Economics, Geography, Political Science and Environmental Studies in Social Sciences; and History, Pacific and Asian Studies, and Gender Studies in Humanities. Core GDS courses will be taught by faculty from the two sponsoring faculties, Humanities and Social Sciences.

Colleagues and units from other Faculties are welcome to participate in the Minor as collaborators, with the prospect of other Faculties becoming sponsors of the Minor in the future.

Anticipated start date

September 2017

Name, title, phone number and e-mail address of contact persons

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2. History and context of the Minor

Global Development Studies (GDS) is proposed as a new undergraduate interdisciplinary Minor. The University of Victoria has many faculty members with research and teaching expertise in international development, a recognized field of interdisciplinary scholarship. Many academic units offer one or more courses related to global development. However, until now UVic has not offered students an opportunity to focus their studies and receive a credential in this area, in contrast to many other Canadian universities (mainly in eastern Canada; see below). The proposed GDS Minor is intended to fill that lacuna, and to contribute to the achievement of UVic's strategic objectives as described below.

It is expected that the program will be attractive to a wide range of students seeking to complement a major program with this specialized, internationally oriented thematic minor. Most of these likely will be students registered in Humanities and Social Sciences, though the program may also be of interest to students in other Faculties, including Human and Social Development, Fine Arts, Business, Education, Engineering, and Science. However, many students in these other Faculties have highly structured programs that can be difficult to combine with an interdisciplinary minor.

The purpose of the Minor is to provide students with a thorough understanding of the history, debates, theories and practices of global development, as well as the strategies, techniques and skills required for working in global development. The Minor focuses on development in regions in the global South that have remained poor and globally marginalised despite advances made in other regions. Both the idea of "development" and the idea of the "global South" are contentious, and the core courses in the proposed GDS Minor will explore those contentions. As part of this, GDS will examine global structures that help shape poverty and marginalization in the global South, including colonialism and its legacies and the policies and practices of wealthy regions, countries, and international organisations controlled in the global North. Further, the structure, design and course offerings reflect and explore recent policy and scholarly debates in GDS, and changes in the global South, including rapid economic transformation in such countries as China, India, and Brazil, and the growth of South-South trade, economic and development cooperation.

In alignment with the University of Victoria's Strategic Plan, *A Vision for the Future—Building on Excellence*, and the University's recently released International Plan, the Minor will enhance students' learning experiences and opportunities for experiential learning and civic engagement) and will contribute to the University's internationalization goals including the cultivation of a global perspective that strengthens our local and international community and the development of global citizenship. It embraces all seven principles outlined in the International Plan, and will specifically contribute to promoting intercultural competence and awareness and increasing international experiences for our student body. It will also provide learning opportunities to better prepare students for future employment in broad areas of work associated with the non-profit or international development sectors at a local, international or transnational level, as well as careers in the public and private sectors. The

Minor will respond to student demand and need to differentiate our institution from others in the province by offering a coherent set of courses focused on global development, one of the only such programs in British Columbia.

3. Aims, goals and /or objectives

Distinctive characteristics

The overall goals of the GDS Minor are to help foster the development of critical, knowledgeable and engaged global citizens who are aware of the range of factors, actors and conditions that have shaped global development patterns, inequalities, and the conditions and opportunities under which these patterns and inequalities change. We anticipate a Minor with learning objectives in three main clusters (see section 5 below). Each of these areas corresponds to a particular set of courses, though it is likely all courses will contribute in some way to all three clusters of learning objectives.

We expect that students who complete the program will emerge with an understanding of the historical emergence and evolution of contested ideas, theories and policies about global development, as well their concrete application in different societies and with reference to specific thematic issues in the global South. Throughout the Minor, students will examine how practices and policies associated with global development are influenced by economic, social, and political structures and struggles as well as theories of what constitutes 'development' and how development has or might take place. This includes understanding how the global North is implicated in poverty and marginalization in the global South. Students will learn about patterns and dynamics of change, and the role of a wide range of actors – such as states, social movements, corporations, development NGOs, international and transnational groups and organisations – in shaping such change.

The program will be interdisciplinary and will take a comparative approach to the study of the sources and broad consequences of inequality and development: social, environmental, political, economic, health, cultural, ecological, etc. Transnational or global social relations and phenomena constitute much of what matters in this realm and will be emphasized in the program. This is reflected in the program title, which uses "global" rather than the more traditional "international" (see below). Ultimately the program aims to educate students to see themselves as global citizens whose social, political and consumption decisions and patterns have real social, political, economic, cultural and ecological implications for the world far from Victoria.

Further, the proposed program will have a strong practical component and emphasize the relationship between academic theory and discourses about development, on the one hand, and concrete experiences and actual development practice on the other. Consequently, the program will offer students practical work experience, overseas or local NGO exposure and experience, and opportunities to develop and build skills associated with non-profit and global development work. Such skills include inter-cultural competencies; research skills, including field research, community-based participatory research and inter-cultural research; program

monitoring and evaluation; the ability to evaluate documents generated by the international donor community; a basic understanding of the key components of a funding proposal and / or project plan; and general knowledge about the steps necessary to implement a project.

International experiences initially will not be a required part of the program as it will take time to create the necessary infrastructure, but students will be encouraged to complement their classroom learning with practice in the field. We will facilitate practical or international experiences by encouraging students to participate in field schools currently offered at UVic (and providing course credit for doing so). We will also work with Co-op and Career Services, research offices on campus (e.g. Centre for Asia-Pacific Initiatives and Global Studies) and NGOs to encourage and facilitate students' participation in international co-op placements, internships and other international opportunities.

Overall, we intend to develop and implement an academically oriented and practically informed program that addresses historical, conceptual, theoretical, methodological, ethical and policy-related issues and debates pertaining to international development and social change.

Relevance of GDS

Most international development studies (IDS) programs in Canada started in the 1970s and early 1980s, during a time of sustained interest and attention on 'development' in both academic and policy arenas. The Canadian International Development Agency (CIDA) played an important role, both internationally and nationally, in supporting international development, and a large number of Canadian-based NGOs were active throughout the global South. As such, IDS programs had a clear focus and also had a large sector in which students could find future employment. Much has changed since then, and some would question the relevance of GDS today and the rationale for beginning a program at a time when development funding from many OECD countries has stagnated or dropped.

However, we believe that the timing is actually ideal: we are designing a program that will be 'modern' and contemporary, a program that will strongly reflect and present current debates and trends. For example, the entire program will embrace and use contemporary language and discourses around development and might not have some of the 'baggage' of older programs that began during the 'charity' period of international development. One aspect of this is the program's emphasis on global phenomena (capitalism, legacies of colonialism, globalisation and new patterns of trade and economic growth) as structural forces shaping patterns and problems of development, rather than on changes allegedly needed in developing countries. The program will also place emphasis on culture, human development and community-based development, and will focus on emerging trends and patterns – such as south-south economic cooperation, the rise of China and other 'new' economies, and the recent growth of social enterprise activities in the global South encouraged by both the business and NGO sector.

Finally, as we are frequently reminded when watching the news or reading research reports or academic articles, 'development' and inequality are not topics of the past. Indeed, development and location still matter. They matter as much or more than they ever have. The

contours of the global map reveal a landscape of staggeringly high clusters of affluence and deep troughs of poverty and deprivation sprinkled with pockets of greater or lesser degrees of prosperity. Prior to the 2008 global economic crisis, the UN Human Development Report reported:

The era of globalisation has been marked by dramatic increases in technology, trade and investment – and an impressive increase in prosperity. Gains in human development have been less impressive. Large parts of the developing world are being left behind. Human development gaps between rich and poor countries, already large, are widening ... The scale of human development gains registered over the past decade should not be underestimated – nor should it be exaggerated. Part of the problem of global snapshots is that they obscure large variation across and within regions ... Progress towards human development has been uneven across and within regions and across different dimensions (2005: 19, 21).

This statement is even more valid today. Globally, inequality remains extremely high and largely based on similar divides as those that characterized the globe several decades ago: western countries continue to contain a disproportionate share of the world's wealth, trade, investment and access to modern technologies (including health). The 20% of the world's population living in the highest-income countries have well over 80% of the world income, trade, investment. In short, 'development' remains as important now as it was in the 1970s, when most of the IDS programs in Canada and elsewhere started. And, new global development issues are emerging, or existing challenges – such as health, food security and deforestation – are increasing, as climate change and diseases (e.g. Zika virus) threaten to claw back development gains made in many countries in recent years. Further, as the Syrian crisis reminds us, international migration and displacement is a growing issue: the last few years witnessed a dramatic rise in the number of refugees, asylum-seekers and internally displaced people across various regions of the world – from Africa to the Middle East and South Asia. No surprise, then, that the United Nations has recently ratified a new sustainable development agenda and that 'reduced inequalities' is one of the 17 goals.

Other important changes can be noted in the development environment and community, such as the establishment of new northern-based development NGOs, the expansion of public-private partnerships in global development, the growing prominence of small and large businesses with an international focus, the growth of south-south development aid, and the establishment of new global South development banks and organisations. This context, and growing economic interest in the global South, has resulted in the creation of new jobs and career opportunities for those interested in global development studies. And, given that the UN's sustainable development goals (SDGs) will be the dominant global policy framework for the next 15 years and since all countries will be expected to meet these targets, students in the GDS program will be well positioned to work in a variety of sectors directly or indirectly linked to development. This proposed GDS program will focus on contemporary issues, debates and trends while placing these in historical context, and will provide students with the kind of education and training needed for a wide range of jobs and opportunities in the contemporary 'development' sector.

Anticipated contribution to the University's Strategic Plan

The University of Victoria's Strategic Plan, *A Vision for Excellence*, articulates several strategic aims pertaining to quality programming and internationalisation. Recognizing that academic programs will grow at a slower rate in the current climate of resource constraint, *A Vision for Excellence* nevertheless highlights the importance of interdisciplinary programming at the University of Victoria both as a way of building on a tradition of excellence, and in the spirit of smart growth. Such growth is based on an inward-oriented assessment and appreciation of existing courses, materials, opportunities for experiential learning and human resources at the University of Victoria, with the aim of expanding programming and maximizing quality program delivery with minimal budgetary expansion.

The strategic plan also draws attention to the increasingly competitive environment for attracting and retaining students, including changes in the BC post-secondary education system and the corresponding need to differentiate our institution from others in BC. As the plan notes (page 11-12), some of UVic's key distinguishing characteristics include its commitment to student engagement and experiential learning, a culture driven by research and discovery, and commitments to civic engagement, student success, and the student experience. With the aim of building on a tradition of excellence while continuing to attract students through expanding or strengthening existing programs, the strategic plan also calls for a rich and diverse set of academic programs that are sustainable and optimize existing resources. The decline in community college students transferring to upper-level programs and more competitive provincial environment are both identified as key areas of concern.

The proposed program specifically aligns with the strategic goals of the University in at least four core ways:

- It responds to the strategic aim to increase undergraduate enrolment and retention by building a program attractive to current and prospective students as evidenced by enrolment trends at other Universities (see Appendix 3), and by reports by UVic's recruitment officers that international development is one of the programs that prospective students most often ask about.
- It responds to the aim of sustainable innovation in undergraduate programming and the need to differentiate our institution from others in BC by focusing on niche programming that attends to student demand. Its innovative interdisciplinary character corresponds to an area in which UVic seeks to identify itself as different.
- It responds to the strategic aim of increasing opportunities for experiential learning and civic engagement by incorporating an experiential component and opportunities for civic engagement into the program design.
- It responds to the strategic aim to further enhance internationalisation by creating a program that promotes global citizenship and intercultural understanding, and both

encourages and facilitates the participation of students in various international opportunities, such as study-abroad and field schools.

Target audience, student and labour market demand

The University of Victoria has considerable strength in research and teaching focused on the global development issues, and geographically focused global South work. This strength includes expertise in specific regions such as Asia-Pacific, Africa, the Middle East and Latin America. In addition, the University has a large and diverse range of courses addressing development topics. However, the University does not offer a degree credential in this area at present. In fact, while development studies programs exist at more than ten universities in Canada, most of these are concentrated in Eastern Canada and only one other BC university offers a similar program to what we are proposing (see section # 9 below).

Other BC universities do offer programs in international and global studies more generally, many of which are popular among students. UVic currently does not offer any programs in international or global studies (students can study international topics within specific academic units, but cannot earn an “international” or “global” credential). The proposed UVic program would be distinctive in its focus on Global Development Studies, a recognized field of interdisciplinary scholarship.

GDS should appeal to a large and growing pool of current and prospective students in British Columbia and elsewhere around the country, especially in western Canada (given the absence of IDS programs in western Canada). UVic recruiters report strong student interest in this field, with one identifying it as the most-requested program not currently offered at UVic. University of Victoria faculty members in a number of academic units report strong interest in courses that focus on development and the global South. For instance, class enrolment has been high in both the GNDR 306 (“Gender and International Development”) and POLI 217 (“Development and Social Change”) since they were introduced a few years ago. The latter course, along with similar courses across campus, remain popular courses and faculty have expressed interest in expanding or strengthen their course offerings in this area. A number of students have pursued student-designed minors in global development studies; given the effort required to create a student-designed minor, this testifies to the passionate interest some students have in the field.

Further, the broad and deep expertise in international development that already exists at UVic means the program can build on existing informal and formal campus networks focused on development issues and regions in the global South (e.g., CAPI, the Latin American Research Group). For example, UVic faculty involved with this proposed program have been active with CAPI’s student internship program in Asia and are currently working with staff at the Centre for Global Studies to secure new sources of funding for global South internships, exchanges and research opportunities for UVic students. In doing so, the program will help increase opportunities for student mobility and other international experiences. We are also working with the Centre to develop a strong and ongoing connection between the minor and the Centre’s research and other activities. Further, UVic’s strength in the area is reflected in the

SSHRC Partnership Development Grant awarded to Dr. Laura Parisi in conjunction with VIDEA, a Victoria-based development NGO, and strong networks and collaborative work that several faculty members involved in this minor have with local, national and global development organisations. The scale and diversity of existing faculty expertise and relevant course offerings both makes it possible to offer GDS without extensive new course offerings and ensures the program has the faculty support needed for ongoing sustainability.

Finally, a program in Global Development Studies that includes a strong practical orientation will help prepare students for the labour market, including the local BC labour market. The program will provide students with broad and specific training relevant to a diverse set of jobs and careers linked to international development: work in the domestic or international non-profit sector; international work for government or the business sector; communication and cross-cultural skills for work with humanitarian or refugee resettlement agencies; and fundraising and project management skills for all sectors. This program would build on UVic's strength and experience with internship and co-op placements, and would draw on existing faculties' connections with international development organisations, including those with local national and/or international offices.

Plans for student recruitment, retention and success

The proposed GDS minor will be open to any registered undergraduate student at UVic, and does not require separate recruitment efforts. However, the creation of the program should assist UVic's recruitment efforts because the subject is in demand among current and prospective students. For example, student interest in IDS type programs across Canada has remained strong, with student enrolment remaining stable or even increasing in recent years, despite declining student enrolment numbers in the same time period in other programs in the same universities. And, newly created IDS programs have large student numbers: Carleton University recently launched a BA in Global and International Studies (with a strong focus on development) and the first incoming class (2015) had 240 students.

There is clear interest for such as program in British Columbia, including interest from high school students in Victoria. One example is the recently launched (in 2012) Institute for Global Solutions (IGS) at Claremont Secondary School, which encourages students to explore pressing global challenges and has growing numbers of high school students interested in, and engaged in, activities linked to international development. This group does not have a provincial University to link to, or to direct their students to for post-secondary studies. The proposed GDS program will establish linkages with the IGS at Claremont, and high schools in BC and Western Canada that offer internationally oriented programs and International Baccalaureate Schools such as Glenlyon Norfolk School.

We also hope to build partnerships with international and local NGOs such as VIDEA, Oxfam-Canada, Aga Khan Foundation, WUSC, CUSO and the British Columbia Council for International Cooperation (BCCIC). As other sections of this proposal note, we have already begun discussions with these groups and faculty members involved in this proposed minor have previously worked with, or currently have close links with these international organisations and

therefore are well placed to help develop partnerships with these groups that could support UVic's recruitment efforts.

The proposed minor will not have specific programs for student retention and success. Nevertheless, it should contribute to UVic's efforts in both areas by diversifying our program offerings to include a subject of interest to many current students and because the program is designed around best-practice pedagogy, including opportunities for experiential learning.

4. Admission requirements

The program will be open to any registered undergraduate student at UVic, and courses will be open to exchange students from other Universities providing that prerequisites are met.

5. Areas of specialization and evidence of adequate faculty complement

The GDS minor will draw on faculty expertise in the two sponsoring Faculties (Social Sciences and Humanities), and individual faculty members from other Faculties will be welcome to participate. The program also will collaborate with Co-operative Education and Career Services in relation to experiential learning opportunities. The large number of contributors ensures the program has a more than adequate faculty complement. This is evident from an examination of expertise in each of the three main clusters of knowledge, skills, and courses around which the program is designed: 1. interdisciplinary theoretical and historical knowledge about global development; 2. concrete thematic areas in global development in various geographic and cultural contexts; and 3. skills necessary for working effectively in international/global development and community organisations.

1. Interdisciplinary theoretical and historical knowledge about global development. The first cluster focuses on building knowledge about international development at a theoretical level and from an interdisciplinary perspective. Its primary objective is to introduce students to past and contemporary development theories, discourses/perspectives and issues so they can read and write about these approaches as well as understand how theories and diverse perspectives of 'development' have shaped development policies and actions. Courses will explore the historical emergence and evolution of contested ideas and approaches to international development, including their theoretical and cultural assumptions. In keeping with the overall approach in the program, this cluster will also seek to connect the global to the local by examining the lived experience of international development and our individual connection to it. It will do this by, for example, exploring the history, debates and evolution of development and its international framework alongside their concrete application in diverse historical, economic, social and geographic contexts. In doing so, we will explore the various 'actors' that shape development outcomes in specific contexts, especially powerful actors that can contribute to development and underdevelopment, and those that struggle to achieve equitable and sustainable development. By actors we mean international financial institutions, international development agencies, international and transnational groups and organisations,

governments, multinational corporations, northern and southern-based non-governmental organisations (NGOs), national and local civil society organisations, social movements, etc.

Courses in this first cluster will cover topics such as theoretical, historical and policy debates within contemporary Global Development Studies; various approaches to development in policy and practice; the role of gender, culture and location in shaping development; economic growth strategies, debates surrounding sustainable economic growth; economic dimensions of international development issues; migration and displacement; historical and contemporary patterns of trade, aid and related structures of inequality and poverty; new debates and trends in development, such as the emergence of new centres of economic growth in countries like Brazil, China, India and South Africa; and new/contemporary opportunities, strategies and approaches to development.

Key courses contributing to the first cluster include new GDS courses (GDS 201, 301, and 400). One course in the economics of development (ECON 320 or 329) is required to ensure that students understand the economic discourse that often dominates discussions of global development (understanding does not equal acceptance, and we anticipate debates among students as lively as debates among scholars and activists). As well, each student will be required to select one course that presents a disciplinary perspective on global development, selected from courses outside the academic unit in which the student is completing a major. This requirement will contribute to each student's ability to understand global development from an interdisciplinary perspective.

2. Concrete thematic areas in global development in various geographic and cultural contexts. Each student will be required to complete 3.0u of coursework in one of four themes. Each of these themes raises intrinsically important issues and are also key areas of focus for contemporary debates in GDS. These themes also provide a lens for understanding regional or country-specific experiences, and how social structures and culture are represented and shaped by literature and development theories, policies and practices (requiring this level of knowledge for just one theme reflects the program's status as only a minor). The aim is to enable students to apply their knowledge about debates and practices of development to concrete country/regional experiences. Students will be able to compare and assess the range of factors that shape development in diverse contexts. In addition to building understanding of each topic and country experience, examining a theme in depth will contribute to students' ability to engage with broad development issues facing the global South.

Four themes have been identified: human rights, democracy, and gender; environmental sustainability and public health; transnationalism, migration and mobility; and literature, culture and society. Economic development is not identified as a theme because it is integral to the first theme and core required courses, and a range of economic issues will be covered in various courses as these intersect with the four specific themes for the program. Indigenous issues, struggles and development challenges in the global South will also be explored through our four thematic areas, and will be addressed in the program's core courses.

The four thematic areas for the GDS program were chosen after conducting an inventory of existing courses and research interests on campus, and completing a mapping exercise of other GDS programs in Canada and elsewhere to assess student interest and demand, and strengths and gaps in other programs. Extensive consultations with faculty across campus and deep knowledge of new trends and debates in the field by faculty who worked to prepare this proposal helped us determine these thematic areas. Further, these themes overlap and complement the four main areas of international impact and engagement outlined in UVic's new International Plan (page 19-20). For example, while area A ('International Development, health and education') encapsulates this entire Minor, area B ('Science, technology and sustainability') intersects with this proposal's 'environmental sustainability' theme. Area C ('Borders, trade immigration, laws and government') intersects and overlaps with our third theme, and area D ('Arts, language, culture and history') overlaps with the fourth theme in this Minor. Given the Minor's overall focus on international development, courses and other activities associated with the Minor will help strength and advance UVic's international impact and engagement in these four areas through a specific focus on these themes and topics in the global South. Appendix X lists courses that would be suitable for fulfilling the requirement in each of the four thematic areas.

3. Skills necessary for working effectively in global development and community organisations. While the first two clusters focus on the cognitive domain (thinking / knowledge), the third cluster centers on building students' skills through experiential learning. GDS 301 will introduce students to a range of knowledge and skills needed to work effectively with community organisations on international development. These include research methodologies and methods; program and project evaluation and monitoring; fundraising; project design and management; and cross-cultural competency. In addition to classroom learning, the GDS program will work with Co-op and Career Services, relevant UVic research centres, and non-governmental organisations (NGOs) active in international development to create opportunities for students to work on community-inspired projects. Placements with community organisations in Victoria involved in international development will be supervised jointly by a faculty member and a representative of a community organisation.

In addition, we will encourage GDS students to participate in field schools offered by UVic and explore ways that GDS students might complete some program requirements through study aboard programs. As the program matures, we expect to expand experiential learning opportunities to include term-abroad opportunities through agreements with foreign universities and international field schools offered in partnerships with development studies programs at other Canadian universities. All of these experiences are intended to provide valuable hands-on experience for students and opportunities for cross-cultural living as well as help students acquire skills related to international development. Further, international and hands-on experiences can open new avenues of thinking, and will help develop students' affective domain, by, for example, challenging their own assumptions and lifestyles, and perhaps adjusting their own behavior or consumption patterns in ways that might contribute to reducing or challenging inequalities and poverty, or to contribute to social change in other ways.

Language skills are very useful in relation to global development, and we will encourage all students to take advantage of UVic course offerings such as Mandarin Chinese, French, Indonesian-Malay, or Spanish. However, within the modest number of units required for a minor it is not possible to make this a formal requirement. Students will also be encouraged, but not required, to take additional skill-oriented courses, some of which are identified with Cluster 3 in the Appendix.

6. Curriculum design

Schedule of course delivery

Minor requirements

Global Development Studies is an interdisciplinary minor. It requires completion of 13.5 units of coursework, made up of 4.5 units of lower level courses including GDS 201 and 202, and 9.0 units of upper-level courses including GDS 301 and 400. Three of the four core courses (202, 301 and 400) are new to UVic and are described below. To ensure interdisciplinary breadth of learning, GDS students will be required to select electives from outside their major department to meet additional requirements. Similar to other minors at UVic, the Minor requires minimum of 9.0u of 300- and 400-level coursework, none of which can be used to meet the requirements of another minor, major, or honours program. At least 6.0u of the 9.0u of 300- and 400-level coursework must be taken at UVic.

Lower level requirements (4.5u):

- 1.5 units in world history: HSTR 112A, or 112B (112 or 112A+112B recommended). Students majoring in History will be required to substitute 1.5u of introductory courses in other fields relevant to global development, such as ADMN 200; ECON 113; GEOG 101A; GNDR 100; LAS 100; PAAS 105; PHIL 236; SJS 100 or 200; SOCI 100B
- GDS 201, 202

Upper Level Requirements (9.0u):

Required Core Courses:

- 4.5u consisting of GDS 301 and 400 (descriptions below); and ECON 320, 329, or 420.

Requirements to be met by selecting from lists of existing courses:

- 1.5u chosen from core disciplinary courses on global development or a specific region in the global South, selected from courses outside the academic unit in which the student is completing a major or honours degree. Examples of courses that will be considered to meet this requirement include CYC 379; GEOG 347B or 382; GNDR 306; LAS 310; PAAS 300 or 369; POLI 327.
- 3.0u of 300 and 400 level courses in one of the following areas (see Appendix 1):
 - environmental sustainability and public health
 - human rights, democracy, and gender

- transnationalism, migration and mobility
- literature, culture and society

Draft Calendar Descriptions for GDS courses

GDS 201: Introduction to Global Development Studies

Units 1.5; Hours 3-1

An interdisciplinary, introductory course focusing on theoretical, historical and policy debates shaping international development. The theory and practice of international development in diverse historical, social, cultural and geographic contexts. Topics will also include colonization and decolonization; global poverty and inequality; modernisation and social change; and international development assistance and the role of international organisations, NGOs and groups in shaping development.

GDS 202: Contemporary Issues in Global Development Studies

Units 1.5; Hours 3-0

Considers contemporary topics and issues, several of which form key areas of focus for contemporary official development assistance: gender, human rights and democracy; environmental sustainability and food security; transnationalism, migration and mobility; identity, ethnicity and cultural change; culture and social change; and health and well-being. Other topics might include conflict and displacement; development policy and poverty reduction; food and agriculture; labour markets and global migration.

Pre-requisites: 201

GDS 301: Working in Global Development

Units 1.5; Hours 3-0

Essential skills required for effective practical engagement with issues in global development. Topics may include advocacy; cross-cultural communication; project management and evaluation; community based research; fundraising; community organising; management of non-profits.

Pre-requisites: 201 and 202, or permission of the Director

GDS 390 – Special Topics in Global Development Studies

Unit 1.5 or 3.0; Hours variable depending on topic

Pre-requisites: 201 and 202

GDS 390 would provide a framework for offering an international field school, as well as for special course offerings as opportunities arise.

NOTE: We do not anticipate offering this course until the minor is well established, and there is sufficient interest or opportunity to participate in a field school.

GDS 400 – Global Development Studies Capstone Seminar

Unit 1.5; Hours 3-0

Students conduct interdisciplinary project linked to global development with attention to research methods in development studies, and to practical and ethical challenges associated

with development projects, in a workshop format. In addition to research on an international development issue, projects might include assessment of an existing development project, or developing a monitoring and evaluation framework for a development program. Pre-requisites: GDS 301, registration in Global Development Studies minor program.

GDS 490 – Directed Studies

Unit 1.5 Hours 3-0

This course is built into the overall program to accommodate potential areas of mutual interest between students and faculty who teach in the program.

GDS 491 – Directed Experiential Learning

Unit 1.5 Hours 3-0

Individual examination of analytical issues in GDS in relation to work or volunteer activities directly related to global development. Student will work with an instructor to identify issues to be explored and methods of assessment before the experiential learning opportunity begins. Must include at least 150 hours of work or volunteer activities. Assessment normally will involve a reflective journal and final paper.

Pre-requisites: registration in GDS program; minimum third-year standing.

Delivery methods

GDS courses will be offered in a face-to-face format on campus, and will be open to all registered undergraduate students who meet the specified prerequisites. Some departmental courses that can be used to meet program requirements may be available through distributed learning.

Linkages between the learning outcomes and the curriculum design

Students in the GDS Minor will achieve a wide-ranging, interdisciplinary introduction to Global Development Studies in GDS 201 and GDS 202. It is expected that GDS 201 will, at least initially, be taught by one instructor, with its interdisciplinary character reinforced by involving faculty members from various units in the course design and as guest lecturers, and by inviting guest speakers from community organisations involved in international development (which will help add experiential wisdom to the classroom). GDS 202 will also take an interdisciplinary approach, and will be team-taught by several instructors with research, teaching and potentially work experience in each of the four thematic areas. Assignments and exams in these courses will emphasize the importance of clear analytic thought and written expression alongside comprehension of course material.

GDS 301 will also take an interdisciplinary approach, and will be team-taught by several instructors with research, teaching and potentially work experience in each of the four thematic areas. Assignments and exams in these courses will emphasize the importance of clear analytic thought and written expression alongside comprehension of course material.

Minor requirements to be met by selecting courses from approved lists of departmental courses will ensure that students gain competence in a significant substantive area within the compass of Global Development Studies. Given the limited number of units required for the

Minor, it is essential that all elective courses have development in the global South as a primary focus. The selection of elective courses to meet Minor requirements will be made by the program committee established when the Minor is approved by Senate. Lists of courses that can be used to fulfil Minor requirements will be posted on the Minor's website and regularly reviewed and updated as the University's course offerings change.

The 1.5-unit capstone course, GDS 400, will be taught by a single instructor in seminar format. This course will have a strong experiential component, as students will engage with civic and community issues in completing a major project.

In combination, from this curriculum, learners will be able to:

- Identify and explain the historical emergence and evolution of contested ideas and practices about global development and social change;
- Outline and discuss, with reference to one or more theoretical approaches, key development issues within one of the four central thematic areas, make informed judgments and reach conclusions using critical thinking and analytical skills;
- Identify and explain issues of international development in both a historical and contemporary context in specific geographic locations;
- Identify and discuss the role of international development actors in shaping development discourses, policies and practices;
- Communicate effectively in written and verbal forms to diverse audiences about a range of development issues;
- Engage respectfully with local, national and international groups and organisations involved in international development and social change.

Integration of opportunities for experiential learning or other forms of civic engagement

This program aims to incorporate an experiential component and opportunities for civic engagement into the program design. Initially, the main way this will mostly be achieved through skills-based coursework that include hands-on learning. As noted above, one stream of the program will focus on skills-based and experiential learning. This will be done in three key ways. First, the capstone seminar will focus on advanced topics in international development theory and practice. In addition to building students' knowledge of contemporary theoretical and conceptual debates in Global Development Studies, the course will provide students with opportunities to apply some of the practical skills acquired in GDS 301.

Students will work with the program director and the course instructor for GDS 400 (or an appropriate faculty member who has been assigned to be their mentor) during their third year to identify a topic or project for the capstone class (prior to enrolment in the class). Students can select their own project, or can select from a number of concrete projects with development organisations, including local organisations involved in international development. Once the class begins, the four weeks will be structured as the in-class component and prioritize in-depth discussions. Students will spend the remainder of the course working individually or in groups on their project (skills-based activity) under the supervision of

the program director and course instructor to complete their project. The final weeks will be spent presenting their project to the class.

Second, and as noted earlier, GDS will work with Co-op and Career Services, relevant UVic research centres, and non-governmental organisations (NGOs) active in international development to create opportunities for students to work on community-inspired projects. Placements with community organisations in Victoria involved in international development will be supervised jointly by a faculty member and a representative of a community organisation. As the program matures, we expect to expand experiential learning opportunities to include field schools in collaboration with international development programs at other Canadian universities, and international internships.

Third, we will work with various faculties who offer field schools and other experiential learning activities to include such courses as electives in the program. We will also work to support the development of additional field schools to the global South across UVic, and will work to develop partnerships with GDS programs across Canada who have well developed field schools to ensure our students have the opportunity to join these programs and get UVic credit for them. As such, the practical and experiential learning component of the program will include skills training and experience working on activities associated with international development, and opportunities for field-study and term abroad, work-study, coop and internship opportunities.

Residency requirements and anticipated times to completion

The GDS Minor will be completed within a Bachelor's degree, typically over eight terms or 4 years. The Minor program will require 13.5 units, including 4.5 units of required core courses (GDS 201, 301, and 400, and ECON 329 or 320) and 4.5 units of courses chosen from lists of selected departmental courses.

Policies on student evaluation, candidacy exams, and oral examinations

All University of Victoria standards and regulations will be respected in evaluating student performance in GDS courses.

Plans for integration of teaching and research

The GDS program will increase opportunities for faculty members with research interests in international development to integrate their own research more fully into their teaching, especially in GDS 201, 202, 301, and 400 (as either the instructor or student supervisor in 400). GDS 400, the capstone seminar, is designed to create an opportunity for in-depth undergraduate student research.

Describe any plans to develop international opportunities or perspectives

The entire program is designed to contribute to internationalisation of the curriculum at UVic, as explained throughout this document. As noted earlier, the program will seek to develop opportunities for international experiential education.

7. Enrolment plan

It is anticipated that GDS 201 and 202 will enroll approximately 100 students per year. Anticipated enrolment in GDS 301 is 50, and in GDS 400 is 20. It is expected that approximately 20 students will register in each year of the minor (second through fourth), for a total registration of 60.

Governance of the Minor

The Global Development Studies Interdisciplinary Minor will be led by a Director, reporting to the Director of the Office of Interdisciplinary Academic Programs (OIAP) and, through the interdisciplinary programs director, to the Deans of Humanities and Social Sciences. The GDS Director has overall responsibility for the Minor, as outlined in the "Duties and Responsibilities of Directors of Interdisciplinary Academic Programs" established by the OIAP. In addition to those duties, the Director will liaise with other global development programs across Canada through the Canadian Association for Studies in International Development (CASID) at Congress, represent UVic's GDS programs in the Canadian Consortium of University Programs in International Development Studies (CCUPIDS), and participate in their annual meetings¹. He or she will be appointed for a term of three years and will receive one course release for service as GDS Director, following the procedures established by the OIAP. After the first three-year term, the Director will be awarded course releases in keeping with OIAP policy, and subject to funding by the sponsoring faculties.

The Director will chair a Global Development Studies Program Committee consisting of:

- i. two faculty members from each participating faculty. Normally the two members will come from different units within the faculty, and will serve two-year terms beginning in alternate years;
- ii. a faculty member 'at large' (e.g. an additional member which expertise in any of the topics or thematic areas from a participating or non-participating faculty);
- iii. a representative of Coop and Career Services;
- iv. a representative of one of the on-campus research centres involved in development studies (e.g., the Centre for Global Studies, the Centre for Asia-Pacific Initiatives); and,
- v. a member of a community organisation active in the field of global development selected by the Director and faculty members on the program committee.

The program committee, working with the Director, is responsible for academic guidance and oversight, including such issues as curriculum development, program review, shaping the program as opportunity and need dictate, and approving courses focused on the global South that can be used to fulfil program requirements. Academic units that wish to have a course or

¹ CCUPIDS is a group of instructors and coordinators associated with Development Studies programs in Canadian universities. CCUPIDS was established as a network of International Development Studies programs in June 1995 with funding from the International Development Research Centre (IDRC). Members of CCUPIDS are engaged in training and educating future generations of development scholars and practitioners in Canada.

courses included on lists of courses that can be used to fulfil specific program requirements will be invited to submit course descriptions and syllabi to the GDS program committee.

Related programs in your own or other British Columbia post-secondary Institutions

BC universities offer a number of programs in international studies, though only one offers a program specifically in development studies (UFV)

- UBC offers an International Relations major in which development is one area of study (but no credential is offered), and an online Certificate in International Development through UBC Continuing Studies.
- SFU's School for International Studies offers an interdisciplinary program in International Studies in which students can specialize in "International Development, Economic and Environmental Issues".
- UNBC offers programs in "International Studies".
- VIU offers a Global Studies program with a specialization in "Human Development"
- University of the Fraser Valley recently launched (in 2013) an interdisciplinary program most closely related to the proposed UVic program, named Global Development Studies. UFV also offers a two year Associate of Arts Degree in International and Development Studies.
- Trinity Western University offers an International Studies degree with a specialization in "International Development and Cultural Change".

A number of academic units at UVic offer courses in international development that will be used in the proposed program, and some offer related credentials. The Department of Geography offers majors and honours students a disciplinary Concentration in "Urban, Health, and Development Studies" drawn from Geography courses in those areas. This does not provide a broad, interdisciplinary education in Global Development Studies. The School of Public Administration offers a Masters in Community Development. As a graduate program focused on community development rather than an undergraduate program focused on international development, the two programs will complement each other, and GDS graduates interested in further professional development may provide a source of recruits for the MACD.

Appendix 1: Draft List of Courses in Each Cluster
(final list will be approved by the Program Committee)

Cluster One: Disciplinary perspectives on global development, and country/regional experiences. These courses can be used to fulfil the requirement for “1.5u chosen from core disciplinary courses on global development”. All courses in this cluster must be 300 or 400 level.

ANTH 314: Economic Anthropology
ANTH 405: Advanced Economic Anthropology
CYC 379: Interdisciplinary Perspectives on Sub-Saharan Africa
GEOG 347B: Geographies of Development
GEOG 386: Contemporary Geopolitics
GEOG 382: Geography of Southeast Asia
GEOG 404: Space and Power
GNDR 306: Gender and International Development
HSTR 307A: The United States in the World, 1750-1914
HSTR 307B: The United States in the World, 1914-present
HSTR 375: History of Decolonization in Asia and Africa
HSTR 376A: Conquest and Rebellion in Latin America, 1492-1783
HSTR 376B: The Struggle for Independence in Latin America, 1767-1867
HSTR 376C: Revolutions and Dictators in 20th Century Latin America
LAS 310: Major Issues in Latin American Studies
PAAS 300: Social and Economic Change in the Pacific Region
PAAS 369: Development and the State in Southeast Asia
POLI 327: Political Economy in the Global South

Cluster Two: Concrete thematic areas in global development in various geographical and cultural contexts. Many units offer special-topics courses that sometimes focus on the global South; students will be permitted to substitute such courses with approval of the program. All courses in this cluster must be 300 or 400 level.

Theme One: Human rights, democracy, gender

GNDR 305: Gender and International Human Rights
GNDR 307: Sexuality and the Body in International Development
GNDR 323: Women in Contemporary India
HSTR 372: The Atlantic Slave Trade
HSTR 379: Western Imperialism in the Middle East and North Africa
HSTR 485B: Making ‘Race’ in the British Atlantic World
PHIL 339: Theories of Justice
POLI 371: Chinese Politics
POLI 372: Latin American Politics
POLI 373: African Politics

POLI 375: Gender Politics in China
POLI 376: Politics of India
POLI 381: Politics of Mass Media in Latin America
POLI 436: Politics of Human Rights in New Democracies
SOCI 316: Social Movements
THEA 394: Directed Studies in Applied Theatre: Theatre, Conflict and Development

Theme Two: Environmental sustainability, public health

ANTH 302: Globalisation, Health, and the Environment
ANTH 355: AIDS in the World
ES 380 Social enterprises and community economies
ES 402: Global Issues in Sustainability
GEOG 332: Urban Development in the Global South
HSTR 355: Epidemics and Public Health in Modern History
INTS 461: Foundations in International and Global Health and Human Development
INTS 462: Engaging in International and Global Health Development Work
SOC 327: International Perspectives on Inequalities in Health and Health Care
SOC 419: Globalisation and Sustainability

Theme Three: Transnationalism, migration, mobility

ANTH 483: Migration, Mobility and the Family
GNDR 302 Sex Work, Trafficking and Human Rights
GNDR 335: Border Crossing, Migration and Gender
HSTR 466: Migration, Race & Empire: Canada and the Transpacific
HSTR 481: A Global History of the Chinese Overseas
POLI 412: Migration, Nationalism and Identity in Asia
PAAS 402: Asian Canadians and Their Homelands

Theme Four: Literature, culture and society

ANTH 325: Anthropology of South America
ANTH 329: Anthropology of South East Asia
ANTH 330: Anthropology of South Asia
ENGL 439A: Colonial Discourse and Postcolonial Studies
ENGL 439B: Special Studies in Postcolonial Literatures
FRAN 422: Contemporary Francophone African Novel
FRAN 423: Contemporary Francophone Caribbean Novel
GNDR 304: Imagining India from Empire to Bollywood
HSTR 380: Religion and the Making of the Modern Middle East
HSTR 479: Religion and State in the Modern Middle East
LING 377: Global Contexts of Language
SPAN 380: The Invention of Spanish America, 1492 to 1900
SPAN 385: The Rise of Modern Latin American Literature, 1900-present
SPAN 483C: Modern Latin American Literature and the Arts
SPAN 484A: Latin American Women's Writing

SPAN 485B: Latin American Film

Cluster Three: Experiential Learning and Skills Development. Students will be encouraged to take courses in this area, but they are not required within the 13.5u for the minor.

ADMN 312: Managing in Public and Non-Profit Organisations
ADMN 409: Leading and Managing in the Non-Profit Sector
ADMN 437: Program Evaluation and Performance Measurement
ADMN 477: Strategic Planning and Implementation
ENGL 302: Writing for Government and the Public Sector
GEOG 407: Activism and Community-Based Planning
SOSC 300: Working in the Community

Appendix 2: Learning Objectives

Cluster One: Theory, History and Debates

Overall Learning Outcome: to understand the historical emergence and evolution of contested ideas and practices about development.

Sub-outcomes:

- identify, describe and compare diverse development theories, including contested meanings of development in each, and assess their relevance today
- discuss and analyse how development theories and discourses have shaped development policies, programs and practices over various historical periods and in different regions and countries in the global South
- identify and explain the various sources and consequences of global inequality, and the role of local, national, regional and international actors in shaping, challenging and transforming these inequalities
- define community development, and be able to outline how local community development efforts and activities are shaped by, and also shape, national, regional and international development processes
- categorise and compare some of the fundamental ideas about the determinants of economic development, and the policies and models implemented to spur and sustain economic growth
- explain and evaluate the complimentary or conflicting role of various development actors in addressing poverty or inequality in the global South

Cluster Two: Themes and country/regional experiences

Overall Learning Outcome: to identify and discuss a development issues and challenges within any of the four central thematic areas, and the various actors that shape development outcomes in specific geographic contexts.

Sub-outcomes:

- identify and discuss at least two concrete development issues in any of the four central thematic areas
- identify and describe how perspectives and experiences about any specific or general development issues within any of the four central thematic areas vary based on locality, culture, historical experiences, environment, and or other differences
- outline and explain the differential effects of development discourses and practices on the environment and on various marginalised groups in society, such as women, migrants or indigenous peoples
- outline and discuss country or regional-specific experiences and approaches to development

- discuss the relationship between literature and culture representations of peoples and societies in the global South and global north
- identify how social structures and cultures shape the development process in multiple and diverse contexts
- discuss the role of literature in both colonisation and in the struggle against colonisation in the global South
- discuss any one concrete issues within any of the four thematic areas, and to evaluate response strategies that have been proposed or enacted at a local, regional, national or local level to that issue

Cluster Three: Experiential Learning and Skills Development

Overall Learning Outcome: to build skills in research, fundraising, program development and evaluation and then be able to relate and apply these skills to development activities at a local, national, regional or international level with inter-cultural awareness.

Sub-outcomes:

- understand what professional and practical skills are needed to be able to engage in, and support, development activities at a local level, national or international level
- identify general and specific research approaches, methodologies and / or methods useful for research in international development and be able to propose, plan and carry out research
- explain how ethical, cultural, or other issues associated with power differentials might inform the actions and work of development agencies and / or individuals involved in international development
- define intercultural competence and intercultural communication, and assess the appropriateness of any one development program, policy, or activity in a variety of cultural contexts
- discuss the challenges of translating development theories or general strategies into practical programs or projects and the potential usefulness of 'best practice' models
- define and explain what monitoring and evaluation (M&E) and project management are, and be able to either assess existing M & E or project-management plans or construct new plans

Appendix 4: Letters of Support

Letters of support for the Global Development Studies Minor proposal from the following are attached:

Norah McRae, Executive Director, Co-operative Education Program and Career Services

Andrew Marton, Director, Centre for Asia-Pacific Initiatives

Chris Goto-Jones, Dean, Faculty of Humanities

Catherine Krull, Dean, Faculty of Social Sciences

Lynn Thornton, Executive Director, VIDEA

Karena Shaw, Director, School of Environmental Studies

Kirsten Sadeghi-Yekta, Department of Theatre

Nilanjana Roy, Department of Economics

Alok Kumar, Department of Economics

Elizabeth Vibert, Department of History

Mehmoona Moosa-Mitha, Department of Social Work

Simon Springer, Department of Geography

Moussa Magassa, UVic Human Rights Advisor

Alan Pence, School of Child and Youth Care

Daromir Rudnyckyj, Department of Anthropology

Melissa Gauthier, Department of Anthropology

Michael Hayes, School of Public Health and Social Policy

David Dunne, Peter B. Gustavson School of Business

Leslie Butt, Department of Anthropology

Budd Hall, UNESCO Chair in Community Based Research and Social Responsibility in Higher Education

Matt Murphy, Peter B. Gustavson School of Business

Maria del Carmen Rodriguez de France, Indigenous Education

Tricia Marck, Dean, Faculty of Human and Social Development

Oliver Schmidtke, Director, Centre for Global Studies

February 7, 2017

To: Senate Committee on Academic Planning

The Cooperative Education and Career Services program is pleased to support the proposed Minor in Global Development Studies. The proposed program has potential to contribute significantly to fulfilling UVic's commitments to providing all students with engaged learning opportunities and to the goal of increasing international engaged learning opportunities. The Cooperative Education Program was consulted in early stages of the development of the proposal and we welcome its recognition of the importance of experiential education and community engagement. The proposal indicates the program intends to build gradually, beginning with the offering of core 200-level courses only in 2017-18. This gradual approach provides time to work out the details of collaboration with the Cooperative Education Program – especially regarding the development of additional international coop opportunities, which requires the commitment of time and resources by the program leaders and the Cooperative Education Program. Eventually, students who have completed GDS 201, 202, and 301 will be academically well prepared to thrive in international experiential learning opportunities.

We also applaud the proposal's focus on helping students develop career skills relevant to work in global development and the non-profit sector. Cooperative Education and Career Services has strong relationships with a variety of non-profit organizations active in global development and we look forward to collaborating to strengthen and expand those relationships. We especially support the proposed GDS 301 course, "Working in Global Development". The design of this course reflects consultations between Cooperative Education and Career Services and the program's developers, and the latter's experience in the innovative SOSC 300 course – a collaboration between the Faculty of Social Sciences and the Cooperative Education Program. Skills in such areas as intercultural communication, project management, and community organizing will help UVic students seeking career options well beyond global development.

In summary, this is a thorough and well-developed proposal and we are happy to support the Minor in Global Development Studies.

Sincerely,

Original signed by Norah McRae, PhD, MBA

Norah McRae, PhD, MBA
Executive Director
Co-operative Education Program and Career Services



January 17, 2017

Dear Members of the Global Development Studies Minor Steering Committee,

It is with great enthusiasm that I write to support the proposal for a Minor in Global Development Studies. As a research centre on campus with strong links to the UVic community, the Asia-Pacific region and other research and development organizations in Canada, CAPI welcomes new research and teaching initiatives on campus that intersect with and contribute to its activities. For example, CAPI has a nationally recognized Internship and Scholarship programs that has grown from three interns in 2004 to over 30 interns and scholarship recipients in 2016. The proposed Global Development Studies minor would help create a larger pool of well-qualified UVic students that could apply to our Internship and Scholarship programs. Further, the program would also offer students upper level courses to further their knowledge and skills once they return to UVic after successfully completing their internship.

CAPI's new program, "Migration & Mobility", also intersects nicely with the proposed minor, specifically with one of the latter's thematic focus on 'transnationalism, migration and displacement'. CAPI's migration focused biannual conference could be a strong platform for engagement for students working in the new proposed minor, offering opportunities for networking, volunteer work, and most importantly exposure to leading research in the field of migration.

There are other strong synergies between the proposed minor and CAPI, such as additional new learning opportunities, programming or research activities. CAPI is especially supportive of the 'experiential' emphasis in the proposed minor, and can imagine a number of ways in which the Centre can both contribute to and benefit from (e.g. fundraising or the evaluation of final-year projects linked to CAPI's work that might be undertaken in the students' final year).

CAPI has a close and meaningful working relationship with many UVic faculty members who will be participating in the programme. We look forward to continuing and deepening our collaboration with UVic students and faculty.

Sincerely,

Original signed by Andrew Marton

Andrew Marton
Director





**University
of Victoria**

Box 1700 STN CSC
Victoria British Columbia V8W 2Y2
Canada
Tel (250) 472-4677 Fax (250) 721-7059
Email humsoff@uvic.ca
humanities.uvic.ca

Faculty of Humanities
Office of the Dean

Date: 13 January 2017
To: Nancy Wright, Senate Committee on Planning
CC: Michael Webb, Director, Interdisciplinary Academic Programmes
From: Chris Goto-Jones, Dean, Humanities

Re: Minor in Global Development Studies

The Faculty of Humanities is pleased to support the Minor in Global Development Studies. This Faculty is committed to strengthening its programming in the context of internationalization and internationalism, in accordance with the university's International Plan, and this minor represents a clear contribution in this direction.

The Faculty of Humanities was carefully consulted during the process of developing the proposal, and a number of amendments were made in order to better accommodate and reflect the availability of resources and expertise in this Faculty. In particular, the Faculty was pleased to see an increased emphasis on the place of culture and literature in the study of development. Because of this, the Faculty Council voted to support this minor.

The minor is soundly built on principles of interdisciplinary cooperation within and between Faculties, especially between Humanities and Social Sciences. It successfully captures the extra value of this cooperation, and frames an attractive programme that would not be possible without it.

I am confident that the minor builds upon existing trajectories within Humanities, and also adds value to the student experience. Hence, I am also confident that it will attract students already on-stream in the Humanities as well as draw in a new constituency of students who might otherwise have chosen to go elsewhere. Global Development Studies is an attractive and timely addition to UVic's portfolio.

Graduates of this programme will be well-placed to enter a range of interdisciplinary graduate programmes, either at UVic or elsewhere, including the ever-growing number of graduate and professional programmes in the field of Development itself. At the same time, this minor will provide graduates with skills and expertise that will be attractive to employers, especially (but not exclusively) in the public sector. More importantly, this minor contributes powerfully to the ethical mission of the

Humanities, which involves requiring our students to reflect seriously on the interconnectiveness of the globe and the implications of development differentials.

This minor represents an exciting opportunity for UVic and I am pleased to be able to support it. I should commend the faculty members who were involved in its design, and I look forward to seeing this flourish.

Sincerely,
Chris

Date: January 13, 2017

To: Dr. Nancy Wright, Senate Committee on Planning

Cc: Dr. Michael Webb, Director, Interdisciplinary Academic Programs

From: Catherine Krull, Dean

Re: Minor in Global Development Studies

The Faculty of Social Sciences strongly supports the proposed Minor in Global Development Studies, in particular, due to its broad and deep interdisciplinarity, offering experiential opportunities, alignment with the UVic International Plan to support global citizenship among our students, and meeting an education need in BC and Canada.

The program has been designed with broad and deep interdisciplinary connections. These are reflected in the involvement of three faculties (Social Sciences, Humanities and Human and Social Development), including four units in Social Sciences (Anthropology, Environmental Studies, Geography and Political Science), and two research centres (Centre for Asia-Pacific Initiatives and the Centre for Global Studies). These units offer a broad range of courses and expertise from which students will benefit particularly with respect to interdisciplinary theoretical and historical knowledge about global development. The breadth and depth of interdisciplinarity is further reinforced by the four thematic areas in global development, namely, gender, human rights and democracy; environmental sustainability, food security, and health; transnationalism, migration and mobility; and literature, culture and society.

In addition to the theoretical knowledge gained the GDS program facilitates extensive opportunities for experiential learning and civic engagement to reinforce and apply students' course work. These opportunities include international educational opportunities such as study abroad, field schools and community engagement. As a result, students will gain valuable skills and first-hand exposure to work effectively in the field of global development.

The proposed program is clearly aligned and supports the UVic International Plan with respect to internationalization of UVic and preparing our students to be 'global ready'. Graduates of the Minor in GDS will be trained to be knowledgeable and engaged global citizens with intercultural understanding.

I am confident that this program will be an attractive program to Canadian students. In addition to the already stated benefits, it would be the only minor in Global Development Studies in Canada with broad employment opportunities in the public, private and non-profit sectors. There are indications that such a program is in high demand by prospective UVic students and as such, it will not only attract current students but will also recruit new students to the University.



In conclusion, the proposed Minor in Global Development Studies is robust in its interdisciplinary design, provides essential competencies for our students to be global citizens and will fill a niche in student demand.

Sincerely,

Original signed by Catherine Krull

Catherine Krull
Dean of Social Sciences





VIDEA
1923 Fernwood Rd,
Victoria,
V8T 2Y6.

3rd November 2016,

Dear Members of the Global Development Studies Minor Steering Committee,

It is with pleasure that I write to support the proposal for the Global Development Studies Minor. As a Victoria-based international development organization, VIDEA has worked with UVic students interested in global development and citizenship for close to 40 years. During this time UVic students have been key organisers and users of the VIDEA resource library, have helped to organize events on campus for International Development Week, as well as being important contributors to VIDEA research, public engagement, education and fund raising programmes. We also place university graduates in the International Youth Internship Programme that is funded by Global Affairs Canada. This minor will help create a pool of qualified UVic alum that may be interested in applying to this programme. We have a close and meaningful working relationship with many UVic faculty members who will be participating in the programme. We look forward to continuing and deepening our collaboration with UVic students and faculty.

Most sincerely,

Original signed by Lynn Thornton

Lynn Thornton,
Executive Director,
VIDEA

lthornton@videa.ca

250 704 9090

www.videa.ca

From: Karena Shaw - ENVI Director
Sent: December 15, 2015 2:57 PM
To: Marlea Clarke <mjclarke@uvic.ca>
Cc: James Rowe <jkrowe@uvic.ca>
Subject: Re: Global Development Studies Minor
Importance: High

Hello Marlea,

Thank you for your recent e-mail about the progress of the Global Development Studies Minor. I am pleased to support, and for the School of Environmental Studies to participate in, the proposed Interdisciplinary Minor and General Program in Global Development Studies. The ES courses you have listed (ES 301, 312, 402, 417) fit the program well, and we will be happy to welcome student from the Minor into them. In addition, we anticipate a few additional relevant courses to come online over the next few years.

I believe that the program responds to growing interest in the field of global development and offers coursework and training that align with the University's commitment to internationalization, community engagement, dynamic learning and social justice. In addition, the program offers opportunities for students to work on community inspired international projects or participate in field-schools or internships during their course of study.

I believe that the program responds to growing interest at UVic, and will help attract and retain new students to UVic. I support the Interdisciplinary Minor and General Program in Global Development Studies proposal and look forward to the opportunities it will bring to UVic students.

Sincerely,

Kara

--

Dr. Karena Shaw
Associate Professor and Director
School of Environmental Studies
PO Box 1700 STN CSC
University of Victoria
Victoria, BC V8W 2Y2
Canada

e: shawk@uvic.ca
tel: 250.472.5070
web: <http://www.uvic.ca/socialsciences/environmental/>

From: Kirsten Sadeghi-Yekta
Sent: December 14, 2015 11:24 AM
To: Marlea Clarke <mjclarke@uvic.ca>
Subject: Re: Global Development Studies Minor
Importance: High

Hi Marlea,

How wonderful to see this happening. I am fully supporting this. Congratulations.

I Kirsten Sadeghi-Yekta from the Department of Theatre am pleased to support the proposed Interdisciplinary Minor and General Program in Global Development Studies. My own research and teaching fit this proposal minor well. For example, my course THEA 394: Theatre, Conflict and Development fits one of the program's core thematic areas, such as culture and human rights and general international development topics based on the arts and culture.

I believe that the program responds to growing interest at UVic, and will help attract and retain new students to UVic. I am pleased to support this proposed new program, and look forward to being involved in its delivery.

In line of the Global Development Studies Minor, please check out the TEDx Talk I recently did in Victoria:

<https://www.youtube.com/watch?v=U2FQByCTgTs>

Would be wonderful if you could share it amongst your networks to "spread" the idea.

Happy holidays,
Kirsten

From: Nilanjana Roy
Sent: December 14, 2015 10:47 AM
To: Marlea Clarke <mjclarke@uvic.ca>
Subject: RE: Global Development Studies Minor

Dear Marlea,

Thanks for updating us on this. Very happy to see if move forward.

I, Nilanjana Roy, from the Department of Economics am pleased to support the proposed Interdisciplinary Minor and General Program in Global Development Studies.

I believe that the program responds to growing interest in the field of global development and offers coursework and training that align with the University's commitment to internationalization, community engagement, dynamic learning and social justice. In addition, the program offers both direct employment outcomes for its graduates and opportunities for students to work on community inspired international projects or participate in field-schools or internships during their course of study.

I support the Interdisciplinary Minor and General Program in Global Development Studies proposal and looks forward to the opportunities it will bring to UVic students.

All the best,
Nilanjana

Dr. Nilanjana Roy
Associate Professor and Undergraduate Advisor
Department of Economics
University of Victoria

From: Alok Kumar
Sent: December 14, 2015 1:19 AM
To: Marlea Clarke mjclarke@uvic.ca
Subject: Re: Global Development Studies Minor

Thanks Marlea for developing this proposal. I fully support this program.

Dr. Alok Kumar
Ph.D. (Queen's)
Associate Professor
Department of Economics,
University of Victoria,

From: Elizabeth Vibert
Sent: December 12, 2015 8:26 AM
To: Marlea Clarke <mjclarke@uvic.ca>
Subject: Global Development Studies Minor

Hello Marlea,

I, Elizabeth Vibert from the Department of History, write to express my strong support for the Minor and General Program in Global Development Studies.

Having offered the Colonial Legacies Field School in South Africa to interdisciplinary students from across campus (we could only accept half of those who applied), I'm convinced there is a deep vein of student interest in and commitment to the study of global development issues. The program will only increase that interest by attracting students with these commitments to UVic.

The coursework and training proposed align closely with the university's stated commitments to internationalization, community engagement, experiential learning, and social justice. Internships and field learning opportunities will make for rich and meaningful learning, and help to equip students for careers in this field after their degrees. It's clear that a great deal of thought and consultation have gone into the crafting of this program.

I support the Interdisciplinary Minor and General Program in Global Development Studies proposal without reservation and look forward to participating.

Sincerely,

Elizabeth

Dr. Elizabeth Vibert
Associate Professor
Department of History
University of Victoria

From: Mehmoona Moosa-Mitha

Sent: December 10, 2015 10:00 PM

To: Simon Springer <springer@uvic.ca>; Marlea Clarke <mjclarke@uvic.ca>

Cc: Budd Hall <bhall@uvic.ca>; Michael Hayes <mhayes@uvic.ca>; Eric Roth <ericroth@uvic.ca>; Moussa Magassa <mmagassa@uvic.ca>; Yin-Man Lam <ymlam@uvic.ca>; Matt Murphy <mmurph@uvic.ca>; David Dunne <dldunne@uvic.ca>; Martin Bunton <mbunton@uvic.ca>; Daromir Rudnyckyj <daromir@uvic.ca>; aparedo@uvic.ca; Kara Shaw <shawk@uvic.ca>; Jason Colby <jcolby@uvic.ca>; Elizabeth Vibert <evibert@uvic.ca>; Melissa Gauthier <meligau@uvic.ca>; Philip Dearden <pdearden@uvic.ca>; gutber@uvic.ca; Merwan H. Engineer <menginee@uvic.ca>; Alok Kumar <kumara@uvic.ca>; Nilanjana Roy <nroy@uvic.ca>; Evert Lindquist <evert@uvic.ca>; Kirsten Sadeghi-Yekta <ksadeghi@uvic.ca>; Carmen Rodriguez de France <mocr@uvic.ca>

Subject: RE: Global Development Studies Minor

Dear Marlea,

Please accept the following as an expression of my interest and commitment to support the interdisciplinary program,

Thanks,
mehmoona

I Mehmoona Moosa-Mitha from the Department of social work am pleased to support the proposed Interdisciplinary Minor and General Program in Global Development Studies.

I believe that the program responds to growing interest in the field of global development and offers coursework and training that align with the University's commitment to internationalization, community engagement, dynamic learning and social justice. In addition, the program offers both direct employment outcomes for its graduates and opportunities for students to work on community inspired international projects or participate in field-schools or internships during their course of study.

I support the Interdisciplinary Minor and General Program in Global Development Studies proposal and looks forward to the opportunities it will bring to UVic students.

Thanks,
mehmoona

From: simonspringer@gmail.com [<mailto:simonspringer@gmail.com>] **On Behalf Of** Simon Springer

Sent: December-10-15 10:39 AM

To: Marlea Clarke

Cc: Budd Hall; Michael Hayes; Mehmoona Moosa-Mitha; Eric Roth; Moussa Magassa; Yin-Man Lam; Matt Murphy; David Dunne; Martin Bunton; Daromir Rudnycky; aparedo@uvic.ca; Kara Shaw; Jason Colby; Elizabeth Vibert; Melissa Gauthier; Philip Dearden; gutber@uvic.ca; Merwan H. Engineer; Alok Kumar; Nilanjana Roy; Evert Lindquist; Kirsten Sadeghi-Yekta; Carmen Rodriguez de France

Subject: Re: Global Development Studies Minor

Hi Marlea,

Thanks for the update, and for pressing forward with this initiative, very much appreciated!

I Simon Springer from the Department of Geography am pleased to support the proposed Interdisciplinary Minor and General Program in Global Development Studies.

I believe that the program responds to growing interest in the field of global development and offers coursework and training that align with the University's commitment to internationalization, community engagement, dynamic learning and social justice. In addition, the program offers both direct employment outcomes for its graduates and opportunities for students to work on community inspired international projects or participate in field-schools or internships during their course of study.

I support the Interdisciplinary Minor and General Program in Global Development Studies proposal and looks forward to the opportunities it will bring to UVic students.

Cheers,

Simon

Simon Springer, PhD
Associate Professor
Department of Geography, University of Victoria

From: Moussa Magassa
Sent: December 10, 2015 12:22 PM
To: Marlea Clarke <mjclarke@uvic.ca>
Subject: RE: Global Development Studies Minor

Hi Marlea,

Thank you so much for including me. This is just great news.

I, Moussa Magassa, UVic Human Rights Advisor and Interdisciplinary phd student, totally support this proposed Interdisciplinary Minor and General Program in Global Development Studies.

As a student, I already had a very positive experience with some of the courses taught in this program. These have greatly contributed to my understanding of global development issues.

I am really happy that UVic is going forward with an Interdisciplinary Minor and General Program in Global Development Studies. I really believe this program is timely and responds to a real need for most of us, UVic students interested in global development issues.

Thank you so much,

Moussa
Moussa Magassa
UVic Human Rights Advisor – Education
University of Victoria

Dear Marlea,

Thank you for your leadership in bringing forward the proposed Minor and General Program in Global Development Studies. I have no doubt that the program will be a very popular one, and it supports the University's commitment to internationalization, community engagement and social justice.

The program fits very well with my own research and teaching interests and complements my role as UNESCO Chair for Early Childhood Education, Care and Development. Through teaching a 1.5 unit elective over the past seven years, 'Africa & UVic', I have become aware of faculty strengths we have in regards to just that one region that are not immediately apparent but which could be strengthened for the benefit of students, faculty and the university at large. I know there are similar possibilities for other regions, and for diverse disciplines and topics.

I support the Interdisciplinary Minor and General Program in Global Development Studies proposal and looks forward to the opportunities it will bring to UVic students, and to the University more broadly.

Regards,
Alan

Alan Pence, PhD

UNESCO Chair for Early Childhood Education, Care and Development
Professor, School of Child and Youth Care, University of Victoria
Director, Early Childhood Development Virtual University (ECDVU)
Co-Director, Unit for Early Years Research and Development (EYRD)

From: Daromir Rudnyckyj
Sent: December 10, 2015 9:22 AM
To: Marlea Clarke <mjclarke@uvic.ca>
Cc: Michael Webb <mwebb@uvic.ca>
Subject: Letter of Support

Hi Marlea and Michael,

Great to hear that the minor is almost off the ground. Congratulations!

I was wondering, could my course History of Anthropological Theory (Anth 400A) be added to one of the clusters? A lot of the course concerns how we think about the relationship between the global north and the global south and would provide excellent conceptual training for GDS students. We pay special attention to the shift away from evolutionary thinking and the typology of "civilization, barbarism, and savagery" that still undergirds some development undertakings. Thus, it is a vital course for doing non-essentialist and non-progressivist development work.

My letter of support is appended below.

Warm regards,
Daromir

I, Daromir Rudnyckyj, from the Department of Anthropology enthusiastically support the proposed Interdisciplinary Minor and General Program in Global Development Studies. My own research and teaching fits perfectly in this proposal minor well. Several courses I teach, including Anthropology of Southeast Asia (Anth 329), Advanced Topics in Economic Anthropology (Anth 405), and History of Anthropological Theory (Anth 400A) fits into several of the program's core thematic areas, especially human rights and democracy, transnationalism, migration and mobility; and theories of international development.

I believe that the program responds to growing interest at UVic, and will help attract and retain new students to UVic. I am pleased to support this proposed new program, and look forward to being involved in its delivery.

Sincerely,
Daromir Rudnyckyj
Department of Anthropology

From: Melissa Gauthier
Sent: December 10, 2015 9:08 AM
To: Marlea Clarke <mjclarke@uvic.ca>
Subject: RE: Global Development Studies Minor

Hello Marlea

I teach a course in anthropology called "Economic Underworlds & Globalization" (ANTH393) that you might consider relevant to the minor and the theme on transnationalism, migration and mobility:
http://www.uvic.ca/socialsciences/anthropology/assets/docs/short-course-descriptions/ANTH_393_EconomicUnderworlds_GAUTHIER.pdf

Best regards,

Melissa

Dr MéliSSa Gauthier
Assistant Teaching Professor
Department of Anthropology
University of Victoria

From: Michael Hayes
Sent: December 9, 2015 6:32 PM
To: Marlea Clarke <mjclarke@uvic.ca>
Subject: Re: Global Development Studies Minor

Hi Marlea - how lovely to see the proposal at this stage! Please accept this email as evidence of my full support. In previous discussions our INTS courses were also considered as potential course offers for the minor. If they do not fit into the current planning, I completely understand. If you would like to include them, please do.

Dr. Michael V. Hayes
Director of Health Education and Research

From: David Dunne
Sent: December 9, 2015 4:44 PM
To: Marlea Clarke <mjclarke@uvic.ca>
Subject: Re: Global Development Studies Minor
Importance: High

Thanks Marlea. As we discussed I am in full support of the proposal. Since you asked whether courses from our areas might need to be considered I thought I might mention that I see a strong role for courses in Entrepreneurship as a vehicle for development; similarly, models of innovation that respond to community needs; negotiation; leadership, etc. Gustavson currently runs a suite of such courses in aboriginal communities in BC. It is also engaged in a Leadership and Entrepreneurship program in Tunisia.

Regards

D
David Dunne, Ph.D.
Professor and Director, MBA Programs
Peter B. Gustavson School of Business
University of Victoria

From: Leslie Butt

Sent: November 24, 2014 4:07 PM

To: Marlea Clarke <mjclarke@uvic.ca>

Subject: RE: Global Development Studies Minor: summary document

Hello Marlea,

Thank you for the information about the IDS minor. It looks great and I am sure will pass all levels of evaluation. I will be teaching a course which may be quite relevant for the 3rd year health and well-being section of the minor. It is ANTH 302, Globalization, Health and the Environment. As I will be teaching it, it will focus heavily on international case materials, and many of the cases and readings will revolve around regions experiencing the impacts of globalization through international, national and private development initiatives. I imagine the content would be a good fit with your program.

As I have yet to teach the course, I don't have an outline or other materials yet. I'll be developing them soon. If you would like to include the course in your offerings, please let me know what you need from me and I will provide it for you.

Best wishes,

Leslie



United Nations
Educational, Scientific and
Cultural Organization

uniTwin



University
of Victoria



ज्ञान ही शक्ति है
प्रिया

UNESCO Chair in Community Based
Research and Social Responsibility
in Higher Education

December 10, 2015

Professor Marlea Clark
Department of political science
University of Victoria

Dear Professor Clark,

I am delighted to add the support of the UNESCO Chair in Community Based Research to the proposed Global Development Studies minor proposal. Our chair is a global partnership with some 50 research units throughout the global South. I share this chair with Dr. Rajesh Tandon, President of PRIA based in New Delhi.

I am pleased to see that the international community development course (ADMN200) will be an elective as well as the Community Based Research Course (ADMN505).

Please accept our congratulations for the work that you, Mike and Catherine have done to get the proposal this far.

Original signed by Budd L Hall, PhD

Budd L Hall, PhD



University
of Victoria

PETER B. GUSTAVSON
School of Business
Centre for Social and
Sustainable Innovation

The world looks different from here.

ATTN: Senate Committee on Planning

RE: Interdisciplinary Minor and General Program in Global Development Studies

I, Dr. Matt Murphy, from the Peter B. Gustavson School of Business, am pleased to support the proposed Interdisciplinary Minor and General Program in Global Development Studies. My own research and teaching fit this proposal minor well.

For example, my research in Latin America which explores how Indigenous and other marginalized communities manage relationships with powerful corporate and government actors to secure and fulfill their right to self-determination. Here on Vancouver Island, I collaborate with the Toquaht Nation on a SSHRC-funded project aimed at designing support systems and tools that will be used by the Toquaht to assess, design and monitor economic development projects that are aligned with the Toquaht's own vision of self-determined sustainable economy. These projects relate closely to the GDS program's content on Indigenous peoples' struggles and development challenges in the global south, and could contribute to courses that consider comparative research on Indigenous issues between the global south and north.

Meanwhile, several courses I teach or participate in as a guest lecturer are relevant for the GDS program. Business and Sustainability (COM 362 and MBA 514) introduces students to Business and Human Rights issues and frameworks directly related to protecting and respecting the rights of Indigenous peoples in the context of extractive industry-Indigenous relations. Social Entrepreneurship (COM 450), which is open to students across campus, provides students with an understanding of how organizations with a social mission may engage in commercial activity as a means to achieving social change. Finally, I have also participated as a guest lecturer in CYC 379: Interdisciplinary Perspectives on Sub-Saharan Africa, where I share my experience as a social entrepreneur and co-founder of Value Added in Africa - a non-profit organization that aims to support sourcing of ethically produced, value added, products from Africa.

I believe the GDS program responds to growing interest that I feel strongly from our students at Uvic, and will help attract and retain new students to Uvic. I am pleased to support this proposed new program, and look forward to being involved in its delivery.

Best regards,

Matt Murphy, PhD

Assistant Professor, Sustainability & Strategy
University of Victoria
Gustavson School of Business
Tel: 250-853-3868
Email: mmurph@uvic.ca



Chris Paul

"Honouring those Indigenous to Vancouver Island — Coast Salish, Kwakwak'awaka and Nuu-chah-nulth — while recognizing the presence of the Métis and Inuit peoples. Artist: Chris Paul of the Tsartlip First Nation"

Dr. Marlea Clarke
Assistant Professor
Department of Political Science
University of Victoria
PO Box 1700 STN CSC
Victoria B.C., Canada, V8W 2Y2

December 14, 2015

Dear Marlea,

I, Carmen Rodríguez de France, from Indigenous Education in the Faculty of Education am pleased to support the proposed Interdisciplinary Minor and General Program in Global Development Studies. My own research and teaching fit this proposal minor well. For example, my course IED 372, Indigenous Epistemologies fits one of the program's core thematic areas, which is gender, human rights and democracy. The history of Indigenous people not just in Canada but the world over is one that needs to be revisited under these themes given the undemocratic and discriminatory practices against Indigenous peoples, languages, and cultures in the past 150 years.

I believe that the program responds to growing interest at UVic, and will help attract and retain new students to UVic. I am pleased to support this proposed new program, and look forward to being involved in its delivery.

Sincerely yours,

Original signed by Maria del Carmen Rodriguez de France, PhD

María del Carmen Rodriguez de France, Ph. D
Assistant Professor
Acting Director, Indigenous Education
Faculty of Education
University of Victoria
250 721 8633
mdcr@uvic.ca



University of Victoria
PO Box 1700 STN CSC
Victoria, British Columbia
V8W 2Y2 Canada
Tel 250-472-4912
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www.hsd.uvic.ca

Office of the Dean
Faculty of Human
& Social Development

December 10, 2015

Dr. Marlea Clark, Political Science
Dr. Catherine McGregor, Director Interdisciplinary Academic Programs
University of Victoria

Dear Drs. Clark and McGregor,

Re: Global Development Studies Minor

I am writing to express my support in principle for the newly proposed interdisciplinary minor in Global Development Studies. As a faculty with many professional schools and with expertise in applying foundational and disciplinary knowledge to professional practice, we can appreciate the undergraduate student opportunities this program could provide to explore the inter relationship between global issues and a broad range of academic fields and areas of scholarship.

The program design and thematic areas including gender, human rights, transnationalism, health and well-being and intercultural communication and education are areas where some HSD faculty members hold considerable research and teaching expertise. We look forward to working with the project proponents should the program receive funding.

Sincerely,

Original signed by Dr. Tricia Marck

Dr. Tricia Marck
Dean, Faculty of Human and Social Development



December 10, 2015

Dr. Oliver Schmidtke
Director Global Studies
Professor, Depts. of Political Science and History
Jean Monnet Chair in European History and Politics
Tel.: 250-721-7490, email: ofs@uvic.ca

To Whom It May Concern:

In my capacity as the director of the Centre for Global Studies (CFGS) at the University of Victoria I would like to express my strong support for the proposed Interdisciplinary Minor and General Program in Global Development Studies. The Minor addresses a growing student interest in the field of development studies and the great potential that such a program has for promoting UVic's commitment to internationalization, community engagement, dynamic learning and social justice. In particular, the proposed Minor's plan to have students involved in international projects or participate in field-schools/ internships will greatly enhance the learning opportunities for students interested in the global south.

The Centre for Global Studies looks forward to supporting the proposed Minor in Global Development Studies. In particular the fellows housed at the Centre are likely to take a great degree of interest in the new minor and could possibly contribute to parts of the educational program. Similarly, the proposed Minor could work very well in tandem with the proposed MA in Global Studies that is likely to be launched over the next two years.

As the director of the CFGS I strongly endorse the proposal of an Interdisciplinary Minor and General Program in Global Development Studies and look forward to working with my colleagues to make this new Minor a success.

Sincerely,

Original signed by Dr. Oliver Schmidtke

Dr. Oliver Schmidtke; Centre for Global Studies, Director

UVic Program Curriculum Change

Summary of Program Curriculum Changes:

Effective Date:	01Sep2017		
Faculty:	Humanities and Social Sciences	Academic Unit:	Global Development Studies
Contact Name:	Michael Webb	Local:	4248
		Email:	dirintd@uvic.ca

Types of program change:			Other: Describe in 'Type of change' field
Creation, reinstatement, discontinuance, or major modification of a program or credential	Change in a listing of eligible or elective courses that can be used to meet a program or credential requirement		
A minor modification in program or credential that does not significantly change that program or credential's focus, content, structure, or requirements	A change in description of a program or credential involving any change in program or credential requirements		

All program changes should be in the order in which they will appear in the Calendar (i.e. a page 103, 107, 240, 277 as submission 1, 2, 3, 4).

Submission #:	Type(s) of change	Other units consulted: (list all)
1	Other: Program entry for the newly created interdisciplinary minor: Global Development Studies	SOSC, HUMA

UVic Program Curriculum Change

Faculty: Humanities and Social Sciences	Academic Unit: Global Development Studies	Date of submission: 21DEC16	Submission number: 1
			Effective date of change: 01SEP17
Type(s) of program change:			
<input checked="" type="checkbox"/> Creation, reinstatement, discontinuance, or major modification of a program or credential		<input type="checkbox"/> Change in a listing of eligible or elective courses that can be used to meet a program or credential requirement	<input type="checkbox"/> Other:
<input type="checkbox"/> A minor modification in program or credential that does not significantly change that program or credential's focus, content, structure, or requirements		<input type="checkbox"/> A change in the description of a program or credential not involving any change in program or credential requirements	
Current calendar entry:			
Current calendar page number: N/A			
Proposed calendar entry:			
If new, suggested page to insert: In Calendar section on Interdisciplinary Programs between Film Studies and Health and Society (p. 410 of the January 2017 pdf).			
<p>Global Development Studies</p> <p>The Faculties of Humanities and Social Sciences offer an interdisciplinary Minor in Global Development Studies. The GDS Minor aims to foster the development of critical, knowledgeable and engaged global citizens who are aware of the range of factors, actors and conditions that have shaped global development patterns, inequalities, and the conditions and opportunities under which these patterns and inequalities change. Interdisciplinary introductory and capstone courses are designed to enable students to integrate insights from a variety of disciplines in Humanities and Social Sciences.</p> <p>The interdisciplinary GDS Minor requires completion of 13.5 units of coursework, consisting of 4.5 units of lower level courses including GDS 201 and 202, and 9.0 units of upper-level courses including GDS 301 and 400. To ensure interdisciplinary breadth of learning, GDS students are required to select electives from outside the academic unit in which they are completing a major or honours degree to meet</p>			

UVic Program Curriculum Change

	<p>certain requirements. Students will also gain specialized knowledge in one of four global development issue areas in which UVic has expertise: <u>environmental sustainability and public health; human rights, democracy, and gender; transnationalism, migration and mobility; or literature, culture and society</u></p> <p>Any course at the 200 level or above that constitutes part of a student's Honours, Major or General program cannot be used to fulfill the requirements of the Minor in Global Development Studies. At least 6.0 units of the 9.0 units of 300- and 400-level coursework must be taken at UVic.</p> <p><u>Lower level requirements (4.5 or 6 units):</u></p> <ul style="list-style-type: none"> - One of HSTR 112A, 112B, 112 - <u>GDS 201, 202</u> <p><u>Upper Level Requirements (9.0 units):</u></p> <ul style="list-style-type: none"> - <u>GDS 301 and 400</u> - One of ECON 320, 329, or 420. - 1.5 units chosen from core disciplinary courses on global development or a specific region in the global South: <u>CYC 379; GEOG 332 or 347B; GNDR 306; LAS 310; PAAS 300; POLI 327</u> <p>- 3.0 units of courses numbered 300 and above in one of the following areas:</p> <ul style="list-style-type: none"> - <u>environmental sustainability and public health</u> - <u>human rights, democracy, and gender</u> - <u>transnationalism, migration and mobility</u> - <u>literature, culture and society</u>
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UVic Program Curriculum Change

	<p>-lists of courses in each area that can be used to fulfill the requirement are available on the program website http://www.uvic.ca/interdisciplinary/gds/ Queries about the program should be directed to the Director of the Global Development Studies program (gdsdir@uvic.ca) or to the Interdisciplinary Program Assistant (idpassis@uvic.ca).</p>
Rationale for proposed change:	
Calendar program entry for the new Global Development Studies Minor	
Consultation:	
Senate Committee on Planning:	<input checked="" type="checkbox"/> In-progress/Approved
Other units consulted in preparation of submission:	<input checked="" type="checkbox"/> Included: All units in HUMA and SOSC; Faculty of HSD
	<input type="checkbox"/> Not applicable
	<input type="checkbox"/> No consultation required
Written evidence of all consultations should be included in a single PDF for the entire program package.	

UVic Course Curriculum Change

Summary Course Curriculum Changes:

Effective Date:	01Sep2017	Academic Unit:	Global Development Studies
Faculty:	Humanities and Social Sciences	Local:	4248
Contact Name:	Michael Webb	Email:	dirintd@uvic.ca

Types of course change:		Other: Describe in 'Type of change' field
New or reinstated course	Change or addition of a pre- or co-requisite	
Course code or number	Deletion	
Course title or description	Retention of a course not offered for five years	

All course changes should be in alphabetical and numerical order with a corresponding submission number.

Submission #:	Course code:	Course #:	Type(s) of change: (if new or reinstated, include title)	Other units consulted: (list all)
1	GDS	201	New Course: Introduction to Global Development Studies	HUMA, SOSC, HSD
2	GDS	202	New Course: Contemporary Issues in Global Development Studies	HUMA, SOSC, HSD
3	GDS	301	New Course: Working in Global Development	HUMA, SOSC, HSD
4	GDS	390	New Course: Special Topics in Global Development Studies	HUMA, SOSC, HSD
5	GDS	400	New Course: Global Development Studies Capstone Seminar	HUMA, SOSC, HSD
6	GDS	490	New Course: Directed Studies	HUMA, SOSC, HSD
7	GDS	491	New Course: Directed Experiential Learning	HUMA, SOSC, HSD

UVic Course Curriculum Change

Faculty: Humanities and Social Sciences	Academic Unit: Global Development Studies	Date of submission: 21DEC16	Submission number: 1
			Effective date of change: 01SEP17
Type(s) of course change:			
<input checked="" type="checkbox"/> New or reinstated course	<input type="checkbox"/> Change or addition of a pre- or co-requisite	<input type="checkbox"/> Other:	
<input type="checkbox"/> Course code or number	<input type="checkbox"/> Deletion		
<input type="checkbox"/> Course title or description	<input type="checkbox"/> Retention of a course not offered for five years		
Current calendar entry:			
Proposed calendar entry:			
GDS 201		Units: 1.5	Hours: 3-0
Introduction to Global Development Studies			
An interdisciplinary, introductory approach focusing on theoretical, historical and policy debates shaping international development. The theory and practice of international development in diverse historical, social, cultural and geographic contexts. Topics may also include colonization and decolonization; global poverty and inequality; modernisation and social change; and international development assistance and the role of international organisations, NGOs and groups in shaping development.			
Rationale for proposed change:			
GDS 201 is a core course for the new Global Development Studies minor. Short title: Intro to Global Devpt Studies			
Consultation:			
Other units consulted in preparation of submission:		All units in HUMA and SOSC; Faculty of HSD	<input type="checkbox"/> No consultation required
Written evidence of all consultations should be included in a single PDF for the entire program package.			

UVic Course Curriculum Change

Faculty: Humanities and Social Sciences	Academic Unit: Global Development Studies	Date of submission: 21DEC16	Submission number: 2
			Effective date of change: 01SEP17
Type(s) of course change:			
<input checked="" type="checkbox"/> New or reinstated course	<input type="checkbox"/> Change or addition of a pre- or co-requisite	<input type="checkbox"/> Other:	
<input type="checkbox"/> Course code or number	<input type="checkbox"/> Deletion		
<input type="checkbox"/> Course title or description	<input type="checkbox"/> Retention of a course not offered for five years		
Current calendar entry:			
Proposed calendar entry:			
GDS 202 Units: 1.5 Hours: 3-0			
Contemporary Issues in Global Development Studies			
<p>Considers contemporary topics and issues, several of which form key areas of focus for contemporary official development assistance: gender, human rights and democracy; environmental sustainability and food security; transnationalism, migration and mobility; identity, ethnicity and cultural change; culture and social change; health and well-being. Other topics may include: conflict and displacement; development policy and poverty reduction; food and agriculture; labour markets and global migration.</p>			
Pre-requisites: GDS 201			
Rationale for proposed change:			
GDS 202 is a core course for the new Global Development Studies Minor. Short version of title: Contemp Issues Global Devpt Studies			
Consultation:			
Other units consulted in preparation of submission: All Units in HUMS, Faculty of HSD		<input type="checkbox"/> No consultation required	
Written evidence of all consultations should be included in a single PDF for the entire program package.			

UVic Course Curriculum Change

Faculty: Humanities and Social Sciences	Academic Unit: Global Development Studies	Date of submission: 21DEC16	Submission number: 3
			Effective date of change: 01SEP17
Type(s) of course change:			
<input checked="" type="checkbox"/> New or reinstated course	<input type="checkbox"/> Change or addition of a pre- or co-requisite	<input type="checkbox"/> Other:	
<input type="checkbox"/> Course code or number	<input type="checkbox"/> Deletion		
<input type="checkbox"/> Course title or description	<input type="checkbox"/> Retention of a course not offered for five years		
Current calendar entry:			
Proposed calendar entry:			
GDS 301		Units: 1.5	Hours: 3-0
Working in Global Development			
Essential skills required for effective practical engagement with issues in global development. Topics may include: advocacy; cross-cultural communication; project management and evaluation; community based research; fundraising; community organizing; management of non-profits.			
Pre-requisites: GDS 201 and GDS 202; or permission of the program			
Rationale for proposed change:			
GDS 301 is a core course for the new Global Development Studies minor.			
Consultation:			
Other units consulted in preparation of submission:		All units in HUMA and SOSOC; Faculty of HSD	<input type="checkbox"/> No consultation required
Written evidence of all consultations should be included in a single PDF for the entire program package.			

UVic Course Curriculum Change

Faculty: Humanities and Social Sciences	Academic Unit: Global Development Studies	Date of submission: 21DEC16	Submission number: 4
			Effective date of change: 01SEP17
Type(s) of course change:			
<input checked="" type="checkbox"/> New or reinstated course	<input type="checkbox"/> Change or addition of a pre- or co-requisite	<input type="checkbox"/> Other:	
<input type="checkbox"/> Course code or number	<input type="checkbox"/> Deletion		
<input type="checkbox"/> Course title or description	<input type="checkbox"/> Retention of a course not offered for five years		
Current calendar entry:			
Proposed calendar entry:			
GDS 390 Units: 1.5 Hours: 3-0			
Special Topics in Global Development Studies			
Pre-requisites: GDS 201 and GDS 202; or permission of the program			
Rationale for proposed change:			
This course would allow offering occasional special topics courses when the opportunity and funding arise. It could also be used to offer an international field school once the program becomes established with sufficient student demand. Short title: Special Topics Global Devpt Studies			
Consultation:			
Other units consulted in preparation of submission: All units in HUMA and SOSG; Faculty of HSD		<input type="checkbox"/> No consultation required	
Written evidence of all consultations should be included in a single PDF for the entire program package.			

UVic Course Curriculum Change

Faculty: Humanities and Social Sciences	Academic Unit: Global Development Studies	Date of submission: 21DEC16	Submission number: 5
			Effective date of change: 01SEP17
Type(s) of course change:			
<input checked="" type="checkbox"/> New or reinstated course	<input type="checkbox"/> Change or addition of a pre- or co-requisite	<input type="checkbox"/> Other:	
<input type="checkbox"/> Course code or number	<input type="checkbox"/> Deletion		
<input type="checkbox"/> Course title or description	<input type="checkbox"/> Retention of a course not offered for five years		
Current calendar entry:			
		Proposed calendar entry:	
		GDS 400 Units: 1.5 Hours: 3-0	
		Global Development Studies Capstone Seminar	
<p>Students conduct interdisciplinary projects linked to global development with attention to research methods in development studies, and to practical and ethical challenges associated with development projects, in a workshop format. In addition to research on an international development issue, projects might include assessment of an existing development project, or developing a monitoring and evaluation framework for a development program.</p>			
<p>Pre-requisites: GDS 301; and Declared minor in Global Development Studies.</p>			
Rationale for proposed change:			
This is a required core course in the new Global Development Studies minor.			
Consultation:			
Other units consulted in preparation of submission:		All units in HUMA and SOSOC Faculty of HSD	<input type="checkbox"/> No consultation required
Written evidence of all consultations should be included in a single PDF for the entire program package.			

UVic Course Curriculum Change

Faculty: Humanities and Social Sciences	Academic Unit: Global Development Studies	Date of submission: 21DEC16	Submission number: 6
			Effective date of change: 01SEP17
Type(s) of course change:			
<input checked="" type="checkbox"/> New or reinstated course	<input type="checkbox"/> Change or addition of a pre- or co-requisite	<input type="checkbox"/> Other:	
<input type="checkbox"/> Course code or number	<input type="checkbox"/> Deletion		
<input type="checkbox"/> Course title or description	<input type="checkbox"/> Retention of a course not offered for five years		
Current calendar entry:		Proposed calendar entry:	
		GDS 490 Units: 1.5 Hours: 3-0	
		Directed Studies	
		Individual study of a specific research topic in Global Development Studies under the supervision of a faculty member.	
		Note: Students are responsible for finding a faculty member associated with the GDS minor to supervise the proposed project.	
		Prerequisites: GDS 201, GDS 202; and fourth-year standing; and Declared minor in Global Development Studies	
Rationale for proposed change:			
To provide individual research opportunities for undergraduate students enrolled in the minor			
Consultation:			
Other units consulted in preparation of submission:		All units in HUMA and SOSG; Faculty of HSD	<input type="checkbox"/> No consultation required
Written evidence of all consultations should be included in a single PDF for the entire program package.			

UVic Course Curriculum Change

Faculty: Humanities and Social Sciences	Academic Unit: Global Development Studies	Date of submission: 21DEC16	Submission number: 7
			Effective date of change: 01SEP17
Type(s) of course change:			
<input checked="" type="checkbox"/> New or reinstated course	<input type="checkbox"/> Change or addition of a pre- or co-requisite	<input type="checkbox"/> Other:	
<input type="checkbox"/> Course code or number	<input type="checkbox"/> Deletion		
<input type="checkbox"/> Course title or description	<input type="checkbox"/> Retention of a course not offered for five years		
Current calendar entry:			
Proposed calendar entry:			
GDS 491		Units: 1.5	Hours: 3-0
Directed Experiential Learning			
<p>Individual examination of analytical issues in GDS in relation to work or volunteer activities directly related to global development. Students work with an instructor to identify issues to be explored and methods of assessment before the experiential learning opportunity begins. Must include at least 150 hours of work or volunteer activities. Assessment normally involves a reflective journal and final paper.</p> <p>Note: Students are responsible for finding the work or volunteer position and a faculty member associated with the GDS minor to supervise the proposed experiential learning opportunity.</p> <p>Pre-requisites: GDS 201, GDS 202, and minimum third-year standing; and Declared minor in Global Development Studies</p>			
Rationale for proposed change:			
To allow students to receive academic credit for experiential learning in GDS.			
Consultation:			

Vic Course Curriculum Change

<p>Other units consulted in preparation of submission: _____</p> <p>Written evidence of all consultations should be included in a single PDF for the entire program package.</p>	<p>All units in HUMA and SOSC; Faculty of HSD _____</p> <p><input type="checkbox"/> No consultation <u>required</u> _____</p>
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University
of Victoria

SUBMISSION TO THE UVIC BOARD OF GOVERNORS

FOR DECISION

March 13, 2017

To: Operations and Facilities Committee

From: Valerie S. Kuehne, Vice-President Academic and Provost

A handwritten signature in blue ink, appearing to read "Valerie S. Kuehne".

cc: President and Vice-Chancellor

Meeting Date: March 27, 2017

Subject: Discontinuation of the Minor in Economic Policy

Basis for Jurisdiction: Senate Committee on Planning Meeting January 10, 2017
Senate Meeting February 3, 2017

Strategic Relevance: The request to discontinue the Minor in Economic Policy is in line with the University's Strategic Plan. Objective 12a) of the Plan cites the need to continuously evaluate programs to ensure they are of the highest quality, responsive to enrolment trends, and allow for opportunities for reallocation of resources to higher-priority areas.

Previous Consultation: Senate Committee on Planning meeting on January 10, 2017 and Senate meeting on February 3, 2017

Recommendation:

THAT the Operations and Facilities Committee recommend to the Board of Governors that the Board of Governors approve the request for Discontinuation of the Minor in Economic Policy.

Overview

The Department of Economics has four first year generalist economics courses that are not part of the major programmes. These are ECON 100, 111, 112, and 113. These courses are an integral part of the Minor in Economic Policy (MEP). One of them is required, ECON 113, with a further requirement of at least one from the other three. The discontinuance of the MEP has no implications for the continuation of these courses being offered nor will there be significant effect on enrolment in these courses.

Alignment with the university's mission and strategic plan

The Department of Economics will continue to offer a large number of courses and degree programs that are of high quality and relevant. The other programs offered continue to meet the demands of a large body of international students consistent with the university's internationalization objectives.

Senate/academic considerations

The Minor in Economic Policy (MEP) was initially created to provide students with a structured program with an emphasis on economic policy. The objective was to expand opportunities for students in other programs. The principal reasons to cancel the MEP: (1) small uptake; (2) over time the differences between the MEP and a Minor in Economics have lessened to the point where the MEP no longer provides a distinct and meaningful alternative. Specifically, ECON 103 — required for both — has become much more policy oriented than in years past and parts are very comparable to ECON 113 and to some extent ECON 111 as well. So, one can pursue the Minor in Economics to have a nice exposure to the policy-focused side of the discipline. The MEP was introduced in fall 2008. Since then, 33 students have graduated with a MEP and there are currently thirteen students with the MEP declared.

Demand and availability

There is relatively small uptake in the Minor in Economic Policy. The discontinuance will not affect any student who is currently enrolled.

Resource implications (including resource plan, revenue and expenditure implications)
None beyond the unit level. At the unit level, the discontinuation will release resources for instruction to other programs.

Other relevant factors (including impact and outcomes)

None.

Attachment(s): Memorandum to Senate dated January 17, 2017 and proposal for discontinuation of the Minor in Economic Policy dated October 25, 2016.



University
of Victoria

Associate Vice-President Academic Planning

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Victoria British Columbia V8W 2Y2 Canada
Tel (250) 721-7012 Fax (250) 721-7216
E-mail avpap@uvic.ca Web <http://www.uvic.ca/vpac>

MEMO

Date: January 17, 2017
To: The Secretary of the Senate
From: Dr. Nancy Wright, Chair, Senate Committee on Planning
Re: Request for the Discontinuation of the Minor in Economic Policy

At its meeting of January 10, 2017, the Senate Committee on Planning discussed and approved the request for the Discontinuation of the Minor in Economic Policy.

The following motion is recommended:

That Senate approve, and recommend to the Board of Governors that it also approve, the request for Discontinuation of the Minor in Economic Policy as described in the document "Cancellation of the Minor in Economic Policy", dated October 25, 2016.

:sld

Committee Membership:

Dr. Nancy Wright, Chair
Dr. Abdul Roudsari
Ms. Nicole Greengoe
Dr. Stan Dosso
Mr. David Schostek
Dr. Reuven Gordon
Ms. Carrie Andersen
Dr. David Castle
Dr. Lisa SurrIDGE
Dr. Merwan Engineer
Ms. Sandra Duggan, Secretary

Dr. Valerie S. Kuehne
Dr. Sang Nam
Dr. Graham McDonough
Dr. Victoria Wyatt
Dr. Anne Stahl
Dr. Andrea Giles
Dr. Stephen Evans
Ms. Gillian Calder
Dr. Ralf St. Clair
Ms. Paige Bennett
Dr. Patrick Nahirney

Date: 25 October 2016
To: Chair of the Senate Committee on Planning
From: Graham Voss, Chair
Re: Cancellation of the Minor in Economic Policy

The Department of Economics has chosen to cancel the Minor in Economic Policy (MEP) effective May 2017. This memo provides the reasons for discontinuing the MEP. The motion to Senate that we are requesting the Senate Committee on Planning recommends follows.

First, some background about the MEP and its related courses. The department offers four first year generalist economics courses that are not part of our major programmes. These are ECON 100, 111, 112, and 113. All have relatively large enrolments when offered, particularly 111 and 113, which have at times exceeded 200. These courses are an integral part of the MEP. One of them is required, ECON 113, with a further requirement of at least one from the other three.

Despite being important courses for the MEP, the cancellation of the MEP has no implications for our continuing to offer these courses nor will it have any significant effect on enrolment in these courses. We currently have ECON 100 and 111 scheduled for this academic year and, subject to available instructors, I intend to continue to offer courses from this list whenever possible. We see these courses as an excellent opportunity to introduce economics to students from other disciplines as well as an important source of enrolments.

As far as enrolments are concerned, the number of students enrolled in these courses vastly outnumbers the number of students that declare the MEP. The MEP was introduced in fall 2008. Since then, 33 students have graduated with a MEP and there are currently thirteen students with the MEP declared (see attached). Over the same period, enrolment in each of these courses has been: 778 (ECON 100), 1771 (ECON 111), 916 (ECON 112), and 1316 (ECON 113). Evidently, the demand for these courses is far greater than the demand for the MEP.

The principal reason we are considering cancelling the MEP, apart from the relatively small uptake, is that over time the differences between the MEP and a Minor in Economics have lessened to the point where the MEP no longer provides a distinct and meaningful alternative. Specifically, ECON 103 — required for both — has become much more policy oriented than in years past and parts are very comparable to ECON 113 and to some extent ECON 111 as well. So, one can pursue the Minor in Economics to have a nice exposure to the policy-focused side of the discipline. It is also worth noting that the Minor in Economics is itself much more popular than the MEP. Over the same time period as discussed above, for which we have 33 MEP, we have 103 students who have graduated with a Minor



in Economics and 33 who are currently declared. Notably, the Minor draws students more widely from other faculties than the MEP (see attached).

A secondary reason for cancelling the MEP is to provide much needed flexibility in our course offerings. The MEP requires that ECON 111, 112, and 113 be offered regularly, particularly ECON 113, which is required. Two of these courses were designed and have always been taught by one instructor, who is in large part responsible for the large enrolments. But instructors of this calibre are also needed for courses in our undergraduate majors and graduate programmes. While it is possible to find another instructor, we are already stretched quite thin both in terms of regular faculty and sessionals and putting on these courses comes at the expense of our other programmes, undergraduate and graduate.

In summary, the MEP imposes a number of constraints on our teaching programmes. If the MEP were in high demand or if the MEP offered a distinct and important pedagogical alternative to the Minor in Economics then such constraints might be justified. But since neither of these conditions is true, the costs of the MEP outweigh the benefits. Moreover, as initially explained, there is no reason to expect that this will have an adverse effect on our overall enrolments; we are still able to offer the first year generalist courses whose demand is largely independent of the MEP.

I therefore request that the Senate Committee on Planning recommend the following motion to Senate:

That the Senate Committee on Planning recommends that Senate cancel the Minor in Economic Policy (MEP) effective May 2017.

Yours,



Graham Voss
Professor and Chair

cc: Nilanjana Roy

encl: Comparison of MEP and ME Enrolment; Comparison of MEP and ME Requirements

COMPARISON OF ECON MINOR AND MINOR IN ECONOMIC POLICY - GRADUATIONS AND CURRENT ENROLMENT

Minor and Major Degree	Convocated 2009-2016	Minor and Major Degree	Registered 201609
Economics Minor	103	Economics Minor	30
EN-BENG	1	EN-BENG	1
EN-BSC-MAJR	4	FA-BA-MAJR	1
FA-BFA-MAJR	1	FA-BFA-HONR	1
HU-BA-MAJR	9	HU-BA-HONR	1
SC-BSC-MAJR	4	HU-BA-MAJR	1
SC-BSC-MCMB	2	SC-BSC-MAJR	4
SS-BA-GNRL	40	SS-BA-GNRL	9
SS-BA-HONR	1	SS-BA-HONR	1
SS-BA-MAJR	38	SS-BA-MAJR	9
SS-BSC-MAJR	3	SS-BSC-MAJR	2
Minor in Economic Policy	33	Minor in Economic Policy	13
HS-BSC	1	HU-BA-MAJR	1
HU-BA-MAJR	1	SS-BA-HONR	3
SC-BSC-HONR	1	SS-BA-MAJR	8
SS-BA-HONR	2	SS-BSC-MAJR	1
SS-BA-MAJR	27		
SS-BSC-MAJR	1		

Convocated refers to Degrees Awarded (AW) from FAST Convocation List
 FAST Accessed 5 August 2016

Comparison of Minor in Economic Policy and Minor in Economics

Minor in Economic Policy

ECON 113	1.5
ECON 103	1.5
ECON 104	1.5
ECON 225	1.5

First Year Electives List	1.5
Upper Year Electives List	7.5

Total **15**

Minor in Economics

ECON 103	1.5
ECON 104	1.5
ECON 225	1.5

ECON 300/400	9
--------------	---

Total **13.5**

First Year Electives List

- ECON 100
- ECON 111
- ECON 112

Upper Year Electives List

- 15 ECON 300 Courses (all with only first year pre-requisite)
- 1 ECON 400 Course
- 1 ANTH 400 Course
- 6 POLI 300 Courses
- 1 ADMN 300 Course
- 2 ADMN 400 Courses

Key Differences:

- ECON 113 required in MEP
- One non-ECON elective can count toward MEP elective list.
- MEP requires 1-2 less upper year ECON courses.

At most one non-ECON elective can be selected.

From: [Catherine Krull - Dean, SOSC](#)
To: [Chair Economics UVic](#)
Cc: [Leanna Wong - SOSC Reception](#); [Wendy Major - SOSC Admin Officer](#); [Nilanjana Roy](#)
Subject: Policy Minor in Economics
Date: August-20-16 9:22:49 AM
Attachments: [D6344646-4999-4BD7-8D03-5ED65553CCABf61.png](#)

Hi Graham,

Thank you for providing the additional information. Please consider the cancelation of the PME approved.

Best, Cathie



DR CATHERINE KRULL
Dean, Faculty of Social Sciences
University of Victoria
T 250-472-5058
SOSCDean@uvic.ca

From: [Heather Kirkham](#)
To: [ecadvice](#); [Helen Kurki](#); [Teresa Dawson](#); mattjame@uvic.ca
Cc: [Chair Economics UVic](#); [SPA Director](#)
Subject: RE: Discontinuance of the Economic Policy Minor
Date: August-29-16 12:57:01 PM

Hello,

The Economic Policy minor lists the following online ADMN courses as optional courses to meet the Minor requirements. These courses tend to be well subscribed by students in School of Public Administration programs, as well as other undergraduate programs. Therefore, we have sufficient enrolments and the deletion of this program of studies will not greatly affect the offerings of the undergraduate programs in the School of Public Administration.

- [ADMN 311](#) (cross-listed as [POLI 350](#)) - online and F2F
- [ADMN 420](#) - online
- [ADMN 437](#) - online

Thank you for letting us know about the deletion of this program.



Heather Kirkham, Program Manager
School of Public Administration
- Undergraduate Programs
- MA in Dispute Resolution Program
- MPA Programs
[University of Victoria](#)
PO Box 1700, STN CSC, Victoria, BC V8W 2Y2
T 250-721-8067 F 250-721-8849
<http://www.uvic.ca/hsd/publicadmin/>

From: [ecadvice](#)
Sent: August-29-16 11:41 AM
To: [Helen Kurki](#); [Teresa Dawson](#); mattjame@uvic.ca; [Heather Kirkham](#)
Cc: [Chair Economics UVic](#)
Subject: Discontinuance of the Economic Policy Minor

Hello Heather, Helen, Matt, and Teresa ,

I am writing to you as our department is planning to discontinue the Policy Minor in Economics (PME) program and I need to consult with your units as part of the process to get approval for the discontinuance as your units have courses in that program and/or there are a few students currently in that program from your department (e.g. GEOG has 3). I can provide you with details about why we are thinking of discontinuing this but to keep it brief, the principal reason we are considering cancelling the PME, apart from its relatively small uptake, is that over time the differences between the PME and a Minor in Economics have lessened to the point where the PME no longer provides a distinct and meaningful alternative.

You will find the current program description at <http://web.uvic.ca/calendar2016-09/undergrad/social-sciences/econ.html#> under Minors.

The Dean of Social Sciences has already given her approval for this discontinuance.

Obviously the cancellation of the program will not affect any student who is currently enrolled in it or enrolls before it disappears from the calendar. Academic Advising knows about it but if any student approaches you, you are welcome to forward them to me too.

Please let me know if your unit is okay with this as I will need to provide proofs of consultation to the Social Sciences Curriculum committee soon as we move forward with this. If you have questions or concerns, please don't hesitate to contact me.

Best regards,
Nilanjana

Dr. Nilanjana Roy
Associate Professor and Undergraduate Advisor
Department of Economics
University of Victoria
PO Box 1700 STN CSC
Victoria, BC V8W 2Y2
CANADA
Room: BEC 382
Phone: (250) 472-4417
Fax: (250) 721-6214

From: [Helen Kurki](#)
To: [ecadvice](#)
Subject: Re: Discontinuance of the Economic Policy Minor
Date: September-01-16 10:13:28 AM

Hello Nilanjana,
Thanks for the update. ANTH has no concerns over this.
Cheers,
Helen
--

Helen K. Kurki, Ph.D.
Associate Professor
Department of Anthropology
University of Victoria
250-721-7045
hkurki@uvic.ca

From: [ecadvice](#) <ecadvice@uvic.ca>
Date: Monday, August 29, 2016 at 11:40 AM
To: Helen Kurki <hkurki@uvic.ca>, Teresa Dawson <tdawson@uvic.ca>, "mattjame@uvic.ca" <mattjame@uvic.ca>, Heather Kirkham <hkirkham@uvic.ca>
Cc: Chair Economics UVic <econchair@uvic.ca>
Subject: Discontinuance of the Economic Policy Minor

Hello Heather, Helen, Matt, and Teresa ,

I am writing to you as our department is planning to discontinue the Policy Minor in Economics (PME) program and I need to consult with your units as part of the process to get approval for the discontinuance as your units have courses in that program and/or there are a few students currently in that program from your department (e.g. GEOG has 3). I can provide you with details about why we are thinking of discontinuing this but to keep it brief, the principal reason we are considering cancelling the PME, apart from its relatively small uptake, is that over time the differences between the PME and a Minor in Economics have lessened to the point where the PME no longer provides a distinct and meaningful alternative.

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questions or concerns, please don't hesitate to contact me.

Best regards,
Nilanjana

Dr. Nilanjana Roy
Associate Professor and Undergraduate Advisor
Department of Economics
University of Victoria
PO Box 1700 STN CSC
Victoria, BC V8W 2Y2
CANADA
Room: BEC 382
Phone: (250) 472-4417
Fax: (250) 721-6214

From: [Matt James](#)
To: [ecadvice](#)
Subject: Re: Discontinuance of the Economic Policy Minor
Date: August-31-16 11:08:06 AM

Dear Nilanjana,

Please accept this email as evidence that POLI has been consulted and accepts the decision of ECON to discontinue the Economic Policy Minor.

Best,

Matt

Matt James
Associate Professor and Undergraduate Advisor
Political Science
University of Victoria
Office: DTB A340
PO Box 1700 STN CSC
Victoria BC V8W 2Y2
250 721 6489

www.uvic.ca/socialsciences/politicalscience/people/directory/jamesmatt.php

<http://uvic.academia.edu/MattJames>

From: [Teresa Dawson](#)
To: [ecadvice](#)
Cc: [Chair Economics UVic](#); [Geography Chair](#); [John Fowler](#)
Subject: Confirmation from Geography re Discontinuance of the Economic Policy Minor
Date: September-12-16 5:52:12 PM

Hello Nilanjana,

I have just come from our full department meeting. As promised I am getting straight back to you. Your change was accepted by all colleagues today at the meeting. There were no concerns or questions as soon as I let everyone know the current students in the program would be taken care of.

Thanks and best wishes,

Teresa

Teresa Dawson
Continuing Assistant Teaching Professor in Geography
University of Victoria
T 250-853-3866
tdawson@uvic.ca
<http://www.uvic.ca/socialsciences/geography/>

From: ecadvice
Sent: August 29, 2016 11:41 AM
To: Helen Kurki <hkurki@uvic.ca>; Teresa Dawson <tdawson@uvic.ca>; mattjame@uvic.ca;
Heather Kirkham <hkirkham@uvic.ca>
Cc: Chair Economics UVic <econchair@uvic.ca>
Subject: Discontinuance of the Economic Policy Minor

Hello Heather, Helen, Matt, and Teresa ,

I am writing to you as our department is planning to discontinue the Policy Minor in Economics (PME) program and I need to consult with your units as part of the process to get approval for the discontinuance as your units have courses in that program and/or there are a few students currently in that program from your department (e.g. GEOG has 3). I can provide you with details about why we are thinking of discontinuing this but to keep it brief, the principal reason we are considering cancelling the PME, apart from its relatively small uptake, is that over time the differences between the PME and a Minor in Economics have lessened to the point where the PME no longer provides a distinct and meaningful alternative.

You will find the current program description at <http://web.uvic.ca/calendar2016-09/undergrad/social-sciences/econ.html#> under Minors.

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Obviously the cancellation of the program will not affect any student who is currently enrolled in it or enrolls before it disappears from the calendar. Academic Advising knows about it but if any student approaches you, you are welcome to forward them to me too.

Please let me know if your unit is okay with this as I will need to provide proofs of consultation to the Social Sciences Curriculum committee soon as we move forward with this. If you have questions or concerns, please don't hesitate to contact me.

Best regards,
Nilanjana

Dr. Nilanjana Roy
Associate Professor and Undergraduate Advisor
Department of Economics
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CANADA
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Fax: (250) 721-6214



University
of Victoria

SUBMISSION TO THE UVIC BOARD OF GOVERNORS

FOR DECISION

March 15, 2017

To: Operations and Facilities Committee

From: Valerie S. Kuehne, Vice-President Academic and Provost

A handwritten signature in blue ink that reads "Valerie S. Kuehne".

cc: President and Vice-Chancellor

Meeting Date: March 27, 2017

Subject: Proposal for the Discontinuation of Two Graduate Professional Certificates

Basis for Jurisdiction: Senate Committee on Planning meeting on January 10, 2017
Senate meeting on February 3, 2017

Strategic Relevance: The request to discontinue the two Graduate Professional Certificates is in line with the University's Strategic Plan is in line with the University's Strategic Plan. Objective 12a) of the Plan cites the need to continuously evaluate programs to ensure they are of the highest quality, responsive to enrolment trends, and allow for opportunities for reallocation of resources to higher-priority areas.

Previous Consultation: Senate Committee on Planning meeting on January 10, 2017
Senate meeting on February 3, 2017

Recommendation:

THAT the Operations and Facilities Committee recommend to the Board of Governors that the Board of Governors approve the request for the discontinuation of two Graduate Professional Certificates in Library Sector Leadership and Cultural Sector Leadership.

Overview

The School of Public Administration supports the discontinuance of these two Graduate Professional Certificates. When these programs were created, the School was responding to a localized demand from library and cultural sector professionals for this type of educational program, but the demand for, and interest in, the program was regrettably short lived.

Alignment with the university's mission and strategic plan

The discontinuation of these two small programs are in line with the University's strategic plan and is responsive to enrolment trends. Although the cost to operate these programs is small, streamlining our offerings of professional public and non-profit sector programs and benefiting from any resulting savings is a positive measure.

Senate/academic considerations

No students have been enrolled in either of these programs for six years. Of the two students who dropped out of the program, neither have requested re-registration privileges to complete the Graduate Professional Certificate in Library Sector Leadership.

Demand and availability

There has been no demand for either program.

Resource implications (including resource plan, revenue and expenditure implications)

For potential students interested in management issues in the cultural/heritage sector, the Division of Continuing Studies introduced a Graduate Professional Certificate in Cultural Heritage Studies. However, that program is on hiatus due to low demand as well which is further evidence of decreasing interest in this type of program.

Other relevant factors (including impact and outcomes)

There is no need to continue listing these two Graduate Professional Certificates and related courses. The School of Public Administration is committed to providing in-demand, quality professional undergraduate and graduate programs for public and community sector managers and staff through its other successful programs.

Attachment(s): Proposal to Senate dated January 17, 2017



University
of Victoria

Associate Vice-President Academic Planning

PO Box 1700 STN CSC
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Tel (250) 721-7012 Fax (250) 721-7216
E-mail avpap@uvic.ca Web <http://www.uvic.ca/vpac>

MEMO

Date: January 17, 2017
To: The Secretary of the Senate
From: Dr. Nancy Wright, Chair, Senate Committee on Planning
Re: Proposal for the Discontinuation of Two Graduate Professional Certificates

At its meeting of January 10, 2017, the Senate Committee on Planning discussed and approved the Proposal for the Discontinuation of Two Graduate Professional Certificates.

The following motion is recommended:

That Senate approve, and recommend to the Board of Governors that it also approve, the proposal for the discontinuation of two Graduate Professional Certificates, (1) Library Sector Leadership and (2) Cultural Sector Leadership, as described in the document "Proposal to Delete from the Calendar Two Graduate Professional Certificates", dated December 12, 2016.

N Wright

:sld

Committee Membership:

Dr. Nancy Wright, Chair
Dr. Abdul Roudsari
Ms. Nicole Greengoe
Dr. Stan Dosso
Mr. David Schostek
Dr. Reuven Gordon
Ms. Carrie Andersen
Dr. David Castle
Dr. Lisa SurrIDGE
Dr. Merwan Engineer
Ms. Sandra Duggan, Secretary

Dr. Valerie S. Kuehne
Dr. Sang Nam
Dr. Graham McDonough
Dr. Victoria Wyatt
Dr. Anne Stahl
Dr. Andrea Giles
Dr. Stephen Evans
Ms. Gillian Calder
Dr. Ralf St. Clair
Ms. Paige Bennett
Dr. Patrick Nahirney

Cover Page Template for Senate Committee on Planning

Title of proposal:	Request for Deletion from Calendar of two Graduate Professional Certificates
Contact Name and Number:	Heather Kirkham, Program Manager T 250-721-8067 hkirkham@uvic.ca
Date approved by Department:	August 16, 2016
Date approved by Faculty:	September 29, 2016
Date approved by Graduate Studies: (if applicable)	December 8 th , 2016
Date submitted:	December 12 th , 2016



School of Public Administration | Graduate Programs
Human and Social Development Bldg. A302, PO Box 1700 STN CSC Victoria BC V8W 2Y2 Canada
T 250-721-8067 | hkirkham@uvic.ca | www.uvic.ca/hsd/publicadmin

Memorandum

To: Dr. Nancy Wright, Associate Vice-President Academic Planning and Chair, Senate Committee on Planning

From: Heather Kirkham, Program Manager, School of Public Administration

Date: December 12, 2016

Re: **Closure of two Graduate Professional Certificates – January 2017 agenda Senate Committee on Planning**

The School of Public Administration is requesting approval for the deletion of two Graduate Professional Certificates in: (1) Library Sector Leadership and (2) Cultural Sector Leadership.

These program closures have been approved by the School of Public Administration, the Faculty of Human and Social Development and the Faculty of Graduate Studies. We are requesting that the Senate Committee on Planning consider and approve the closure of these programs at their January 2017 meeting. The following is a draft of the motion to Senate:

That the Senate Committee on Planning recommends that Senate cancel the Graduate Professional Certificate in Library Sector Leadership program and the Graduate Professional Certificate in Cultural Sector Leadership, effective September 1, 2017.

The School does not have the resources to continue the program for the limited potential number of students. Students interested in further studies in the Cultural sector now have the option of taking a Graduate Professional Certificate through the Division of Continuing Studies (the Graduate Professional Certificate in Cultural Heritage Studies). However, this program is now on hiatus due to fewer than anticipated enrolments (see consultation documents: email from Tania Muir, Program Director).

No students are currently enrolled in either of these Graduate Certificates. Two students have partially completed the GPC in Library Sector Leadership, but both withdrew without permission prior to program completion in 2010 and 2011.

If you have any questions, please do not hesitate to contact me.

Enclosures:

Consultation documents (Continuing Studies)
Program Curriculum Change form
Course Curriculum Change forms (including deletions of: ADMN 507A/B, 517A/B, 530A/B, 531A/B 577A/B
Information about two students (withdrawn) who have not completed their GPC requirements

C: Dr. Lindsay Tedds, Interim Director, School of Public Administration
Dr. Lynne Siemens, Graduate Advisor, School of Public Administration
Dr. Tricia Marck, Dean, Human and Social Development
Dr. Esther Sangster-Gormley, Associate Dean, Human and Social Development
Ada Saab, Director, Graduate Admissions and Records
Dr. Stephen Evans, Associate Dean, Faculty of Graduate Studies
Dr. David Capson, Dean, Faculty of Graduate Studies



University
of Victoria

Faculty of Graduate Studies
University Centre A207
PO Box 3025 STN CSC
Victoria, BC V8W 3P2
Tel (250) 721-7970, FAX (250) 721-8957
Email: fgs@uvic.ca
Web <http://www.uvic.ca/graduatestudies/>

MEMORANDUM

Date: Feb 22, 2017

To: Members of Senate

From: Dr. David W. Capson, Dean of Graduate Studies

Re: Enrolment histories in Graduate Certificates in **Cultural Sector Leadership** and **Library Sector Leadership**

In consideration of the recommendation to terminate the Graduate Certificates in **Cultural Sector Leadership** and **Library Sector Leadership**, I am providing the following data that summarizes the all-time history of enrolment in these 2 programs, as follows:

	Graduated	Abandoned Program	Withdrew with Permission	Total
Cultural Sector Leadership	2	1	1	4
Library Sector Leadership	16	4	6	26

Since the inception of the Cultural Sector Leadership program in 2009, there have only been a total of 4 students ever enrolled. Of these, 2 students graduated (in 2013), 1 student withdrew without permission (Abandoned the program in 2011), and 1 withdrew with permission (in 2010).

Since the inception of the Library Sector Leadership program in 2008, there have been a total of 26 students enrolled. Of these, 16 students graduated (the last ones in 2012), 4 students withdrew without permission (abandoned their program in 2012), and 6 withdrew with permission (in 2011).

There are currently no students enrolled in either program.



School of Public Administration | Graduate Programs
Human and Social Development Bldg. A302, PO Box 1700 STN CSC Victoria BC V8W 2Y2 Canada
T 250-721-8067 | hkirkham@uvic.ca | www.uvic.ca/hsd/publicadmin

Memorandum

To: Dr. David Capson, Dean, Faculty of Graduate Studies
Dr. Stephen Evans, Associate Dean, Faculty of Graduate Studies

From: Heather Kirkham, Program Manager

Date: November 1, 2016

Re: **Closure of two Graduate Professional Certificates**

The School of Public Administration is requesting approval for the deletion of two Graduate Professional Certificates in:

1. Library Sector Leadership
2. Cultural Sector Leadership

These program closures have been approved by the School of Public Administration and by the Faculty of Human and Social Development at a faculty meeting on October 12, 2016.

The School does not have the resources to continue the program for the limited potential number of students. Students interested in further studies in the Cultural sector now have the option of taking a Graduate Professional Certificate through the Division of Continuing Studies (the Graduate Professional Certificate in Cultural Heritage Studies). However, this program is now on hiatus due to fewer than anticipated enrolments (see consultation documents: email from Tania Muir, Program Director).

No students are currently enrolled in either of these Graduate Certificates. Two students have partially completed the GPC in Library Sector Leadership, but withdrew prior to completion in 2010 and 2011 (one withdrew without permission): see attached document for details. Should they indicate in the future that wish to complete the program and if they were allowed to re-register, they could complete their requirements by taking ADMN 530, 531, and 577, although these would not include tailored library sector leadership content.

If you have any questions, please do not hesitate to contact me.

Enclosures:

- Consultation documents (Continuing Studies)
- Program Curriculum Change form
- Course Curriculum Change forms for ADMN 517A/B, 507A/B, 530A/B, 531A/B, 577A/B
- Information about two students (withdrawn) who have not completed their GPC requirements

- C:** Dr. Lindsay Tedds, Interim Director, School of Public Administration
Dr. Lynne Siemens, Graduate Advisor, School of Public Administration
Dr. Tricia Marck, Dean, Human and Social Development
Dr. Esther Sangster-Gormley, Associate Dean, Human and Social Development
Ada Saab, Director, Graduate Admissions and Records

Heather Kirkham

From: Associate Dean, Graduate Studies - Evans
Sent: November-01-16 12:02 PM
To: Heather Kirkham; David Capson - Dean of Graduate Studies
Cc: SPA Director; Holly Hatch - Assistant to the Associate VP Academic Planning; hsddean; Lynne Siemens; Esther Sangster-Gormley, HSD Associate Dean Academic; Carolyn Swayze - FGS Coordinator
Subject: Re: Deletion from Calendar - two Graduate Professional Certificates - School of Public Administration

Hi Heather,

Thanks very much for your message. While we are sympathetic to your goals, the Faculty of Graduate Studies has a formal process to approve all program changes and this would include graduate certificates. Your proposal needs to be presented to and approved by the Graduate Executive Committee (GEC) and the new Faculty of Graduate Studies Council, which would then forward it to the Senate Committee on Planning for consideration.

There are only four meetings of the FGS Council planned this academic year. The next meeting is on December 8. There are usually about 8 meetings of the GEC each year and, fortunately, there is a GEC meeting on November 28 with room in the agenda that could be used to feed the proposal to the FGS Council on the 8th.

Once it has been approved by FGS (which I would anticipate), we would forward it to SCP for consideration. It is my understanding that your existing calendar submissions to delete the programs, which themselves are due to be considered by the GEC this Monday, could proceed in parallel through to the Senate Committee on Curriculum.

The Dean will watch for your proposal. I think that something very similar to what you had sent for consideration to SCP would be appropriate.

Sorry that I could not have better news.

Steve

From: Heather Kirkham <hkirkham@uvic.ca>
Date: Tuesday, November 1, 2016 at 11:37 AM
To: Dean of Graduate Studies <graddean@uvic.ca>, Stephen Evans <gsadean3@uvic.ca>
Cc: SPA Director <padirect@uvic.ca>, "apasst@uvic.ca" <apasst@uvic.ca>, hsddean <hsddean@uvic.ca>, Lynne Siemens <siemensl@uvic.ca>, "Esther Sangster-Gormley, HSD Associate Dean Academic" <hsdasdn@uvic.ca>
Subject: Deletion from Calendar - two Graduate Professional Certificates - School of Public Administration

Dr. Capson and Dr. Evans,

It has just been brought to my attention that there was an oversight and that you were not consulted regarding the plans of the School of Public Administration to delete two Graduate Professional Certificates in:

- Library Sector Leadership

- Cultural Sector Leadership.

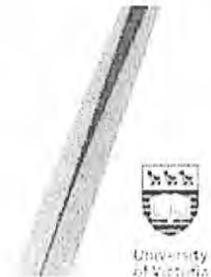
Please accept my apology for not consulting with you sooner. You will find all relevant documentation regarding the deletion of these programs attached:

- Memorandum to Dr. Nancy Wright, Chair, Senate Committee on Planning
- Correspondence with Tania Muir, Program Director, Cultural Management Programs, Continuing Studies
- Curriculum Change forms
- Course Change forms
- Information on two students who have not completed the GPC in Library Sector Leadership.

The School does not have the resources to continue the programs for the limited potential number of students. Students interested in further studies in the Cultural sector now have the option of taking a Graduate Professional Certificate through the Division of Continuing Studies (the Graduate Professional Certificate in Cultural Heritage Studies). However, this program is now on hiatus due to fewer than anticipated enrolments (see consultation documents: email from Tania Muir, Program Director).

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If you have any questions, please contact me.



Heather Kirkham, Program Manager
School of Public Administration
- Undergraduate Programs
- MA in Dispute Resolution Program
- MPA Programs
University of Victoria
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<http://www.uvic.ca/hsd/publicadmin/>



Memorandum

To: Nancy Wright, Associate Vice-President Academic Planning and
Chair, Senate Committee on Planning

From: Heather Kirkham, Program Manager

Date: October 26, 2016 (updated)

Re: **Deletion from Calendar: two Graduate Professional Certificates**

The School of Public Administration is recommending the deletion from the calendar of two Graduate Professional Certificates in:

1. Library Sector Leadership
2. Cultural Sector Leadership

The School does not have the resources to continue the program for the limited potential number of students. Students interested in further studies in the Cultural sector now have the option of taking a Graduate Professional Certificate through the Division of Continuing Studies (the Graduate Professional Certificate in Cultural Heritage Studies). However, this program is now on hiatus due to fewer than anticipated enrolments (see consultation documents: email from Tania Muir, Program Director).

No students are currently enrolled in either of these Graduate Certificates. Two students have partially completed the GPC in Library Sector Leadership, but withdrew prior to completion in 2010 and 2011 (one withdrew without permission). Should they indicate in the future that wish to complete the program and if they were allowed to re-register, they could complete their requirements by taking ADMN 530, 531, and 577, although these would not include tailored library sector leadership content.

Therefore, on behalf of the School of Public Administration, I request that the Senate Committee on Planning recommend the following motion to Senate:

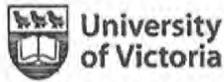
That the Senate Committee on Planning recommend that the Senate approve, and recommend to Board of Governors that it also approve, the proposal for the discontinuation of two Graduate Professional Certificates, (1) Library Sector Leadership and (2) Cultural Sector Leadership.

Enclosures:

- Consultation documents (Continuing Studies)
- Program Curriculum Change form
- Course Curriculum Change forms for ADMN 517A/B, 507A/B, 530A/B, 531A/B, 577A/B

C: Dr. Lindsay Tedds, Interim Director, School of Public Administration
Dr. Lynne Siemens, Graduate Advisor, School of Public Administration
Dr. Tricia Marck, Dean, Human and Social Development





School of Public Administration | Graduate Programs
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Memorandum

To: Tania Muir, Program Director, Cultural Management Programs,
Division of Continuing Studies (cmpdir@uvic.ca)
From: Heather Kirkham, Program Manager
Date: July 12, 2016

Re: **Deletion from Calendar of the School of Public Administration program: Graduate Professional Certificate in Cultural Sector Leadership**

Approximately 10 years ago, the School of Public Administration implemented Graduate Professional Certificates, including one in Cultural Sector Leadership. Since that time, the School has redirected its graduate programming to introduce two new Master's Programs: MA in Dispute Resolution and MA in Community Development.

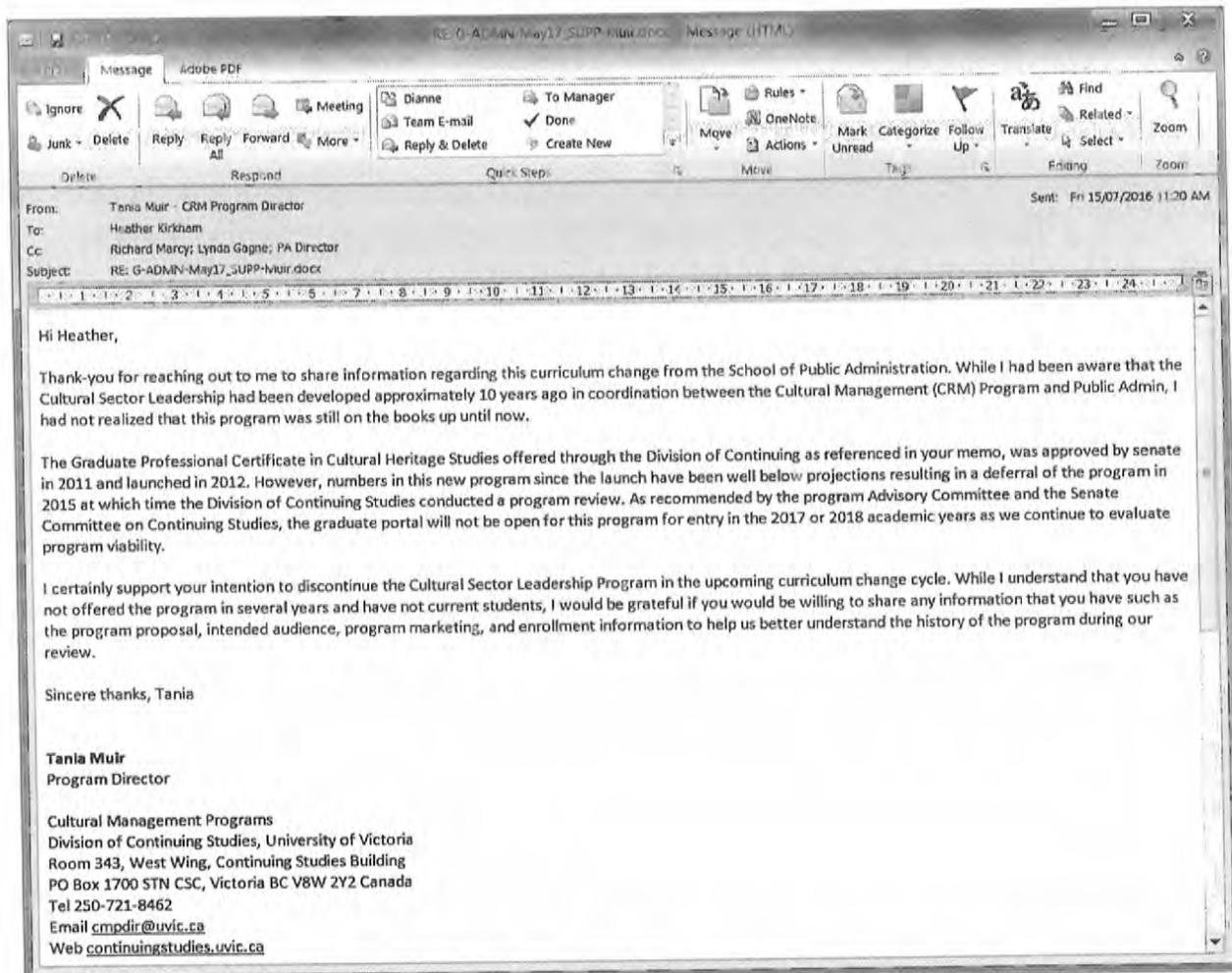
When we first introduced the program, we did so in coordination (regarding course development and delivery) with the former Program Director in Cultural Resource Management, Joy Davis. We have not admitted any students into the GPC in Cultural Sector Leadership for several years and there are no students currently enrolled in the program, nor any who require further courses to complete the program.

Therefore, due to limited resources and student demand in other programs, the School of Public Administration has decided to discontinue offering this program and to delete it from the UVic Graduate Calendar, effective May 2016. If you have any comment, objection or questions, please contact me by July 31.

A handwritten signature in cursive script that reads "Heather Kirkham".

Copied to:
Dr. Catherine Althaus, Director, School of Public Administration
Dr. Lynda Gagne and Dr. Rich Marcy, Co-Chairs, SPA Curriculum and Staffing Committee

Response from: **Tania Muir, Program Director**
Cultural Management Programs
Division of Continuing Studies, University of Victoria



UVic Program Curriculum Change

Summary of Program Curriculum Changes:

Effective Date: 01MAY2017	Academic Unit: School of Public Administration
Faculty: Graduate Studies/HSD	Local: 8067
Contact Name: Heather Kirkham, Program Manager	Email: hkirkham@uvic.ca

Types of program change:		Other: Describe in 'Type of change' field
Creation, reinstatement, discontinuance, or major modification of a program or credential	Change in a listing of eligible or elective courses that can be used to meet a program or credential requirement	
A minor modification in program or credential that does not significantly change that program or credential's focus, content, structure, or requirements	A change in description of a program or credential not involving any change in program or credential requirements	

All program changes should be in the order in which they will appear in the Calendar (i.e. a page 103, 107, 240, 277 as submission 1, 2, 3, 4).

Submission #:	Type(s) of change	Other units consulted: (list all)
1	Discontinue two Graduate Professional Certificates: 1. Library Sector Leadership; 2. Cultural Sector Leadership	Continuing Studies, Cultural Management Programs

UVic Program Curriculum Change

Faculty: Graduate Studies/HSD	Academic Unit: School of Public Administration	Date of submission: 15AUG16	Effective date of change: 01MAY17,
Type(s) of program change:			
<input checked="" type="checkbox"/> Creation, reinstatement, discontinuance, or major modification of a program or credential	<input type="checkbox"/> Change in a listing of eligible or elective courses that can be used to meet a program or credential requirement	<input type="checkbox"/> Other: Describe	
<input type="checkbox"/> A minor modification in program or credential that does not significantly change that program or credential's focus, content, structure, or requirements	<input type="checkbox"/> A change in the description of a program or credential not involving any change in program or credential requirements		
Current calendar entry:			
Current calendar page number: 260, 262, 266 (2016-09 calendar)			
P. 260			
<p>Graduate Professional Certificates and Graduate Diploma The School offers specialized credential programs via distance methods intended to strengthen the skills of working professionals. The program requirements draw upon the Master of Public Administration curriculum.</p> <p>Graduate Professional Certificate in Library Sector Leadership This program is a 5-course, part-time program which includes an on-campus orientation course (ADMN-517A); students must also complete four specified 500-level ADMN online courses. Registering in one course per term, it is possible to complete the program in 16 months.</p> <p>Graduate Professional Certificate in Cultural Sector Leadership This program is intended to strengthen the capacity of cultural sector professionals to serve in management and leadership roles in museums, art galleries, the performing arts, heritage sites and heritage conservation. This program includes an on-campus orientation course (ADMN-517B); students must also complete HA-488T and four specified 500-level ADMN online courses. Students may complete the program over two years.</p> <p>Graduate Certificate in Evaluation and Graduate Diploma in Evaluation The Graduate Certificate and Graduate Diploma in Evaluation are designed for early- or mid-career professionals working in the evaluation</p>		<p>Graduate Professional Certificate and Graduate Diploma The School offers specialized credential programs via distance methods intended to strengthen the skills of working professionals. The program requirements draw upon the Master of Public Administration curriculum.</p> <p>Graduate Certificate in Evaluation and Graduate Diploma in Evaluation The Graduate Certificate and Graduate Diploma in Evaluation are designed for early- or mid-career professionals working in the evaluation field as government or non-profit employees or consultants....</p>	
Proposed calendar entry:			
If new, suggested page to insert:			

UVic Program Curriculum Change

field as government or non-profit employees or consultants....

P. 262

Admission to Graduate Professional Certificates

To be eligible for admission, applicants must have:
 1. a baccalaureate degree (or equivalent from another country) from an accredited and recognized institution. (Note that for the Graduate Professional Certificate in Library Sector Leadership, a Master's is preferred.)
 2. a grade point average of 5.0 (B) in the last two years (30 units) leading to the baccalaureate degree.
 In addition, applicants must submit official transcripts, a professional resumé and a letter of intent that explains how this program relates to their career plans, and their personal and professional values and goals. Finally, applicants must have two assessment forms or letters of reference sent directly to the Graduate Admissions and Records Office.

Application Deadline for Cultural or Library Sector Leadership programs

Please view the information at <publicadmin.uvic.ca/gradcerts> for current information on application deadlines.

Admission to Graduate Certificate in Evaluation—Additional Requirements

To be eligible for admission to the Graduate Certificate in Evaluation, applicants must have:
 • An undergraduate degree (or equivalent from another country) from an accredited and recognized institution.
 • A grade point average of B (5.0) in the last two years (30 units) leading to the undergraduate degree.
 • The equivalents of Research Design: Critical Appraisal of Information (ADMN 502A); Data Analysis & Interpretation (ADMN 502B); and Public Sector Economics (ADMN 310 or ADMN 509).

Application Deadline for the Evaluation program
March 1

P. 262

Admission to Graduate Professional Certificate in Evaluation

To be eligible for admission, applicants must have:
 1. a baccalaureate degree (or equivalent from another country) from an accredited and recognized institution.
 2. a grade point average of 5.0 (B) in the last two years (30 units) leading to the baccalaureate degree.
 3. The equivalents of Research Design: Surveying, Appraising and Commissioning Information (ADMN 502A); Data Analysis & Interpretation (ADMN 502B); and Public Sector Economics (ADMN 310 or ADMN 509).
 In addition, applicants must submit official transcripts, a professional resumé and a letter of intent that explains how this program relates to their career plans and their personal and professional values and goals. Finally, applicants must have two assessment forms or letters of reference sent directly to the Graduate Admissions and Records Office.

Application Deadline for the Evaluation program
March 31

UVic Program Curriculum Change

P. 266

Graduate Professional Certificates

The courses are normally taken in the following sequence. Should a student miss a course due to personal circumstances, that student can enrol in the missed course in the next academic year (or the next offering). Note that for the Cultural and Library Sector Leadership programs, the orientation courses ADMN 517A and 517B and HA 488T (Cultural Sector students only) include required attendance at on-campus intensive sessions.

Graduate Professional Certificate in Library Sector Leadership

- ADMN 517A (0.5) Graduate Professional Certificate Orientation
- ADMN 507A (1.5) Public Sector Leadership: Teams, Self and Organization
- ADMN 530A (1.5) Increasing Organizational Effectiveness
- ADMN 531A (1.5) Strategic Human Resource Management
- ADMN 577A (1.5) Strategic Planning and Implementation

Graduate Professional Certificate in Cultural Sector Leadership

- ADMN 517B (0.5) Graduate Professional Certificate Orientation
- HA 488T (1.5) Leadership in Cultural Organizations
- ADMN 507B (1.5) Public Sector Leadership: Teams, Self and Organization
- ADMN 530B (1.5) Increasing Organizational Effectiveness
- ADMN 531B (1.5) Strategic Human Resource Management
- ADMN 577B (1.5) Strategic Planning and Implementation

Rationale for proposed change:

The School of Public Administration has decided to drop these Professional Specialization Certificates from the curriculum as the School does not have the resources to continue the program for the limited potential number of students. Students interested in further studies in the Cultural sector now have the option of taking a Graduate Professional Certificate through the Division of Continuing Studies: Graduate Professional Certificate in Cultural Heritage Studies, although this program is now on hiatus due to fewer than anticipated enrolments (see email from Tania Muir, Program Director).

No students are currently enrolled in either of these Graduate Certificates. Two students have partially completed the GPC in Library Sector Leadership, but withdrew prior to completion in 2010 and 2011 (one withdrew without permission). Should they indicate in the future that wish to complete the program and if they were allowed to re-register, they could complete their requirements by taking ADMN 530, 531, and 577, although these would not include tailored library sector leadership content.

We have sufficient student interest and faculty expertise to continue with the GPC in Evaluation.

UVic Program Curriculum Change

Consultation:		<input type="checkbox"/> Not applicable
Senate Committee on Planning:	<input type="checkbox"/> In-progress/Approved	<input type="checkbox"/> No consultation required
Other units consulted in preparation of submission:	<input checked="" type="checkbox"/> Included: Tania Muir, Director, Continuing Studies, Cultural Management Program. Also, Faculty of Graduate Studies (approved closure of programs, Dec. 8/16 meeting of FGS.)	
Written evidence of all consultations should be included in a single PDF for the entire program package.		

UVic Course Curriculum Change

Summary Course Curriculum Changes:

Effective Date:	01May2017	Academic Unit:	School of Public Administration
Faculty:	Graduate Studies / Human and Social Development	Contact Name:	Heather Kirkham, Program Manager
		Local:	8067
		Email:	hkirkham@uvic.ca

Types of course change:		Other: Describe in 'Type of change' field
New or reinstated course	Change or addition of a pre- or co-requisite	
Course code or number	Deletion	
Course title or description	Retention of a course not offered for five years	

All course changes should be in alphabetical and numerical order with a corresponding submission number.

Submission #:	Course code:	Course #:	Type(s) of change: (if new or reinstated, include title)	Other units consulted: (list all)
1	ADMN	517A	Deleted	FGS (in process)
2	ADMN	517B	Deleted	FGS (in process) & Continuing Studies
3	ADMN	507A	Deleted	FGS (in process)
4	ADMN	507B	Deleted	FGS (in process), Continuing Studies
5	ADMN	530A	Deleted	FGS (in process)
6	ADMN	530B	Deleted	FGS (in process), Continuing Studies
7	ADMN	531A	Deleted	FGS (in process)
8	ADMN	531B	Deleted	FGS (in process), Continuing Studies
9	ADMN	577A	Deleted	FGS (in process)
10	ADMN	577B	Deleted	FGS (in process), Continuing Studies
11	ADMN	556	Mutually Exclusive note: ADMN 556 & PADR 505 – cannot receive credit for both	
12	ADMN	509	Change or addition of a prerequisite due to course number change	
13	ADMN	544	Change or addition of a prerequisite due to course number change	
14	ADMN	537	Change or addition of a prerequisite due to course number change	
15	ADMN	523	Retention of a course not offered for five years	
16	ADMN	553	Retention of a course not offered for five years	

REVISED – ADDITION OF ADMN 531A AND 531B (TO BE DELETED)

UVic Course Curriculum Change

Faculty: Graduate Studies / Human and Social Development		Academic Unit: School of Public Administration	Date of submission: 29SEP16	Submission number: 1
Effective date of change: 01MAY17				
Type(s) of course change:				
<input type="checkbox"/>	New or reinstated course	<input type="checkbox"/>	Change or addition of a pre- or co-requisite	Other: Describe.
<input type="checkbox"/>	Course code or number	<input checked="" type="checkbox"/>	Deletion	
<input type="checkbox"/>	Course title or description	<input type="checkbox"/>	Retention of a course not offered for five years	
Current calendar entry: p. 309 (2016-09 Calendar)				
<p>ADMIN 517A-Units: 0.5 Graduate Professional Certificate-Orientatation Orients students enrolled in the Graduate Professional Certificate in Library Sector Leadership Program. <i>Note: Restricted to students in the Graduate Professional Certificate in Library Sector Leadership.</i> Grading: INC, COM, N, F.</p>				
Rationale for proposed change:				
This course was designed specifically for the Graduate Professional Certificate in Library Sector Leadership program, which is now being dropped.				
Consultation:				
Other units consulted in preparation of submission: FGS			<input checked="" type="checkbox"/>	No consultation required
Written evidence of all consultations should be included in a single PDF for the entire program package.				

UVic Course Curriculum Change

Faculty: Graduate Studies / Human and Social Development		Academic Unit: School of Public Administration	Date of submission: 29SEP16	Submission number: 2
Effective date of change: 01MAY17				
Type(s) of course change:				
<input type="checkbox"/>	New or reinstated course	<input type="checkbox"/>	Change or addition of a pre- or co-requisite	Other: Describe.
<input type="checkbox"/>	Course code or number	<input checked="" type="checkbox"/>	Deletion	
<input type="checkbox"/>	Course title or description	<input type="checkbox"/>	Retention of a course not offered for five years	
Current calendar entry: p. 309 (2016-09 Calendar)				
<p>ADMIN-5178-Units: 0.5 Graduate-Professional-Certificate-Orientat Orients students enrolled in the Graduate Professional Certificate in Cultural Sector Leadership Program. Note: Restricted to students in the Graduate Professional Certificate in Cultural Sector Leadership. Grading: INC, COM, N, F.</p>				
Rationale for proposed change:				
This course was designed specifically for the Graduate Professional Certificate in Cultural Sector Leadership program, which is now being dropped.				
Consultation:				
Other units consulted in preparation of submission:		Continuing Studies, FGS	<input type="checkbox"/>	No consultation required
Written evidence of all consultations should be included in a single PDF for the entire program package.				

UVic Course Curriculum Change

Faculty: Graduate Studies / Human and Social Development	Academic Unit: School of Public Administration	Date of submission: 29SEP16	Submission number: 3
			Effective date of change: 01MAY17
Type(s) of course change:			
<input type="checkbox"/> New or reinstated course	<input type="checkbox"/> Change or addition of a pre- or co-requisite	<input type="checkbox"/> Other: Describe.	
<input type="checkbox"/> Course code or number	<input checked="" type="checkbox"/> Deletion		
<input type="checkbox"/> Course title or description	<input type="checkbox"/> Retention of a course not offered for five years		
Current calendar entry: p. 309 (2016-09 Calendar)			
Proposed calendar entry:			
<p>ADMIN-507A Units: 1.5 Public Sector Leadership: Teams, Self and Organization An understanding of team dynamics and of personal capacity in a team environment are vital to public sector work. Introduces students to the internal and external challenges they may face in the work environment and equips them with the skills and strategies necessary to analyze, motivate and manage human resources in public sector organizations, with an emphasis in library sector leadership.</p> <p>Note: • Credit will be granted for only one of ADMIN-507A, ADMIN-507, ADMIN-507B.</p> <p>Prerequisite(s): • ADMIN-517A; and • admission to Graduate Professional Certificate program in Library Sector Leadership.</p>			
Rationale for proposed change:			
This course was offered specifically for the Graduate Professional Certificate in Library Sector Leadership program, which is now being dropped.			
Consultation:			
Other units consulted in preparation of submission: FGS			<input checked="" type="checkbox"/> No consultation required
Written evidence of all consultations should be included in a single PDF for the entire program package.			

UVic Course Curriculum Change

Faculty: Graduate Studies / Human and Social Development		Academic Unit: School of Public Administration		Date of submission: 29SEP16	Submission number: 4
Type(s) of course change:		<input type="checkbox"/> New or reinstated course <input type="checkbox"/> Change or addition of a pre- or co-requisite <input type="checkbox"/> Deletion <input checked="" type="checkbox"/> Retention of a course not offered for five years <input type="checkbox"/> Other: Describe.		Effective date of change: 01MAY17	
Current calendar entry: p. 309 (2016-09 Calendar)		Proposed calendar entry:			
<p>ADMIN-507B</p> <p>Units: 1-5</p> <p>Public Sector Leadership: Teams, Self and Organization</p> <p>An understanding of team dynamics and of personal capacity in a team environment are vital to public sector work. Introduces students to the internal and external challenges they may face in the work environment and equips them with the skills and strategies necessary to analyze, motivate and manage human resources in public sector organizations, with an emphasis in cultural sector leadership.</p> <p>Note:</p> <ul style="list-style-type: none"> • Credit will be granted for only one of ADMIN-507B, ADMIN-507, ADMIN-507A. <p>Prerequisite(s):</p> <ul style="list-style-type: none"> • ADMIN-517B; and • admission to Graduate Professional Certificate program in Cultural Sector Leadership. 					
Rationale for proposed change:		This course was offered specifically for the Graduate Professional Certificate in Cultural Sector Leadership program, which is now being dropped.			
Consultation:		Other units consulted in preparation of submission: Continuing Studies, FGS			
Written evidence of all consultations should be included in a single PDF for the entire program package.		<input type="checkbox"/> No consultation required			

Uvic Course Curriculum Change

Faculty: Graduate Studies / Human and Social Development		Academic Unit: School of Public Administration		Date of submission: 29SEP16	Submission number: 5
Type(s) of course change:		<input type="checkbox"/> New or reinstated course <input type="checkbox"/> Change or addition of a pre- or co-requisite <input type="checkbox"/> Course code or number <input checked="" type="checkbox"/> Deletion <input type="checkbox"/> Retention of a course not offered for five years <input type="checkbox"/> Other: Describe.		Effective date of change: 01MAY17	
Current calendar entry: p. 309 (2016-09 Calendar)					
<p>ADMIN 530A Units: 1-5 Increasing Organizational Effectiveness An introduction to the challenges of improving the effectiveness of public sector programs. The dynamics of work and consulting teams are studied, and students will review literature and participate in exercises in how to introduce lasting changes in organizations, and the complementary roles of leadership and management in ensuring more effective organizations, with a particular focus on the library sector.</p> <p>Note: • Credit will be granted for only one of ADMIN 530A, ADMIN 530, ADMIN 530B. Prerequisite(s): • ADMIN 517A; and • admission to Graduate Professional Certificate program in Library Sector Leadership.</p>					
Rationale for proposed change:					
This course was offered specifically for the Graduate Professional Certificate in Library Sector Leadership program, which is now being dropped.					
Consultation:					
Other units consulted in preparation of submission: FGS				<input checked="" type="checkbox"/> No consultation required	
Written evidence of all consultations should be included in a single PDF for the entire program package.					

UVic Course Curriculum Change

Faculty: Graduate Studies / Human and Social Development		Academic Unit: School of Public Administration		Date of submission: 29SEP16	Submission number: 6
Type(s) of course change:		<input type="checkbox"/> Change or addition of a pre- or co-requisite <input checked="" type="checkbox"/> Deletion <input type="checkbox"/> Retention of a course not offered for five years		Effective date of change: 01MAY17	
<input type="checkbox"/> New or reinstated course <input type="checkbox"/> Course code or number <input type="checkbox"/> Course title or description		Other: Describe.			
Current calendar entry: p. 310(2016-09 Calendar)					
ADMN-530B Units: 1-5 Increasing Organizational Effectiveness An introduction to the challenges of improving the effectiveness of public sector programs. The dynamics of work and consulting teams are studied, and students will review literature and participate in exercises in how to introduce lasting changes in organizations, and the complementary roles of leadership and management in ensuring more effective organizations, with a particular focus on the cultural sector. Note: • Credit will be granted for only one of ADMN-530B, ADMN-530, ADMN-530A. Prerequisite(s): • ADMN-517B; and • admission to Graduate Professional Certificate program in Cultural Sector Leadership.					
Proposed calendar entry:					
Rationale for proposed change: This course was offered specifically for the Graduate Professional Certificate in Cultural Sector Leadership program, which is now being dropped.					
Consultation: Other units consulted in preparation of submission: Continuing Studies, FGS <input type="checkbox"/> No consultation required					
Written evidence of all consultations should be included in a single PDF for the entire program package.					

UVic Course Curriculum Change

Faculty: Graduate Studies / Human and Social Development		Academic Unit: School of Public Administration	Date of submission: 29SEP16	Submission number: 7
Effective date of change: 01MAY17				
Type(s) of course change:				
<input type="checkbox"/>	New or reinstated course	<input type="checkbox"/>	Change or addition of a pre- or co-requisite	<input type="checkbox"/> Other: Describe.
<input type="checkbox"/>	Course code or number	<input checked="" type="checkbox"/>	Deletion	
<input type="checkbox"/>	Course title or description	<input type="checkbox"/>	Retention of a course not offered for five years	
Current calendar entry: p. 310(2016-09 Calendar)				
<p>ADMIN-531A</p> <p>Units: 1.5</p> <p>Strategic Human Resource Management</p> <p>Units: 1.5</p> <p>Students will explore the vital role of human capital in organizations, with an emphasis on the library sector. Focuses on the alignment of the organization's strategic objectives with its human capital. Students will study how to structure each of the human resource management functions, including planning, staffing, training, performance management, compensation and labour relations, in ways that optimize organizational performance. Assists students in dealing with contemporary challenges of globalization of work, demographic shifts, and information technology.</p> <p>Notes:</p> <ul style="list-style-type: none"> • Credit will be granted for only one of ADMIN-531A, ADMIN-533, ADMIN-531B. <p>Prerequisites:</p> <ul style="list-style-type: none"> • ADMIN-517A, and • Admission to the Graduate Professional Certificate program in Library Sector Studies 				
Rationale for proposed change:				
This course was offered specifically for the Graduate Professional Certificate in Library Sector Leadership program, which is now being dropped.				
Consultation:				
Other units consulted in preparation of submission:		Continuing Studies, FGS	<input type="checkbox"/>	No consultation required
Written evidence of all consultations should be included in a single PDF for the entire program package.				

UVic Course Curriculum Change

Faculty: Graduate Studies / Human and Social Development	Academic Unit: School of Public Administration	Date of submission: 29SEP16	Submission number: 8 Effective date of change: 01MAY17
Type(s) of course change:			
<input type="checkbox"/> New or reinstated course		<input type="checkbox"/> Change or addition of a pre- or co-requisite	
<input type="checkbox"/> Course code or number		<input checked="" type="checkbox"/> Deletion	
<input type="checkbox"/> Course title or description		<input type="checkbox"/> Retention of a course not offered for five years	
Proposed calendar entry:			
<p>ADMAN-531B Units: 1.5 Strategic Human Resource Management Units: 1.5</p> <p>Students will explore the vital role of human capital in organizations, with an emphasis on the cultural sector. Focuses on the alignment of the organization's strategic objectives with its human capital. Students will study how to structure each of the human resource management functions, including planning, staffing, training, performance management, compensation and labour relations, in ways that optimize organizational performance. Assists students in dealing with contemporary challenges of globalization of work, demographic shifts, and information technology.</p> <p>Note:</p> <ul style="list-style-type: none"> • Credit will be granted for only one of ADMAN-531B, ADMAN-531, ADMAN-531A. <p>Prerequisites:</p> <ul style="list-style-type: none"> • ADMAN-517B, and • Admission to the Graduate Professional Certificate program in Cultural Sector Leadership. 			
Rationale for proposed change:			
This course was offered specifically for the Graduate Professional Certificate in Cultural Sector Leadership program, which is now being dropped.			
Consultation:			
Other units consulted in preparation of submission: Continuing Studies, FGS			<input type="checkbox"/> No consultation required
Written evidence of all consultations should be included in a single PDF for the entire program package.			

UVic Course Curriculum Change

Faculty: Graduate Studies / Human and Social Development	Academic Unit: School of Public Administration	Date of submission: 29SEP16	Submission number: 9 Effective date of change: 01MAY17
Type(s) of course change:			
<input type="checkbox"/> New or reinstated course		<input type="checkbox"/> Change or addition of a pre- or co-requisite	
<input type="checkbox"/> Course code or number		<input type="checkbox"/> Deletion	
<input type="checkbox"/> Course title or description		<input type="checkbox"/> Retention of a course not offered for five years	
<input type="checkbox"/> Other: Describe.			
Current calendar entry: p. 311 (2016-09 Calendar)			
<p>ADMIN-577A Units: 1-5</p> <p>Strategic Planning and Implementation Examines the concepts and practice of strategic planning and project management. Students will explore how to negotiate strategic planning initiatives, construct mandate, mission and vision statements, analyze the environment, conduct stakeholder analyses, and prepare the organization for implementation of the plan. Students will develop competencies in implementing strategic plans through the design and management of projects flowing from the strategies outlined in the plan. Familiarizes students with the key components of project management including definition of the project, its scope and life cycle, the maintenance of quality control, scheduling, critical path analysis and the management of human resources involved in project management. This course will have a specific focus on the library sector.</p> <p>Note: e - Credit will be granted for only one of ADMIN-577A, ADMIN-411, ADMIN-477, ADMIN-577, ADMIN-577B.</p> <p>Prerequisite(s): e - ADMIN-517A; and</p> <p>e - admission to the Graduate Professional Certificate program in Library Sector Leadership.</p>			
Proposed calendar entry:			
<p>Rationale for proposed change: This course was offered specifically for the Graduate Professional Certificate in Library Sector Leadership program, which is now being dropped.</p> <p>Consultation: Other units consulted in preparation of submission: FGS <input checked="" type="checkbox"/> No consultation required</p> <p>Written evidence of all consultations should be included in a single PDF for the entire program package.</p>			

UVic Course Curriculum Change

Faculty: Graduate Studies / Human and Social Development		Academic Unit: School of Public Administration	Date of submission: 29SEP16	Submission number: 10
Effective date of change: 01MAY17				
Type(s) of course change:				
<input type="checkbox"/>	New or reinstated course	<input type="checkbox"/>	Change or addition of a pre- or co-requisite	<input type="checkbox"/> Other: Describe.
<input type="checkbox"/>	Course code or number	<input checked="" type="checkbox"/>	Deletion	
<input type="checkbox"/>	Course title or description	<input type="checkbox"/>	Retention of a course not offered for five years	
Current calendar entry: p. 311 (2016-09 Calendar)				
<p>ADMN 577B Units: 1-5 Strategic Planning and Implementation Examines the concepts and practice of strategic planning and project management. Students will explore how to negotiate strategic planning initiatives, construct mandate, mission and vision statements, analyze the environment, conduct stakeholder analyses, and prepare the organization for implementation of the plan. Students will develop competencies in implementing strategic plans through the design and management of projects flowing from the strategies outlined in the plan. Familiarizes students with the key components of project management including definition of the project, its scope and life cycle, the maintenance of quality control, scheduling, critical path analysis and the management of human resources involved in project management. This course will have a specific focus on the cultural sector.</p> <p>Note: • Credit will be granted for only one of ADMN 577B, ADMN 411, ADMN 477, ADMN 577, ADMN 577A. Prerequisite(s): • ADMN 517B; and • admission to the Graduate Professional Certificate program in Cultural Sector leadership.</p>				
Rationale for proposed change:				
This course was offered specifically for the Graduate Professional Certificate in Cultural Sector Leadership program, which is now being dropped.				
Consultation:				
Other units consulted in preparation of submission: Continuing Studies; FGS <input type="checkbox"/> No consultation required				
Written evidence of all consultations should be included in a single PDF for the entire program package.				

UVic Course Curriculum Change

Faculty: Graduate Studies / Human and Social Development		Academic Unit: School of Public Administration		Date of submission: 29SEP16	Submission number: 11
Effective date of change: 01MAY17					
Type(s) of course change:					
<input type="checkbox"/>	New or reinstated course	<input type="checkbox"/>	Change or addition of a pre- or co-requisite	<input checked="" type="checkbox"/> Other: Note re mutually exclusive courses.	
<input type="checkbox"/>	Course code or number	<input type="checkbox"/>	Deletion		
<input type="checkbox"/>	Course title or description	<input type="checkbox"/>	Retention of a course not offered for five years		
Current calendar entry: p. 311 (2016-09 Calendar)					
<p>ADMN 556 Units: 1.5 Managing Public Policy Examines the theory and practice of public policy emphasizing the strategic aspects of problem identification, policy design, decision making, implementation and evaluation. Designed to provide students a thorough understanding of public policy and dynamics of the policy process and to apply this knowledge to important policy issues. Policy development is examined within the context of multi-level and multi-sector governance, and addresses the involvement of key players such as the courts, media, and other prominent stakeholders.</p> <p>Prerequisite(s): • All of ADMN 502A, ADMN 504, ADMN 509, ADMN 512, ADMN 550; or • permission of the department</p>					
<p>ADMN 556 Units: 1.5 Managing Public Policy Examines the theory and practice of public policy emphasizing the strategic aspects of problem identification, policy design, decision making, implementation and evaluation. Designed to provide students a thorough understanding of public policy and dynamics of the policy process and to apply this knowledge to important policy issues. Policy development is examined within the context of multi-level and multi-sector governance, and addresses the involvement of key players such as the courts, media, and other prominent stakeholders.</p> <p>Note: Credit will be granted for only one of ADMN 556, PADR 505.</p> <p>Prerequisite(s): • All of ADMN 502A, 504, 509, 512, 550; or • permission of the department</p>					
Rationale for proposed change:					
This course is offered to the MPA Online students only. Other School of Public Administration graduate students (MADR and MPA On Campus), must take a different policy course: PADR 505. Content is too similar to allow this course as an elective for students in the MPA Online program. MX notation is already in place for PADR 505.					
Consultation:					
Other units consulted in preparation of submission:				<input checked="" type="checkbox"/> No consultation required	
Written evidence of all consultations should be included in a single PDF for the entire program package.					

UVic Course Curriculum Change

Faculty: Graduate Studies / Human and Social Development		Academic Unit: School of Public Administration		Date of submission: 29SEP16	Submission number: 12
Effective date of change: 01MAY17					
Type(s) of course change:					
<input type="checkbox"/>	New or reinstated course	<input checked="" type="checkbox"/>	Change or addition of a pre- or co-requisite	<input type="checkbox"/>	Other: Describe.
<input type="checkbox"/>	Course code or number	<input type="checkbox"/>	Deletion		
<input type="checkbox"/>	Course title or description	<input type="checkbox"/>	Retention of a course not offered for five years		
Current calendar entry: p. 309 (2016-09 Calendar)					
<p>ADMN 509 Units: 1.5 Microeconomics for Policy Analysis Provides a foundation in microeconomic principles, the rationale for public sector interventions in the market, and essential tools for economic policy analysis. Students will be introduced to rational choice theory, resource allocation methods, supply and demand, efficiency and equity, elasticity, income redistribution, externalities, public goods, and imperfect information. Relies on practical problem-based learning. Contemporary themes include behavioral and nudge economics, economic inequality, and the moral economy.</p> <p>Pre- or Corequisite(s):</p> <ul style="list-style-type: none"> • 502A or PADR 502A; and • ADMN 504 or permission of the department. 		<p>ADMN 509 Units: 1.5 Microeconomics for Policy Analysis Provides a foundation in microeconomic principles, the rationale for public sector interventions in the market, and essential tools for economic policy analysis. Students will be introduced to rational choice theory, resource allocation methods, supply and demand, efficiency and equity, elasticity, income redistribution, externalities, public goods, and imperfect information. Relies on practical problem-based learning. Contemporary themes include behavioral and nudge economics, economic inequality, and the moral economy.</p> <p>Pre- or Corequisite(s):</p> <ul style="list-style-type: none"> • 502A or PADR 502 or 502A; and • ADMN 504 or permission of the department. 			
Rationale for proposed change:					
PADR 502A is now called PADR 502.					
Consultation:					
Other units consulted in preparation of submission:				<input checked="" type="checkbox"/> No consultation required	
Written evidence of all consultations should be included in a single PDF for the entire program package.					

UVic Course Curriculum Change

Faculty: Graduate Studies / Human and Social Development		Academic Unit: School of Public Administration		Date of submission: 29SEP16	Submission number: 13
Effective date of change: 01MAY17					
Type(s) of course change:					
<input type="checkbox"/>	New or reinstated course	<input checked="" type="checkbox"/>	Change or addition of a pre- or co-requisite	<input type="checkbox"/>	Other: Describe.
<input type="checkbox"/>	Course code or number	<input type="checkbox"/>	Deletion		
<input type="checkbox"/>	Course title or description	<input type="checkbox"/>	Retention of a course not offered for five years		
Current calendar entry: p. 310 (2016-09 Calendar)					
<p>ADMN 544 Units: 1.5 Economic Evaluation Methods and Applications A practical introduction to the theory and methods of economic evaluation, including cost-benefit analysis, cost-effectiveness analysis, and cost-utility analysis, with emphasis on public sector applications.</p> <p>Prerequisite(s):</p> <ul style="list-style-type: none"> • For students admitted to MPA program: • ADMN 502A or PADR 502A; and • ADMN 502B, 509. • For students not admitted to MPA program: • permission of the school. 		<p>ADMN 544 Units: 1.5 Economic Evaluation Methods and Applications A practical introduction to the theory and methods of economic evaluation, including cost-benefit analysis, cost-effectiveness analysis, and cost-utility analysis, with emphasis on public sector applications.</p> <p>Prerequisite(s):</p> <ul style="list-style-type: none"> • For students admitted to MPA program: • ADMN 502A or PADR 502 or 502A; and • ADMN 502B, 509. • For students not admitted to MPA program: • permission of the school. 			
Rationale for proposed change:					
PADR 502A is now called PADR 502.					
Consultation:					
Other units consulted in preparation of submission:				<input checked="" type="checkbox"/> No consultation required	
Written evidence of all consultations should be included in a single PDF for the entire program package.					

UVic Course Curriculum Change

Faculty: Graduate Studies / Human and Social Development		Academic Unit: School of Public Administration		Date of submission: 29SEP16	Submission number: 14
Effective date of change: 01MAY17					
Type(s) of course change:					
<input type="checkbox"/>	New or reinstated course	<input checked="" type="checkbox"/>	Change or addition of a pre- or co-requisite	<input type="checkbox"/>	Other: Describe.
<input type="checkbox"/>	Course code or number	<input type="checkbox"/>	Deletion		
<input type="checkbox"/>	Course title or description	<input type="checkbox"/>	Retention of a course not offered for five years		
Current calendar entry: p. 310 (2016-09 Calendar)					
<p>ADMN 537 Units: 1.5 Program Evaluation and Performance Measurement Examines program evaluation and performance measurement in public and nonprofit organizations. Emphasis is placed on acquiring skills needed to model programs, measure key constructs, select appropriate research designs, and conduct both quantitative and qualitative program evaluations. Issues involved in designing and implementing program performance measurement systems are introduced.</p> <p>Note: Credit will be granted for only one of ADMN 537, ADMN 437.</p> <p>Prerequisite(s):</p> <ul style="list-style-type: none"> • ADMN 502A or PADR 502A; and • ADMN 502B; or • permission of the school. 			<p>ADMN 537 Units: 1.5 Program Evaluation and Performance Measurement Examines program evaluation and performance measurement in public and nonprofit organizations. Emphasis is placed on acquiring skills needed to model programs, measure key constructs, select appropriate research designs, and conduct both quantitative and qualitative program evaluations. Issues involved in designing and implementing program performance measurement systems are introduced.</p> <p>Note: Credit will be granted for only one of ADMN 537, ADMN 437.</p> <p>Prerequisite(s):</p> <ul style="list-style-type: none"> • ADMN 502A or PADR 502 or 502A; and • ADMN 502B; or • permission of the school. 		
Rationale for proposed change:					
PADR 502A is now called PADR 502.					
Consultation:					
Other units consulted in preparation of submission:				<input checked="" type="checkbox"/> No consultation required	
Written evidence of all consultations should be included in a single PDF for the entire program package.					

UVic Course Curriculum Change

Faculty: Graduate Studies / Human and Social Development		Academic Unit: School of Public Administration		Date of submission: 29SEP16	Submission number: 15
Effective date of change: 01MAY17					
Type(s) of course change:					
<input type="checkbox"/>	New or reinstated course	<input type="checkbox"/>	Change or addition of a pre- or co-requisite	<input type="checkbox"/>	Other: Describe.
<input type="checkbox"/>	Course code or number	<input type="checkbox"/>	Deletion		
<input type="checkbox"/>	Course title or description	<input checked="" type="checkbox"/>	Retention of a course not offered for five years		
Current calendar entry: p. 309 (2016-09 Calendar)					
ADMN 523 Units: to be determined Special Topics in Public Sector Management Provides a unique chance to study selected topics drawn from the current literature in public sector management or related fields and an excellent opportunity to explore the academic theory underpinning current public sector functions. Note: <i>May be taken more than once for credit in different topics.</i>		Proposed calendar entry: ADMN 523 Units: to be determined Special Topics in Public Sector Management Provides a unique chance to study selected topics drawn from the current literature in public sector management or related fields and an excellent opportunity to explore the academic theory underpinning current public sector functions. Note: <i>May be taken more than once for credit in different topics.</i>			
Rationale for proposed change:					
This is a special topics course and therefore, according to the <i>Guide for Curriculum and Calendar Changes</i> (p. 16), is not subject to deletion under the 5 year rule. The School of Public Administration would like to keep this course available so it can be used for special topics so we can offer special topics as and when teaching resources and student interest is aligned.					
Consultation:					
Other units consulted in preparation of submission:				<input checked="" type="checkbox"/> No consultation required	
Written evidence of all consultations should be included in a single PDF for the entire program package.					

UVic Course Curriculum Change

Faculty: Graduate Studies / Human and Social Development		Academic Unit: School of Public Administration		Date of submission: 29SEP16	Submission number: 16
				Effective date of change: 01MAY17	
Type(s) of course change:					
<input type="checkbox"/>	New or reinstated course	<input type="checkbox"/>	Change or addition of a pre- or co-requisite	<input type="checkbox"/>	Other: Describe.
<input type="checkbox"/>	Course code or number	<input type="checkbox"/>	Deletion		
<input type="checkbox"/>	Course title or description	<input checked="" type="checkbox"/>	Retention of a course not offered for five years		
Current calendar entry: p. 310 (2016-09 Calendar)					
<p>ADMN 553 Units: 1.5 Understanding Cities Cities are a basic building block to society, and offer an interesting opportunity to study political, social and economic issues. Examines European and North American/ Canadian cities using academic and government resources to analyze and compare their various aspects.</p>			<p>Proposed calendar entry: ADMN 553 Units: 1.5 Understanding Cities Cities are a basic building block to society, and offer an interesting opportunity to study political, social and economic issues. Examines European and North American/ Canadian cities using academic and government resources to analyze and compare their various aspects.</p>		
Rationale for proposed change:					
The School of Public Administration would like to keep this course in the curriculum as local (city) government and international issues are of particular interest to Dr. Emmanuel Brunet-Jailly. Often students in the MPA Online and Campus programs are employed in local government					
Consultation:					
Other units consulted in preparation of submission:				<input checked="" type="checkbox"/> No consultation required	
Written evidence of all consultations should be included in a single PDF for the entire program package.					



University
of Victoria

SUBMISSION TO THE UVIC BOARD OF GOVERNORS

FOR DECISION

March 16, 2017

To: Operations and Facilities Committee

From: Valerie S. Kuehne, Vice-President Academic and Provost

A handwritten signature in blue ink, appearing to read "Valerie S. Kuehne".

cc: President and Vice-Chancellor

Meeting Date: March 27, 2017

Subject: Proposal for the Reinstatement of the PhD Degree Program in Theatre History

Basis for Jurisdiction: Senate Committee on Planning on meeting on January 10, 2017
Senate meeting on March 3, 2017

Strategic Relevance: The University's success is dependent on the ability to provide rich, relevant and diverse quality programs that demonstrate societal need and value, meet student demand and build on faculty expertise. The reinstatement of the PhD Degree program in Theatre History will help UVic to be nationally and internationally competitive in the recruitment and retention of high calibre students (Objective 4) and to be competitive in the quality of our program offerings (Objective 14).

Previous Consultation: At its meeting on March 3, 2017, Senate approved and recommended that the Board of Governors approve the Reinstatement of the PhD Degree Program in Theatre History. The proposal was approved by the Senate Committee on Planning on January 10, 2017.

Recommendation:

THAT the Operations and Facilities Committee recommend to the Board of Governors that the Board of Governors approve, subject to funding, the reinstatement of the PhD degree program in Theatre History, and that this approval be withdrawn if the program should not be offered within five years of the granting of approval.

Background:

Starting in 1985 and for the first eight years of its existence, the PhD in Theatre History was available only by special arrangement. This administratively onerous route to admission remained in place until 1993, when the Department of Theatre, after years of work and planning, achieved Senate and Ministry approval for a fully accredited, in-house PhD. The Department lost six senior faculty members mainly to retirements in the late 1990s and, due to the economic climate, these positions were not replaced.

The program was closed in 2004 and provisions were put in place to allow admission through special arrangements. Since then, ten doctoral students were admitted through special arrangements.

Today, the Department of Theatre is adequately resourced, with five PhD-holding faculty members currently supervising or co-supervising nine doctoral students. The Department has shepherded twelve PhDs to completion since 1992 and there is steady demand for the program.

Overview/nature of the Minor:

The current application by special arrangement process used to admit students is cumbersome and administratively time-consuming. The reinstatement of the PhD program will save the Department time and financial resources because the Graduate Advisor and individual faculty members will not have to help prospective students – many of whom are applying from outside Canada – organize a doctoral committee and arrange their entire pedagogical programs before they are even accepted to the University of Victoria. Students will be able to apply as others students currently do online and through the Faculty of Graduate Studies.

Demand and availability:

The Department currently has nine doctoral students (in addition to sixteen MA and MFA students). We consider that the program has achieved its “steady state” of graduate student enrolment, and would like to maintain this number. A smaller cohort has allowed us to provide the proper attention to our doctoral students and many have gone on to secure permanent jobs in post-secondary institutions.

Resource implications (including resource plan, revenue and expenditure implications):

No new staff, space or library resources are needed.

Other relevant factors (including impact and outcomes)

The reinstatement of the PhD program in Theatre History will help make the University of Victoria more competitive. Every year, the Department receives several inquiries about its doctoral degree from excellent prospective students, but has a harder time convincing them to apply once they realize that, due to by special arrangement process, they must organize a doctoral committee and arrange all of their courses prior to applying.

Attachment(s): Proposal to Senate, dated January 17, 2017, for the reinstatement of the PhD Degree program in Theatre History



University
of Victoria

Associate Vice-President Academic Planning

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MEMO

Date: January 17, 2017
To: The Secretary of the Senate
From: Dr. Nancy Wright, Chair, Senate Committee on Planning
Re: Proposal for the Reinstatement of the PhD Degree Program in Theatre History

At its meeting of January 10, 2017 the Senate Committee on Planning discussed and approved the Proposal for the Reinstatement of the PhD Degree Program in Theatre History.

The following motion is recommended:

That Senate approve, and recommend to the Board of Governors that it also approve, subject to funding, the reinstatement of the PhD degree program in Theatre History, as described in the document "Proposal for Reregularizing the PhD Degree Program in Theatre History", dated September 19, 2016, and that this approval be withdrawn if the program should not be offered within five years of the granting of approval.

:sld

Committee Membership:

Dr. Nancy Wright, Chair
Dr. Abdul Roudsari
Ms. Nicole Greengoe
Dr. Stan Dosso
Mr. David Schostek
Dr. Reuven Gordon
Ms. Carrie Andersen
Dr. David Castle
Dr. Lisa SurrIDGE
Dr. Merwan Engineer
Ms. Sandra Duggan, Secretary

Dr. Valerie S. Kuehne
Dr. Sang Nam
Dr. Graham McDonough
Dr. Victoria Wyatt
Dr. Anne Stahl
Dr. Andrea Giles
Dr. Stephen Evans
Ms. Gillian Calder
Dr. Ralf St. Clair
Ms. Paige Bennett
Dr. Patrick Nahirney

Proposal for re-regularizing the PhD in Theatre History

Department of Theatre
Faculty of Fine Arts
University of Victoria

September 19, 2016

Submitted by
Dr. Allana C. Lindgren, Chair
Dr. Jennifer Wise, Graduate Advisor



University
of Victoria



Proposal for re-regularizing the PhD in Theatre History

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Proposal for re-regularizing the PhD in Theatre History

Executive Summary

1. History of the Program, its mission and academic goals

1.1 History

The Department of Theatre within the Faculty of Fine Arts at the University of Victoria has operated a highly regarded graduate program for over forty years. Admitting Master's students since the 1970s and PhD students since 1985, the Department has been conferring doctoral degrees since 1992. In the last twenty-four years, the Department of Theatre has awarded twelve PhD degrees, about one every two years (see Appendix G).

Starting in 1985 and for the first eight years of its existence, the PhD in Theatre History was available only by Special Arrangement (SPARR). This administratively onerous route to admission remained in place until 1993, when the Department of Theatre, after years of work and planning, achieved Senate and Ministry approval for a fully accredited, in-house PhD.

Within less than a decade of the establishment of its Senate- and Ministry-approved doctoral program, however, the Department of Theatre lost six senior faculty members, mainly to retirements, five with PhDs. Given the economic climate in British Columbia in the late 1990s, some were not replaced. All three of the Department's theatre historians were among these departures: two retired and one accepted an appointment at a university in the UK. Only one of the three was replaced, in 1997.

As a consequence of the unlucky timing of these retirements, available supervisors for theses and dissertations in Theatre fell from five PhD-holding faculty members to one. This sad state of affairs was left in place for close to six years. Thus when, in 2004, the Department was urged to terminate our PhD program and return to the SPARR admission process, we did not see any alternative to doing so. (Today the Department of Theatre is once again adequately resourced, with five PhD-holding faculty members currently supervising or co-supervising nine doctoral students.)

Since 2004, we have admitted ten doctoral students by SPARR. Four of these have graduated and six are currently in process (see Appendix G). Since 2004 we have also hosted and provided co-supervision for one completed PhD through INTD, with another three in progress (see Appendix G).

Having successfully shepherded twelve PhDs to completion since 1992, some admitted as regular doctoral students and some by SPARR or through INTD, the Department of Theatre has a proven track-record of excellence in guiding doctoral research. The high quality of the degree is attested by the success of our PhD candidates in securing teaching positions at institutions such as Brock University, University of Calgary, University of

British Columbia, Vancouver Island University, and University of Victoria (see Section 3.3, Table 1).

With the benefit of hindsight, it is now clear that the suspension of our Senate- and Ministry-approved PhD program in 2004 was an over-hasty response to a merely temporary faculty deficit that has since been rectified in full. Accordingly, in 2016, Dr. Catherine Mateer, Associate Vice-President Academic Planning, authorized the Department of Theatre to begin the process of re-regularizing the PhD in Theatre History.

1.2 Mission and academic goals

The mission of the Department of Theatre is to advance and disseminate knowledge of the theatre through teaching, research, and creative activity, on the bachelor's, master's, and doctoral level.

The knowledge we gain from theatre—i.e., knowledge of human action and interaction—has a 2,500-year track-record of demonstrated social, political, and intellectual utility. Our unit is therefore dedicated to advancing the art in theory and practice, through teaching, research, and public performance, and especially in connection with the work of our graduate students—who, coming to us as they do from Iran, Lebanon, Argentina, Brazil, Nigeria, Taiwan, Japan, Thailand, and the Philippines, ensure that our mission is a thoroughly internationalized one.

2. Credential to be awarded, including the level, category, and special field of the degree

PhD in Theatre History, as approved by the UVic Senate and fully accredited by the provincial Ministry in 1993

3. Location

Department of Theatre, Faculty of Fine Arts, University of Victoria

4. Academic units (Faculties, departments, or schools) offering the new program

Faculty of Graduate Studies, Faculty of Fine Arts, Department of Theatre

5. Anticipated program start date

The program is currently functioning under the administrative protocols of SPARR (PhD by Special Arrangement); restoration of the regular PhD in Theatre History is to begin in September, 2017.

6. Anticipated completion time in years or semesters

The normal completion time for the PhD in Theatre History at UVic is six years: two years residency for coursework, a third for completing THEA 693: Candidacy Exams, and three years for the research, writing, revision, and oral defence of an original, book-length doctoral dissertation of publishable quality.

7. Description of the proposed program, including:

7.1 Aims, goals and/or objectives

The aims and objectives of the PhD program in Theatre History today are the same as when the degree was first approved by Senate and the Ministry in 1993: to facilitate cutting-edge research in Theatre History, and provide doctoral-level training for the discipline's future professors in Canada and beyond.

The program also prepares scholars and artists to contribute to society beyond the academy. With the high value it places on historical truth, on strong literacy and communication skills, and on an awareness of the interconnectedness of all forms of life, the PhD in Theatre History aims to nurture the habits of mind, as well as the skills and competencies, that enable graduates to have a positive impact on our world within a wide range of cultural, political, and human-development contexts.

7.2 Anticipated contribution to the mandate and strategic plan of UVic

Whether performed in municipal theatre buildings, parks, schools, churches, or outdoor civic spaces, theatre is a participatory art of the public sphere. With over 10,000 ticket-holders from the wider community attending our shows every year, and with our students going out regularly into the community to direct, design, act, create, and facilitate in the schools, at the Legislature, the William Head Prison, and countless other community locations, the Department of Theatre concretely advances the community outreach objectives of the UVic Strategic Plan every day ("Civic and Community Engagement," SP Objectives 13, 19, 29, 31). As the keystone element in our full range of program offerings, the PhD serves the essential function of ensuring the up-to-date scholarly validity of all our community-engaged activities.

Another strength of the Department is the degree to which teaching is integrated with research. All core, required courses in our BFA, BA, MA, MFA, and PhD programs are taught by regular full-time faculty. The presence of active graduate programs in our unit has been the vital ingredient in our ability to achieve such an intense integration of research and teaching at all levels. Our PhD students conduct cutting-edge research among us, serve as Teaching Assistants, and help to keep their supervisors abreast of the latest developments in the discipline. The re-regularization of the PhD in Theatre History will consequently advance Objectives 13 and 14 of the UVic Strategic Plan (Integrated Research and Pedagogy, Objectives 13.b and c; and 14.a, integrating graduate programs with faculty research expertise).

The University's Strategic Plan also emphasizes "Internationalization and International

Impact” (Objectives 19 and 20). It is to a great extent through our graduate programs, especially the PhD, that we have the capacity to advance this objective. The international connections of the PhD students who come to study with us from around the world, their international conference presentations and publications, and their globally-minded research projects—all of these enhance our unit’s ability to advance the University’s international aspirations. Our PhD program to date has attracted students from the United States, Korea, Lebanon, Iran, the Philippines, Argentina, and Egypt.

The normalization of our PhD program will also contribute to the overall “Research Excellence” of the institution (SP Objective 21). Without a regular PhD program, the Department is significantly disadvantaged in its efforts to realize its potential for excellence in research: it is very difficult to attract the best doctoral students without one. Dozens of peer-reviewed, international publications have resulted from the work of our PhD students, some co-authored with Department faculty.

Naturally tactile activities such as theatre provide frequent opportunities for Experiential Learning (SP Objective 18); experiential learning is, in fact, almost impossible to avoid in the pursuit of any degree in the Fine Arts. Thanks to the community-engaged immediacy of theatre, our doctoral degree also advances Objective 23 of UVic’s Strategic Plan, “Mobilization of Research for Societal Benefit.” For example, the research of a recent PhD candidate concerned the power of theatre to raise public awareness of the claims of non-human nature and the seriousness of the ecological crisis. Another doctoral student is showing how the work of a Syrian playwright, while ostensibly critical of the Baath regime, unwittingly perpetuated the ideology that legitimizes it.

7.3 Linkages between the learning outcomes and the curriculum design

The design of the curriculum is calculated to train doctoral students in the discipline of theatre history, and prepare them to teach a range of theatre history courses while advancing knowledge of the art of the stage through original research of national and international significance.

The program begins with “Methods and Materials of Theatre Research,” which has two foundational components. THEA 500a uses an experiential-learning model to familiarize students with the scholarly protocols of the discipline, leading them systematically through every stage of a single research project. THEA 500b shifts the focus from the practice of theatre history research to the theory behind it, introducing students to the dominant theories of historical and textual interpretation from the earliest scholarship to the present.

The flexibility built into the remaining coursework—3.0 units of THEA 690 and 3.0 units of other Graduate Seminars—allows students to gain knowledge and research experience in the historical and thematic areas of greatest relevance to their dissertation topic.

THEA 693, incorporating the three departmental Candidacy Exams, has been crafted to ensure the following:

- a. that every doctoral candidate in Theatre History at UVic is possessed of a broad knowledge of the theatre from its beginnings to the present day;
- b. that every doctoral candidate has read, and can interpret and apply, at least 140 of the theatre's most influential dramatic and theoretical texts;
- c. that doctoral candidates are equipped to undertake the research and writing of an original dissertation as proposed in their Dissertation Proposal.

7.4 Areas of employment for graduates

There are well over 40 post-secondary theatre programs in Canada today, and countless more around the world, all requiring properly trained theatre historians. This year alone (2015/16), twenty-four universities in Canada and the U.S.—including the University of Toronto, University of Alberta, Harvard, and UC Berkeley—advertised tenure-track positions for theatre historians.¹

The PhD in Theatre History also leads to employment beyond academe. As is often noted in the scholarly literature on the subject, an education in theatre equips graduates incomparably well for a wide range of careers requiring knowledge of humanity, strong interpretation and communication skills, interdisciplinary thought and action, practical judgment and foresight, creative and technical problem-solving, team-work, and leadership.² In addition to working as professors, holders of the degree have also served as dramaturgs, writers, and creators of community-outreach programs for professional theatre companies; as leaders of national arts organizations; as editors, fund-raisers, and community organizers; and as makers of socially transformative new theatre art.

7.5 Delivery methods

All required courses are delivered on campus in small graduate seminars or as closely supervised Directed Studies courses.

7.6 Program strengths

The strengths of the program proceed from its three most distinctive features:

- a. its highly specialized focus on Theatre History;
- b. the exceptional range of in-house faculty expertise and areas of study, from Greek tragedy to Broadway musicals, dance to opera; from the history of applied theatre

¹ In Canada, the institutions hiring theatre historians in 2015/16 were University of Toronto (Drama Centre), UT Mississauga, and University of Alberta; in the US, they included Harvard, Duke, UC Berkeley, U Colorado, U Pittsburg, U Tennessee, Skidmore, Middlebury, Kansas State, SUNY Fredonia, West Virginia U, Youngstown, Washington and Lee, Trinity, Montclair, and others.

² See esp. Tracey Moore, "Why Theatre Majors are Vital in The Digital Age" *The Chronicle of Higher Education* (April 3, 2016,) and Nancy Kindelan, *Artistic Literacy: Theatre Studies and a Contemporary Liberal Education* (Basingstoke: Palgrave Macmillan, 2012).

- to the economics of commercial touring; from melodrama to Modernism, spectacle to social identities, indigenous theatre to theatre technology;
- c. the coherence of student and faculty research interests, which coalesce around four themes: 1) Democracy and Community Empowerment; 2) War, Conflict, and Revolution; 3) Modernity and Technology; and 4) Identity Formation.

7.7 Overview of the level of support and recognition from other institutions and organizations

Letters of support are being sought from the following: Elspeth Pratt, Associate Professor and Director, Simon Fraser School for the Contemporary Arts; Dr. Heather Davis-Fisch, Head, Theatre Department, University of the Fraser Valley; Dean Jeremy Webber, Faculty of Law, UVic; Dean Ralf St. Clair, Faculty of Education, UVic; Dean Catherine Krull, Faculty of Social Sciences; UVic; Dean Tom Tiedje, Faculty of Engineering, UVic; Dean Rob Lipson, Faculty of Science, UVic; Dean Maureen M. MacDonald, Faculty of Continuing Education, UVic; Dean Saul Klein, Gustavson School of Business, UVic; Dr. Erin Campbell, Chair, Art History and Visual Studies, UVic; Professor David Leach, Chair, Department of Writing, UVic; Professor Paul Walde, Chair, Department of Visual Arts, UVic; Professor Christopher Butterfield, Acting Director, School of Music, UVic; Dr. Helga Thorson, Chair, Germanic and Slavic Studies, UVic; Dr. Brendan Burke, Chair, Department of Greek and Roman Studies, UVic; Dr. John Lutz, Chair, Department of History, UVic.

7.8 Related programs in the institution or other British Columbia post-secondary institutions.

Several UVic programs intersect in productive ways with the PhD in Theatre History. These include all departments that teach languages, literatures, and therefore, quite frequently, works from the international canon of stage plays (Germanic and Slavic Studies, Hispanic and Italian Studies, French, English, Pacific and Asian Studies, Greek and Roman Studies, etc.). The departments of History, Music, Writing, Art History, Philosophy, and Political Science, among others, offer courses of direct relevance to our students, given the interdisciplinary, multi-medial nature of theatre. None of these programs has a mandate to advance and disseminate knowledge of the theatre, however, and none offers a PhD in Theatre History or anything like it.

In British Columbia, the Department of Theatre and Film at the University of British Columbia, and the School for Contemporary Arts at Simon Fraser University, offer programs that strongly compliment our PhD in Theatre History. SFU offers MA and MFA degrees in theatre, dance, and contemporary art, and UBC offers a PhD in Theatre Studies. The productive synergies and mutual supportiveness that pertain between these two other graduate theatre programs in BC and the PhD in Theatre History at UVic can be seen in the Tri-University Colloquium for Theatre, Film, and Performance Research, a graduate student conference held every spring, on a rotating basis, at one of the three institutions.

Proposal for re-regularizing the PhD in Theatre History

6. Identification of program

- 6.1 *Name* PhD in Theatre History
- 6.2 *Location* Department of Theatre, Faculty of Fine Arts, University of Victoria
- 6.3 *Academic Units* Department of Theatre, Faculty of Fine Arts, Faculty of Graduate Studies
- 6.4 *Anticipated Start Date* September 2017
- 6.5 *Name, title, phone number and e-mail address of contacts:*
- Dr. Allana C. Lindgren, Chair, Department of Theatre (250) 721-8005; theatrechair@uvic.ca;
- Dr. Jennifer Wise, Graduate Coordinator, Department of Theatre (250) 721-8008; wisej@uvic.ca

7. History and Context of the Program

The Department of Theatre within the Faculty of Fine Arts at the University of Victoria has operated a highly regarded graduate program for over forty years. Admitting Master's students since the 1970s and PhD students since 1985, the Department has been conferring doctoral degrees since 1992. In the last twenty-four years, the Department of Theatre has awarded twelve PhD degrees, about one every two years (see Appendix G, Table 1). This number of students met the Department's graduation rate target during this period and was in keeping with the undergraduate student /graduate student ratio that was desirable at the time. Today, nine PhD candidates in Theatre are currently registered and in progress, six through Special Arrangement (SPARR), and three through Interdisciplinary Studies (INTD).

The steady demand for our graduate programs over the decades can also be seen in our Master's-level programs, which every year attract approximately twice the number of applications from qualified candidates around the world as we are able to accommodate. Since 2000 alone, the Department of Theatre has conferred fifty-one MA and MFA degrees, an average of just over three per year (see Appendix G, Table 2). As is the case with our doctoral program, demand for our MA and MFA programs has recently been on a steep rise. Currently, we have sixteen Master's-level students enrolled in the Department of Theatre, for a total graduate-student cohort in 2016/17 of twenty-five including PhD students.

Starting in 1985 and for the first eight years of its existence, the PhD in Theatre History was available only by Special Arrangement (SPARR). This administratively onerous route to admission remained in place until 1993, when the Department of Theatre, after years of work and planning, achieved Senate and Ministry approval for a fully accredited, in-house PhD.

Within less than a decade of the establishment of its Senate- and Ministry-approved doctoral program, however, the Department of Theatre lost six senior faculty members, mainly to retirements, five with PhDs. Given the economic climate in British Columbia in the late 1990s, few of these faculty positions were filled at the time. All three of the Department's theatre historians were among these departures: two retired and one accepted an appointment at a university in the UK. Only one of the three was replaced, in 1997.

As a consequence of the unlucky timing of these retirements, available supervisors for graduate theses and dissertations in Theatre quickly fell from five PhD-holding faculty members to one.³ This sad state of affairs was left in place for close to six years. It was in this context that the Department closed its PhD program in 2004. Little did we know, at that time, that faculty renewal was just around the corner and that, within the decade, the university administration would have replaced all of the supervisory resources lost in the late 1990s. (Today the Department of Theatre is once again adequately resourced, with five PhD-holding faculty members currently supervising or co-supervising nine doctoral students.)

Since 2004, we have admitted ten doctoral students by SPARR. Four of these have since successfully defended their dissertations and graduated—one in 2011, two in 2012, and one in 2016—and six are currently in process. Since 2004 we have also hosted and provided co-supervision for one completed PhD through INTD, with another three in progress.

Having successfully shepherded twelve PhDs to completion since 1992, some admitted as regular doctoral students and some by SPARR or through INTD, the Department of Theatre has a proven track-record of excellence in guiding doctoral research. Although the doctoral program in Theatre has always been small and we intend for it to remain a “boutique” program of limited size, the high quality of the degree is attested by the post-graduate success of our PhD candidates in securing university teaching positions upon graduation at institutions such as Brock University, University of Calgary, University of British Columbia, Vancouver Island University, and University of Victoria (see Section 3.3, Table 1).

With the benefit of hindsight, it is now clear that the suspension of our Senate- and Ministry-approved PhD program in 2004 was an over-hasty response to a merely temporary faculty deficit that has since been rectified in full. The Department therefore requests permission to reinstate its program to better meet the needs of students who face barriers with the existing SPARR process.

2.2 Advantages of re-regularizing the admission process for PhD students in Theatre

³ Although he was not among these departures from UVic, one of the PhD-holding members of the Department was appointed Dean of the Faculty of Fine Arts in 1998, where he served two terms, remaining unavailable for graduate supervisions until his retirement in 2007.

The Department of Theatre is committed to facilitating cutting-edge research in Theatre History at the doctoral level, and continuing its essential work of training the faculty of tomorrow for university theatre departments in Canada and beyond. It will therefore continue to operate a small but active PhD program, whether admission is achieved through SPARR or through a re-regularized PhD.

But there are many advantages to re-regularizing the admission process and allowing our PhD students once again to apply and enroll through normal channels:

A. Reducing obstacles for international students

As is the case with our highly internationalized Master's programs—in which our students hail from as far away as Thailand, Taiwan, Czech Republic, Japan, China, and Brazil—our PhD program is increasingly sought by outstanding candidates from the United States, Lebanon, Iran, Bangladesh, Argentina, the Philippines, and elsewhere. Requiring such students to plan their entire academic timetables three years in advance, before arriving in Canada and having convenient access to departmental course schedules and individual professors' availability, is unreasonable and has served as a disincentive to many. With a return to the normal admission process for a PhD degree in Theatre, worthy applicants will be able to apply on-line in the usual way, rather than being discouraged by the complex and difficult paperwork.

B. Reducing administrative burdens for staff and faculty at UVic

SPARR applications must be carefully explained each time, to each applicant, and processed by hand individually, often repeatedly as changes and errors are almost inevitable given the geographical distances and long timeframes involved. Each item in a SPARR application package must be individually researched and confirmed, and signed by a number of individuals on campus: supervisors, grad advisors, chairs, professors delivering the specified courses, etc. Since the applicant is virtually never on campus him/herself to gather these signatures, course-descriptions, and timetables, and indeed is often thousands of miles away, the burden inevitably falls on the shoulders of graduate secretaries, supervisors, advisors, admissions clerks at FGS, and other UVic personnel. Returning to a regular admission process for the PhD in Theatre History will enable students to apply directly on-line through FGS, saving many hours of administrative paper-shuffling, consultation through e-mail and Skype, trouble-shooting, and processing.

C. Improving our competitiveness in attracting the best doctoral students

The logistical obstacles encountered by students attempting to apply for the PhD degree in Theatre History through SPARR are such that many worthy applicants give up, and turn to other universities with clearer and more straightforward application processes. In making our decisions for acceptance into the program, we wish to have the ability to choose from among the most brilliant scholars, not merely those dogged enough to put up with the bureaucratic demands of the SPARR process.

D. *Enabling us to recruit and advertise*

Because our PhD program is currently administered by SPARR, the Faculty of Graduate Studies website does not list a PhD in Theatre History among the graduate programs offered at UVic. Since most grad students researching doctoral programs today do so on-line, the lack of an on-line presence for the PhD degree in Theatre History is a problem, and needs to be rectified.

For the administrative convenience of prospective students and UVic personnel alike, the Department of Theatre proposes, therefore, that its *de facto* PhD program in Theatre History be once again listed, advertised, and administered as it was between 1993 and 2004, as a regular PhD program in the Department of Theatre, within the Faculty of Fine Arts, at the University of Victoria.

8. *Aims, goals, and/or objectives*

The aims and objectives of the PhD program in Theatre History today are the same as when the degree was first approved by Senate and the Ministry in 1993: to facilitate cutting-edge research in Theatre History, and provide doctoral-level training for the discipline's future professors in Canada and beyond. There are well over 40 post-secondary theatre programs in Canada today,⁴ all requiring properly trained faculty; the same is true for the rapidly growing numbers of university theatre programs around the world. Indeed, as the community-engaged, democratically empowering art of the theatre gains adherents in all parts of the globe, even in places that until very recently were officially hostile to such western traditions, post-secondary theatre programs have proliferated everywhere from Bangkok to Bangladesh, Tehran to Taiwan.

To a far greater extent than might be apparent, all such university theatre programs rely on the discipline of theatre history. This is because theatre is an ephemeral art that leaves no permanent remnant of itself; outside of the historical records, documents, and artifacts that attest to the occurrence of each unique theatrical event, there is no available object of study. All of theatre's masterworks and high points, the examples of all of its genres and styles, can only be reconstructed from surviving historical evidence—and studied *as history* (and this goes even for performances that happened earlier today). Theatre history consequently occupies a key position in the study of theatre, which offers its students nothing analogous to the novels, poems, films, and paintings of the other Fine Arts. (Printed play-texts, although they are among the discipline's most important historical documents, are not in any sense the same as the interactive, community-engaged, multi-medial performances in time and space that constitute the objects of study in theatre

⁴ U Sask, York, Ryerson, U Ottawa, Brandon U, U Winnipeg, U Manitoba, U Guelph, U of T, with UT Mississauga and UT Scarborough programs operating independently; Bishops U, Wilfred Laurier, SFU, UBC, U Lethbridge, U of Alberta, U of Calgary, U Windsor, Brock, U Regina, Concordia, McGill, U PEI, McMaster, Laurentian, Dalhousie, Acadia, Memorial, Capilano, Trinity Western, UVic, VIU, U Fraser Valley, Mount Allison, Thompson Rivers, Grant MacEwan, Queen's, Waterloo, plus dozens more at public colleges and conservatories including George Brown, Sheridan, National Theatre School, Conservatoire d'art dramatique de Montréal, Studio 58 at Langara College, etc.

departments.) The study of theatre history has therefore emerged, wherever theatre is taught, as an indispensable part of the curriculum. For example, this year alone (2015/16), twenty-four university theatre programs in Canada and the U.S. advertised tenure-track positions requiring expertise in theatre history, and the ability to teach theatre history surveys.⁵

But in addition to training faculty for university theatre programs, the PhD in Theatre History aims to prepare scholars and artists to contribute to society in other ways as well. With the high value it places on historical truth, on strong literacy and communication skills, and on an awareness of the interconnectedness of all forms of life, the PhD in Theatre History is designed to nurture the habits of mind, as well as the skills and competencies, that enable graduates to have a positive impact on our world within a wide range of cultural, political, and human-development contexts.

As theatre is an irreducibly multidisciplinary art, its study develops cross-disciplinary thinking and action; virtually all of our doctoral students engage deeply with other disciplines and units including English, Philosophy, Pacific and Asian Studies, History, Political Science, Earth and Ocean Sciences, and many more. The program's inclusive historical sweep encourages a sympathetic understanding of all humanity within a global perspective. Its theoretical and critical rigour equips graduates to produce knowledge that is sound and defensible, while the community-engaged character of the art-form ensures that such knowledge never loses touch with the real-world needs and aspirations of actual people within their constructed and natural environments. Holders of the degree have therefore been employed not only as academics but also as dramaturgs, writers, and creators of community-outreach programs for professional theatre companies; as leaders of national arts organizations; as journalists, editors, fund-raisers, and community organizers; and as makers of socially transformative new theatre art. For example, Nelson Gray (PhD in Theatre History, UVic, 2012) was invited to serve as Artist-in-Residence at the renowned Ocean Networks Canada, where he has been researching and gathering data for an opera about ocean ecology and climate change funded by the Canada Council for the Arts and the Social Sciences and Humanities Council of Canada.

3.1 Distinctive characteristics

The distinctive character of the PhD in Theatre History developed out of the unique strength of our undergraduate program, which is regarded by many as possessing the country's richest curriculum in Theatre History. For example, according to the authors of the Department's last external Academic Program Review, in 2013, our undergraduate curriculum offers students a "remarkable variety of theatre history courses" that "provide students with a global vocabulary of drama texts and contexts unparalleled in any similar

⁵ In Canada, the institutions hiring theatre historians in 2015/16 were University of Toronto (Drama Centre), UT Mississauga, and University of Alberta; in the US, they included Harvard, Duke, UC Berkeley, U Colorado, U Pittsburg, U Tennessee, Skidmore, Middlebury, Kansas State, SUNY Fredonia, West Virginia U, Youngstown, Washington and Lee, Trinity, Montclair and others. Theatre programs in New Zealand, Australia, and the UK also sought to fill faculty positions in theatre history in 2015/16.

theatre program of which the Committee [is] aware” (4). The re-regularized PhD in Theatre History extends the richness and scope of our undergraduate Theatre History curriculum onto the doctoral level, building on the Department’s reputation for strength in this area.

Indeed, the distinctiveness of our program is even more marked today than it was in 1993, when the PhD in Theatre History was first approved by Senate and the Ministry: over the last decade or so, a number of university theatre programs in Canada have made the decision to concentrate their limited resources on contemporary approaches while widening their field to include “performance studies” in general.⁶ Thus while a few universities in Canada do offer PhD-level programs in theatre and/or performance studies, none offers a PhD in Theatre History specifically. The Department of Theatre and Film at the University of British Columbia offers a PhD in Theatre Studies; York University, specializing in contemporary political applications, offers a PhD in Theatre and Performance Studies; University of Toronto offers a PhD in Drama, Theatre, and Performance Studies, and the School of English and Theatre at Guelph University offers a PhD in Literary Studies/Theatre Studies. None offers a doctoral degree that duplicates the highly specialized focus of the PhD in Theatre History, a credential that UVic has uniquely been offering since 1993.⁷

3.2 Anticipated contribution to the UVic, Faculty, and academic unit’s strategic plans⁸

From the civic-minded Athenian democrats who invented theatre 2,500 years ago to the legions of idealistic theatre artists around the world today, theatre has always been the most civic and community-engaged of the arts. Whether performed in municipal theatre buildings, parks, schools, churches, or outdoor civic spaces, theatre is a participatory art of the public sphere. While many art-forms are designed to be experienced privately or at home, there is no theatre outside of the community that physically assembles each time a play is performed. With over 10,000 ticket-holders from the wider Victoria community attending the shows staged by our unit every year, and with our students at every level of the program going out regularly into the community to direct, design, act, teach, and create in the schools, at the Legislature, the William Head Prison, and countless other community locations, the Department of Theatre concretely advances the community outreach objectives of the UVic Strategic Plan every day (“Civic and Community Engagement,” SP Objectives 13, 19, 29, 31). As the keystone element in our full range of program offerings, the PhD serves the essential function of ensuring the up-to-date

⁶ While programs in Performance Studies sound very similar to programs in Theatre, the differences are in fact great. The field of Performance Studies includes everything from the performance of gender at weddings to legal performances in the courtroom, but it does not make a particular study of the art of the theatre. Indeed, as we discovered from previous failed searches for faculty trained to teach theatre history, it is possible to hold a PhD in Performance Studies and know little or nothing about the theatre or its history.

⁷ A recent online search for PhD degrees in Theatre History turned up one at Columbia University in New York, and one at the University of Washington in Seattle.

⁸ As the Faculty of Fine Arts and the Department of Theatre are both in the midst of creating new strategic plans, within this section we will be using the University’s current Strategic Plan to evaluate the alignment of the proposed program with the larger planning objectives of the institution.

scholarly validity of all our community-engaged outreach activities.

In addition to its civic-mindedness and community engagement, another characteristic strength of the Department of Theatre is the degree to which our teaching is integrated with our research. All core, required courses in the BFA, BA, MA, MFA, and PhD programs in Theatre are taught by regular, full-time faculty. The presence of active graduate programs in our unit has been the vital ingredient in enabling us to maintain this intense integration of research and teaching, even at the undergraduate level of the program. Because the existence of a PhD program in a given department is attractive to the most ambitious scholars, our doctoral degree has undoubtedly helped us to secure and retain outstanding faculty. But teaching/research integration is also facilitated by the very fact of PhD students doing cutting-edge research among us, serving as Teaching Assistants in lower-level courses, and helping to keep their supervisors abreast of and involved in the latest developments in the discipline. The re-regularization of the PhD in Theatre History will therefore also concretely advance Objectives 13 and 14 of the current UVic Strategic Plan (Integrated Research and Pedagogy, Objectives 13.b and c, and 14.a, integrating graduate programs with faculty research expertise). Four of the five current PhD-holding scholars in our unit are experts in theatre history, making the normalization of the PhD in Theatre History the most natural and logical way for us to continue to advance this objective.

The University's Strategic Plan also emphasizes "Internationalization and International Impact" (Objectives 19 and 20). It is to a great extent through our graduate programs, particularly the PhD, that we have the capacity to advance this objective so effectively. The international connections of the PhD students who come to study with us from around the world, their international conference presentations and publications, and their globally-minded research projects—all of these enhance our unit's ability to advance the University's international aspirations. Our PhD program to date has attracted students from the United States, Korea, Lebanon, Iran, the Philippines, Argentina, and Egypt.

The normalization of our PhD in Theatre History will also contribute to the overall "Research Excellence" of the institution (Strategic Plan Objective 21). The University's Strategic Plan calls on all units "to nurture our culture of excellence in research, scholarship and creative endeavours, enhancing UVic's local, national and international impact and reputation as a leading, innovative, research intensive university" (Objective 21). Without a regular PhD program, the Department of Theatre will be significantly disadvantaged in its efforts to realize its potential for excellence in research. Dozens of peer-reviewed, international publications have resulted from the work of our PhD students, some co-authored with Department faculty.

Naturally tactile activities such as theatre provide frequent opportunities for Experiential Learning (SP Objective 18); experiential learning is, in fact, almost impossible to avoid in the pursuit of any degree in the Fine Arts. Thanks to the community-engaged immediacy of theatre, our doctoral degree also advances Objective 23 of UVic's Strategic Plan, "Mobilization of Research for Societal Benefit." For example, the research of a recent PhD candidate concerned the power of theatre to raise public awareness of the claims of non-human nature and the seriousness of the ecological crisis; research gathered through

interviews with leading oceanographers at Ocean Networks Canada and participation in a nine-day expedition off the coast of Vancouver Island resulted in a number of theatrical performances that have disseminated new knowledge about ocean ecosystems and climate change to the public. Another doctoral student is showing how the work of a famous Syrian playwright, while ostensibly critical of the Baath regime, unwittingly perpetuates the ideology that legitimizes it; a third is discovering how early 18th-century stage adaptations of *The Thousand and One Nights* in England and France contributed to the development of the Enlightenment ideal of global religious tolerance.

3.3 *Target audience, student and labour market demand*

With over 40 Canadian post-secondary institutions offering undergraduate theatre programs, the study of theatre is an ever more popular choice for young people seeking higher education today. And with good reason. As noted in a recent article in *The Chronicle of Higher Education*, “Why Theatre Majors are Vital in The Digital Age,” an education in theatre produces empathic, literate, self-aware, imaginative, socially adept individuals with the ability to create and work in real-world communities—all of which skills and competencies are essential for a just and peaceful world. Author Tracey Moore also cites the findings of the Johnson O’Connor Research Foundation, which between 2011 and 2014 found that “the aptitude called ‘foresight,’ which is the talent to envision many possible outcomes or possibilities, was present in all theater workers (playwrights, directors, designers, actors).”⁹ Given the altruistic ambitions of today’s students and their hunger for hands-on collaborative work, thousands are rightly drawn every year to the study of theatre in universities and colleges across North America, where dynamic curricula equip them incomparably well for a wide range of careers requiring knowledge of humanity, strong interpretation and communication skills, practical judgment and foresight, creative and technical problem-solving, team-work, and leadership.

As the possession of a terminal degree in theatre is now a required credential for all tenure-track appointments at these 40-plus post-secondary theatre programs in Canada, the obligation to train the theatre scholars and educators of tomorrow remains a perennially urgent one for the Department of Theatre at UVic. This year alone (2015/16), twenty-four universities in Canada and the U.S.—including the University of Toronto, University of Alberta, Harvard, and UC Berkeley—advertised tenure-track positions for theatre historians.¹⁰ Theatre programs in New Zealand, Australia, and the UK also posted faculty positions for theatre historians in 2015/16.

The following two tables, though incomplete, give a sense of the Department of Theatre’s track-record in training the next generation of theatre scholars and professors.

⁹ Tracey Moore, “Why Theatre Majors are Vital in The Digital Age” April 3, 2016; also Nancy Kindelan, *Artistic Literacy: Theatre Studies and a Contemporary Liberal Education* (Basingstoke: Palgrave Macmillan, 2012).

¹⁰ In Canada, the institutions hiring theatre historians in 2015/16 were University of Toronto (Drama Centre), UT Mississauga, and University of Alberta; in the US, they included Harvard, Duke, UC Berkeley, U Colorado, U Pittsburg, U Tennessee, Skidmore, Middlebury, Kansas State, SUNY Fredonia, West Virginia U, Youngstown, Washington and Lee, Trinity, Montclair, and others..

Table 3.3.1. Faculty trained in the graduate programs of the Department of Theatre, UVic

Name	UVic Theatre Degree	Date conferred	Academic institution where tenured, tenure-track, or other appointment is now held
Nelson Gray	PhD	2012	Vancouver Island University
Matthew Gusl	PhD	2016	Frontier College
Yasmine Kandil	PhD	2012	Brock University
Mai Kanzaki	MA	2008	Setsunan University, Japan
Poe Limkul	MFA	2010	Bangkok University, Thailand
Stephen Malloy	MFA	1984	University of British Columbia
Wm. Mackwood	MFA	2004	York University
Carla Orosz	MFA	2006	University of Saskatchewan
Erika Paterson	PhD	1994	University of British Columbia
M. Prendergast	PhD (INTD)	2006	University of Victoria
Jeffrey Pufahl	MFA	2012	University of Florida
Jenn Stephenson	MFA	1995	Queen's University
Anthony Vickery	PhD	2001	University of Victoria
Pia Wyatt	MFA	1994	Northwestern Louisiana State University
Barry Yzereef	PhD	1994	University of Calgary

Table 3.3.2. University professors trained in the undergraduate programs in the Department of Theatre, UVic

Although our records are incomplete, the following partial list of current faculty members of university theatre departments across Canada and beyond effectively demonstrates how vital a role this Department has played and continues to play in training the professoriate. All of the following are graduates of the Department of Theatre at UVic. While they took bachelor's-level degrees with us, the fact that an active PhD program has been a feature of the Department's work since 1985, enabling us to maintain an unusually intense degree of integration between teaching and cutting-edge research, has no doubt played a role in our ability to produce so many outstanding theatre scholars.

UVic Theatre Grad	Title	Institution
Jan Selman	Professor, formerly Chair of the Department of Drama	University of Alberta
Dawn Moore	Chair of the School of Visual and Performing Arts	Capilano University
Kim McCaw	Professor, Department of Drama	University of Alberta
Marlis Schweitzer	Associate Professor, Theatre History	York University

Ron Fedoruk	Professor of Design	University of British Columbia
Ted Little	Professor of Applied Theatre	Concordia University
Peter McKinnon	Professor of Design	York University
Paul Rivers	Professor of Directing	McMaster University
David Lucas	Professor in the School of Architecture	University of Manitoba
Candice Schuler	Professor of Set Design	Zayed University, Dubai, UAE
Patrick DuWors	Assistant Professor, Design	University of Calgary
Ross Desprez	Professor of Theatre	Vancouver Island University
Mat Herrmann	Instructor and Supervisor	Capilano University

When the Senate and Ministry approved the normalization of our PhD program in 1993, the main rationale was the demonstrated shortage of properly trained theatre historians in Canada. Evidence for this shortage came from “the small number of well-trained applicants for Theatre History positions in Canadian Universities.” Specifically, our 1993 proposal cited three failed searches in 1991 and 1992 for qualified theatre historians (at the University of Alberta, University of Victoria, and University of Calgary). The shortage of properly trained scholars in the discipline was still observable in 2002, when the Department of Theatre was again unable to fill out a short-list with qualified Canadians (and from a very small pool of applicants). The need for a second faculty member in the area was by that point dire, so we resorted to short-listing an American; but as we soon discovered, the only candidate whose training was actually in theatre history, and who was sufficiently knowledgeable about the subject to teach a range of courses, was a PhD-holding graduate of this department.

As Canada in 2016 boasts more bachelor’s-level university theatre programs than it did in 1993, all of them featuring theatre history courses in their curricula and among their degree requirements, the need for the training provided by this credential is, if anything, even more pronounced today than it was over twenty years ago, when the degree was first approved by the UVic Senate and Ministry.

4. Admission Requirements

Admission requirements for the program are laid out in the original 1993 proposal for the PhD in Theatre History, and have not changed since (sections 1.a., b., and c.)

To be eligible for admission to the PhD in Theatre History, a student must

- a. hold an MA in Theatre History or a closely related field from a recognized university;
- b. demonstrate a capability for advanced research through the evidence of publication or MA thesis, and letters of reference;
- c. satisfy the admission requirement of the Faculty of Graduate Studies.

The specific admission requirements of c., those stipulated by the Faculty of graduate Studies, currently include

- a. a four-year baccalaureate degree (or equivalent degree from another country) from recognized institution;
- b. a grade point average of 5.0 (B) in the work of the last two years (30 units) leading to the bachelor's degree;
- c. satisfactory assessment reports;
- d. the availability of an appropriate supervisor within the academic unit concerned;
- e. the availability of adequate space and facilities within the academic unit concerned;
- f. proof of English Language Proficiency (see [English Language Proficiency](#)).
- g. In exceptional cases a student may be admitted with lower formal qualifications when there is significant experience relevant to the proposed area of scholarship (see [Other Admissions](#))

5. *Areas of specialization and evidence of adequate faculty complement. (Include short faculty cv information in Appendix A.)*

5.1 *Areas of Specialization*

Because theatre puts all aspects of the world on stage, theatre history is a vast discipline. Areas of faculty expertise range widely, from the history of applied and indigenous theatre, to the history of opera and dance; from the ancient Greek theatre to the Broadway musical; from melodrama to Modernism, spectacle to social identities, actors and acting to theatre finances and economics. Courses in all of these areas and sub-areas are taught in the Department of Theatre at UVic. However, faculty research, supervisory capacities, and areas of specialization are in fact more cohesive than this diverse catalogue of subjects might suggest, coalescing around four main themes:

Democracy and Community Empowerment: As an art that encourages citizens to rewrite inherited stories, and to enact these often radically altered narratives for, within, with the direct participation of their own local communities, theatre has a 2,500-year history of advancing democracy wherever it takes root. From Aeschylus in fifth-century Athens, to Voltaire and Beaumarchais in pre-revolutionary France, Vaclav Havel before the Velvet Revolution in Prague, and Saadallah Wannous on the eve of the Arab Spring, theatre artists are our “prophets of democracy,” always among the first to diagnose the uses and abuses of power in their communities, always among the first to inspire and lead their cities and nations to progressive political change. The research of a number of graduate

students and supervisors in the Department of Theatre is animated by this historical tendency of theatre toward democratization.

Conflict, War, and Revolution: With some type of human conflict at the heart of every theatrical narrative, the research activities of Department faculty are also unified by the themes of personal, civic, and national conflict. Of especial interest are those moments in the art-form's history when its practice overlaps most overtly with local and national theatres of war and revolution, sometimes escalating these conflicts, sometimes proposing imaginative solutions, often offering post-traumatic succor to survivors.

Modernity and Technology: With the sudden appearance, at the end of the last century, of a critical mass of new technologies—of instant global communication, of vastly accelerated transportation of people, things, and ideas around the world—our modern era has been defined by many as a technological age unlike any other. Theatre history shows, however, that virtually every period of human history has been a period of technological innovation and social change, from the literacy revolution of theatre's first century, through all the transformations in human thought and behavior brought about by optical telegraphs, mechanical clocks, the printing press, telescope-assisted astronomy, guns, steam-power, gaslight, gramophones, and many more. Researchers in the Department of Theatre give special attention to what theatre history can teach us about the human-technology relation, and how all of our new machines and techniques, in whichever century they were first new, have altered, and continue to alter the human life-world.

Identity Formation: Throughout history, theatre artists, their audiences, and governing authorities have used the performing arts to debate the contours of normative behaviour and values. Nineteenth-century minstrel shows, drag queen entertainers, ticket pricing, children's acts in vaudeville companies, dancers in wheelchairs, opening ceremonies at the Olympics—all of these phenomena help us to understand how attitudes towards race, gender, class, age, ability, and nationalism have been constructed, affirmed, or challenged over time. In this way, the theatrical stage helps researchers to understand how people have participated in the formation of their individual and collective identities.

5.2 *Evidence of adequate faculty complement and table of supervisions*

Nine members of the Department of Theatre are active supervisors of graduate students. Five of these hold PhDs, and are presently supervising or co-supervising nine doctoral students (three through INTD), plus ten MA students. The remaining four members of FGS in the unit supervise MFA students in Directing and Design (the MFA is the terminal degree in both fields).

Faculty supervisor	Number of current supervisions
C. Alexandrowicz	1 MFA
W. Dobson	3 MA, 1 MA co-supervision, 2 PhD, 2 PhD co-supervision
L. Hardy	1 MFA
M. Kerr	2 MFA

A.C. Lindgren	1 MA, 1 PhD, 1 PhD co-supervision
B. Richmond	1 MFA
K. Sadeghi-Yekta	2 MA, 1 MA co-supervision, 1 PhD
A. Vickery	1 MFA
J. Wise	2 MA, 2 PhD

Although demand for our PhD program has been rapidly growing over the last five years, we consider the current size of the program optimal, and do not intend to increase enrolment substantially. Given the sizable teaching loads in the Faculty of Fine Arts—all faculty in the Department of Theatre normally teach five or six courses each year—current supervisions within the Department of Theatre represent a sustainable level of commitment to graduate students. Thus we consider that the program has achieved its “steady state” of graduate student enrolment.

5.3 Supervisory capacity within the Department of Theatre (see Appendix A for faculty CVs)

Dr. Warwick Dobson (Department of Theatre) Specializes in the history of applied theatre, drama and theatre in education, reminiscence and intergenerational theatre, and the uses of drama and theatre in health-education settings.

Dr. Allana Lindgren. (Department of Theatre) Specializes in Canadian theatre history, Modernism, dance history, identity formation, and oral history.

Dr. Kirsten Sadeghi-Yekta. (Department of Theatre) Specializes in theatre in war, (post)-conflict zones, and developing settings; indigenous theatre and language revitalization; global economics, aesthetics, social justice and human rights in applied theatre.

Dr. Anthony Vickery. (Department of Theatre) Main areas of historical expertise include theatre finances and economics, American theatre, the history of touring, the Broadway musical, Medieval and religious drama, 19th-century melodrama and early film, commercial theatre production, theatrical spectacle, and performances in popular culture.

Dr. Jennifer Wise. (Department of Theatre) Specializes in the ancient Greek theatre, history of opera, history and theory of acting; theatre of the Enlightenment in England, France, and Germany; democracy and technology; melodrama and revolution.

5.4 Faculty whose theatre history courses are cross-listed with the Department of Theatre (see Appendix A for CVs)

Dr. Michael Bodden (Department of Pacific and Asian Studies) Specializes in the theatre of maritime Southeast Asia (Indonesia, Malaysia, the Philippines, and Singapore), Indonesian popular culture, Indonesian theatre and politics.

Dr. Cody Poulton (Department of Pacific and Asian Studies) Specializes in Japanese theatre history from kabuki to contemporary; theatrical translation; the plays of Oriza Hirata; the nonhuman, animals, and technology in Japanese theatre.

5.5 Supervisory Capacity beyond the Department

The art of the theatre is inherently multi- and interdisciplinary. It incorporates the visual arts and architecture, multiple technologies, music, dance, and poetry, as well as the myths, histories, languages, and literatures of the world. It stages political ideologies, enforces or challenges social norms, celebrates national victories, diagnoses psychological ills. As a result, advanced theatre research always overlaps to a significant extent with other disciplines. Accordingly, our graduate students have taken courses with and been guided in their research by numerous professors in departments and faculties across the campus.

The following is a partial list of UVic faculty beyond the Department of Theatre who have already served, are presently serving, or are qualified to serve on the committees of our PhD students:

Department of Art History and Visual Studies

Dr. Marcus Milwright, specializing in Islamic Art and Archaeology

Department of Curriculum and Instruction

Dr. Michael Emme, specializing in art education, phenomenology, relational aesthetics, dialogical aesthetics, art and play, art and mental health, arts-based research, and education and technology

Dr. Monica Prendergast, specializing in Drama and Theatre in Education

Department of English

Dr. Sheila Rabillard, specializing in modern drama, theatrical theory and criticism, Caryl Churchill, post-colonial theatre, spectacle and festival, and ecological theatre

Dr. Janelle Jenstad, specializing in Shakespeare, Elizabethan London, Renaissance drama

Dr. Erin Ellerbeck, specializing in sixteenth- and seventeenth-century English drama

Dr. Richard van Oort, specializing in Shakespeare, literary theory, literature and anthropology

Dr. Erin Kelly, specializing in Renaissance literature and drama

Dr. Adrienne Williams Boyarin, specializing in Medieval literature

Department of French

Dr. Hélène Cazes	Literatures, languages and cultures of the Middle Ages and Renaissance
Dr. Emile Fromet de Rosnay	Post-Enlightenment French and comparative literature, Romanticism, modernist poetics
Dr. Emmanuel Hérique	French linguistics, phonetics, stylistics
Dr. Marc Lapprand	Literary theory, modern literature
Dr. Catherine Léger	French in Canada
Dr. Stephen Martin	Medieval Literatures and Languages, Medievalism

Department of Germanic and Slavic Studies

Dr. Elena Pnevmonidou, specializing in Brecht, Schlegel, Romantic aesthetic theory, gender, early 20th century German drama and literature
Dr. Matthew Pollard, specializing in Kleist and other 19 th - and 20 th -century German writers (esp. Kafka, Marx, Nietzsche, Freud)
Dr. Helga Thorson, specializing in modern German and Austrian drama, Scandinavian studies, gender studies, Holocaust studies
Dr. Megan Swift, specializing in Russian political history, past and present, Russian modernism, socialist realist aesthetics, the Russian Revolution

Department of Greek and Roman Studies

Dr. Laurel Bowman, specializing in Greek tragedy
Dr. Cedric Littlewood, specializing in Roman tragedy, especially Seneca

Department of Hispanic and Italian Studies

Dr. Dan Russek, specializing in comparative literature, Latin American literature, visual art, and media; aesthetics and urban studies.

Department of History

Dr. Martin Bunton, specializing in the history of the Middle East and the Arab world
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Department of Educational Psychology and Leadership Studies

Dr. Darlene Clover, specializing in community and cultural activism, art-based adult education and research, citizenship and political participation

Department of Philosophy

Dr. James Young, specializing in philosophy of language, philosophy of art, moral questions in art, aesthetic judgements, and intellectual property in the arts

Department of Pacific and Asian Studies

Dr. Michael Bodden, specializing in Indonesian Theatre, Southeast Asian Culture & Literature, Globalization, Cosmopolitanism, Human Rights and the Arts

Dr. Richard King, specializing in Modern Chinese performing arts, Asian popular culture

Dr. Cody Poulton, specializing in the history Japanese theatre and drama from Kabuki to the present

Department of Political Science

Dr. Andrew Wender, specializing in the political dimensions of law, historical and contemporary interconnections between politics and religion, politics and history of the Middle East, political theory, and world politics and history

School of Music

Dr. Susan Lewis, specializing in Music History, Baroque opera

Dr. Elissa Poole, specializing in Music History

Dr. Joseph Salem, specializing in Music History

6. Curriculum design (Include calendar curriculum change forms in Appendix B.)

Page 10 of our 1993 “Proposal for a Senate-Approved PhD in Theatre History” confirms that the curriculum of our program as delivered today remains fundamentally the same as it was at the time of its creation:

Course requirements, PhD in Theatre History, 1993	Course Requirements, PhD in Theatre History, 2016
Methods and Materials of Theatre Research (THEA 500: 3.0 units)	Methods and Materials of Theatre Research (THEA 500a: 1.5 units; and

	THEA 500b: 1.5 units)
Other Graduate Seminars (3.0 units)	Other Graduate Seminars (3.0 units)
Directed Studies (THEA 690: 6.0 units)	Directed Studies (THEA 690: 3.0 units)
Comprehensive Exam/ Proposal/ Candidacy Exam (THEA 695 and THEA 697: 0.0 units)	Comprehensive Exam/ Proposal/ Candidacy Exam (THEA 693: 3.0 units)
Dissertation (THEA 699: 30.0 units)	Dissertation (THEA 699: 30.0 units)
Total: 42.0 units	Total: 42.0 units

The only difference that can be observed between the Senate-approved curriculum of 1993 and that of the program today is the one that was mandated in 2010 by changed rules for all PhD programs at UVic. Specifically, the Comprehensive Examination and Thesis Proposal/Candidacy Exam, which used to be listed and administered as two separate (non-credit) courses, then called THEA 695 and THEA 697, were standardized and consolidated across the campus by the Faculty of Graduate Studies in September of 2010; they were replaced at that time with the single required PhD course universally numbered as 693: Candidacy Examination. Once 693 became the standard required course for all candidacy exams in PhD programs at UVic, the Department of Theatre adjusted its requirements accordingly, substituting the now-mandatory THEA 693 for THEA 695 and THEA 697, which were necessarily eliminated at that time in consequence.¹¹

Thus while the course requirements as listed in our Senate- and Ministry-approved PhD in Theatre History achieved the program's 42.0 units with 6.0 units of Directed Studies courses, the consolidation of 695 and 697 as a 3.0-unit, standardized 693 course resulted in a slight redistribution of, but not a net change in, required course units: 3.0 of the 6.0 units of required coursework that used to be taken under the auspices of THEA 690 were shifted to the now-standardized THEA 693.

In the Senate-approved program of 1993 and still today, the 3.0 units of elective Graduate Seminars are to be taken in subjects directly related to the student's area of interest; with the approval of the supervisor and graduate coordinator, these seminars may be taken outside the department since theatre research is inherently interdisciplinary. All elective seminars, whether in theatre or in related disciplines, must be approved by the student's supervisor and the graduate coordinator.

6.1 Schedule of course delivery (Include proposed program design options)

¹¹ See the May, 2016 UVic Calendar, "Program Requirements – Doctoral Degrees" <http://web.uvic.ca/calendar2016-05/grad/admissions/progreqs-doctoral.html#> "The Candidacy Examination course (numbered 693) can be either a pre- or a co-requisite to the Dissertation course (numbered 699) as determined by each individual academic unit. The regulations regarding the ordering of these courses are included under the course listings for each academic unit. All doctoral students must register for and pass the course numbered 693 (Candidacy Examination) in their academic unit in the terms in which they are preparing for or sitting the candidacy examination(s).

September is the sole intake point for the PhD in Theatre History. Two years of residency are normally required. The nine units of required coursework (THEA 500a THEA 500b, THEA 690, and approved Graduate Seminars) are completed during this period.

Within three years of enrolment, and consistent with the cross-campus FGS rule established in 2010, students must take and pass THEA 693, the 3.0-unit Candidacy Exams. In the Department of Theatre, this course has three components: a Comprehensive Exam based on a departmental reading list of 140 plays and theoretical works; a Dissertation Proposal; and a Special Field exam based on a reading list of approximately 50 titles prepared by the student and approved by the supervisory committee (see Appendix H for a detailed description of and complete syllabus for THEA 693).

Students may register in THEA 693 once they have completed 3.0 units of THEA 500a and THEA 500b, and 6.0 units of required seminars and directed studies courses. As stated in the 1993 proposal, “All course work must be completed within two years of initial registration” (8: 3a). THEA 693 must be passed within 3 years of registration in the program.

THEA 693, the Candidacy Examinations, consists of three parts:

- a Comprehensive Exam, based on a departmental list of 140 plays and theoretical works;
- a Dissertation Proposal, to be approved by the supervisory committee;
- a Special Field Reading List and Exam, consisting of about 50 titles chosen by the student, and approved by the supervisory committee, on which the student is then examined.

The departmental reading list for the Comprehensive Exam component of THEA 693 is available from the Graduate Coordinator (see Appendix H). In the event of failure, a student may repeat the Comprehensive Exam, but only once.

Registration in THEA 699, the 30-unit Dissertation, is possible only upon successful completion of THEA 693.

The language requirements stipulated by the proposal of 1993 have also remained the same: “These will be determined by the supervisory committee with specific reference to the student’s [dissertation] area” (8: 3.b).

Students holding a Master’s degree from our department, and entering the doctoral program having already taken THEA 500a and THEA 500b for 3.0 units, will take 6.0 units of required Graduate Seminars (rather than the 3.0 taken by doctoral students from non-UVic Master’s programs). This 6.0 units of seminars may include a maximum of 3.0 units of undergraduate courses at the 300-level or above in a department outside the Department of Theatre, if deemed relevant to the student’s research area by the supervisor and approved by the graduate coordinator.

6.2 *Delivery methods*

All required courses are delivered on campus in small graduate seminars or as closely supervised Directed Studies courses.

6.3 *Linkages between the learning outcomes and the curriculum design*

The design of the curriculum is calculated to train doctoral students in the discipline of theatre history, and prepare them to teach a range of theatre history courses while advancing knowledge of the art of the stage through original research of national and international significance.

The foundation of the program is THEA 500, “Methods and Materials of Theatre Research,” which is delivered as two semester-long seminars (1.5 units each for a total of 3.0). Students are required to take both semesters. THEA 500a must be taken in the fall semester by all incoming graduate students. The course uses an experiential-learning model to familiarize students with the scholarly protocols of the discipline, leading them systematically through every phase of a single research project of their choice, from the posing of a question, through all phases of research, writing, and revision, to the presentation of results in a scholarly journal-article format. THEA 500b, the companion course, must be taken by all graduate students in the spring of their first year. This course shifts the focus from the practice of theatre history research to the theory behind it, introducing students to the dominant theories of historical and textual interpretation from the beginning of scholarship to the present.

The flexibility that has been built into the remaining 6.0 units of required coursework—3.0 units of THEA 690 and 3.0 units of approved Graduate Seminars—allows each doctoral student to accumulate knowledge and develop research competencies in the areas of greatest relevance to and utility for their particular dissertation topic.

While THEA 500a and THEA 500b are designed to give doctoral students the practical skills and theoretical awareness to conduct valid research in theatre history; and the 6.0 units of Directed Studies and approved Graduate Seminars are intended to broaden and deepen their knowledge of particular periods, themes, and areas of theatre history, THEA 693, incorporating the three departmental Candidacy Exams, has been carefully crafted to ensure the following:

- d. that every doctoral candidate in Theatre History at UVic is possessed of a broad knowledge of the western theatre from its beginnings to the present day;
- e. that every doctoral candidate in the Department of Theatre at UVic has read and can interpret and apply at least 140 of the chief canonical works of the western stage, including its most influential dramatic and theoretical texts;
- f. that doctoral candidates are equipped to undertake the research and writing of an original dissertation as proposed in their Dissertation Proposal, and that the topic as proposed is theoretically sound and practically viable;
- g. and that they are sufficiently familiar with the historical and theoretical literature

of their chosen research topic to undertake research that will be original, theoretically and factually sound, and historically valid and accurate.

Together, all of the components of the curriculum as described above are strongly linked with the aims of the objectives of the program: to train scholars and professors in the discipline of Theatre History and ensure that they have the knowledge to teach a range of theatre history courses in post-secondary theatre programs across Canada and beyond.

6.4 Use and purpose of practica, Co-op, or work terms

While it is not an absolute requirement of the degree—because those with undergraduate and Master’s-level degrees in theatre are usually skilled communicators already—doctoral students in Theatre are strongly encouraged to serve as Teaching Assistants for our undergraduate theatre history surveys during their first and second years of the program. These surveys—THEA 111, 112, 210, and 211—are dynamic lecture-and-performance courses of, on average, 60 students (and up to 75). The experience of assisting their professors and supervisors in delivering these undergraduate courses provides a valuable practical training in the real-world challenges and joys of teaching theatre history in a university setting.

6.5 Residency requirements and anticipated times to completion

Two years of residency are normally required to complete the 9.0 units of mandatory coursework. The student’s third year is generally taken up with completing the Dissertation Proposal and Special Field Exam of THEA 693: Candidacy Exams (for more detailed information about the scheduling of the Candidacy Exams, see 6.6.1, below). Following the successful completion of 693, the research, writing, revisions, and defence of the dissertation are normally completed in three years, for a total of six years for the degree from initial registration.

6.6 Policies on student evaluation, candidacy exams, and oral examinations

The small size of the doctoral program in the Department of Theatre enables us to monitor students’ progress closely. During their first two years of enrollment, PhD students generally have three or more hours of contact with their supervisors per week, whether in the form of graduate seminars (THEA 500a and THEA500b, THEA 690), through their activities as Teaching Assistants for their supervisor’s undergraduate Theatre History surveys, and often both. In addition to these structured interactions with their supervisor, PhD students also meet regularly but on a more casual basis with the Graduate Coordinator, who monitors the progress of graduate students through organized social events, weekly office hours, drop-in essay clinics, and the like. The Graduate Coordinator in turn reports formally to the Chair, twice per semester, with updates about the progress of the Department’s graduate students.

6.6.1 candidacy exams

The syllabus of THEA 693, “Ph.D. Comprehensive Exam, Dissertation Proposal, and Special Field Exam,” outlines the Department’s policies in candidacy exams as follows:

A Ph.D. dissertation at this University is intended to be “an original investigation which shall be judged to constitute a significant contribution to knowledge in the field” (see the Calendar of the Faculty of Graduate Studies for a detailed description of the expectations for the dissertation and for the Ph.D. degree generally).

Preliminary to writing the dissertation, doctoral students become doctoral candidates by completing THEA 693, consisting of

1. a comprehensive exam
2. a dissertation proposal
3. a special field exam.

1. Comprehensive Exam

The Comprehensive Examination is normally administered as a four-hour paper written on-site. In individual cases, and with the support of the supervisor and graduate coordinator, students may choose an alternative format, such as a series of take-home papers. In both cases the exam covers dramatic works as well as theoretical texts. Please see the reading list on the THEA 693 syllabus for the required exam material (*Appendix H*).

The examination is administered by the graduate coordinator in consultation with the candidate’s supervisor, and marked by a committee of at least three Ph.D.-holding members of the Department including the supervisor. It is normally taken toward the end of the spring term of the second Ph.D. year, or when the student’s course requirements are complete, whichever comes first. Deferments of the exam will not be granted beyond spring of the third year.

The exam is awarded a mark in one of two categories: Complete (Pass) or Fail. If the exam is failed, the student may take it again, but a second failure will result in the termination of the student’s candidacy. Under no circumstances (apart from a formal leave of absence granted by the Faculty of Graduate Studies) will the re-taking of this exam be allowed to extend beyond a one-year period from the candidate’s first sitting. When the exam is awarded Complete, the student may proceed to the Dissertation Proposal and Special Field Exam.

2. Dissertation Proposal

After the successful completion of the Comprehensive Exam, students will write a 15- to 25-page proposal describing the research project they plan to undertake for the dissertation. The proposal will be read, critiqued, improved if necessary, and eventually, after sufficient revisions and when deemed to be satisfactory, accepted as “Approved” by the supervisor and all members of the supervisory committee. Once approved, a copy will be submitted to the graduate coordinator, normally by December 30 of the third year.

The bibliography for the Dissertation Proposal will to some degree overlap with the reading list for the Special Field Exam (see below); but whereas the reading list for the Special Field Exam will normally include around 50 titles, the proposal will be accompanied by a minimal bibliography of only those works used or referred to within the proposal itself. (See the document “Department of Theatre Recommended Format for Proposals,” available from the Graduate Coordinator.)

3. Special Field Exam

The writing of the Special Field Exam will follow on the supervisor’s and committee members’ approval of the Dissertation Proposal.

The exam is administered either as a four-hour paper written on-site, or as a series of take-home papers. The format chosen in each individual case shall be jointly determined by the candidate and supervisor in consultation with the graduate coordinator. In both cases it is based on a reading list compiled by the student in consultation with the supervisory committee. The reading list will normally be compiled over the summer, after the completion of the Comprehensive Exam, and submitted to the student’s supervisor and other committee members following their approval of the Dissertation Proposal, usually in the late fall or early winter of the third year.

The list normally consists of approximately fifty titles, with a strong emphasis on primary sources. Rather than serving merely as a preliminary or summary bibliography for the dissertation, however, the reading list for the special field exam is intended to ensure an adequate coverage of the area into which the dissertation topic falls, be that area a historical period, a place, artist, theorist, movement, theme, or genre. If the topic is a historical period, for example, coverage should extend beyond the period discussed in the dissertation, and should include at least fifty years. Thus while the reading list will be slanted towards the student’s special interests, it should not be limited to them. If, to take another example, the student’s topic is the plays of Christopher Marlowe, the list should include works from the English theatre before and after him, from c. 1575 to c.1625, as well as some coverage of any additional relevant fields of study, such as the concept of Renaissance tragedy, or 16th-century English verse forms, or performance practices before 1600.

The Special Field Exam is administered by a committee of three, normally chaired by the candidate’s supervisor; the other two members are normally members of the student’s supervisory committee.

Like the Comprehensive Exam, the Special Field Exam will be awarded a mark in one of two categories: Complete (Pass) or Fail. If the exam is failed, the student must re-sit the exam. A second failure will result in the termination of the student’s candidacy. Under no circumstances (apart from a formally approved leave of absence granted by the Faculty of Graduate Studies) will the re-taking of the Special Field Exam be allowed to extend beyond a one-year period from the student’s first sitting.

When the Special Field Exam is awarded Complete, the student will receive a grade of COM for THEA 693, will be considered a candidate for the PhD, and may proceed to THEA 699: Dissertation.

6.6.2 *Dissertation and Oral Defence*

All doctoral candidates are required to prepare a dissertation of original content and publishable quality upon which they will be orally examined as per the regulations of the Faculty of Graduate Studies.

The normal and expected format for the dissertation is a book-length study composed of continuous and connected chapters. With the support of the supervisor and supervisory committee, and if the subject is judged by all to warrant it, the candidate may choose an alternate format for the dissertation, such a series of published, peer-reviewed papers. If a historical reconstruction of a performance is chosen as the most appropriate method of presenting the results of the research, such a project will be considered a component or “chapter” of the student’s written dissertation, not a substitute for one.

7. *Enrolment plan for the length of the program (Include a second copy of this section in Appendix C.)*

As the PhD in Theatre History is not a new program, but has existed in one form or another since 1985, the steady state for the program has already been achieved. Through all administrative regimes for admitting doctoral students into the Department of Theatre—by SPARR, though INTD, or under a regular, Ministry-approved PhD degree program, as between 1993 and 2004—our faculty complement of PhD-holding supervisors has never exceeded five at any one time. This remains the case today, and is not expected to change in the foreseeable future. We therefore intend to maintain current levels of enrollment in the PhD program, despite considerable pressure from a growing number of qualified applicants, particularly international students.

Table 7.0.1

PhD enrollment, admissions, and completion schedule, in FTEs, projected to 2022/23.

<i>Enrollment</i>	2016/17	2017/18	2018/19	2019/20	2020/21	2021/22	2022/23
Ongoing	3	4	5	4	5	6	5
Admissions	1	1	1	1	1	1	1
Completion	0	0	2	0	0	2	1

Table 7.0.2

MA and MFA enrollment, admissions, and completion schedule, in FTEs, projected to 2022/23.

<i>Enrollment</i>	2016/17	2017/18	2018/19	2019/20	2020/21	2021/22	2022/23
Ongoing	6	8	8	9	10	8	8

Admissions	8	8	9	10	8	8	8
Completion	6	8	8	9	10	8	8

8. Plans for on-going program assessment and for evaluation of graduate student supervision

Assessment of the program will continue to be carried out through the university-level process of the external Academic Program Review. Our next APR will likely be undertaken four years from now, in 2020.

The quality of graduate-student supervision within the Department is assessed on a regular basis by the Graduate Coordinator in conjunction with the Chair. See Section 6.6 for more information about the departmental process for evaluating and monitoring the progress of graduate students. In meetings between the Chair and Graduate Coordinator, and those between the Graduate Coordinator and individual students, issues relating to the conduct, practices, and helpfulness of supervisors are often addressed, and remedied if necessary.

The smooth progress of graduate students through the program and the supervisory relationship is also supported by the collation and annual updating of all relevant policies, FGS rules, deadlines, etc., in the Department's *Graduate Student Handbook*. A hard copy of this booklet is presented to all incoming graduate students on the second Tuesday of the fall semester at an orientation session led by the Graduate Secretary—and followed by a social gathering at the Grad House hosted by the Graduate Coordinator and the Chair, and attended by all grad students and their supervisors.

9. Related programs in your own or other British Columbia post-secondary institutions

A number of UVic programs intersect in productive ways with the PhD in Theatre History. These include all of the departments that teach languages, literatures, and therefore, quite frequently, works from the international canon of stage plays (Pacific and Asian Studies, Germanic and Slavic Studies, Hispanic and Italian Studies, French, English, Greek and Roman Studies, etc.). The departments of History, Music, Writing, Art History, Philosophy, and Political Science, among others, also offer courses of direct relevance to our students, given the inherently interdisciplinary and multi-medial nature of theatre (See Section 5.5 for more detailed information about the types of related research being carried out by UVic faculty outside of the Department of Theatre).

In British Columbia, the Department of Theatre and Film at the University of British Columbia, and the School for Contemporary Arts at Simon Fraser University, offer programs that strongly compliment our PhD in Theatre History. SFU offers MA and MFA degrees in theatre, dance, and contemporary art, and UBC offers a PhD in Theatre Studies. The productive synergies and mutual supportiveness that pertain between these two programs and the PhD in Theatre History at UVic can be seen in the Tri-University

Colloquium for Theatre, Film, and Performance Research, a graduate student conference created by UVic graduate student Claire Carolan and now held every spring, on a rotating basis, at one of the three institutions. The 2016 Tri-University Colloquium, hosted at UBC, featured research papers by Master's and doctoral students from the Department of Theatre at UVic, as well as from UVic's School of Music, in addition to papers from grad students working in related fields at UBC and SFU.

10. Evidence of support and recognition from other post-secondary institutions, and relevant regulatory or professional bodies, where applicable (Provide copies of letters of support in Appendix E)

10.1 Post-secondary institutions

1. SFU: Elspeth Pratt, Associate Professor and Director, SFU School for the Contemporary Arts; Email: epratt@sfu.ca
Phone Number: 778.782.3766
2. University of the Fraser Valley: Dr. Heather Davis-Fisch, Department Head/Assistant Professor; Phone: 1-604-504-7441 ext. 2564

10.2 UVic Deans

1. Dean Jeremy Webber, Faculty of Law; Email: lawdean@uvic.ca
2. Dean Ralf St. Clair, Faculty of Education; Email: educdean@uvic.ca
3. Dean Catherine Krull, Faculty of Social Sciences; Email: soscdean@uvic.ca
4. Dean Tom Tiedje, Faculty of Engineering; Email: engrdean@uvic.ca
5. Dean Rob Lipson, Faculty of Science; Email: sciedeand@uvic.ca
6. Dean Maureen M. MacDonald, Faculty of Continuing Education; Email: uvcsdean@uvic.ca
7. Dean Saul Klein, Gustavson School of Business; Email: bizdean@uvic.ca

10.3 UVic Chairs

1. Dr. Erin Campbell, Chair, Art History and Visual Studies; Email: arthistorychair@uvic.ca
2. Professor David Leach, Chair, Department of Writing; Email: writingchair@uvic.ca
3. Professor Paul Walde, Chair, Department of Visual Arts; Email: visualartschair@uvic.ca
4. Professor Christopher Butterfield, Acting Director of the School of Music; Email: musicdirector@uvic.ca
5. Dr. Helga Thorson, Chair, Germanic and Slavic Studies; Email: helgat@uvic.ca
6. Dr. Brendan Burke, Chair, Department of Greek and Roman Studies; Email: bburke@uvic.ca
7. Dr. John Lutz, Chair, Department of History; Email: jlutz@uvic.ca

Sarah J. Blackstone (PhD, Northwestern University) was the Dean of Fine Arts at the University of Victoria. She served as the Dean of the College of Humanities and Fine Arts at California State University, Chico, from 2002 until 2007. Before entering university administration, Sarah taught at the University of Central Arkansas, the University of Washington, and Southern Illinois University, Carbondale, where she also served as Chair of Theatre. She has published two books: *Buckskins, Bullets and Business: A History of Buffalo Bill's Wild West* (Greenwood, 1986), and *The Business of Being Buffalo Bill* (Praeger, 1988). She has also published in *Theatre History Studies*, *The Journal of the Circus Historical Society*, *Great Plains Quarterly*, and *Theatre Insight*, and has articles in several collections of essays. Sarah is a member of the advisory board for the Museum of Repertoire Americana in Mt. Pleasant, Iowa, has served as the Vice President of the American Theatre and Drama Society, and as President of the Theatre History Forum of the Association for Theatre in Higher Education. In 1993, Sarah was named an Outstanding Alumni of the College of Arts and Sciences at the University of Wyoming, and in 1996 she was named a Faculty Woman of Distinction at Southern Illinois University.

SELECTED PUBLICATIONS

Books, Chapters, Monographs

Blackstone, Sarah J. "Lost Voices: Women Writing Melodrama." *Cambridge Guide to American Women Playwrights*. ed. by Brenda Murphy, Cambridge University Press, 1999: 19-30.

Blackstone, Sarah J. "Simplifying the Native American: Wild West Shows Exhibit the 'Indian'", *Staging Difference: Cultural Pluralism in American Theatre and Drama*. Eds. Marc Maufort. New York: Peter Lang Publishing, 1995: 9-17.

Blackstone, Sarah J. *The Business of Being Buffalo Bill: Selected Letters of William F. Cody 1879-1917*. Westport, CT: Praeger Press, 1988.

Blackstone, Sarah J. *Buckskins, Bullets, and Business: A History of Buffalo Bill's Wild West*. Westport, CT: Greenwood Press, 1986.

Articles Published in Refereed Journals

Blackstone, Sarah J. "Outside the Gates: Buffalo Bill and the Columbian Exposition." *Nineteenth Century* Vol. 28, No. 1 (Spring 2008).

Blackstone, Sarah J. "Buffalo Bill, Superstar" (Review Essay), *Great Plains Quarterly*, Vol. 27, No. 1 (Winter 2007).

Blackstone, Sarah J. "Twisters, Howlers, Conflagrations, and Cataracts: Traveling Through a Hostile Landscape." *Theatre and Travel: Tours of the South* (Theatre Symposium, Southwest Theatre Conference), Vol. 13, University of Alabama Press, (2005).

Blackstone, Sarah J. "The Museum of Repertoire Americana." *Theatre Survey* (Spring 2000).

Blackstone, Sarah J. "White Slavery Plays of the 1910s: Fear of Victimization and the Social Control of Sexuality." *Theatre History Studies* (June 1996).

Blackstone, Sarah J. "Alexander Byers: Play Pirate Extraordinaire." *Theatre History Studies* (June 1994).

Other Scholarly Publications

Blackstone, Sarah J. "Custer Joins the Wild West Show." *Custer and His Times-Book III*. Hardin, Montana: Custer Battlefield Association, 1986.

Blackstone, Sarah J. "Buffalo Bill's Wild West - Images a Hundred Years Later." *The Bandwagon Magazine: Journal of the Circus Historical Society* (Nov/Dec, 1983).

Michael H. Boddien (PhD, University of Wisconsin-Madison) writes on the theatre of maritime Southeast Asia (Indonesia, Malaysia, the Philippines, and Singapore) as well as the modern literatures of Southeast Asia and Indonesian popular culture. His studies and research have been supported by a Fulbright Fellowship, the University of Victoria Centre for Studies in Religion and Society, and the University of Victoria Centre for Asia-Pacific Initiatives, and SSHRC Internal Research Grants. Community engagement activities include participation in planning and organization for several Victoria Asian Heritage Month events, participation in the Busy Island Javanese Gamelan musical ensemble (2009-12), several lectures on Indonesian theatre and politics to local groups in Victoria, as well as advising and performing in a staged reading of Indonesian Playwright Putu Wijaya's *Geez!* under the direction of Lina Guevarra, Puente Theatre.

SELECTED PUBLICATIONS

"Cosmopolitanism, Nation, and the Urban-Rural Split in the Novels of Ayu Utami," *Bijdragen tot de Taal-, Land-, en Volkenkunde*, forthcoming 172.4 (December 2016).

"Modern theatre in maritime Southeast Asia: Indonesia, Malaysia, the Philippines and Singapore," in *Routledge Handbook of Asian Theatre*. Ed. Siyuan Liu. London: Routledge, 2016: 370-390.

"Universal Rights and Separate Universes: Local/National Identities, Global Power, and the Modeling and Representing of Human Rights in Indonesian Performance Arts," in

Human Rights and the Arts: Perspectives on Global Asia. Eds. Susan J. Henders and Lily Cho. Lanham, Maryland: Lexington, 2014: 221-239.

"Regional Identity and National Theatre in South Sulawesi," *Journal of Southeast Asian Studies* 44.1 (February 2013): 24-48.

"The Dynamic Tensions of Lekra's Modern National Theatre," in *Heirs to World Culture: Being Indonesian 1950-1965*. Eds. Jennifer Lindsay and Maya H.T. Liem. (Leiden: KITLV Press, 2012: 453-484.

"Modern Drama, Politics, and the Aesthetics of Left-Nationalism in North Sumatra: The Forgotten Theater of Indonesia's Lekra, 1955-65," in *Cultures at War: The Cold War and Cultural Expression in Southeast Asia*. Eds. Tony Day and Maya H.T. Liem. Ithaca, NY: Cornell University Southeast Asia Program, 2010: 45-80.

Resistance on the National Stage: Theater and Politics in Late New Order Indonesia. Athens, Ohio: Ohio University Press, 2010.

The Lontar Anthology of Indonesian Drama, Volume 2: Building a National Theater. Ed. Michael H. Bodden. Jakarta: The Lontar Foundation, 2010.

Bodden, Michael H. "Membuat Drama Asing Berbicara kepada Penonton Indonesia: Universalisme dan Identitas Pasca-Kolonial dalam Teater-Seni Indonesia Modern" (How to Make Foreign Plays Speak to Indonesian Audiences: Universality and Postcolonial Identity in Indonesian Modern Art Theatre) in Henri Chambert-Loir, ed., *Sadur: Sejarah terjemahan di Indonesia dan Malaysia (Adaptation: The History of Translation in Indonesia and Malaysia)* (Jakarta: Kepustakaan Populer Gramedia, Edole francaise d'Extreme-Orient Forum Jakarta-Paris, and Pusat Bahasa, Universitas Padjadjaran, 2009): 911-929.

Bodden, Michael H. "Introduction" to *Special issue of Review of Indonesian and Malaysian Affairs on New Writing and Theatre by Women in Indonesia*, co-authored with Tineke Hellwig, 41.2 (2007): 1-24.

Bodden, Michael H. "Shattered Families: 'Transgression,' Cosmopolitanism, and Experimental Form in the Fiction of Djena Maesa Ayu," *Review of Indonesian and Malaysian Affairs* 41.2 (2007): 95-125.

Bodden, Michael H. "Languages of Traumas, Bodies, and Myths: Learning to speak again in post-1998 Indonesian Theater." in *Arts, Popular Culture, and Social Change in the New Indonesia*, Michael Leaf and Kusno Abidin, ed., 119-151. Vancouver: UBC Institute of Asian Research, Centre for Southeast Asian Research.

Bodden, Michael H. "'Tradition', 'Modernism', and the Struggle for Cultural Hegemony in Indonesian National Art Theatre", *Indonesia and the Malay World* Vol. 35 No. 101 (March 2007): 63-91.

Bodden, Michael H. "Rap in Indonesian Youth Music of the 1990s: "Globalization", "Outlaw Genres", and Social Protest," *Asian Music* (Summer/Fall 2005): 1-26.

Bodden, Michael H. "Satuan-Satuan Kecil and Uncomfortable Improvisations in the Late Night of the New Order: Democratization, Postmodernism, and Postcoloniality" in Keith Foulcher and Tony Day, eds., *Clearing Space: Postcolonial Readings of Modern Indonesian Literature* (Leiden: KITLV Press, 2002): 293-324.

Warwick Dobson (PhD, University of Sussex, UK) is University Scholar in Applied Theatre who specializes in drama and theatre in education, reminiscence and intergenerational theatre and the history of applied theatre. Prior to appointment at the University of Victoria, he was Senior Lecturer and Course Leader for the BA in Performance and the Master's program in Theatre and Performance Practice at the University of Northumbria (UK), Director of the Theatre in Education Company and Community Outreach Director at *The Duke's Theatre*, Lancaster (UK), Senior Lecturer in Drama at Bradford and Ilkley College (UK) and Drama Tutor at the Backworth Drama Centre, North Tyneside, UK. He has been a visiting lecturer at the Ontario Institute for Studies in Education, the University of Windsor, Brock University, New York University, Derby University (UK), DAMU, Charles University, Prague; and the Institute of Pedagogy, Masarykova University, Brno, Czech Republic. He has also presented workshops and master classes throughout the world: in Canada; the US; the UK; the Republic of Ireland; Australia; Norway; Thailand and India

RESEARCH GRANTS

2007: SSHRC Standard Research Grant (in partnership with the Centre on Aging): "Seeing is Believing? Using social science theory to examine how theatre performance affects audience beliefs. (Co-investigator with Dr Holly Tuokko of the Centre on Aging). Value of award: \$99,320.

2013: Scholarship of Teaching and Learning Grant (Learning and Teaching Centre): "Using Applied Theatre to Teach Health Advocacy to Medical Students". Value of award: \$7493.

2013: Learning Without Borders Research Grant (Learning and Teaching Centre): "Intergenerational Theatre for Development in Tamil Nadu, India". Value of award: \$7500.

SELECTED PUBLICATIONS

2000: *Drama and Theatre Studies at AS/A Level*, co-author with Jonothan Neelands, published by Hodder and Stoughton.

2000: *Theatre Directions*, co-author with Jonothan Neelands, published by Hodder and Stoughton.

- 2000: ‘Knowing who we are (and that we are not alone)’, co-author with Tony Goode, in *Drama for Life: Stories of Adult Learning and Empowerment*, (ed) John O’Toole and Margret Lepp, published by Playlab Press.
- 2002: ‘Taking Care of Basics: A Reminiscence Theatre Project’, co-author with Tony Goode in *Creating a Theatre in Your Classroom and Community*, (ed) B. Warren, published by Captus Press Inc.
- 2008: *Lekce pro Život*, trans. E. Buresova (Czech translation of *Lessons for the Living*, 1997), published by Pedagogicka Fakulta Masarykovy Univerzity, Brno, Czech Republic.
- 2008: *Advanced Drama and Theatre Studies* (second, revised edition of 2000 publication), co-author with Jonothan Neelands, published by Hodder Education.
- 2010: ‘Young Offenders in Performance: Audience and Practitioner Perspectives’, co-author with Krista Hagstrom and Allana Lindgren, in *Canadian Theatre Review*, 142.
- 2015: Member of Academic Review Panel for Routledge’s *August Boal Online Archive*.
- 2016: Pauluth-Penner, T., Dobson, W., Prendergast, M. & Tuokko, H. (in press). ‘No particular place to go’, in G. Belliveau & G. Lea (Eds.), *Research-based theatre as methodology: An artistic approach to research*. (Bristol, UK: Intellect).
- 2016: ‘Afterword’ to Part 1 of Roger Wooster’s book, *Theatre in Education in Britain: Origins, Development and Influence*, (London: Methuen).

SCHOLARLY AND PROFESSIONAL ACHIEVEMENTS

- 2000: ‘The Development of Theatre in Education’ delivered at the Theatre in Education Conference at Hogskolen I Bergen, Bergen, Norway.
- 2008: ‘Reminiscence Theatre’, workshop presented at the *Royal Scottish Academy of Music and Drama*, Glasgow, UK.
- 2008: ‘Drama across the Curriculum’, keynote lecture and week-long intensive workshop at the Institute of Pedagogy, Masarykova University, Brno, Czech Republic.
- 2009: ‘Acting Together: drama, democracy and the tragedy of it all’. Keyhole presentation (with Jonothan Neelands), at the 6th International Drama in Education Research Institute, University of Sydney, Australia.
- 2009: ‘Being Wise... Alone: drama and democracy’. Co facilitator (with Jonothan Neelands) of research hub, at the 6th International Drama in Education Research Institute, University of Sydney, Australia.
- 2010: Panel Presentation, ‘Making Theatre Using Qualitative Data: The Challenges of Converting Research Data into Theatre’ (*No Particular Place to Go: A Research-Based Theatre Project on Older Drivers*) Canadian Society for the Study of Education, CACS-ARTS SIG, Congress of the Humanities and Social Sciences, Concordia University, Montreal, Quebec.
- 2012: ‘Use of Applied Theatre in Health and Therapeutic Settings’ Workshop at National Therapeutic Community Symposium, Nanimo, BC.
- 2012: ‘Curriculum Drama and the Circulation of Social Energy’, keynote lecture and week-long intensive workshop at the Institute of Pedagogy, Masarykova University, Brno, Czech Republic.
- 2012: ‘*Woyzeck* and the Circulation of Social Energy’. Workshop at the 7th International Drama in Education Research Institute (IDIERI), University of Limerick, Ireland.

2012: ‘No Happy Endings: What Can Applied Theatre *Really* Do?’ Paper presented at the University of Victoria History in Art Symposium, *Acts of Intervention: The Arts and Social Change*.

2013: Organizer and Chair of seminar: ‘No Happy Endings: What Can Applied Theatre *Really* Do?’ Canadian Association for Theatre Research Conference, ‘The Edge’, Victoria, BC.

2015: ‘Mentalité, Moves and the Impossible Dream?’ Conference paper for 8th International Drama in Education Research Institute (IDIERI), National University of Singapore (accepted but not delivered).

Allana C. Lindgren (PhD, University of Toronto) is a cultural historian who studies the socio-political implications of theatre and dance. Her research has been supported by a variety of funding agencies, including the Social Sciences and Humanities Research Council of Canada (Doctoral Fellowship, Post-Doctoral Fellowship and Standard Research Grant), and the Canada Council for the Arts. She was a member of the Executive of the Board of Directors for the Society of Dance History Scholars (a constituent member of the American Council of Learned Societies) from 2007 to 2010. She has been a visiting faculty member at the University of Calgary and a Research Visitor at the University of Ottawa’s Institute of Canadian Studies. She is also the Dance Editor for the *Routledge Encyclopedia of Modernism*.

RESEARCH GRANTS

SSHRC Standard Research Grant (\$65,225.00) for “The Politics of Embodiment: A Cultural History of Theatrical Dance in Canada, 1900-2010” (2011-2014).

SELECTED PUBLICATIONS

Lindgren, Allana C., Clara Sacchetti and Batia Stolar, Eds. *Reflections on Critical Multiculturalism and Dance in Canada*. [Under contract with Wilfrid Laurier University Press.]

Lindgren, Allana C. *Choreographing Canada: Dance and the Embodiment of Nation, 1900-2010*. [Under contract with McGill-Queen’s University Press.]

Lindgren, Allana C. “Dance,” in *Edinburgh Dictionary of Modernism*, Eds. Vassiliki Kolocotroni and Olga Taxidou. Edinburgh: Edinburgh University Press. [Forthcoming: 2017; * peer-reviewed.]

Lindgren, Allana C. “Modernist Dance: An Introduction,” in *Routledge Encyclopedia of Modernism*, General Editor Stephen Ross, Abingdon-on-Thames and New York: Routledge, 2016. [* peer-reviewed.]

- Lindgren, Allana C. "English-Canadian Ethnocentricity: The Case Study of Boris Volkoff at the 1936 Nazi Olympics," in *The Oxford Handbook of Dance and Ethnicity*. Ed. Anthony Shay. New York: Oxford University Press, 2016: 412-437. [* peer-reviewed.]
- Ross, Stephen, and Allana C. Lindgren, Eds. *The Modernist World*. Abingdon-on-Thames and New York: Routledge, 2015. [Contribution: 50%; * peer-reviewed.]
- Lindgren, Allana C. "Embodied Modernism: Dance in Canada and the United States," in *The Modernist World*. Eds. Stephen Ross and Allana C. Lindgren. Abingdon-on-Thames and New York: Routledge, 2015: 528-537. [* peer-reviewed.]
- Lindgren, Allana C. "The National Ballet of Canada's Normative Bodies: Legitimizing and Popularizing Dance in Canada during the 1950s," in *Contesting Bodies and Nation in Canadian History*. Eds. Patrizia Gentile and Jane Nicholas. Toronto: University of Toronto Press, 2013: 180-202. [* peer-reviewed]
- Lindgren, Allana C. "Civil Rights Strategies in the United States: Franziska Boas's Activist Use of Dance, 1933-1965." *Dance Research Journal* 45.2 (August 2013): 25-62. [* peer-reviewed]
- Lindgren, Allana C. "Critiquing On-Screen Stereotypes of Dancers: *Baryshnikov* (1974) and *Sonovovitch* (1975)." *Quarterly Review of Film and Video* 30.5 (2013): 449-461. [* peer-reviewed]
- Lindgren, Allana C. "Merrill Denison: The Political and Modernist Writer at 120." *Theatre Research in Canada* 34.2 (2013): 281-292. [* peer-reviewed]
- Lindgren, Allana C. and Kaija Pepper, Eds. *Renegade Bodies: Canadian Dance in the 1970s*. Toronto: Dance Collection Danse Press/es, 2012. [Contribution: 50%]
- Lindgren, Allana C. "The Movement on Stage: Second-Wave Feminism and Gynocentric Dance in Canada," in *Renegade Bodies: Canadian Dance in the 1970s*. Eds. Allana C. Lindgren and Kaija Pepper. Toronto: Dance Collection Danse Press/es, 2012: 37-56.
- Lindgren Allana C. "Holistic Pedagogy in Practice: The Curriculum and Ideology of Embodied Self-Discovery in Franziska Boas's Dance Classes, 1933-1965." *Journal of Dance and Somatic Practices* 4.2 (November 2012): 160-177. [* peer-reviewed]
- Lindgren, Allana C. "Rethinking Automatist Interdisciplinarity: The Relationship between Dance and Music in the Early Choreographic Works of Jeanne Renaud and Françoise Sullivan, 1948-1950." *Circuit: musiques contemporaines* 21.3 (Fall 2011): 39-53. [* peer-reviewed]

Lindgren, Allana C. "Amy Sternberg's *Historical Pageant* (1927): The Performance of IODE Ideology during Canada's Diamond Jubilee." *Theatre Research in Canada* (Spring 2011): 1-29. [* peer-reviewed]

Lindgren, Allana C. and Amy Bowring. "The Choreographer's Trust: Negotiating Authority in Peggy Baker's Archival Project." *Dance Chronicle, Studies in Dance and the Related Arts* 34.1 (2011): 77-105. [Contribution: 90%; * peer-reviewed]

- Reprinted as Lindgren, Allana C. and Amy Bowring. "The Choreographer's Trust: Negotiating Authority in Peggy Baker's Archival Project," in *Preserving Dance as a Living Legacy*, Ed. Lynn Brooks. Abingdon-on-Thames and New York: Routledge, 2013: 35-63.

Lindgren, Allana C. "The Pioneering Work of Franziska Boas at Bellevue Hospital in New York, 1939-1943." *American Journal of Dance Therapy* 28.2 (Fall/Winter 2006): 59-86. [* peer-reviewed]

M. Cody Poulton (PhD, University of Toronto) specializes in Japanese theatre and teaches in the Department of Pacific and Asian Studies at the University of Victoria. He has been the recipient of a number of grants from the Social Sciences and Humanities Research Council of Canada and the Canada Council, and is currently Fellow at the "Interweaving Performance Cultures" Research Center at the Freie Universität, Berlin. Member of a number of learned societies, including the Association for Asian Studies, the Association for Theatre in Higher Education and Performance Studies International, he is President of the Association for Performing Language. From 2005-2011 he served as Chair of the Department of Pacific and Asian Studies. An active translator of Japanese drama, from kabuki to contemporary, his translations have been used in productions in Canada, the US, the UK, Ireland, Italy, Hong Kong and Australia. He is currently working on a number of projects, including an anthology of plays by Oriza Hirata (2004 Orion Visiting Professor to the Departments of Theatre and Pacific and Asian Studies).

RESEARCH GRANTS

SSHRC Standard Research Grant (\$129,000): "The Nonhuman in Japanese Theatre: Spirits, Animals, Technology" (2011-2014).

SELECTED PUBLICATIONS

Spirits of Another Sort: The Plays of Izumi Kyōka. Michigan Monographs in Japanese Studies 29. Ann Arbor, MI: Center for Japanese Studies, The University of Michigan, 2001. 346 pp.

Lady Kuzunoha, from *A Courtly Mirror of Ashiya Dōman* (Ashiya Dōman ōuchi kagami), by Takeda Izumo; *The Heron Maiden* (Sagimusume), by Anonymous: in *Kabuki Plays on Stage*, Volume I. *Brilliance and Bravado: Kabuki Plays on Stage, 1697-1770*. James Brandon and Samuel Leiter, eds. University of Hawaii Press, 2002, pp. 140-162; 314-324.

The Nozaki Village Scene, from *The Ballad of Osome and Hisamatsu* (Shinpan Utazaimon) by Chikamatsu Hanji: in *Kabuki Plays on Stage*, Volume II. James Brandon and Samuel Leiter, eds. University of Hawaii Press, 2002, pp. 108-133.

Godzilla. Translation with introduction of a play by Ohashi Yasuhiko. (Winnipeg: Scirocco Drama, 2002.) 79 pp.

“*Tokyo Notes* by Hirata Oriza.” (A translation with introduction of *Tokyo nôto*). *Asian Theatre Journal*, 19.1 (Spring 2002), pp. 1-120.

Sick. Translation of *Byôki* by Betsuyaku Minoru, with an introduction by Uchida Yôichi. For Japan Playwrights Association, ed. *Half a Century of Japanese Theater*, Vol. 6. Kinokuniya Shoten, 2004. pp. 252-286.

“The Rhetoric of the Real.” In David Jortner, Keiko McDonald, Kevin Wetmore, eds. *Modern Japanese Theatre and Performance* (Lanham, MD: Rowman & Littlefield [Lexington Books], 2006), 17-31.

Edited book: (with Zdenka Svarcova), *Dreams and Shadows: Tanizaki and Japanese Poetics in Prague—Essays in Honour of Anthony V. Liman*. 224 pp. Prague: Karolinum [Charles University Press], 2007.

“Furuhashi Teiji,” “Hasegawa Shin,” “Izumi Kyôka,” “Kawakami Sadayakko,” “Kikuchi Kan,” “Mafune Yutaka,” “Takeuchi Jûichirô,” “Tanizaki Jun’ichirô,” “Yamamoto Yûzô.” 9 entries (total 2,500 words) for Samuel L. Leiter, ed. *The Encyclopedia of Asian Theatre*, 2 vols. Westport Connecticut & London: Greenwood Press, 2007).

“Hirata Oriza,” “Izumi Kyôka,” Kubota Mantarô,” “Mori Ôgai,” “Osanai Kaoru,” “*Shinpa*,” “Suzuki Senzaburô,” “*Tokyo Notes*.” 8 entries (total 5,000 words) for Gabrielle H. Cody and Evert Sprinchorn, eds. *The Columbia Encyclopedia of Modern Drama*. New York: Columbia University Press, 2007.

“Abe Kôbô,” “Akimoto Matsuyo,” “Angura,” “Betsuyaku Minoru,” “butoh,” “Hijikata Tatsumi,” “Inoue Hisashi,” “Izumi Kyôka,” “Kara Jûrô,” “Mishima Yukio,” “Ninagawa Yukio,” “Nissei Theatre,” “Noda Hideki,” “Oida Yoshi,” “Ôno Kazuo,” Ôta Shôgo,” “Satô Makoto,” “Shinpa,” “Suzuki Tadashi,” “Terayama Shûji.” (5,500 words approx.) Twenty entries on modern Japanese theatre for Dennis Kennedy, ed. *The Oxford Companion of Theatre and Performance*. Oxford UP, 2010.

A Beggar’s Art: Scripting Modernity in Japanese Drama, 1900-1930. Honolulu, HI: University of Hawaii Press, 2010. 295 pp.

Co-editor and contributor, with Katsuhiko Endo and Richard King. *Sino-Japanese Transculturation: from the late nineteenth century to the end of the Pacific War*. 308 pp. Lanham, Maryland: Lexington Books, 2011.

Co-editor with Mitsuya Mori, J. Thomas Rimer. *The Columbia Anthology of Modern Japanese Drama*. 726 pp. Columbia University Press, 2014.

“From Puppet to Robot: Technology and the Human in Japanese Theatre.” In John Bell, Claudia Orenstein, Dasia Posner, eds. *The Routledge Companion to Puppetry and Material Performance*, 2014, pp. 280-293.

“Modern Drama.” Chapter for Haruo Shirane, Tomi Suzuki, eds. *The Cambridge History of Japanese Literature*. Cambridge, UK: Cambridge University Press, 2015, pp. 702-710.

Contributing editor on modern theatre for *The Cambridge History of Japanese Theatre*. Jonah Salz, general editor. Cambridge, UK: Cambridge University Press, 2016.

“Contemporary Theatre.” Chapter for *The Cambridge History of Japanese Theatre*. Cambridge, UK: Cambridge University Press, 2016; pp. 326-348.

Editor and contributing translator. *Citizens of Tokyo: A Hirata Oriza Anthology*. Under contract with Seagull Books. Projected date of publication: 2017.

Kirsten Sadeghi-Yekta (PhD, University of Manchester) received her BA (Honours) and MA in Theatre Studies from Utrecht University, The Netherlands, and her Ph.D. in Drama, Applied Theatre from The University of Manchester, United Kingdom. She has taught at Simon Fraser University. Prior to teaching in Canada, she was a Lecturer in Drama and Theatre in London, and a graduate teaching assistant at The University of Manchester, where she taught MA courses and undergraduate courses with particular focus on applied theatre and global theatre. As a theatre practitioner, Dr. Sadeghi-Yekta has been involved in projects with different communities and in a variety of countries. For instance, she has worked with children in the Downtown Eastside in Vancouver, young people in Brazilian favelas, disabled young women in rural areas of Cambodia, adolescents in Nicaragua, indigenous community on Vancouver Island, and students with special needs in schools in The Netherlands. Her research has been supported by different scholarships, including SSHRC, The Prince Bernhard Scholarship for excellent research capacities, which is administered under the auspices of His Royal Highness Prince Carlos de Bourbon de Parma; The Sir Richard Stapely Educational Trust; and The University of Manchester Studentship Award.

RESEARCH GRANTS

SSHRC Partnership Development Grant (\$198,190.00) for “Hul’q’umi’num’ heroes: reclaiming language through theatre” (2016-2019).

SSHRC Insight Development Grant (\$71,695) for “Setting the stage: Theatre as a tool for Coast Salish language revitalization” (2016-2018).

SELECTED PUBLICATIONS

Sadeghi-Yekta, Kirsten “Ch. 5: Competing international players and their aesthetic imperatives,” in *Applied Theatre: Aesthetics* ed. Gareth White, London: Bloomsbury Methuen. (2015)

In process: Sadeghi-Yekta, Kirsten “Power in place: Dilemmas in leading field schools to the Global South.” in *Out there learning: Critical reflections on off-campus study programs*, Toronto: University of Toronto Press.

Accepted: Sadeghi-Yekta, Kirsten “In the *Limelight*: a Cultural Enactment of Local Commitment” in *Research in Drama Education*, 17.2. (2017)

Accepted: Sadeghi-Yekta, Kirsten “Y los de Teatro cuándo vuelven? The future of internationalised applied theatre in Nicaragua” in *Research in Drama Education*.

Broekman, Kirsten ed. “Special Issue on Global Encounters in Southeast Asian Performing Arts” in *Asian Theatre Journal*, 31.2. (2014)

Anthony Vickery (PhD, University of Victoria) set out initially to be a sound, set and lighting designer in UVic’s undergraduate program. However, in his third year at the university, he switched to the Honours Theatre History program and became the first student to be awarded the B.A. (Honours) in Theatre History. He received his Master’s degree from the University of Toronto and his doctorate from the University of Victoria. He has published works in *Theatre Survey*, *The International Journal of Arts Management*, *Nineteenth Century*, and *Canadian Theatre Research*. Throughout his academic career, he has continued to be a proud member of I.A.T.S.E. Local 168 in Victoria.

SELECTED PUBLICATIONS

Vickery, Anthony. “Two Patterns of Theatrical Touring in Canada, 1896 -1921.” *Theatre Research in Canada* Volume 31, Number 1 (2010): 1-19.

Vickery, Anthony. “Shuberts on the Prairies, 1910.” *Nineteenth Century*. Volume 29, Number 2 (Winter 2009): 29-35.

Vickery, Anthony. “Static in the Signal: Clear Channel Communications and Theatre in the United States,” *Angels in the American Theatre*. Ed. Robert Schanke. Carbondale: Southern Illinois University Press, 2007: 276-293.

Vickery, Anthony. “Accounting Fraud at Live Entertainment Canada, Incorporated, 1993-1998.” *International Journal of Arts Management* Volume 7, Number 2 (Winter 2005): 15-26.

Vickery, Anthony. “*Stage, Page, Scandals, and Vandals: William E. Burton and Nineteenth-Century American Theatre* by David L. Rinear. *Theatre Survey* Vol. 46, No. 2 (November 2005): 335-7.

Jennifer Wise (PhD, University of Toronto) is a theatre historian, translator, and playwright whose work is published in Canada, the U.S., the U.K., and Germany. Her first book, *Dionysus Writes* (Cornell UP, 1998; 2nd edition 2000), was nominated for two book awards in the U.S., and her *Broadview Anthology of Drama*, co-edited with Craig Walker, is a widely adopted textbook. Her translation of Brecht's *The Resistible Rise of Arturo Ui* (Methuen, 2013) was chosen by Brecht's heirs as the first new English version of this play in almost 40 years. A finalist in the Herman Voaden National Playwriting Competition in 2011 and winner of the Canadian Jewish Playwriting Competition in 2013, Jennifer has had her stage works produced in New York, Toronto, Denver, and other cities in the U.S. and Canada. Her articles have appeared in such venues as *Theatre Research International*, *Theatre Survey*, *Reader's Digest*, *Theatre Research in Canada*, and *Arethusa*.

SELECTED PUBLICATIONS

Wise, Jennifer. *The Enlightenment Stage: Theatre in the Eighteenth Century*. [under contract with Northwestern University Press]

Wise, Jennifer, and Lauren Jerke. "Elizabeth Gorrie and the Kaleidoscope Alternative." *Theatre Research in Canada/Recherches théâtrales au Canada*. Vol. 36. no.1 (Spring, 2015): 7-32. [*peer reviewed]

Wise, Jennifer, and Craig S. Walker, contributors. *The Broadview Pocket Glossary of Literary Terms*. Peterborough, Ontario: Broadview Press, 2013.

Kanzaki, Mai, and Jennifer Wise. "The Japanese-Garden Aesthetics of Robert Lepage: *shukukei*, *mitatei*, and *fusuma-ae* in *Seven Streams of the River Ota* and other works." *Theatre Research International*. Vol. 38, no. 3 (October, 2013): 196 – 213. [*Peer-reviewed]

Wise, Jennifer. "Aristotle, actors, and tragic endings: a counter-response to Johanna Hanink." *Arethusa*. Vol. 46, no. 1 (Winter, 2013): 117-139. [invited response to Hanink, Johanna. "Aristotle and the Tragic Theatre: A Response to Jennifer Wise." *Arethusa* 44 (2011): 311–328.]

Wise, Jennifer, trans. *The Resistible Rise of Arturo Ui*. By Bertolt Brecht. London: Methuen, 2013. [*peer-reviewed translation and eight-page translator's essay]

Wise, Jennifer. "*L'enfant et le tyran*: 'La Marseillaise' and the birth of Melodrama." *Theatre Survey*. Volume 53, no. 1 (April, 2012): 29-57. [*peer-reviewed]

Wise, Jennifer. "Ecopus Tyrannus: Daniel Brooks' *The Eco Show*." *Canadian Theatre Review*. Vol. 144 (Fall, 2010): 86-89.

Wise, Jennifer. "Tragedy as 'an augury of a happy life'." *Arethusa*. Vol. 41, no. 3 (Fall, 2008): 381-410. [18 citations; *peer-reviewed]

Wise, Jennifer. "*Scenography in Canada: Selected Designers*, by Natalie Rewa." [book review] *Theatre Research in Canada/RTaC* Vol. 29, no.2 (Fall, 2008): 297-300.

- Wise, Jennifer. "Tragödie als 'Weissagung eines Gucklichen Lebens'." Trans. Jörn Etzold. *Tragödie, Trauerspiel, Spektakle*, Eds. Bettine Menke and Christoph Menke. Berlin: Theater der Zeit Researchen, 2007:150-178.
- Wise, Jennifer. Excerpted reprint of "Who Wants to Be a Mommy?" *Reader's Digest*. August, 2007:152-156.
- Wise, Jennifer. "Who Wants to Be a Mommy?" *Nobody's Mother*, ed. Lynne van Luven. TouchWood Editions, 2006:117-131. [Reviewed in the *Washington Post*, *Globe and Mail*, *Toronto Sun*, *Vancouver Sun*, *Literary Review of Canada*, and elsewhere]
- Wise, Jennifer, and Craig S. Walker, eds. *The Broadview Anthology of Drama: Concise Edition*. Peterborough, Ontario: Broadview Press, 2004. [a condensed, 14-play version of the big anthology featuring all-new introductory material and a new play]
- Wise, Jennifer. "Pacific Opera Victoria." *The Canadian Encyclopedia/Encyclopedia of Music in Canada*. <http://www.thecanadianencyclopedia.com/articles/emc/pacific-opera-victoria>
- Wise, Jennifer. "Belfry Theatre." *The Canadian Encyclopedia/Encyclopedia of Music in Canada*. <http://www.thecanadianencyclopedia.com/articles/belfry-theatre>
- Wise, Jennifer. "London Civic Theatre: City Drama and Pageantry from Roman Times to 1558, by Anne Lancashire." [Book review] *English Studies in Canada*. Vol. 30, Issue 3 (2004): 218-222.
- Wise, Jennifer, and Craig S. Walker, eds. *The Broadview Anthology of Drama: Plays from the Western Theatre*. Two Volumes. Peterborough, Ontario: Broadview Press, 2003. [reviewed in *ECCB* and adopted across North America as a textbook; *peer-reviewed]
- Wise, Jennifer. "James Mavor Moore." *The Canadian Encyclopedia*. <http://www.thecanadianencyclopedia.com/articles/james-mavor-moore>
- Wise, Jennifer. "After Dionysus: A Theory of the Tragic." [Book review] *Comparative Literature*. Vol. 52, no. 3 (Summer, 2000):257-59.
- Wise, Jennifer. *Dionysus Writes: The Invention of Theatre in Ancient Greece*. Ithaca, NY: Cornell University Press, 1998. 2nd edition, 2000. [nominated for two U.S. book awards and reviewed in *Choice*, *Classical Philology*, *Bryn Mawr Classical Review*, *Phoenix*, *Greece and Rome*, and elsewhere; taught as part of classics curriculum on both sides of the Atlantic and cited over 70 times by leading scholars including Niall Slater, Edith Hall, W.B. Worthen, Harold Bloom, and Benjamin Bennett; *peer-reviewed]
- Wise, Jennifer. "Marginalizing Drama: Bakhtin's Theory of Genre." *Essays in Theatre*. Vol. 8, No. 1 (November, 1989): 15-22. [20 citations; *peer-reviewed]

Appendix C: Enrolment plan for the length of the program

As the PhD in Theatre History is not a new program, but has existed in one form or another since 1985, the steady state for the program has already been achieved. Through all administrative regimes for admitting doctoral students into the Department of Theatre—by SPARR, though INTD, or under a regular, Ministry-approved PhD degree program, as between 1993 and 2004—our faculty complement of PhD-holding supervisors has never exceeded five at any one time. This remains the case today, and is not expected to change in the foreseeable future. We therefore intend to maintain current levels of enrollment in the PhD program, despite considerable pressure from a growing number of qualified applicants, particularly international students.

Table 7.0.1

PhD enrollment, admissions, and completion schedule, in FTEs, projected to 2022/23. Includes all PhD students based in the Department of Theatre, whether admitted by SPARR or through INTD.

<i>Enrollment</i>	2016/17	2017/18	2018/19	2019/20	2020/21	2021/22	2022/23
Ongoing	3	4	5	4	5	6	5
Admissions	1	1	1	1	1	1	1
Completion	0	0	2	0	0	2	1

Table 7.0.2

MA and MFA enrollment, admissions, and completion schedule, in FTEs, projected to 2022/23.

<i>Enrollment</i>	2016/17	2017/18	2018/19	2019/20	2020/21	2021/22	2022/23
Ongoing	6	8	8	9	10	8	8
Admissions	8	8	9	10	8	8	8
Completion	6	8	8	9	10	8	8

Appendix D

Recruitment and Marketing Plan

The Department of Theatre wishes to re-regularize its *de facto* PhD in Theatre History, not to initiate a new program. Therefore, existing recruitment and marketing strategies are sufficient to support our enrolment goals, and will continue to be utilized. These proven marketing strategies include the following:

1. Exploiting our extensive alumni networks by mail, email, social media, and on-site alumni homecoming events;
2. Continually updating and enhancing our Department website, with its many special features (performance archives, videos, podcasts, etc.)
3. Distributing flyers and “bookmarks” face to face at academic conferences, theatre festivals, and other gatherings of potential students;
4. Encouraging direct entry from our undergraduate programs;
5. Pursuit of new funding packages and named donor awards as aids in recruiting new students.

Appendix E

Letters of support have been sought from the following:

10.1 Post-secondary institutions

1. SFU: Elspeth Pratt, Associate Professor and Director, SFU School for the Contemporary Arts; Email: ep Pratt@sfu.ca
Phone Number: 778.782.3766
2. University of the Fraser Valley: Dr. Heather Davis-Fisch, Department Head/Assistant Professor; Phone: 1-604-504-7441 ext. 2564

10.2 UVic Deans

1. Dean Jeremy Webber, Faculty of Law; Email: lawdean@uvic.ca
2. Dean Ralf St. Clair, Faculty of Education; Email: educdean@uvic.ca
3. Dean Catherine Krull, Faculty of Social Sciences; Email: soscdean@uvic.ca
4. Dean Tom Tiedje, Faculty of Engineering; Email: engrdean@uvic.ca
5. Dean Rob Lipson, Faculty of Science; Email: sciedeans@uvic.ca
6. Dean Maureen M. MacDonald, Faculty of Continuing Education; Email: uvcsdean@uvic.ca
7. Dean Saul Klein, Gustavson School of Business; Email: bizdean@uvic.ca

10.3 UVic Chairs

1. Dr. Erin Campbell, Chair, Art History and Visual Studies; Email: arthistorychair@uvic.ca
2. Professor David Leach, Chair, Department of Writing; Email: writingchair@uvic.ca
3. Professor Paul Walde, Chair, Department of Visual Arts; Email: visualartschair@uvic.ca
4. Professor Christopher Butterfield, Acting Director, School of Music; Email: musicdirector@uvic.ca
5. Dr. Helga Thorson, Chair, Germanic and Slavic Studies; Email: helgat@uvic.ca
6. Dr. Brendan Burke, Chair, Department of Greek and Roman Studies; Email: bburke@uvic.ca
7. Dr. John Lutz, Chair, Department of History; Email: jlutz@uvic.ca

*Appendix F
Business Plan*

a. Income generated

(UVic tuition shown for academic planning purposes only; there are no special fees or program fees for this proposed program)

	2016-17	2017-18	2018-19	2019-20	2020-21	2021-22
Admitted	1	1	1	1	1	1
In-Progress	3	4	5	4	5	6
Graduated	0	0	2	0	0	2
Yearly tuition for domestic students (\$1,858.26/term x 3 terms/year)	\$22,299.12	\$27,873.90	\$33,448.68	\$27,873.90	\$33,448.68	\$39,023.46
Total tuition	\$22,299.12	\$50,173.02	\$83,621.70	\$111,495.60	\$144,944.28	\$183,967.74

Tuition revenue generated by the program is expected to begin at \$22,299.12 per year (with an initial intake of one theatre history student and reach \$39,023.46 after five years. Total tuition revenue after five years is expected to be \$183, 967.74.

As the goal is to regularize the program and not to increase numbers, it is projected that the department will accept approximately one student per year.

The projected revenue numbers are based on domestic tuition. As the department also receives international applications on a yearly basis, the actual revenue could be higher than the projected figures indicate.

	2016-17	2017-18	2018-19	2019-20	2020-21	2021-22
Admitted	1	1	1	1	1	1
In-Progress	3	4	5	4	5	6
Graduated	0	0	2	0	0	2
Yearly tuition for international students (\$2,211.16/term x 3 terms/year)	\$26,533.92	\$33,167.40	\$39,800.88	\$33,167.40	\$39,800.88	\$46,434.36
Total tuition	\$26,533.92	\$59,701.32	\$99,502.20	\$132,669.60	\$172,470.48	\$218,904.84

b. *Faculty appointments required*

There are currently five of regular faculty members with doctoral degrees who would teach and/or supervise PhD students. It will be necessary to maintain this distribution of regular faculty members holding doctoral degrees to offer the PhD. This priority is signaled in the department's academic staffing plan and Enhanced Planning Report.

c. *Staff requirements*

The administrative support for the PhD program is currently adequate.

d. *Financial support plan for doctoral students in theatre history*

	Amount per doctoral student in theatre history (Figures are based on five PhD candidates in theatre history and fourteen other PhD/MA/MFA students)
TA annual base budget for all graduate students (\$71,752.00)	\$5,125.14
University Award Monies base funding for all graduate students (\$53,959.00)	\$3,854.21
Department scholarships for all graduate students (\$16,000.00)	\$2,000.00
TOTAL	\$11,979.35

e. *Space*

The Department does not need any new classrooms in order to regularize the PhD program in Theatre History.

Appendix G

Table 1. PhDs Conferred in the Department of Theatre since 1992

Admitting Master's students since the 1970s and PhD students since 1985, the Department has been conferring doctoral degrees since 1992. To date, the Department has conferred ten PhD degrees, plus two in theatre and a second discipline through Interdisciplinary Studies, for a total of twelve. Today, nine PhD candidates in Theatre are currently registered and in progress, six through Special Arrangement (SPARR), and three through Interdisciplinary Studies (INTD).

NAME	DEGREE	CONFERRED	DISSERTATION TITLE
THOMPSON, Doreen	Ph.D. SPARR	1992	"Images of the 'New Woman' on the London Stage During the 1890s"
HYESOOON, Kim	Ph.D. Theatre History	1993	"Towards a Global Metaphor in Theatre – A Study of Audience Participation in Talchoom and Rock and Roll Concerts"
PATERSON, Erika	Ph.D. Theatre History	1994	"Culture on the Fringe: A History of the Canadian Fringe Festivals"
YZEREEF, Barry	Ph.D. Theatre History	1994	"The Art of Gentlemanly Melodrama. Charles Kean's Production of <i>The Corsican Brothers</i> "
DRENNAN, Barbara	Ph.D. Theatre History	1995	"Performed Negotiations: The Historical Significance of the Second Wave Alternate Theatre in English Canada and its Relationship to the Popular Tradition"
VICKERY, Tony	Ph.D. Theatre History	2001	"The Logistics and Finances of Touring in North America, 1900-1916"
Weigler, Will	Ph.D. SPARR	2011	"How communities can engage the power of the theatrical event: Representation, participant agency, and aesthetic arrest."
Gray, Nelson	Ph.D. Theatre History	2012	"Acknowledging Nature's Agency: The Ecocentric Tradition in English-Canadian Drama."
Kandil, Yasmine	Ph.D. SPARR	2012	"Effective Methods of Tfd Practice: Understanding the

			conditions that provide autonomy and empowerment for marginalized communities.”
Matthew Gusl	Ph.D SPARR	2016	“Intergenerational Theatre in India: A Reflective Practitioner Case-Study of an Intercultural Theatre Exchange between Canada and Rural Tamil Nadu”
CURRENT	DEGREE	EXPECTED	DISSERTATION TITLE
[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]

In addition to the six doctoral students currently studying for the PhD in Theatre by SPARR, we also host and provide co-supervision for a number of doctoral students enrolled through Interdisciplinary Studies (INTD). For example, Monica Prendergast, now Associate Professor in the Department of Curriculum and Instruction, Faculty of Education, UVic, did her PhD in Theatre, Philosophy, and Education, through INTD. Kathy Bishop also did her PhD through INTD, in Theatre and Educational Psychology and Leadership Studies.

Currently, we have three INTD students doing their PhDs in Theatre and a second discipline: [REDACTED], Theatre and Social Dimensions of Health; [REDACTED] Theatre and Curriculum and Instruction; and [REDACTED] Theatre and Curriculum and Instruction.

PhDs in Theatre Co-supervised through Interdisciplinary Studies

NAME	DISCIPLINE(S)	DEGREE DATE	TITLE
Monica Prendergast	Theatre, Philosophy, Education	2006	“Audience in Performance: A Poetics

			and Pedagogy of Spectatorship.”
Kathy Bishop	Theatre and Leadership Studies	2014	“Research-based theatre: enacting the artist/researcher/educator through playbuilding.”
Trudy Pauluth-Penner	Theatre & Social Dimensions of Health	2017	
Claire Carolan	Theatre & Curriculum and Instruction	2019	
Nancy Curry	Theatre & Curriculum and Instr.	2020	

Table 2. Master’s-level degrees in Theatre conferred since 2000

The Department has offered Master’s degrees in Theatre since the 1970s. In the last decade and a half alone, it has conferred fifty-one MFA and MA degrees. Although the number of students interested in enrolling annually in our MFA programs significantly outstrips the number of applicants to our MA programs, finite production resources strictly limit the number of MFA candidates we are able to accept. Accordingly, master’s-level degrees conferred by the Department of Theatre since 2000 divide fairly evenly among the MFA degree in Directing or Design, with twenty degrees conferred since 2000; the MA in Theatre (Theatre History), with seventeen degrees conferred since 2000, and the MA in Theatre (TIE/DIE and Applied Theatre), with fourteen.

Name	Degree	Research area	Date conferred	Thesis or project title
Brodie, Alan	MFA	Directing	2016	Project: <i>Summer and Smoke</i>
Waters, Sherry	MA	History	2015	“Dis- and Re-membling the War Wounded: Peake’s <i>Presumption! Or, The Fate of Frankenstein</i> and Napoleonic War Veterans.”
Aberle, Megan	MA	History	2015	“The Premiere Production of <i>The Ecstasy of Rita Joe</i> : Settler-Indigenous Relationships Peeled Apart and Exposed.”
Arespachochaga, Rosario	MFA	Directing	2015	Project: <i>Amadeus</i>
Varnes, Astrid	MA	Applied	2014	“Using Drama to Teach Health Advocacy to Medical and Nursing Students.”
Ault, Jennifer.	MA	Applied	2014	Creation of an autoethnodramatic theatre piece, <i>Until I Go There Myself</i>
Kennedy, Aisling	MA	Applied	2014	Inter-cultural Curriculum and Theatre for Development

Crisp, Shona	MA	Applied	2014	'An Integral Approach to Drama in Education: A Reflective Practitioner Case Study'
McGladdery, Anne	MA	History	2013	"From Businesswomen to Corpses: repercussions of Bill C-49 on conceptualizations of sex workers as depicted in Canadian plays, 1980-1990."
Jerome, Kathleen	MA	History	2013	"Sincerely yours, Sergei Marinoff": An Exploration of Femininity and Pedagogy in the Sergei Marinoff School of Classic Dancing Manual."
Preece, Bronwyn	MA	Applied	2013	"Performing the Ecology of Place: Embodying an Eco-Cultural 'Living History' on Lasqueti Island/ Xwe'etay."
Willes, Christine	MFA	Directing	2013	"Reasons to be pretty: Depth Direction of Student Theatre Artists."
Cirillo, Anne	MA	Applied	2013	"An Embodied Language: How Applied Drama-based training experiences inform Teaching Assistants' professional development."
Hill, Claire	MA	History	2012	"Rebellious nation-building: The creation, paradox, and disappearance of the 1967 opera <i>Louis Riel</i> ."
Pufahl, Jeffrey	MFA	Directing	2012	"The Production of Sarah Ruhl's <i>Eurydice</i> ."
Kenney, Bryan	MFA	Design	2012	"The Lighting Design for <i>Eurydice</i> as Staged in the Dan George Theatre."
Bessey, Kate	MA	Applied	2012	"Deepening the Drama: An assessment and re-working of Geoff Gillham's version of Dorothy Heathcote's "Levels of Explanation" model."
Jerke, Lauren	MA	Applied	2011	"Assessment of the Traditional Living Newspaper Form in a Modern Community-Based Theatre Context."
Christopher, David	MA	History	2011	"Gothic Psychology and Physicality – From Text to Stage."
Avirom, Haviva	MA	History	2011	"Something's Different in the State of Denmark; or, What if Horatio were a Girl?"
Boucher, Danette	MA	Applied	2011	"Telling Ourselves to Ourselves: Reinterpreting Historical Interpretation."
Haywood,	MFA	Design	2010	Project: <i>Wreckage</i>

Catherine				
Limkul, Paphavee	MFA	Design	2010	Project: <i>Wreckage</i>
Gougeon, Amanda	MFA	Design	2010	Project: <i>Problem Child</i>
Livernoche, Renee	MA	Applied	2009	“The Art of Creative Maintenance: Stewardship and Self-Actualization.”
Birch, Robert	MA	Applied	2009	“The Wolf Project: A nature-devoted performance ritual promoting well-being.”
Walker, Patricia	MA	History	2009	‘Better to Reign in Hell than Serve in Heaven’: Murder, Faith, and Envy in Pushkin’s <i>Mozart and Salieri</i> and Peter Shaffer’s <i>Amadeus</i>
Lccwananthawet, Arunwadi	MFA	Design	2009	“Proposed Curriculum for a New Program in Production for a Thai University”
Bernachi, Carla	MA	History	2009	“Cosimo Wagner: Finding the Soul in Spectacle.”
Doroschuck, Colin	MA	Theatre/ Music INTD	2008	Intermediality in Theatre and Opera
Story, Emily	MA	Applied	2008	“Shared Ways of Knowing: Collaborative Endeavours in Two Practice-Based Disciplines, Applied Theatre and Nursing.”
Greene, Alison	MA	History	2008	“Too Much White Man In It’: Aesthetic Colonization in <i>Tzinquaw</i> .”
McLaren, Ewan	MFA	Directing	2008	Project: <i>Lionel: the Miracle Man</i>
Kanzaki, Mai	MA	History	2008	“Robert Lepage and the Japanese garden in <i>Seven Streams of the River Ota</i> .”
Chang, Mei-Chen	MA	History	2007	“Existentialist philosophy in John Mighton’s <i>Possible Worlds</i> .”
McCallum, Karyn	MFA	Design	2006	Project: <i>Metamorphoses</i>
Orosz, Carla	MFA	Design	2006	Project: <i>Top Girls</i>
Jamin, Kathryn	MA	History	2006	“Culturing Performance: Navigating the <i>Terroir</i> of Performance elements in Quebec’s Folk Culture.”
FERRY, David A.	M.F.A.	Directing	2004	2004 Festival of Innovative and New Drama: Director: <i>Rodeo Star</i>
WARD, Janis H.	M.F.A.	Design	2004	2004 Festival of Innovative and New Drama: Costume Designer: <i>Wanted</i>
SMALL, Britt C.	M.F.A.	Directing	2004	2004 Festival of Innovative and New Drama: Director: <i>Electra</i>
MACKWOOD,	M.F.A.	Design	2004	2004 Festival of Innovative and New

William J.				Drama: Lighting Designer: <i>Wanted</i>
POULIS, Randolph K.	M.F.A.	Design	2004	2004 Festival of Innovative and New Drama: Lighting Designer: <i>Rodeo Star</i>
CULHAM, Cameron R.	M.A.	Applied	2003	"Making the Conversations Possible: Drama as a Methodology in Developing the Language of the Everyday in ESL Classrooms"
UZDAVINYS, Sakalas	M.F.A.	Directing	2002	2002 Festival of Innovative and New Drama: Director: <i>The Marriage Proposal</i>
EVERARD, David E.	M.A.	History	2002	"Wrestling Dell'Arte: Professional Wrestling as Theatre"
SUTHERLAND, Timothy B.	M.A.	History	2001	"Beckett As Symbolist"
ANDERSON, Mark E.	M.A.	History	2001	"A Reconstruction of the Visual Spectacle in John Rich's Pantomime <i>The Necromancer; or, Harlequin Doctor Faustus (1723)</i> "
GREENBERG, Ilene-Jo	M.A.	TIE/DI E	2000	"The Relationship between Employability Skills and Drama/Theatre Skills Taught in Drama/Theatre in Education"
DRUMMOND, Maureen C.	M.F.A.	Design	2000	Practicum Production of <i>Colours in The Storm</i> by Jim Betts
MCGUIRE, Peter J.	M.F.A.	Directing	2000	Production Report: <i>Wrong for Each Other</i>

*Appendix H*THEA 693: Candidacy Exams
Units: 3.0

A Ph.D. dissertation at this University is intended to be “an original investigation which shall be judged to constitute a significant contribution to knowledge in the field.” (See the Graduate Calendar for a detailed description of the expectations for the dissertation and for the Ph.D. degree generally.)

Preliminary to writing the dissertation, doctoral candidates will complete THEA 693, consisting of

1. a comprehensive exam
2. a dissertation proposal
3. a special field exam.

1. Comprehensive Exam

The Comprehensive Examination is normally administered as a four-hour paper written on-site. In individual cases, and with the support of the supervisor and graduate coordinator, students may choose an alternative format, such as a series of take-home papers. In both cases the exam covers dramatic works as well as theoretical texts. Please see the reading list, below, for the required exam material.

The examination is administered by the graduate coordinator in consultation with the candidate’s supervisor, and marked by a committee of at least three Ph.D.-holding members of the Department including the supervisor. It is normally taken toward the end of the spring term of the second Ph.D. year, or when the student’s course requirements are complete, whichever comes first. Deferments of the exam will not be granted beyond spring of the third year.

The exam is awarded a mark in one of two categories: Complete (Pass) or Fail. If the exam is failed, the student may take it again, but a second failure will result in the termination of the student’s candidacy. Under no circumstances (apart from a formal leave of absence granted by the Faculty of Graduate Studies) will the re-taking of this exam be allowed to extend beyond a one-year period from the candidate’s first sitting. When the exam is awarded Complete, the student may proceed to the Dissertation Proposal and Special Field Exam.

Reading List:

A. Dramatic works

Athens, Rome

Aeschylus – *Oresteia, Persians*
 Sophocles – *Oedipus Tyrannos, Antigone*
 Euripides – *Hippolytus, Medea*
 Aristophanes – *Frogs*
 Menander – *Dyskolos*
 Plautus – *Miles Gloriosus*
 Terence – *The Brothers*
 Seneca – *Phaedra*

Medieval Europe, England to c. 1560

Hildegard, *The Play of the Virtues*
 Hrotsvitha, *Dulcinius or Thais*
 Wakefield – ‘Second Shepherds’ Play’
 Anon. – *Pierre Pathelin*
 Anon. – *Everyman*
 Nicholas Udall – *Ralph Roister Doister*

Italian and English Renaissance

Flamino Scala – “The Tragic Events,”
 or “The Jealousy of Isabella”
 Christopher Marlowe – *Dr. Faustus*
 Shakespeare – *Titus, Twelfth Night,*
Hamlet, Tempest
 Monteverdi — *L’orfeo*
 Ben Jonson – *Volpone*
 John Webster – *The Duchess of Malfi*

17th-cent. Madrid, Paris

Lope de Vega – *Fuente Ovejuna*
 Calderon de la Barca – *Life is a Dream*
 Pierre Corneille – *The Cid*
 Molière – *Tartuffe*
 Jean Racine – *Phédre*

London, the “long” 18th century (1688 to 1815)

Aphra Behn – *The Rover*
 Southerne — *Oronooko*
 William Wycherley – *The Country Wife*
 Centlivre, *A Bold Stroke for a Wife*
 William Congreve – *The Way of the World*

John Gay – *The Beggar’s Opera*
 George Lillo – *The London Merchant*
 Oliver Goldsmith – *She Stoops to Conquer*

18th-cent. Venice, Paris, Hamburg, etc.

Goldoni – *The Servant of Two Masters*
 Gotthold E. Lessing – *Minna von Barnhelm*
 Carlo Gozzi – *Turandot*
 Beaumarchais – *The Marriage of Figaro*
 Schiller – *The Robbers, Maria Stuart*

19th Century

Johann Wolfgang von Goethe – *Faust I*
 Heinrich von Kleist – *The Broken Jug*
 Georg Büchner – *Woyzeck*
 Nikolai Gogol – *The Government Inspector*
 Dumas, *fils* – *The Lady of the Camellias*
 Anna Cora Mowatt – *Fashion*
 Dion Boucicault – *The Corsican Brothers*
 Stowe/George Aiken—*Uncle Tom’s Cabin*
 Henrik Ibsen – *Peer Gynt, Hedda Gabler*
 Strindberg – *Miss Julie, A Dream Play*
 Alfred Jarry – *Ubu Roi*
 Frank Wedekind – *Spring Awakening*
 Gerhart Hauptmann – *The Weavers*
 Puccini/Illica/Giacosa — *La Bohème*
 Maeterlinck – *Pelleas and Melisande*
 Wilde – *The Importance of Being Earnest*

20th-century Moscow, Dublin, Paris, etc.

Anton Chekhov – *The Cherry Orchard*
 Maxim Gorky – *The Lower Depths*
 Synge – *The Playboy of the Western World*
 GB Shaw – *Pygmalion*
 Čapek — *R.U.R.*
 Pirandello – *Six Characters in Search of an Author*
 Lorca – *The House of Bernarda Alba*
 Jean Anouilh – *Antigone*
 Bertolt Brecht – *Mother Courage*
 Samuel Beckett – *Waiting for Godot*
 Jean Genet – *The Balcony*

Eugene Ionesco – *Rhinoceros*
 Soyinka – *Death and the King's Horseman*
 Yasmina Reza — *Art*

20th-cent. New York, London

Elmer Rice — *The Adding Machine*
 Dorothy & Dubose Hayward/the
 Gershwins, *Porgy and Bess*
 Clifford Odets – *Waiting for Lefty*
 O'Neill – *Long Day's Journey into Night*
 Lillian Hellman, *The Children's Hour*
 Richard Wright/Green/Gash, *Native Son*
 Williams – *A Streetcar Named Desire*
 Wilder — *Our Town*
 Arthur Miller – *Death of a Salesman*
 John Osborne – *Look Back in Anger*
 Joe Orton — *What the Butler Saw*
 Harold Pinter – *The Birthday Party*
 Edward Bond – *Saved*
 Joan Littlewood – *Oh, What a Lovely War*
 Lorraine Hansbury — *A Raisin in the Sun*
 Ntozake Shange – *For Coloured Girls. . . .*
 Amiri Baraka – *Dutchman*
 Maria Irene Fornés – *Fefu and her Friends*
 Tom Stoppard – *Travesties*
 Caryl Churchill – *Cloud Nine*
 Wertebaker – *Our Country's Good*
 David Mamet – *Glengarry Glen Ross*
 Sam Shepard – *Buried Child*
 Albee – *The Goat, or Who is Sylvia?*
 August Wilson – *Fences*
 Tony Kushner – *Angels in America* (1&2)
 Sarah Kane — *Blasted*

Suzan-Lori Parks – *Topdog/Underdog*

Canada (17th to 21st century)

Lescarbot—*Le Théâtre de Neptune*
 Sarah Anne Curzon—*The Sweet Girl Graduate*
 Merrill Denison—*Marsh Hay*
 Herman Voaden—*Murder Pattern*
 Ryan et. al—*Eight Men Speak*
 Gratien Gélinas – *Tit-Coc*
 Gwen Pharis Ringwood—*The Stranger*
 John Herbert—*Fortune and Men's Eyes*
 Michel Tremblay – *Les Belles Soeurs*
 George Ryga – *The Ecstasy of Rita Joe*
 James Reaney – *Donnelly's: Sticks and Stones*
 George Walker – *The Art of War*
 Sharon Pollock – *Walsh*
 Judith Thompson – *Perfect Pie*
 Theatre Passe Muraille —*The Farm Show*
 Anne-Marie MacDonald – *Goodnight Desdemona*
 Tomson Highway – *The Rez Sisters or Dry Lips Oughta Move to Kapuskasing*
 Michel Marc Bouchard – *Lilies*
 Daniel MacIvor – *Never Swim Alone*
 John Mighton — *A Short History of Night or Possible Worlds*
 Djanet Sears — *Harlem Duet*
 Robert Lepage — *Polygraph*
 Marie Clements — *The Unnatural and Accidental Women*

B. Theoretical texts

Plato, *Ion*; Book 10 of *Republic*

Aristotle, *Poetics*

François Hédelin, abbé d'Aubignac, *La Pratique du théâtre* (*The Whole Art of the Stage*)

Addison/Steele, *Tatler* (ed. Donald F. Bond): "Betterton's Benefit"; Number 3; "Will's Coffeehouse" (April 25, 1709); Number 8; "Will's Coffeehouse (May 11); Numbers 99 and 182; *Spectator*: Numbers 40, 42, 44.

Diderot, *Paradox of the Actor*

Lessing, *Hamburg Dramaturgy* (selections) and "Letter to Nicolai," as excerpted in Michael J. Sidnell, ed., *Sources of Dramatic Theory*, Volume 2 (Cambridge UP, 1995):107-126

Schiller, *The Stage Considered as a Moral Institution*

Joanna Baillie, [On the effects of large theatres on plays and acting] as excerpted in M.J. Sidnell, ed. *Sources of Dramatic Theory*, Volume 2 (Cambridge UP, 1995):178.

Boucicault, *The Art of Dramatic Composition*

Nietzsche, *The Birth of Tragedy* (Chapters 1 to 12)

Zola, "The Experimental Novel" (definitions of Naturalism, naturalist)

Loie Fuller, "Light"

Isadora Duncan, "Depth"

Adolphe Appia, "Actor, Space, Light, Painting"

E.G. Craig, "The Actor and the Über-Marionette."

Stanislavski, first and last chapter of *An Actor Prepares*

Brecht, "The Street Scene," "[*Verfremdungs*]Effects in Chinese Acting"

Northrop Frye, "Comic Fictional Modes" from *Anatomy of Criticism*

Artaud, *The Theatre and its Double*

Grotowski, "Statement of Principles"

Augusto Boal, "Poetics of the Oppressed," from *Theatre of the Oppressed*

Richard Schechner, "Toward a Poetics of Performance," from *Performance Theory*

Erika Fischer-Lichte, "Theatre and the Civilizing Process"

"Robert Lepage in Conversation with Richard Eyre"

Note on sources and translations: some theoretical texts can be found in *The Twentieth-Century Performance Reader*, ed. Michael Huxley and Noel Witts, and in *Twentieth-Century Theatre: A Sourcebook*, ed. Richard Drain. For Aristotle's *Poetics*, the translation of Ingram Bywater or Gerald Else is preferred. Brecht's essays can be found in *Brecht on Theatre*, ed. and trans. by John Willet (but note that Willett mistranslates *Verfremdungseffekt* as "alienation" effect; Brecht's meaning is more accurately rendered in English as a "defamiliarization" or "estrangement" effect, an effect that "makes [something seem] strange" or "unfamiliar").

2. Dissertation Proposal

After the successful completion of the Comprehensive Exam, students will write a 15- to 25-page proposal describing the research project they plan to undertake for the dissertation. The proposal will be read, critiqued, improved if necessary, and eventually,

after sufficient revisions and when deemed to be satisfactory, accepted as “Approved” by the supervisor and all members of the supervisory committee. Once approved, a copy will be submitted to the graduate coordinator, normally by December 30 of the third year.

The bibliography for the Dissertation Proposal will to some degree overlap with the reading list for the Special Field Exam (see below); but whereas the reading list for the Special Field Exam will normally include around 50 titles, the proposal will be accompanied by a minimal bibliography of only those works used or referred to within the proposal itself. (See the document “Department of Theatre Recommended Format for Proposals,” available from the Graduate Coordinator.)

3. Special Field Exam

The writing of the Special Field Exam will follow on the supervisor’s and committee members’ approval of the Dissertation Proposal.

The exam is administered either as a four-hour paper written on-site, or as a series of take-home papers. The format chosen in each individual case shall be jointly determined by the candidate and supervisor in consultation with the graduate coordinator. In both cases it is based on a reading list compiled by the student in consultation with the supervisory committee. The reading list will normally be compiled over the summer, after the completion of the Comprehensive Exam, and submitted to the student’s supervisor and other committee members following their approval of the Dissertation Proposal, usually in the late fall or early winter of the third year.

The list normally consists of approximately fifty titles, with a strong emphasis on primary sources. Rather than serving merely as a preliminary or summary bibliography for the dissertation, however, the reading list for the special field exam is intended to ensure an adequate coverage of the area into which the dissertation topic falls, be that area a historical period, a place, artist, theorist, movement, theme, or genre. If the topic is a historical period, for example, coverage should extend beyond the period discussed in the dissertation, and should include at least fifty years. Thus while the reading list will be slanted towards the student’s special interests, it should not be limited to them. If, to take another example, the student’s topic is the plays of Christopher Marlowe, the list should include works from the English theatre before and after him, from c. 1575 to c.1625, as well as some coverage of any additional relevant fields of study, such as the concept of Renaissance tragedy, or 16th-century English verse forms, or performance practices before 1600.

The Special Field Exam is administered by a committee of three, normally chaired by the candidate’s supervisor; the other two members are normally members of the student’s supervisory committee.

Like the Comprehensive Exam, the Special Field Exam will be awarded a mark in one of two categories: Complete (Pass) or Fail. If the exam is failed, the student must re-sit the

exam. A second failure will result in the termination of the student's candidacy. Under no circumstances (apart from a formally approved leave of absence granted by the Faculty of Graduate Studies) will the re-taking of the Special Field Exam be allowed to extend beyond a one-year period from the student's first sitting.

When the Special Field Exam is awarded Complete, the student will receive a grade of COM for THEA 693, will be considered a candidate for the PhD, and may proceed to THEA 699: Dissertation.



SCHOOL FOR THE CONTEMPORARY ARTS

Dance / Film / Music / Theatre / Visual Art / Art, Performance & Cinema Studies
MA Comparative Media Arts / MFA Interdisciplinary Studies

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149 West Hastings Street
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FAX 778.782.5907
www.sfu.ca/sca

August 29 2016

Dr. Allana C. Lindgren
Chair
University of Victoria
Department of Theatre
PO Box 1700 STN CSC
Victoria, BC
V8W 2Y2

theatre@uvic.ca

Dear Dr. Lindgren

I have read the proposal for re-regularizing the de facto PhD in Theatre History within the Department of Theatre in the Faculty of Fine Arts at the University of Victoria. I strongly support the re-regularization. I would agree that it was an oversight to suspend the program in 2004.

The PhD program has been established since 1985, considering the strength and success of its graduates there is no doubt in my mind of the necessity for this program within Canadian post-secondary education. There is a scarcity of such programs, allowing the University Victoria the opportunity to build on its history and to be the leaders in this discipline.

Based on first hand experience, offering a PhD by Special Arrangement seriously undermines the degree for the candidates and does not allow the Department to recruit the best candidates. Given that the program has been able to continue as successfully as it has indicates that with the appropriate designation the program will flourish.

The School for the Contemporary Arts has lamented for decades that we do not have a Theatre History scholar. We recognize this to be a shortfall that needs to be addressed. Bearing in mind that we are an interdisciplinary school, the strength a theatre history scholar would bring is well understood for Theatre is a multidisciplinary art, and its study develops cross disciplinary thinking and action.

Please do not hesitate to contact me if you have further questions concerning your proposal.

Sincerely,

Elspeth Pratt
Director

Dear Dr. Lindgren,

I have read the Department of Theatre's proposal to re-regularize its doctoral program in Theatre History and am writing in strong support of this initiative.

The University of Victoria's PhD program in Theatre History is unique in Canada for its explicit focus on theatre and performance history; there is no comparable program that ensures doctoral candidates graduate with broad knowledge of theatre history as well as a specialized research area. This despite that virtually every undergraduate theatre program requires students to complete survey courses in theatre history and the significant number of tenure-track positions advertised in North America in recent years. I am particularly impressed by the themes emphasized by the program – Democracy and Community Empowerment; War, Conflict, and Revolution; Modernity and Technology; and Identity Formation – and how these promote interdisciplinary, socially-engaged, and contemporary approaches to theatre history.

The number of and success of PhD graduates from the Department of Theatre under the auspices of the SPARR protocols speaks to the Department's ability to support a relatively small but robust PhD program. The Department of Theatre at the University of the Fraser Valley has actually hired one of the Department's PhD candidates as a part-time faculty member beginning in Fall 2016; we were very impressed with the candidate's breadth of knowledge and her potential to develop as an imaginative and challenging undergraduate instructor. The curriculum and degree requirements for the PhD in Theatre History appear challenging, completely appropriate to the credential, and capable of preparing graduates for a range of careers, both within and outside of academia.

There is a strong demand for PhD programs in theatre and performance studies, from both Canadian and international students, and the PhD in Theatre History will provide a much-desired option for students seeking to complete doctoral work. The current administration of the PhD through Special Arrangement appears unnecessarily cumbersome and time consuming, not only for the University but also for applicants. Considering the profile and diverse research expertise of the Department's faculty, the capacity of the Department and University to offer the degree using only existing resources, and that the Department has been offering a defacto PhD in Theatre History since the program's suspension, I whole heartedly support the re-regularization of the Phd in Theatre History.

Thank you for your consideration,



Dr. Heather Davis-Fisch
Associate Professor and Theatre Department Head

RE: Department of Theatre PhD Proposal

Jeremy Webber - Dean of Law

Thu 15/09/2016 15:01

To: Theatre Chair <theatrechair@uvic.ca>;

Dear Allana,

I am really sorry, but in the craziness of the start of term this slipped off my table. Is it too late if I get it to you electronically tomorrow. We are strongly in support.

Jeremy

From: Theatre Chair
Sent: September-05-16 1:57 PM
To: Jeremy Webber - Dean of Law
Subject: Department of Theatre PhD Proposal

Dear Dean Webber,

The Department of Theatre at the University of Victoria is currently in the process of re-regularizing our doctoral program in Theatre History. As you will see in the attached Executive Summary of our proposal, in recent years we have accepted students to the program by special arrangement. This process is administratively cumbersome and serves to dissuade prospective students. As a result, we have received permission to apply to re-regularize our doctoral degree.

We do not require the addition of any new administrative or library resources.

As part of the process, the University requires that we consult colleagues across the campus and the country. Your support would be exceptionally helpful to add to our application

If you are able to assist us, I would be grateful to receive your assertion of support by September 12, 2016.

Sincerely,
Allana

Dr. Allana C. Lindgren
Associate Professor
Chair, Department of Theatre
University of Victoria
PO Box 1700, STN CSC
Victoria, British Columbia
Canada V8W 2Y2
Phone: 250.721.8005

PhD In Theatre History

Ralf St. Clair - Dean of Education

Tue 13/09/2016 19:09

To: Theatre Chair <theatrechair@uvic.ca>;

Dear Allana,

I have no hesitation in supporting the re-regularization of the PhD in Theatre Studies. You have presented a clear and well-evidenced case.

Best wishes,

Ralf

Ralf St.Clair 250.721.7757
Dean of Education educdean@uvic.ca
University of Victoria
Victoria, BC

Dear Dean St. Clair,

The Department of Theatre at the University of Victoria is currently in the process of re-regularizing our doctoral program in Theatre History. As you will see in the attached Executive Summary of our proposal, in recent years we have accepted students to the program by special arrangement. This process is administratively cumbersome and serves to dissuade prospective students. As a result, we have received permission to apply to re-regularize our doctoral degree.

We do not require the addition of any new administrative or library resources.

As part of the process, the University requires that we consult colleagues across the campus and the country. Your support would be exceptionally helpful to add to our application

If you are able to assist us, I would be grateful to receive your assertion of support by September 12, 2016 at the latest.

Sincerely,
Allana

Allana C. Lindgren
Associate Professor
Chair, Department of Theatre

Re: Department of Theatre PhD Proposal

Catherine Krull - Dean, SOSC

Wed 07/09/2016 15:25

To: Theatre Chair <theatrechair@uvic.ca>;

Cc: Wendy Major - SOSC Admin Officer <soscadm@uvic.ca>;

Dear Dr Lindgren,

On behalf of the Social Sciences, I am pleased to support the proposed PhD program in Theatre History. The unfortunate history of the status of this PhD program clearly indicates that there has existed for quite some time a demand for the program, even though the resources needed to support it became unavailable. The revitalized staffing situation in Theatre History has repositioned the Department to be able to regularize the program once again. Moreover, a number of the objectives and features of the program fit nicely with strategic priorities adopted by the Faculty of Social Sciences. These include a shared interest in social and political interactions and efforts to increase the internationalization of the Faculty and the University. Another theme that connects Social Sciences with the proposed program is community involvement. By its very nature, theatre exists for communities; within Social Sciences there are substantial components of research and teaching activities that engage communities on both local and international scales. The Department of Theatre and Social Sciences also share a commitment to the integration of research and teaching. In addition, I agree with the Department of Theatre's sentiment that PhD students make very important contributions to research and thereby enhance the University's reputation for scholarship. Finally, I note that there are courses in Social Sciences, particularly in our Political Science program, that are relevant to students in the Department of Theatre. A formalized PhD program in Theatre History would reinforce a number of the principles guiding the mission that the Faculty of Social Sciences has defined for itself.

t, Catherine Krull



DR CATHERINE KRULL
Dean, Faculty of Social Sciences
University of Victoria
T 250-472-5058
SOSCDean@uvic.ca

From: Theatre Chair <theatrechair@uvic.ca>
Date: Monday, September 5, 2016 at 1:53 PM
To: Catherine Krull <soscdean@uvic.ca>
Subject: Department of Theatre PhD Proposal

Dear Dean Krull,

The Department of Theatre at the University of Victoria is currently in the process of re-regularizing our doctoral program in Theatre History. As you will see in the attached Executive Summary of our proposal, in recent years we have accepted students to the program by special arrangement. This process is administratively cumbersome and serves to dissuade prospective students. As a result, we have received permission to apply to re-regularize our doctoral degree.

We do not require the addition of any new administrative or library resources.

Re: Department of Theatre PhD Proposal

Engineering Dean - TTiedje

Mon 05/09/2016 17:18

To: Theatre Chair <theatrechair@uvic.ca>;

Dear Allana,

I have read your proposal and am pleased to support it.

In your email below you mention "new administrative or library resources" are not required, but there is no discussion of any resource impact in the proposal itself.

Sincerely,

Tom Tiedje

From: Theatre Chair <theatrechair@uvic.ca>

Date: Monday, 5 September, 2016 1:45 PM

To: Thomas Tiedje <engrdean@uvic.ca>

Subject: Department of Theatre PhD Proposal

Dear Dean Tiedje,

The Department of Theatre at the University of Victoria is currently in the process of re-regularizing our doctoral program in Theatre History. As you will see in the attached Executive Summary of our proposal, in recent years we have accepted students to the program by special arrangement. This process is administratively cumbersome and serves to dissuade prospective students. As a result, we have received permission to apply to re-regularize our doctoral degree.

We do not require the addition of any new administrative or library resources.

As part of the process, the University requires that we consult colleagues across the campus and the country. Your support would be exceptionally helpful to add to our application

If you are able to assist us, I would be grateful to receive your assertion of support by September 12, 2016.

Sincerely,

Allana C. Lindgren

Allana C. Lindgren
Associate Professor
Chair, Department of Theatre
University of Victoria
PO Box 1700, STN CSC



PO BOX 1800 STN CSC
Victoria British Columbia V8W 2Y2 Canada
Tel (250) 721-7062, Fax (250) 472-5012
Web <http://www.uvic.ca/science/>

Faculty of Science
Office of the Dean

**University
of Victoria**

Dr. Allana C. Lindgren
Associate Professor
Chair, Department of Theatre
University of Victoria

September 6, 2016

Dear Professor Lindgren:

After reading the executive summary you sent me I am pleased to write in the support of your proposal to re-regularize the Ph.D. Program in Theatre History. Although there are no strong linkages between the academic units in the Faculty of Science and the Department of Theatre in the Faculty of Fine Arts, I feel your arguments for moving away from requiring special arrangement (SPARR) to pursue a Ph.D. degree in Theatre History to re-regularizing the program are very compelling. There are clearly enough faculty members now to provide the program breadth and depth that would be attractive to prospective graduate students, and to provide enough supervisors and dissertation topics for those students who do enroll. I also feel the linkages to the priorities to the University Strategic Plan are well justified, and the international demographics of the students, impressive. Lastly, since the Faculty of Fine Arts has over the years found the budget to rebuild the department in the area from its low point in the 1990s, I think it is fair to infer that Theatre History is an area of strategic importance for the Faculty.

I hope this initiative is successful. Good luck going forward.

Sincerely

Rob Lipson
Dean, Faculty of Science and Professor of Chemistry

RE: Department of Theatre PhD Proposal

Maureen MacDonald

Tue 06/09/2016 16:37

To: Theatre Chair <theatrechair@uvic.ca>

Dear Allana,

Further to your email and the attached Executive Summary of the proposal to re-regularize the doctoral program in Theatre History, I am pleased to offer my support for the proposal. The Division of Continuing Studies has minimal involvement in graduate programming but the outreach initiatives of the Theatre department strongly resonate with the work done by the Division. In my view, the excellent work of the Theatre department can only be strengthened by a strong, ongoing doctoral program in Theatre History. Moreover, it may provide an opportunity for further collaboration between our units to mobilize the research within the department for the many members of the community already served by Continuing Studies.

I wish you well with the proposal. Should you require further information or if you have any questions, please do not hesitate to contact me.

Regards,
Maureen

—
Maureen M. MacDonald, Ph.D.

Dean

Division of Continuing Studies, University of Victoria

Tel 250-721-8456

Email uvcsdean@uvic.ca

Web continuingstudies.uvic.ca

From: Theatre Chair

Sent: September 5, 2016 2:02 PM

To: Maureen MacDonald <uvcsdean@uvic.ca>

Subject: Department of Theatre PhD Proposal

Dear Dean MacDonald,

The Department of Theatre at the University of Victoria is currently in the process of re-regularizing our doctoral program in Theatre History. As you will see in the attached Executive Summary of our proposal, in recent years we have accepted students to the program by special arrangement. This process is administratively cumbersome and serves to dissuade prospective students. As a result, we have received permission to apply to re-regularize our doctoral degree.

We do not require the addition of any new administrative or library resources.

As part of the process, the University requires that we consult colleagues across the campus and the country. Your support would be exceptionally helpful to add to our application

RE: Department of Theatre PhD Proposal

Dean Gustavson B-School

Tue 06/09/2016 14:39

To: Theatre Chair <theatrechair@uvic.ca>;

Dear Allana,

Your proposal to "re-regularize" the PhD in Theatre History makes sense to me. As long as you have adequate capacity for supervision, the SPARR restriction seems unnecessary.

Good luck,

Saul

Saul Klein, PhD

Dean & Lansdowne Professor of International Business

Gustavson School of Business

University of Victoria

PO Box 1700 STN CSC Victoria BC Canada V8W 2Y2

Email: bizdean@uvic.ca; Ph: (250) 721-6422

web: www.uvic.ca/gustavson

The world looks different from here.

From: Theatre Chair

Sent: September-05-16 1:38 PM

To: Dean Gustavson B-School

Subject: Department of Theatre PhD Proposal

Dear Dean Klein,

The Department of Theatre at the University of Victoria is currently in the process of re-regularizing our doctoral program in Theatre History. As you will see in the attached Executive Summary of our proposal, in recent years we have accepted students to the program by special arrangement. This process is administratively cumbersome and serves to dissuade prospective students. As a result, we have received permission to apply to re-regularize our doctoral degree.

We do not require the addition of any new administrative or library resources.

As part of the process, the University requires that we consult colleagues across the campus and the country. Your support would be exceptionally helpful to add to our application

If you are able to assist us, I would be grateful to receive your assertion of support by September 12, 2016 at the latest.

Sincerely,

proposal for a PhD program in Theatre

Art History Chair

Wed 14/09/2016 13:46

To: Theatre Chair <theatrechair@uvic.ca>;

Dear Allana, I support the proposal for a PhD program in Theatre. It will be a strong addition to the graduate programs in the Faculty of Fine Arts.

All the best, Erin

Dr. Erin J. Campbell, Associate Professor, Chair
Art History & Visual Studies, University of Victoria
Email: erinjc@uvic.ca
Tel: 250-721-7940; Fax: 250-721-7941

Re: Department of Theatre PhD Proposal

Writing Chair

Thu 08/09/2016 10:55

To: Theatre Chair <theatrechair@uvic.ca>;

Hi Allana:

Sorry to be slow to get back to you. Just emerging from two days of meetings and now excavating my In Box,

I've read through the proposal and makes perfect sense to me. I'm happy to offer the support of our department to your application to e-regularize your PhD in Theatre History, which clearly gives great value to potential students and for which you have faculty members who are scholars of national and international reputation to serve as supervisors.

Feel free to include our department's support in your application package. Let me know if you need a more formal letter of support than this email.

Best,
David

David Leach

Chair, Department of Writing
Fine Arts 249, University of Victoria
dleach@uvic.ca, (250) 721-7627
Tw: @LeachWriter
Sk: david_a_leach

CONFIDENTIALITY NOTICE: This e-mail message, including any attachments, is for the sole use of the intended recipient(s) and may contain confidential and privileged information. Any unauthorized review, use, disclosure or distribution is prohibited. If you are not the intended recipient, please contact me immediately and destroy all copies of the original message. Thank you.

From: Theatre Chair <theatrechair@uvic.ca>
Date: Monday, 5 September, 2016 2:05 PM
To: Writing Chair <writingchair@uvic.ca>
Subject: Department of Theatre PhD Proposal

Dear David,

The Department of Theatre at the University of Victoria is currently in the process of re-regularizing our doctoral program in Theatre History. As you will see in the attached Executive Summary of our proposal, in recent years we have accepted students to the program by special arrangement. This process is administratively cumbersome and serves to dissuade prospective students. As a result, we have received permission to apply to re-regularize our doctoral degree.

We do not require the addition of any new administrative or library resources.

Re: Department of Theatre PhD Proposal

Visual Arts Chair

Mon 05/09/2016 14:50

To: Theatre Chair <theatrechair@uvic.ca>

Dear Allana,

The Department of Visual Arts is pleased to support you and our colleagues in Theatre History in this endeavour. Regularizing this degree will make life easier for all involved. With such a longstanding history of this area of study in the Faculty of Fine Arts and it is great that the Department of Theatre once again has the faculty numbers to support regular PhD students.

Sincerely,

Paul Walde,
Associate Professor
Chair, Department of Visual Arts
University of Victoria

e: pwalde@uvic.ca
w: paulwalde.com

From: Theatre Chair <theatrechair@uvic.ca>
Date: Monday, September 5, 2016 at 2:06 PM
To: Paul Walde <visualartschair@uvic.ca>
Subject: Department of Theatre PhD Proposal

Dear Paul,

The Department of Theatre at the University of Victoria is currently in the process of re-regularizing our doctoral program in Theatre History. As you will see in the attached Executive Summary of our proposal, in recent years we have accepted students to the program by special arrangement. This process is administratively cumbersome and serves to dissuade prospective students. As a result, we have received permission to apply to re-regularize our doctoral degree.

We do not require the addition of any new administrative or library resources.

As part of the process, the University requires that we consult colleagues across the campus and the country. Your support would be exceptionally helpful to add to our application

If you are able to assist us, I would be grateful to receive your assertion of support by September 12, 2016.

Sincerely,
Allana C. Lindgren

Re: Department of Theatre PhD Proposal

Music Director

Sat 17/09/2016 20:23

To: Theatre Chair <theatrechair@uvic.ca>

Allana, I have read the executive summary, and I am happy to support the theatre department's proposal to re-regularize the PhD in Theatre History.

You and your colleagues are to be commended for having put in the hard work necessary to do this successfully – I know how complex a job it is, how much commitment it requires, and how long it takes.

Best wishes,

Christopher Butterfield

Acting Director
Head of Composition
Associate Professor
School of Music
University of Victoria
Victoria BC

250 721 7911

From: Theatre Chair <theatrechair@uvic.ca>

Date: Saturday 17 September 2016 18:08

To: Christopher Butterfield <musicdirector@uvic.ca>

Subject: Re: Department of Theatre PhD Proposal

Dear Christopher,

I hope all is well in Music and that you are keeping your head above water. Please do not hesitate to contact me if I can assist you in any way.

Here is the executive summary of our proposed re-regularized PhD program. The principal supervisors will be myself, Jennifer Wise, Tony Vickery, Warwick Dobson and Kirsten Sadeghi-Yekta.

We need to submit the proposal this week so I am hoping that you will be able to send a very short email to me stating that you have read the executive summary and support the proposal.

Many thanks!

A.

Dr. Allana C. Lindgren
Associate Professor
Chair, Department of Theatre

Re: Department of Theatre PhD Proposal

Helga Thorson

Sun 11/09/2016 17:22

To: Theatre Chair <theatrechair@uvic.ca>;

Cc: Elena Pnevmonidou <epnev@uvic.ca>;

Dear Dr. Lindgren,

Thank you for consulting with the Department of Germanic and Slavic Studies regarding your proposal to re-regularize your doctoral program in Theatre History. Our department fully supports you in this endeavour. We also recently regularized an MA stream in Slavic Studies, which had previously been available to students only by special arrangement (SPARR). The difference is remarkable—it makes the process less cumbersome for students and gives the program much more credibility.

The Theatre Department at UVic is vibrant on many levels: acting, applied theatre, design, innovative performance opportunities through the Phoenix Theatre, and of course its specialization in theatre history. A re-regularize PhD program in Theatre History would be a positive addition to the department.

The Department of Germanic and Slavic Studies can provide mentoring and resources to students who are specifically interested in drama history related to German-speaking countries as well as Russian and Eastern European theatre. We also welcome any theatre student to enrol in GMST 488 (Performing German Drama), which is a course that combines theatre history, production management, and performance opportunities with building German-language skills. By the end of the course, students stage a drama in German for the local community.

We wish your department all the best with re-regularizing your PhD in Theatre History.

All the best,

Helga Thorson



Helga Thorson
Chair

Germanic and Slavic Studies
University of Victoria

T 250-721-7320

helgat@uvic.ca

<http://www.uvic.ca/humanities/germanicslavic/>

RE: Department of Theatre PhD Proposal

John Lutz

Wed 07/09/2016 23:27

To: Theatre Chair <theatrechair@uvic.ca>;

Cc: Karen Hickton <histds@uvic.ca>;

 1 attachment

Hlstory Graduate Courses.docx;

Dear Dr. Lindgren,

The Department of History supports the re-establishment of your Department's PhD in Theatre History and looks forward to exploring ways that our graduate students can benefit from each other's offerings. We recognize the field of Theatre History as requiring distinctive skills and training that we do not have in the History Department. We welcome this rejuvenated program as an opportunity for some of our students to add a course in theatre history to their own intellectual training and invite your graduate students to consider the range of graduate courses and PhD fields that our department offers in Public History, Digital History, the histories of race and sexuality and many others that may complement the particular research focus of different students. I attach a list of our MA (500) and PhD (600) courses for your information with a note that only a subset of the MA courses are offered in any given year and most of the PhD courses are offered only when there is a demand from individual students.

With best wishes for the success of your renewed PhD program! Let me know if I can be of further assistance.

John Lutz, chair
Department of History
University of Victoria
PO Box 1700 STN CSC
Victoria, B.C. V8W 3P



From: Theatre Chair
Sent: September 5, 2016 2:09 PM
To: John Lutz <jlutz@uvic.ca>
Subject: Department of Theatre PhD Proposal

Dear Dr. Lutz,



University
of Victoria

SUBMISSION TO THE UVIC BOARD OF GOVERNORS

FOR DECISION

March 16, 2017

To: Operations and Facilities Committee

From: Valerie S. Kuehne, Vice-President Academic and Provost

A handwritten signature in blue ink, appearing to read "Valerie S. Kuehne".

cc: President and Vice-Chancellor

Meeting Date: March 27, 2017

Subject: Proposal for the Reinstatement of the PhD Degree Program in Theatre History

Basis for Jurisdiction: Senate Committee on Planning on meeting on January 10, 2017
Senate meeting on March 3, 2017

Strategic Relevance: The University's success is dependent on the ability to provide rich, relevant and diverse quality programs that demonstrate societal need and value, meet student demand and build on faculty expertise. The reinstatement of the PhD Degree program in Theatre History will help UVic to be nationally and internationally competitive in the recruitment and retention of high calibre students (Objective 4) and to be competitive in the quality of our program offerings (Objective 14).

Previous Consultation: At its meeting on March 3, 2017, Senate approved and recommended that the Board of Governors approve the Reinstatement of the PhD Degree Program in Theatre History. The proposal was approved by the Senate Committee on Planning on January 10, 2017.

Recommendation:

THAT the Operations and Facilities Committee recommend to the Board of Governors that the Board of Governors approve, subject to funding, the reinstatement of the PhD degree program in Theatre History, and that this approval be withdrawn if the program should not be offered within five years of the granting of approval.

Background:

Starting in 1985 and for the first eight years of its existence, the PhD in Theatre History was available only by special arrangement. This administratively onerous route to admission remained in place until 1993, when the Department of Theatre, after years of work and planning, achieved Senate and Ministry approval for a fully accredited, in-house PhD. The Department lost six senior faculty members mainly to retirements in the late 1990s and, due to the economic climate, these positions were not replaced.

The program was closed in 2004 and provisions were put in place to allow admission through special arrangements. Since then, ten doctoral students were admitted through special arrangements.

Today, the Department of Theatre is adequately resourced, with five PhD-holding faculty members currently supervising or co-supervising nine doctoral students. The Department has shepherded twelve PhDs to completion since 1992 and there is steady demand for the program.

Overview/nature of the Minor:

The current application by special arrangement process used to admit students is cumbersome and administratively time-consuming. The reinstatement of the PhD program will save the Department time and financial resources because the Graduate Advisor and individual faculty members will not have to help prospective students – many of whom are applying from outside Canada – organize a doctoral committee and arrange their entire pedagogical programs before they are even accepted to the University of Victoria. Students will be able to apply as others students currently do online and through the Faculty of Graduate Studies.

Demand and availability:

The Department currently has nine doctoral students (in addition to sixteen MA and MFA students). We consider that the program has achieved its “steady state” of graduate student enrolment, and would like to maintain this number. A smaller cohort has allowed us to provide the proper attention to our doctoral students and many have gone on to secure permanent jobs in post-secondary institutions.

Resource implications (including resource plan, revenue and expenditure implications):

No new staff, space or library resources are needed.

Other relevant factors (including impact and outcomes)

The reinstatement of the PhD program in Theatre History will help make the University of Victoria more competitive. Every year, the Department receives several inquiries about its doctoral degree from excellent prospective students, but has a harder time convincing them to apply once they realize that, due to by special arrangement process, they must organize a doctoral committee and arrange all of their courses prior to applying.

Attachment(s): Proposal to Senate, dated January 17, 2017, for the reinstatement of the PhD Degree program in Theatre History



University
of Victoria

Associate Vice-President Academic Planning

PO Box 1700 STN CSC
Victoria British Columbia V8W 2Y2 Canada
Tel (250) 721-7012 Fax (250) 721-7216
E-mail avpap@uvic.ca Web <http://www.uvic.ca/vpac>

MEMO

Date: January 17, 2017
To: The Secretary of the Senate
From: Dr. Nancy Wright, Chair, Senate Committee on Planning
Re: Proposal for the Reinstatement of the PhD Degree Program in Theatre History

At its meeting of January 10, 2017 the Senate Committee on Planning discussed and approved the Proposal for the Reinstatement of the PhD Degree Program in Theatre History.

The following motion is recommended:

That Senate approve, and recommend to the Board of Governors that it also approve, subject to funding, the reinstatement of the PhD degree program in Theatre History, as described in the document "Proposal for Reregularizing the PhD Degree Program in Theatre History", dated September 19, 2016, and that this approval be withdrawn if the program should not be offered within five years of the granting of approval.

:sld

Committee Membership:

Dr. Nancy Wright, Chair
Dr. Abdul Roudsari
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Proposal for re-regularizing the PhD in Theatre History

Department of Theatre
Faculty of Fine Arts
University of Victoria

September 19, 2016

Submitted by
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University
of Victoria



Proposal for re-regularizing the PhD in Theatre History

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Proposal for re-regularizing the PhD in Theatre History

Executive Summary

1. History of the Program, its mission and academic goals

1.1 History

The Department of Theatre within the Faculty of Fine Arts at the University of Victoria has operated a highly regarded graduate program for over forty years. Admitting Master's students since the 1970s and PhD students since 1985, the Department has been conferring doctoral degrees since 1992. In the last twenty-four years, the Department of Theatre has awarded twelve PhD degrees, about one every two years (see Appendix G).

Starting in 1985 and for the first eight years of its existence, the PhD in Theatre History was available only by Special Arrangement (SPARR). This administratively onerous route to admission remained in place until 1993, when the Department of Theatre, after years of work and planning, achieved Senate and Ministry approval for a fully accredited, in-house PhD.

Within less than a decade of the establishment of its Senate- and Ministry-approved doctoral program, however, the Department of Theatre lost six senior faculty members, mainly to retirements, five with PhDs. Given the economic climate in British Columbia in the late 1990s, some were not replaced. All three of the Department's theatre historians were among these departures: two retired and one accepted an appointment at a university in the UK. Only one of the three was replaced, in 1997.

As a consequence of the unlucky timing of these retirements, available supervisors for theses and dissertations in Theatre fell from five PhD-holding faculty members to one. This sad state of affairs was left in place for close to six years. Thus when, in 2004, the Department was urged to terminate our PhD program and return to the SPARR admission process, we did not see any alternative to doing so. (Today the Department of Theatre is once again adequately resourced, with five PhD-holding faculty members currently supervising or co-supervising nine doctoral students.)

Since 2004, we have admitted ten doctoral students by SPARR. Four of these have graduated and six are currently in process (see Appendix G). Since 2004 we have also hosted and provided co-supervision for one completed PhD through INTD, with another three in progress (see Appendix G).

Having successfully shepherded twelve PhDs to completion since 1992, some admitted as regular doctoral students and some by SPARR or through INTD, the Department of Theatre has a proven track-record of excellence in guiding doctoral research. The high quality of the degree is attested by the success of our PhD candidates in securing teaching positions at institutions such as Brock University, University of Calgary, University of

British Columbia, Vancouver Island University, and University of Victoria (see Section 3.3, Table 1).

With the benefit of hindsight, it is now clear that the suspension of our Senate- and Ministry-approved PhD program in 2004 was an over-hasty response to a merely temporary faculty deficit that has since been rectified in full. Accordingly, in 2016, Dr. Catherine Mateer, Associate Vice-President Academic Planning, authorized the Department of Theatre to begin the process of re-regularizing the PhD in Theatre History.

1.2 Mission and academic goals

The mission of the Department of Theatre is to advance and disseminate knowledge of the theatre through teaching, research, and creative activity, on the bachelor's, master's, and doctoral level.

The knowledge we gain from theatre—i.e., knowledge of human action and interaction—has a 2,500-year track-record of demonstrated social, political, and intellectual utility. Our unit is therefore dedicated to advancing the art in theory and practice, through teaching, research, and public performance, and especially in connection with the work of our graduate students—who, coming to us as they do from Iran, Lebanon, Argentina, Brazil, Nigeria, Taiwan, Japan, Thailand, and the Philippines, ensure that our mission is a thoroughly internationalized one.

2. Credential to be awarded, including the level, category, and special field of the degree

PhD in Theatre History, as approved by the UVic Senate and fully accredited by the provincial Ministry in 1993

3. Location

Department of Theatre, Faculty of Fine Arts, University of Victoria

4. Academic units (Faculties, departments, or schools) offering the new program

Faculty of Graduate Studies, Faculty of Fine Arts, Department of Theatre

5. Anticipated program start date

The program is currently functioning under the administrative protocols of SPARR (PhD by Special Arrangement); restoration of the regular PhD in Theatre History is to begin in September, 2017.

6. Anticipated completion time in years or semesters

The normal completion time for the PhD in Theatre History at UVic is six years: two years residency for coursework, a third for completing THEA 693: Candidacy Exams, and three years for the research, writing, revision, and oral defence of an original, book-length doctoral dissertation of publishable quality.

7. Description of the proposed program, including:

7.1 Aims, goals and/or objectives

The aims and objectives of the PhD program in Theatre History today are the same as when the degree was first approved by Senate and the Ministry in 1993: to facilitate cutting-edge research in Theatre History, and provide doctoral-level training for the discipline's future professors in Canada and beyond.

The program also prepares scholars and artists to contribute to society beyond the academy. With the high value it places on historical truth, on strong literacy and communication skills, and on an awareness of the interconnectedness of all forms of life, the PhD in Theatre History aims to nurture the habits of mind, as well as the skills and competencies, that enable graduates to have a positive impact on our world within a wide range of cultural, political, and human-development contexts.

7.2 Anticipated contribution to the mandate and strategic plan of UVic

Whether performed in municipal theatre buildings, parks, schools, churches, or outdoor civic spaces, theatre is a participatory art of the public sphere. With over 10,000 ticket-holders from the wider community attending our shows every year, and with our students going out regularly into the community to direct, design, act, create, and facilitate in the schools, at the Legislature, the William Head Prison, and countless other community locations, the Department of Theatre concretely advances the community outreach objectives of the UVic Strategic Plan every day ("Civic and Community Engagement," SP Objectives 13, 19, 29, 31). As the keystone element in our full range of program offerings, the PhD serves the essential function of ensuring the up-to-date scholarly validity of all our community-engaged activities.

Another strength of the Department is the degree to which teaching is integrated with research. All core, required courses in our BFA, BA, MA, MFA, and PhD programs are taught by regular full-time faculty. The presence of active graduate programs in our unit has been the vital ingredient in our ability to achieve such an intense integration of research and teaching at all levels. Our PhD students conduct cutting-edge research among us, serve as Teaching Assistants, and help to keep their supervisors abreast of the latest developments in the discipline. The re-regularization of the PhD in Theatre History will consequently advance Objectives 13 and 14 of the UVic Strategic Plan (Integrated Research and Pedagogy, Objectives 13.b and c; and 14.a, integrating graduate programs with faculty research expertise).

The University's Strategic Plan also emphasizes "Internationalization and International

Impact” (Objectives 19 and 20). It is to a great extent through our graduate programs, especially the PhD, that we have the capacity to advance this objective. The international connections of the PhD students who come to study with us from around the world, their international conference presentations and publications, and their globally-minded research projects—all of these enhance our unit’s ability to advance the University’s international aspirations. Our PhD program to date has attracted students from the United States, Korea, Lebanon, Iran, the Philippines, Argentina, and Egypt.

The normalization of our PhD program will also contribute to the overall “Research Excellence” of the institution (SP Objective 21). Without a regular PhD program, the Department is significantly disadvantaged in its efforts to realize its potential for excellence in research: it is very difficult to attract the best doctoral students without one. Dozens of peer-reviewed, international publications have resulted from the work of our PhD students, some co-authored with Department faculty.

Naturally tactile activities such as theatre provide frequent opportunities for Experiential Learning (SP Objective 18); experiential learning is, in fact, almost impossible to avoid in the pursuit of any degree in the Fine Arts. Thanks to the community-engaged immediacy of theatre, our doctoral degree also advances Objective 23 of UVic’s Strategic Plan, “Mobilization of Research for Societal Benefit.” For example, the research of a recent PhD candidate concerned the power of theatre to raise public awareness of the claims of non-human nature and the seriousness of the ecological crisis. Another doctoral student is showing how the work of a Syrian playwright, while ostensibly critical of the Baath regime, unwittingly perpetuated the ideology that legitimizes it.

7.3 Linkages between the learning outcomes and the curriculum design

The design of the curriculum is calculated to train doctoral students in the discipline of theatre history, and prepare them to teach a range of theatre history courses while advancing knowledge of the art of the stage through original research of national and international significance.

The program begins with “Methods and Materials of Theatre Research,” which has two foundational components. THEA 500a uses an experiential-learning model to familiarize students with the scholarly protocols of the discipline, leading them systematically through every stage of a single research project. THEA 500b shifts the focus from the practice of theatre history research to the theory behind it, introducing students to the dominant theories of historical and textual interpretation from the earliest scholarship to the present.

The flexibility built into the remaining coursework—3.0 units of THEA 690 and 3.0 units of other Graduate Seminars—allows students to gain knowledge and research experience in the historical and thematic areas of greatest relevance to their dissertation topic.

THEA 693, incorporating the three departmental Candidacy Exams, has been crafted to ensure the following:

- a. that every doctoral candidate in Theatre History at UVic is possessed of a broad knowledge of the theatre from its beginnings to the present day;
- b. that every doctoral candidate has read, and can interpret and apply, at least 140 of the theatre's most influential dramatic and theoretical texts;
- c. that doctoral candidates are equipped to undertake the research and writing of an original dissertation as proposed in their Dissertation Proposal.

7.4 Areas of employment for graduates

There are well over 40 post-secondary theatre programs in Canada today, and countless more around the world, all requiring properly trained theatre historians. This year alone (2015/16), twenty-four universities in Canada and the U.S.—including the University of Toronto, University of Alberta, Harvard, and UC Berkeley—advertised tenure-track positions for theatre historians.¹

The PhD in Theatre History also leads to employment beyond academe. As is often noted in the scholarly literature on the subject, an education in theatre equips graduates incomparably well for a wide range of careers requiring knowledge of humanity, strong interpretation and communication skills, interdisciplinary thought and action, practical judgment and foresight, creative and technical problem-solving, team-work, and leadership.² In addition to working as professors, holders of the degree have also served as dramaturgs, writers, and creators of community-outreach programs for professional theatre companies; as leaders of national arts organizations; as editors, fund-raisers, and community organizers; and as makers of socially transformative new theatre art.

7.5 Delivery methods

All required courses are delivered on campus in small graduate seminars or as closely supervised Directed Studies courses.

7.6 Program strengths

The strengths of the program proceed from its three most distinctive features:

- a. its highly specialized focus on Theatre History;
- b. the exceptional range of in-house faculty expertise and areas of study, from Greek tragedy to Broadway musicals, dance to opera; from the history of applied theatre

¹ In Canada, the institutions hiring theatre historians in 2015/16 were University of Toronto (Drama Centre), UT Mississauga, and University of Alberta; in the US, they included Harvard, Duke, UC Berkeley, U Colorado, U Pittsburg, U Tennessee, Skidmore, Middlebury, Kansas State, SUNY Fredonia, West Virginia U, Youngstown, Washington and Lee, Trinity, Montclair, and others.

² See esp. Tracey Moore, "Why Theatre Majors are Vital in The Digital Age" *The Chronicle of Higher Education* (April 3, 2016,) and Nancy Kindelan, *Artistic Literacy: Theatre Studies and a Contemporary Liberal Education* (Basingstoke: Palgrave Macmillan, 2012).

- to the economics of commercial touring; from melodrama to Modernism, spectacle to social identities, indigenous theatre to theatre technology;
- c. the coherence of student and faculty research interests, which coalesce around four themes: 1) Democracy and Community Empowerment; 2) War, Conflict, and Revolution; 3) Modernity and Technology; and 4) Identity Formation.

7.7 Overview of the level of support and recognition from other institutions and organizations

Letters of support are being sought from the following: Elspeth Pratt, Associate Professor and Director, Simon Fraser School for the Contemporary Arts; Dr. Heather Davis-Fisch, Head, Theatre Department, University of the Fraser Valley; Dean Jeremy Webber, Faculty of Law, UVic; Dean Ralf St. Clair, Faculty of Education, UVic; Dean Catherine Krull, Faculty of Social Sciences; UVic; Dean Tom Tiedje, Faculty of Engineering, UVic; Dean Rob Lipson, Faculty of Science, UVic; Dean Maureen M. MacDonald, Faculty of Continuing Education, UVic; Dean Saul Klein, Gustavson School of Business, UVic; Dr. Erin Campbell, Chair, Art History and Visual Studies, UVic; Professor David Leach, Chair, Department of Writing, UVic; Professor Paul Walde, Chair, Department of Visual Arts, UVic; Professor Christopher Butterfield, Acting Director, School of Music, UVic; Dr. Helga Thorson, Chair, Germanic and Slavic Studies, UVic; Dr. Brendan Burke, Chair, Department of Greek and Roman Studies, UVic; Dr. John Lutz, Chair, Department of History, UVic.

7.8 Related programs in the institution or other British Columbia post-secondary institutions.

Several UVic programs intersect in productive ways with the PhD in Theatre History. These include all departments that teach languages, literatures, and therefore, quite frequently, works from the international canon of stage plays (Germanic and Slavic Studies, Hispanic and Italian Studies, French, English, Pacific and Asian Studies, Greek and Roman Studies, etc.). The departments of History, Music, Writing, Art History, Philosophy, and Political Science, among others, offer courses of direct relevance to our students, given the interdisciplinary, multi-medial nature of theatre. None of these programs has a mandate to advance and disseminate knowledge of the theatre, however, and none offers a PhD in Theatre History or anything like it.

In British Columbia, the Department of Theatre and Film at the University of British Columbia, and the School for Contemporary Arts at Simon Fraser University, offer programs that strongly compliment our PhD in Theatre History. SFU offers MA and MFA degrees in theatre, dance, and contemporary art, and UBC offers a PhD in Theatre Studies. The productive synergies and mutual supportiveness that pertain between these two other graduate theatre programs in BC and the PhD in Theatre History at UVic can be seen in the Tri-University Colloquium for Theatre, Film, and Performance Research, a graduate student conference held every spring, on a rotating basis, at one of the three institutions.

Proposal for re-regularizing the PhD in Theatre History

6. Identification of program

- 6.1 *Name* PhD in Theatre History
- 6.2 *Location* Department of Theatre, Faculty of Fine Arts, University of Victoria
- 6.3 *Academic Units* Department of Theatre, Faculty of Fine Arts, Faculty of Graduate Studies
- 6.4 *Anticipated Start Date* September 2017
- 6.5 *Name, title, phone number and e-mail address of contacts:*
- Dr. Allana C. Lindgren, Chair, Department of Theatre (250) 721-8005; theatrechair@uvic.ca;
- Dr. Jennifer Wise, Graduate Coordinator, Department of Theatre (250) 721-8008; wisej@uvic.ca

7. History and Context of the Program

The Department of Theatre within the Faculty of Fine Arts at the University of Victoria has operated a highly regarded graduate program for over forty years. Admitting Master's students since the 1970s and PhD students since 1985, the Department has been conferring doctoral degrees since 1992. In the last twenty-four years, the Department of Theatre has awarded twelve PhD degrees, about one every two years (see Appendix G, Table 1). This number of students met the Department's graduation rate target during this period and was in keeping with the undergraduate student /graduate student ratio that was desirable at the time. Today, nine PhD candidates in Theatre are currently registered and in progress, six through Special Arrangement (SPARR), and three through Interdisciplinary Studies (INTD).

The steady demand for our graduate programs over the decades can also be seen in our Master's-level programs, which every year attract approximately twice the number of applications from qualified candidates around the world as we are able to accommodate. Since 2000 alone, the Department of Theatre has conferred fifty-one MA and MFA degrees, an average of just over three per year (see Appendix G, Table 2). As is the case with our doctoral program, demand for our MA and MFA programs has recently been on a steep rise. Currently, we have sixteen Master's-level students enrolled in the Department of Theatre, for a total graduate-student cohort in 2016/17 of twenty-five including PhD students.

Starting in 1985 and for the first eight years of its existence, the PhD in Theatre History was available only by Special Arrangement (SPARR). This administratively onerous route to admission remained in place until 1993, when the Department of Theatre, after years of work and planning, achieved Senate and Ministry approval for a fully accredited, in-house PhD.

Within less than a decade of the establishment of its Senate- and Ministry-approved doctoral program, however, the Department of Theatre lost six senior faculty members, mainly to retirements, five with PhDs. Given the economic climate in British Columbia in the late 1990s, few of these faculty positions were filled at the time. All three of the Department's theatre historians were among these departures: two retired and one accepted an appointment at a university in the UK. Only one of the three was replaced, in 1997.

As a consequence of the unlucky timing of these retirements, available supervisors for graduate theses and dissertations in Theatre quickly fell from five PhD-holding faculty members to one.³ This sad state of affairs was left in place for close to six years. It was in this context that the Department closed its PhD program in 2004. Little did we know, at that time, that faculty renewal was just around the corner and that, within the decade, the university administration would have replaced all of the supervisory resources lost in the late 1990s. (Today the Department of Theatre is once again adequately resourced, with five PhD-holding faculty members currently supervising or co-supervising nine doctoral students.)

Since 2004, we have admitted ten doctoral students by SPARR. Four of these have since successfully defended their dissertations and graduated—one in 2011, two in 2012, and one in 2016—and six are currently in process. Since 2004 we have also hosted and provided co-supervision for one completed PhD through INTD, with another three in progress.

Having successfully shepherded twelve PhDs to completion since 1992, some admitted as regular doctoral students and some by SPARR or through INTD, the Department of Theatre has a proven track-record of excellence in guiding doctoral research. Although the doctoral program in Theatre has always been small and we intend for it to remain a “boutique” program of limited size, the high quality of the degree is attested by the post-graduate success of our PhD candidates in securing university teaching positions upon graduation at institutions such as Brock University, University of Calgary, University of British Columbia, Vancouver Island University, and University of Victoria (see Section 3.3, Table 1).

With the benefit of hindsight, it is now clear that the suspension of our Senate- and Ministry-approved PhD program in 2004 was an over-hasty response to a merely temporary faculty deficit that has since been rectified in full. The Department therefore requests permission to reinstate its program to better meet the needs of students who face barriers with the existing SPARR process.

2.2 Advantages of re-regularizing the admission process for PhD students in Theatre

³ Although he was not among these departures from UVic, one of the PhD-holding members of the Department was appointed Dean of the Faculty of Fine Arts in 1998, where he served two terms, remaining unavailable for graduate supervisions until his retirement in 2007.

The Department of Theatre is committed to facilitating cutting-edge research in Theatre History at the doctoral level, and continuing its essential work of training the faculty of tomorrow for university theatre departments in Canada and beyond. It will therefore continue to operate a small but active PhD program, whether admission is achieved through SPARR or through a re-regularized PhD.

But there are many advantages to re-regularizing the admission process and allowing our PhD students once again to apply and enroll through normal channels:

A. Reducing obstacles for international students

As is the case with our highly internationalized Master's programs—in which our students hail from as far away as Thailand, Taiwan, Czech Republic, Japan, China, and Brazil—our PhD program is increasingly sought by outstanding candidates from the United States, Lebanon, Iran, Bangladesh, Argentina, the Philippines, and elsewhere. Requiring such students to plan their entire academic timetables three years in advance, before arriving in Canada and having convenient access to departmental course schedules and individual professors' availability, is unreasonable and has served as a disincentive to many. With a return to the normal admission process for a PhD degree in Theatre, worthy applicants will be able to apply on-line in the usual way, rather than being discouraged by the complex and difficult paperwork.

B. Reducing administrative burdens for staff and faculty at UVic

SPARR applications must be carefully explained each time, to each applicant, and processed by hand individually, often repeatedly as changes and errors are almost inevitable given the geographical distances and long timeframes involved. Each item in a SPARR application package must be individually researched and confirmed, and signed by a number of individuals on campus: supervisors, grad advisors, chairs, professors delivering the specified courses, etc. Since the applicant is virtually never on campus him/herself to gather these signatures, course-descriptions, and timetables, and indeed is often thousands of miles away, the burden inevitably falls on the shoulders of graduate secretaries, supervisors, advisors, admissions clerks at FGS, and other UVic personnel. Returning to a regular admission process for the PhD in Theatre History will enable students to apply directly on-line through FGS, saving many hours of administrative paper-shuffling, consultation through e-mail and Skype, trouble-shooting, and processing.

C. Improving our competitiveness in attracting the best doctoral students

The logistical obstacles encountered by students attempting to apply for the PhD degree in Theatre History through SPARR are such that many worthy applicants give up, and turn to other universities with clearer and more straightforward application processes. In making our decisions for acceptance into the program, we wish to have the ability to choose from among the most brilliant scholars, not merely those dogged enough to put up with the bureaucratic demands of the SPARR process.

D. *Enabling us to recruit and advertise*

Because our PhD program is currently administered by SPARR, the Faculty of Graduate Studies website does not list a PhD in Theatre History among the graduate programs offered at UVic. Since most grad students researching doctoral programs today do so on-line, the lack of an on-line presence for the PhD degree in Theatre History is a problem, and needs to be rectified.

For the administrative convenience of prospective students and UVic personnel alike, the Department of Theatre proposes, therefore, that its *de facto* PhD program in Theatre History be once again listed, advertised, and administered as it was between 1993 and 2004, as a regular PhD program in the Department of Theatre, within the Faculty of Fine Arts, at the University of Victoria.

8. *Aims, goals, and/or objectives*

The aims and objectives of the PhD program in Theatre History today are the same as when the degree was first approved by Senate and the Ministry in 1993: to facilitate cutting-edge research in Theatre History, and provide doctoral-level training for the discipline's future professors in Canada and beyond. There are well over 40 post-secondary theatre programs in Canada today,⁴ all requiring properly trained faculty; the same is true for the rapidly growing numbers of university theatre programs around the world. Indeed, as the community-engaged, democratically empowering art of the theatre gains adherents in all parts of the globe, even in places that until very recently were officially hostile to such western traditions, post-secondary theatre programs have proliferated everywhere from Bangkok to Bangladesh, Tehran to Taiwan.

To a far greater extent than might be apparent, all such university theatre programs rely on the discipline of theatre history. This is because theatre is an ephemeral art that leaves no permanent remnant of itself; outside of the historical records, documents, and artifacts that attest to the occurrence of each unique theatrical event, there is no available object of study. All of theatre's masterworks and high points, the examples of all of its genres and styles, can only be reconstructed from surviving historical evidence—and studied *as history* (and this goes even for performances that happened earlier today). Theatre history consequently occupies a key position in the study of theatre, which offers its students nothing analogous to the novels, poems, films, and paintings of the other Fine Arts. (Printed play-texts, although they are among the discipline's most important historical documents, are not in any sense the same as the interactive, community-engaged, multi-medial performances in time and space that constitute the objects of study in theatre

⁴ U Sask, York, Ryerson, U Ottawa, Brandon U, U Winnipeg, U Manitoba, U Guelph, U of T, with UT Mississauga and UT Scarborough programs operating independently; Bishops U, Wilfred Laurier, SFU, UBC, U Lethbridge, U of Alberta, U of Calgary, U Windsor, Brock, U Regina, Concordia, McGill, U PEI, McMaster, Laurentian, Dalhousie, Acadia, Memorial, Capilano, Trinity Western, UVic, VIU, U Fraser Valley, Mount Allison, Thompson Rivers, Grant MacEwan, Queen's, Waterloo, plus dozens more at public colleges and conservatories including George Brown, Sheridan, National Theatre School, Conservatoire d'art dramatique de Montréal, Studio 58 at Langara College, etc.

departments.) The study of theatre history has therefore emerged, wherever theatre is taught, as an indispensable part of the curriculum. For example, this year alone (2015/16), twenty-four university theatre programs in Canada and the U.S. advertised tenure-track positions requiring expertise in theatre history, and the ability to teach theatre history surveys.⁵

But in addition to training faculty for university theatre programs, the PhD in Theatre History aims to prepare scholars and artists to contribute to society in other ways as well. With the high value it places on historical truth, on strong literacy and communication skills, and on an awareness of the interconnectedness of all forms of life, the PhD in Theatre History is designed to nurture the habits of mind, as well as the skills and competencies, that enable graduates to have a positive impact on our world within a wide range of cultural, political, and human-development contexts.

As theatre is an irreducibly multidisciplinary art, its study develops cross-disciplinary thinking and action; virtually all of our doctoral students engage deeply with other disciplines and units including English, Philosophy, Pacific and Asian Studies, History, Political Science, Earth and Ocean Sciences, and many more. The program's inclusive historical sweep encourages a sympathetic understanding of all humanity within a global perspective. Its theoretical and critical rigour equips graduates to produce knowledge that is sound and defensible, while the community-engaged character of the art-form ensures that such knowledge never loses touch with the real-world needs and aspirations of actual people within their constructed and natural environments. Holders of the degree have therefore been employed not only as academics but also as dramaturgs, writers, and creators of community-outreach programs for professional theatre companies; as leaders of national arts organizations; as journalists, editors, fund-raisers, and community organizers; and as makers of socially transformative new theatre art. For example, Nelson Gray (PhD in Theatre History, UVic, 2012) was invited to serve as Artist-in-Residence at the renowned Ocean Networks Canada, where he has been researching and gathering data for an opera about ocean ecology and climate change funded by the Canada Council for the Arts and the Social Sciences and Humanities Council of Canada.

3.1 Distinctive characteristics

The distinctive character of the PhD in Theatre History developed out of the unique strength of our undergraduate program, which is regarded by many as possessing the country's richest curriculum in Theatre History. For example, according to the authors of the Department's last external Academic Program Review, in 2013, our undergraduate curriculum offers students a "remarkable variety of theatre history courses" that "provide students with a global vocabulary of drama texts and contexts unparalleled in any similar

⁵ In Canada, the institutions hiring theatre historians in 2015/16 were University of Toronto (Drama Centre), UT Mississauga, and University of Alberta; in the US, they included Harvard, Duke, UC Berkeley, U Colorado, U Pittsburg, U Tennessee, Skidmore, Middlebury, Kansas State, SUNY Fredonia, West Virginia U, Youngstown, Washington and Lee, Trinity, Montclair and others. Theatre programs in New Zealand, Australia, and the UK also sought to fill faculty positions in theatre history in 2015/16.

theatre program of which the Committee [is] aware” (4). The re-regularized PhD in Theatre History extends the richness and scope of our undergraduate Theatre History curriculum onto the doctoral level, building on the Department’s reputation for strength in this area.

Indeed, the distinctiveness of our program is even more marked today than it was in 1993, when the PhD in Theatre History was first approved by Senate and the Ministry: over the last decade or so, a number of university theatre programs in Canada have made the decision to concentrate their limited resources on contemporary approaches while widening their field to include “performance studies” in general.⁶ Thus while a few universities in Canada do offer PhD-level programs in theatre and/or performance studies, none offers a PhD in Theatre History specifically. The Department of Theatre and Film at the University of British Columbia offers a PhD in Theatre Studies; York University, specializing in contemporary political applications, offers a PhD in Theatre and Performance Studies; University of Toronto offers a PhD in Drama, Theatre, and Performance Studies, and the School of English and Theatre at Guelph University offers a PhD in Literary Studies/Theatre Studies. None offers a doctoral degree that duplicates the highly specialized focus of the PhD in Theatre History, a credential that UVic has uniquely been offering since 1993.⁷

3.2 Anticipated contribution to the UVic, Faculty, and academic unit’s strategic plans⁸

From the civic-minded Athenian democrats who invented theatre 2,500 years ago to the legions of idealistic theatre artists around the world today, theatre has always been the most civic and community-engaged of the arts. Whether performed in municipal theatre buildings, parks, schools, churches, or outdoor civic spaces, theatre is a participatory art of the public sphere. While many art-forms are designed to be experienced privately or at home, there is no theatre outside of the community that physically assembles each time a play is performed. With over 10,000 ticket-holders from the wider Victoria community attending the shows staged by our unit every year, and with our students at every level of the program going out regularly into the community to direct, design, act, teach, and create in the schools, at the Legislature, the William Head Prison, and countless other community locations, the Department of Theatre concretely advances the community outreach objectives of the UVic Strategic Plan every day (“Civic and Community Engagement,” SP Objectives 13, 19, 29, 31). As the keystone element in our full range of program offerings, the PhD serves the essential function of ensuring the up-to-date

⁶ While programs in Performance Studies sound very similar to programs in Theatre, the differences are in fact great. The field of Performance Studies includes everything from the performance of gender at weddings to legal performances in the courtroom, but it does not make a particular study of the art of the theatre. Indeed, as we discovered from previous failed searches for faculty trained to teach theatre history, it is possible to hold a PhD in Performance Studies and know little or nothing about the theatre or its history.

⁷ A recent online search for PhD degrees in Theatre History turned up one at Columbia University in New York, and one at the University of Washington in Seattle.

⁸ As the Faculty of Fine Arts and the Department of Theatre are both in the midst of creating new strategic plans, within this section we will be using the University’s current Strategic Plan to evaluate the alignment of the proposed program with the larger planning objectives of the institution.

scholarly validity of all our community-engaged outreach activities.

In addition to its civic-mindedness and community engagement, another characteristic strength of the Department of Theatre is the degree to which our teaching is integrated with our research. All core, required courses in the BFA, BA, MA, MFA, and PhD programs in Theatre are taught by regular, full-time faculty. The presence of active graduate programs in our unit has been the vital ingredient in enabling us to maintain this intense integration of research and teaching, even at the undergraduate level of the program. Because the existence of a PhD program in a given department is attractive to the most ambitious scholars, our doctoral degree has undoubtedly helped us to secure and retain outstanding faculty. But teaching/research integration is also facilitated by the very fact of PhD students doing cutting-edge research among us, serving as Teaching Assistants in lower-level courses, and helping to keep their supervisors abreast of and involved in the latest developments in the discipline. The re-regularization of the PhD in Theatre History will therefore also concretely advance Objectives 13 and 14 of the current UVic Strategic Plan (Integrated Research and Pedagogy, Objectives 13.b and c, and 14.a, integrating graduate programs with faculty research expertise). Four of the five current PhD-holding scholars in our unit are experts in theatre history, making the normalization of the PhD in Theatre History the most natural and logical way for us to continue to advance this objective.

The University's Strategic Plan also emphasizes "Internationalization and International Impact" (Objectives 19 and 20). It is to a great extent through our graduate programs, particularly the PhD, that we have the capacity to advance this objective so effectively. The international connections of the PhD students who come to study with us from around the world, their international conference presentations and publications, and their globally-minded research projects—all of these enhance our unit's ability to advance the University's international aspirations. Our PhD program to date has attracted students from the United States, Korea, Lebanon, Iran, the Philippines, Argentina, and Egypt.

The normalization of our PhD in Theatre History will also contribute to the overall "Research Excellence" of the institution (Strategic Plan Objective 21). The University's Strategic Plan calls on all units "to nurture our culture of excellence in research, scholarship and creative endeavours, enhancing UVic's local, national and international impact and reputation as a leading, innovative, research intensive university" (Objective 21). Without a regular PhD program, the Department of Theatre will be significantly disadvantaged in its efforts to realize its potential for excellence in research. Dozens of peer-reviewed, international publications have resulted from the work of our PhD students, some co-authored with Department faculty.

Naturally tactile activities such as theatre provide frequent opportunities for Experiential Learning (SP Objective 18); experiential learning is, in fact, almost impossible to avoid in the pursuit of any degree in the Fine Arts. Thanks to the community-engaged immediacy of theatre, our doctoral degree also advances Objective 23 of UVic's Strategic Plan, "Mobilization of Research for Societal Benefit." For example, the research of a recent PhD candidate concerned the power of theatre to raise public awareness of the claims of non-human nature and the seriousness of the ecological crisis; research gathered through

interviews with leading oceanographers at Ocean Networks Canada and participation in a nine-day expedition off the coast of Vancouver Island resulted in a number of theatrical performances that have disseminated new knowledge about ocean ecosystems and climate change to the public. Another doctoral student is showing how the work of a famous Syrian playwright, while ostensibly critical of the Baath regime, unwittingly perpetuates the ideology that legitimizes it; a third is discovering how early 18th-century stage adaptations of *The Thousand and One Nights* in England and France contributed to the development of the Enlightenment ideal of global religious tolerance.

3.3 *Target audience, student and labour market demand*

With over 40 Canadian post-secondary institutions offering undergraduate theatre programs, the study of theatre is an ever more popular choice for young people seeking higher education today. And with good reason. As noted in a recent article in *The Chronicle of Higher Education*, “Why Theatre Majors are Vital in The Digital Age,” an education in theatre produces empathic, literate, self-aware, imaginative, socially adept individuals with the ability to create and work in real-world communities—all of which skills and competencies are essential for a just and peaceful world. Author Tracey Moore also cites the findings of the Johnson O’Connor Research Foundation, which between 2011 and 2014 found that “the aptitude called ‘foresight,’ which is the talent to envision many possible outcomes or possibilities, was present in all theater workers (playwrights, directors, designers, actors).”⁹ Given the altruistic ambitions of today’s students and their hunger for hands-on collaborative work, thousands are rightly drawn every year to the study of theatre in universities and colleges across North America, where dynamic curricula equip them incomparably well for a wide range of careers requiring knowledge of humanity, strong interpretation and communication skills, practical judgment and foresight, creative and technical problem-solving, team-work, and leadership.

As the possession of a terminal degree in theatre is now a required credential for all tenure-track appointments at these 40-plus post-secondary theatre programs in Canada, the obligation to train the theatre scholars and educators of tomorrow remains a perennially urgent one for the Department of Theatre at UVic. This year alone (2015/16), twenty-four universities in Canada and the U.S.—including the University of Toronto, University of Alberta, Harvard, and UC Berkeley—advertised tenure-track positions for theatre historians.¹⁰ Theatre programs in New Zealand, Australia, and the UK also posted faculty positions for theatre historians in 2015/16.

The following two tables, though incomplete, give a sense of the Department of Theatre’s track-record in training the next generation of theatre scholars and professors.

⁹ Tracey Moore, “Why Theatre Majors are Vital in The Digital Age” April 3, 2016; also Nancy Kindelan, *Artistic Literacy: Theatre Studies and a Contemporary Liberal Education* (Basingstoke: Palgrave Macmillan, 2012).

¹⁰ In Canada, the institutions hiring theatre historians in 2015/16 were University of Toronto (Drama Centre), UT Mississauga, and University of Alberta; in the US, they included Harvard, Duke, UC Berkeley, U Colorado, U Pittsburg, U Tennessee, Skidmore, Middlebury, Kansas State, SUNY Fredonia, West Virginia U, Youngstown, Washington and Lee, Trinity, Montclair, and others..

Table 3.3.1. Faculty trained in the graduate programs of the Department of Theatre, UVic

Name	UVic Theatre Degree	Date conferred	Academic institution where tenured, tenure-track, or other appointment is now held
Nelson Gray	PhD	2012	Vancouver Island University
Matthew Gusl	PhD	2016	Frontier College
Yasmine Kandil	PhD	2012	Brock University
Mai Kanzaki	MA	2008	Setsunan University, Japan
Poe Limkul	MFA	2010	Bangkok University, Thailand
Stephen Malloy	MFA	1984	University of British Columbia
Wm. Mackwood	MFA	2004	York University
Carla Orosz	MFA	2006	University of Saskatchewan
Erika Paterson	PhD	1994	University of British Columbia
M. Prendergast	PhD (INTD)	2006	University of Victoria
Jeffrey Pufahl	MFA	2012	University of Florida
Jenn Stephenson	MFA	1995	Queen's University
Anthony Vickery	PhD	2001	University of Victoria
Pia Wyatt	MFA	1994	Northwestern Louisiana State University
Barry Yzereef	PhD	1994	University of Calgary

Table 3.3.2. University professors trained in the undergraduate programs in the Department of Theatre, UVic

Although our records are incomplete, the following partial list of current faculty members of university theatre departments across Canada and beyond effectively demonstrates how vital a role this Department has played and continues to play in training the professoriate. All of the following are graduates of the Department of Theatre at UVic. While they took bachelor's-level degrees with us, the fact that an active PhD program has been a feature of the Department's work since 1985, enabling us to maintain an unusually intense degree of integration between teaching and cutting-edge research, has no doubt played a role in our ability to produce so many outstanding theatre scholars.

UVic Theatre Grad	Title	Institution
Jan Selman	Professor, formerly Chair of the Department of Drama	University of Alberta
Dawn Moore	Chair of the School of Visual and Performing Arts	Capilano University
Kim McCaw	Professor, Department of Drama	University of Alberta
Marlis Schweitzer	Associate Professor, Theatre History	York University

Ron Fedoruk	Professor of Design	University of British Columbia
Ted Little	Professor of Applied Theatre	Concordia University
Peter McKinnon	Professor of Design	York University
Paul Rivers	Professor of Directing	McMaster University
David Lucas	Professor in the School of Architecture	University of Manitoba
Candice Schuler	Professor of Set Design	Zayed University, Dubai, UAE
Patrick DuWors	Assistant Professor, Design	University of Calgary
Ross Desprez	Professor of Theatre	Vancouver Island University
Mat Herrmann	Instructor and Supervisor	Capilano University

When the Senate and Ministry approved the normalization of our PhD program in 1993, the main rationale was the demonstrated shortage of properly trained theatre historians in Canada. Evidence for this shortage came from “the small number of well-trained applicants for Theatre History positions in Canadian Universities.” Specifically, our 1993 proposal cited three failed searches in 1991 and 1992 for qualified theatre historians (at the University of Alberta, University of Victoria, and University of Calgary). The shortage of properly trained scholars in the discipline was still observable in 2002, when the Department of Theatre was again unable to fill out a short-list with qualified Canadians (and from a very small pool of applicants). The need for a second faculty member in the area was by that point dire, so we resorted to short-listing an American; but as we soon discovered, the only candidate whose training was actually in theatre history, and who was sufficiently knowledgeable about the subject to teach a range of courses, was a PhD-holding graduate of this department.

As Canada in 2016 boasts more bachelor’s-level university theatre programs than it did in 1993, all of them featuring theatre history courses in their curricula and among their degree requirements, the need for the training provided by this credential is, if anything, even more pronounced today than it was over twenty years ago, when the degree was first approved by the UVic Senate and Ministry.

4. Admission Requirements

Admission requirements for the program are laid out in the original 1993 proposal for the PhD in Theatre History, and have not changed since (sections 1.a., b., and c.)

To be eligible for admission to the PhD in Theatre History, a student must

- a. hold an MA in Theatre History or a closely related field from a recognized university;
- b. demonstrate a capability for advanced research through the evidence of publication or MA thesis, and letters of reference;
- c. satisfy the admission requirement of the Faculty of Graduate Studies.

The specific admission requirements of c., those stipulated by the Faculty of graduate Studies, currently include

- a. a four-year baccalaureate degree (or equivalent degree from another country) from recognized institution;
- b. a grade point average of 5.0 (B) in the work of the last two years (30 units) leading to the bachelor's degree;
- c. satisfactory assessment reports;
- d. the availability of an appropriate supervisor within the academic unit concerned;
- e. the availability of adequate space and facilities within the academic unit concerned;
- f. proof of English Language Proficiency (see [English Language Proficiency](#)).
- g. In exceptional cases a student may be admitted with lower formal qualifications when there is significant experience relevant to the proposed area of scholarship (see [Other Admissions](#))

5. *Areas of specialization and evidence of adequate faculty complement. (Include short faculty cv information in Appendix A.)*

5.1 *Areas of Specialization*

Because theatre puts all aspects of the world on stage, theatre history is a vast discipline. Areas of faculty expertise range widely, from the history of applied and indigenous theatre, to the history of opera and dance; from the ancient Greek theatre to the Broadway musical; from melodrama to Modernism, spectacle to social identities, actors and acting to theatre finances and economics. Courses in all of these areas and sub-areas are taught in the Department of Theatre at UVic. However, faculty research, supervisory capacities, and areas of specialization are in fact more cohesive than this diverse catalogue of subjects might suggest, coalescing around four main themes:

Democracy and Community Empowerment: As an art that encourages citizens to rewrite inherited stories, and to enact these often radically altered narratives for, within, with the direct participation of their own local communities, theatre has a 2,500-year history of advancing democracy wherever it takes root. From Aeschylus in fifth-century Athens, to Voltaire and Beaumarchais in pre-revolutionary France, Vaclav Havel before the Velvet Revolution in Prague, and Saadallah Wannous on the eve of the Arab Spring, theatre artists are our “prophets of democracy,” always among the first to diagnose the uses and abuses of power in their communities, always among the first to inspire and lead their cities and nations to progressive political change. The research of a number of graduate

students and supervisors in the Department of Theatre is animated by this historical tendency of theatre toward democratization.

Conflict, War, and Revolution: With some type of human conflict at the heart of every theatrical narrative, the research activities of Department faculty are also unified by the themes of personal, civic, and national conflict. Of especial interest are those moments in the art-form's history when its practice overlaps most overtly with local and national theatres of war and revolution, sometimes escalating these conflicts, sometimes proposing imaginative solutions, often offering post-traumatic succor to survivors.

Modernity and Technology: With the sudden appearance, at the end of the last century, of a critical mass of new technologies—of instant global communication, of vastly accelerated transportation of people, things, and ideas around the world—our modern era has been defined by many as a technological age unlike any other. Theatre history shows, however, that virtually every period of human history has been a period of technological innovation and social change, from the literacy revolution of theatre's first century, through all the transformations in human thought and behavior brought about by optical telegraphs, mechanical clocks, the printing press, telescope-assisted astronomy, guns, steam-power, gaslight, gramophones, and many more. Researchers in the Department of Theatre give special attention to what theatre history can teach us about the human-technology relation, and how all of our new machines and techniques, in whichever century they were first new, have altered, and continue to alter the human life-world.

Identity Formation: Throughout history, theatre artists, their audiences, and governing authorities have used the performing arts to debate the contours of normative behaviour and values. Nineteenth-century minstrel shows, drag queen entertainers, ticket pricing, children's acts in vaudeville companies, dancers in wheelchairs, opening ceremonies at the Olympics—all of these phenomena help us to understand how attitudes towards race, gender, class, age, ability, and nationalism have been constructed, affirmed, or challenged over time. In this way, the theatrical stage helps researchers to understand how people have participated in the formation of their individual and collective identities.

5.2 *Evidence of adequate faculty complement and table of supervisions*

Nine members of the Department of Theatre are active supervisors of graduate students. Five of these hold PhDs, and are presently supervising or co-supervising nine doctoral students (three through INTD), plus ten MA students. The remaining four members of FGS in the unit supervise MFA students in Directing and Design (the MFA is the terminal degree in both fields).

Faculty supervisor	Number of current supervisions
C. Alexandrowicz	1 MFA
W. Dobson	3 MA, 1 MA co-supervision, 2 PhD, 2 PhD co-supervision
L. Hardy	1 MFA
M. Kerr	2 MFA

A.C. Lindgren	1 MA, 1 PhD, 1 PhD co-supervision
B. Richmond	1 MFA
K. Sadeghi-Yekta	2 MA, 1 MA co-supervision, 1 PhD
A. Vickery	1 MFA
J. Wise	2 MA, 2 PhD

Although demand for our PhD program has been rapidly growing over the last five years, we consider the current size of the program optimal, and do not intend to increase enrolment substantially. Given the sizable teaching loads in the Faculty of Fine Arts—all faculty in the Department of Theatre normally teach five or six courses each year—current supervisions within the Department of Theatre represent a sustainable level of commitment to graduate students. Thus we consider that the program has achieved its “steady state” of graduate student enrolment.

5.3 Supervisory capacity within the Department of Theatre (see Appendix A for faculty CVs)

Dr. Warwick Dobson (Department of Theatre) Specializes in the history of applied theatre, drama and theatre in education, reminiscence and intergenerational theatre, and the uses of drama and theatre in health-education settings.

Dr. Allana Lindgren. (Department of Theatre) Specializes in Canadian theatre history, Modernism, dance history, identity formation, and oral history.

Dr. Kirsten Sadeghi-Yekta. (Department of Theatre) Specializes in theatre in war, (post)-conflict zones, and developing settings; indigenous theatre and language revitalization; global economics, aesthetics, social justice and human rights in applied theatre.

Dr. Anthony Vickery. (Department of Theatre) Main areas of historical expertise include theatre finances and economics, American theatre, the history of touring, the Broadway musical, Medieval and religious drama, 19th-century melodrama and early film, commercial theatre production, theatrical spectacle, and performances in popular culture.

Dr. Jennifer Wise. (Department of Theatre) Specializes in the ancient Greek theatre, history of opera, history and theory of acting; theatre of the Enlightenment in England, France, and Germany; democracy and technology; melodrama and revolution.

5.4 Faculty whose theatre history courses are cross-listed with the Department of Theatre (see Appendix A for CVs)

Dr. Michael Bodden (Department of Pacific and Asian Studies) Specializes in the theatre of maritime Southeast Asia (Indonesia, Malaysia, the Philippines, and Singapore), Indonesian popular culture, Indonesian theatre and politics.

Dr. Cody Poulton (Department of Pacific and Asian Studies) Specializes in Japanese theatre history from kabuki to contemporary; theatrical translation; the plays of Oriza Hirata; the nonhuman, animals, and technology in Japanese theatre.

5.5 Supervisory Capacity beyond the Department

The art of the theatre is inherently multi- and interdisciplinary. It incorporates the visual arts and architecture, multiple technologies, music, dance, and poetry, as well as the myths, histories, languages, and literatures of the world. It stages political ideologies, enforces or challenges social norms, celebrates national victories, diagnoses psychological ills. As a result, advanced theatre research always overlaps to a significant extent with other disciplines. Accordingly, our graduate students have taken courses with and been guided in their research by numerous professors in departments and faculties across the campus.

The following is a partial list of UVic faculty beyond the Department of Theatre who have already served, are presently serving, or are qualified to serve on the committees of our PhD students:

Department of Art History and Visual Studies

Dr. Marcus Milwright, specializing in Islamic Art and Archaeology

Department of Curriculum and Instruction

Dr. Michael Emme, specializing in art education, phenomenology, relational aesthetics, dialogical aesthetics, art and play, art and mental health, arts-based research, and education and technology

Dr. Monica Prendergast, specializing in Drama and Theatre in Education

Department of English

Dr. Sheila Rabillard, specializing in modern drama, theatrical theory and criticism, Caryl Churchill, post-colonial theatre, spectacle and festival, and ecological theatre

Dr. Janelle Jenstad, specializing in Shakespeare, Elizabethan London, Renaissance drama

Dr. Erin Ellerbeck, specializing in sixteenth- and seventeenth-century English drama

Dr. Richard van Oort, specializing in Shakespeare, literary theory, literature and anthropology

Dr. Erin Kelly, specializing in Renaissance literature and drama

Dr. Adrienne Williams Boyarin, specializing in Medieval literature

Department of French

Dr. Hélène Cazes	Literatures, languages and cultures of the Middle Ages and Renaissance
Dr. Emile Fromet de Rosnay	Post-Enlightenment French and comparative literature, Romanticism, modernist poetics
Dr. Emmanuel Hérique	French linguistics, phonetics, stylistics
Dr. Marc Lapprand	Literary theory, modern literature
Dr. Catherine Léger	French in Canada
Dr. Stephen Martin	Medieval Literatures and Languages, Medievalism

Department of Germanic and Slavic Studies

Dr. Elena Pnevmonidou, specializing in Brecht, Schlegel, Romantic aesthetic theory, gender, early 20th century German drama and literature
Dr. Matthew Pollard, specializing in Kleist and other 19 th - and 20 th -century German writers (esp. Kafka, Marx, Nietzsche, Freud)
Dr. Helga Thorson, specializing in modern German and Austrian drama, Scandinavian studies, gender studies, Holocaust studies
Dr. Megan Swift, specializing in Russian political history, past and present, Russian modernism, socialist realist aesthetics, the Russian Revolution

Department of Greek and Roman Studies

Dr. Laurel Bowman, specializing in Greek tragedy
Dr. Cedric Littlewood, specializing in Roman tragedy, especially Seneca

Department of Hispanic and Italian Studies

Dr. Dan Russek, specializing in comparative literature, Latin American literature, visual art, and media; aesthetics and urban studies.

Department of History

Dr. Martin Bunton, specializing in the history of the Middle East and the Arab world
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Department of Educational Psychology and Leadership Studies

Dr. Darlene Clover, specializing in community and cultural activism, art-based adult education and research, citizenship and political participation

Department of Philosophy

Dr. James Young, specializing in philosophy of language, philosophy of art, moral questions in art, aesthetic judgements, and intellectual property in the arts

Department of Pacific and Asian Studies

Dr. Michael Bodden, specializing in Indonesian Theatre, Southeast Asian Culture & Literature, Globalization, Cosmopolitanism, Human Rights and the Arts

Dr. Richard King, specializing in Modern Chinese performing arts, Asian popular culture

Dr. Cody Poulton, specializing in the history Japanese theatre and drama from Kabuki to the present

Department of Political Science

Dr. Andrew Wender, specializing in the political dimensions of law, historical and contemporary interconnections between politics and religion, politics and history of the Middle East, political theory, and world politics and history

School of Music

Dr. Susan Lewis, specializing in Music History, Baroque opera

Dr. Elissa Poole, specializing in Music History

Dr. Joseph Salem, specializing in Music History

6. Curriculum design (Include calendar curriculum change forms in Appendix B.)

Page 10 of our 1993 “Proposal for a Senate-Approved PhD in Theatre History” confirms that the curriculum of our program as delivered today remains fundamentally the same as it was at the time of its creation:

Course requirements, PhD in Theatre History, 1993	Course Requirements, PhD in Theatre History, 2016
Methods and Materials of Theatre Research (THEA 500: 3.0 units)	Methods and Materials of Theatre Research (THEA 500a: 1.5 units; and

	THEA 500b: 1.5 units)
Other Graduate Seminars (3.0 units)	Other Graduate Seminars (3.0 units)
Directed Studies (THEA 690: 6.0 units)	Directed Studies (THEA 690: 3.0 units)
Comprehensive Exam/ Proposal/ Candidacy Exam (THEA 695 and THEA 697: 0.0 units)	Comprehensive Exam/ Proposal/ Candidacy Exam (THEA 693: 3.0 units)
Dissertation (THEA 699: 30.0 units)	Dissertation (THEA 699: 30.0 units)
Total: 42.0 units	Total: 42.0 units

The only difference that can be observed between the Senate-approved curriculum of 1993 and that of the program today is the one that was mandated in 2010 by changed rules for all PhD programs at UVic. Specifically, the Comprehensive Examination and Thesis Proposal/Candidacy Exam, which used to be listed and administered as two separate (non-credit) courses, then called THEA 695 and THEA 697, were standardized and consolidated across the campus by the Faculty of Graduate Studies in September of 2010; they were replaced at that time with the single required PhD course universally numbered as 693: Candidacy Examination. Once 693 became the standard required course for all candidacy exams in PhD programs at UVic, the Department of Theatre adjusted its requirements accordingly, substituting the now-mandatory THEA 693 for THEA 695 and THEA 697, which were necessarily eliminated at that time in consequence.¹¹

Thus while the course requirements as listed in our Senate- and Ministry-approved PhD in Theatre History achieved the program's 42.0 units with 6.0 units of Directed Studies courses, the consolidation of 695 and 697 as a 3.0-unit, standardized 693 course resulted in a slight redistribution of, but not a net change in, required course units: 3.0 of the 6.0 units of required coursework that used to be taken under the auspices of THEA 690 were shifted to the now-standardized THEA 693.

In the Senate-approved program of 1993 and still today, the 3.0 units of elective Graduate Seminars are to be taken in subjects directly related to the student's area of interest; with the approval of the supervisor and graduate coordinator, these seminars may be taken outside the department since theatre research is inherently interdisciplinary. All elective seminars, whether in theatre or in related disciplines, must be approved by the student's supervisor and the graduate coordinator.

6.1 Schedule of course delivery (Include proposed program design options)

¹¹ See the May, 2016 UVic Calendar, "Program Requirements – Doctoral Degrees" <http://web.uvic.ca/calendar2016-05/grad/admissions/progreqs-doctoral.html#> "The Candidacy Examination course (numbered 693) can be either a pre- or a co-requisite to the Dissertation course (numbered 699) as determined by each individual academic unit. The regulations regarding the ordering of these courses are included under the course listings for each academic unit. All doctoral students must register for and pass the course numbered 693 (Candidacy Examination) in their academic unit in the terms in which they are preparing for or sitting the candidacy examination(s).

September is the sole intake point for the PhD in Theatre History. Two years of residency are normally required. The nine units of required coursework (THEA 500a THEA 500b, THEA 690, and approved Graduate Seminars) are completed during this period.

Within three years of enrolment, and consistent with the cross-campus FGS rule established in 2010, students must take and pass THEA 693, the 3.0-unit Candidacy Exams. In the Department of Theatre, this course has three components: a Comprehensive Exam based on a departmental reading list of 140 plays and theoretical works; a Dissertation Proposal; and a Special Field exam based on a reading list of approximately 50 titles prepared by the student and approved by the supervisory committee (see Appendix H for a detailed description of and complete syllabus for THEA 693).

Students may register in THEA 693 once they have completed 3.0 units of THEA 500a and THEA 500b, and 6.0 units of required seminars and directed studies courses. As stated in the 1993 proposal, “All course work must be completed within two years of initial registration” (8: 3a). THEA 693 must be passed within 3 years of registration in the program.

THEA 693, the Candidacy Examinations, consists of three parts:

- a Comprehensive Exam, based on a departmental list of 140 plays and theoretical works;
- a Dissertation Proposal, to be approved by the supervisory committee;
- a Special Field Reading List and Exam, consisting of about 50 titles chosen by the student, and approved by the supervisory committee, on which the student is then examined.

The departmental reading list for the Comprehensive Exam component of THEA 693 is available from the Graduate Coordinator (see Appendix H). In the event of failure, a student may repeat the Comprehensive Exam, but only once.

Registration in THEA 699, the 30-unit Dissertation, is possible only upon successful completion of THEA 693.

The language requirements stipulated by the proposal of 1993 have also remained the same: “These will be determined by the supervisory committee with specific reference to the student’s [dissertation] area” (8: 3.b).

Students holding a Master’s degree from our department, and entering the doctoral program having already taken THEA 500a and THEA 500b for 3.0 units, will take 6.0 units of required Graduate Seminars (rather than the 3.0 taken by doctoral students from non-UVic Master’s programs). This 6.0 units of seminars may include a maximum of 3.0 units of undergraduate courses at the 300-level or above in a department outside the Department of Theatre, if deemed relevant to the student’s research area by the supervisor and approved by the graduate coordinator.

6.2 *Delivery methods*

All required courses are delivered on campus in small graduate seminars or as closely supervised Directed Studies courses.

6.3 *Linkages between the learning outcomes and the curriculum design*

The design of the curriculum is calculated to train doctoral students in the discipline of theatre history, and prepare them to teach a range of theatre history courses while advancing knowledge of the art of the stage through original research of national and international significance.

The foundation of the program is THEA 500, “Methods and Materials of Theatre Research,” which is delivered as two semester-long seminars (1.5 units each for a total of 3.0). Students are required to take both semesters. THEA 500a must be taken in the fall semester by all incoming graduate students. The course uses an experiential-learning model to familiarize students with the scholarly protocols of the discipline, leading them systematically through every phase of a single research project of their choice, from the posing of a question, through all phases of research, writing, and revision, to the presentation of results in a scholarly journal-article format. THEA 500b, the companion course, must be taken by all graduate students in the spring of their first year. This course shifts the focus from the practice of theatre history research to the theory behind it, introducing students to the dominant theories of historical and textual interpretation from the beginning of scholarship to the present.

The flexibility that has been built into the remaining 6.0 units of required coursework—3.0 units of THEA 690 and 3.0 units of approved Graduate Seminars—allows each doctoral student to accumulate knowledge and develop research competencies in the areas of greatest relevance to and utility for their particular dissertation topic.

While THEA 500a and THEA 500b are designed to give doctoral students the practical skills and theoretical awareness to conduct valid research in theatre history; and the 6.0 units of Directed Studies and approved Graduate Seminars are intended to broaden and deepen their knowledge of particular periods, themes, and areas of theatre history, THEA 693, incorporating the three departmental Candidacy Exams, has been carefully crafted to ensure the following:

- d. that every doctoral candidate in Theatre History at UVic is possessed of a broad knowledge of the western theatre from its beginnings to the present day;
- e. that every doctoral candidate in the Department of Theatre at UVic has read and can interpret and apply at least 140 of the chief canonical works of the western stage, including its most influential dramatic and theoretical texts;
- f. that doctoral candidates are equipped to undertake the research and writing of an original dissertation as proposed in their Dissertation Proposal, and that the topic as proposed is theoretically sound and practically viable;
- g. and that they are sufficiently familiar with the historical and theoretical literature

of their chosen research topic to undertake research that will be original, theoretically and factually sound, and historically valid and accurate.

Together, all of the components of the curriculum as described above are strongly linked with the aims of the objectives of the program: to train scholars and professors in the discipline of Theatre History and ensure that they have the knowledge to teach a range of theatre history courses in post-secondary theatre programs across Canada and beyond.

6.4 Use and purpose of practica, Co-op, or work terms

While it is not an absolute requirement of the degree—because those with undergraduate and Master’s-level degrees in theatre are usually skilled communicators already—doctoral students in Theatre are strongly encouraged to serve as Teaching Assistants for our undergraduate theatre history surveys during their first and second years of the program. These surveys—THEA 111, 112, 210, and 211—are dynamic lecture-and-performance courses of, on average, 60 students (and up to 75). The experience of assisting their professors and supervisors in delivering these undergraduate courses provides a valuable practical training in the real-world challenges and joys of teaching theatre history in a university setting.

6.5 Residency requirements and anticipated times to completion

Two years of residency are normally required to complete the 9.0 units of mandatory coursework. The student’s third year is generally taken up with completing the Dissertation Proposal and Special Field Exam of THEA 693: Candidacy Exams (for more detailed information about the scheduling of the Candidacy Exams, see 6.6.1, below). Following the successful completion of 693, the research, writing, revisions, and defence of the dissertation are normally completed in three years, for a total of six years for the degree from initial registration.

6.6 Policies on student evaluation, candidacy exams, and oral examinations

The small size of the doctoral program in the Department of Theatre enables us to monitor students’ progress closely. During their first two years of enrollment, PhD students generally have three or more hours of contact with their supervisors per week, whether in the form of graduate seminars (THEA 500a and THEA500b, THEA 690), through their activities as Teaching Assistants for their supervisor’s undergraduate Theatre History surveys, and often both. In addition to these structured interactions with their supervisor, PhD students also meet regularly but on a more casual basis with the Graduate Coordinator, who monitors the progress of graduate students through organized social events, weekly office hours, drop-in essay clinics, and the like. The Graduate Coordinator in turn reports formally to the Chair, twice per semester, with updates about the progress of the Department’s graduate students.

6.6.1 candidacy exams

The syllabus of THEA 693, “Ph.D. Comprehensive Exam, Dissertation Proposal, and Special Field Exam,” outlines the Department’s policies in candidacy exams as follows:

A Ph.D. dissertation at this University is intended to be “an original investigation which shall be judged to constitute a significant contribution to knowledge in the field” (see the Calendar of the Faculty of Graduate Studies for a detailed description of the expectations for the dissertation and for the Ph.D. degree generally).

Preliminary to writing the dissertation, doctoral students become doctoral candidates by completing THEA 693, consisting of

1. a comprehensive exam
2. a dissertation proposal
3. a special field exam.

1. Comprehensive Exam

The Comprehensive Examination is normally administered as a four-hour paper written on-site. In individual cases, and with the support of the supervisor and graduate coordinator, students may choose an alternative format, such as a series of take-home papers. In both cases the exam covers dramatic works as well as theoretical texts. Please see the reading list on the THEA 693 syllabus for the required exam material (*Appendix H*).

The examination is administered by the graduate coordinator in consultation with the candidate’s supervisor, and marked by a committee of at least three Ph.D.-holding members of the Department including the supervisor. It is normally taken toward the end of the spring term of the second Ph.D. year, or when the student’s course requirements are complete, whichever comes first. Deferments of the exam will not be granted beyond spring of the third year.

The exam is awarded a mark in one of two categories: Complete (Pass) or Fail. If the exam is failed, the student may take it again, but a second failure will result in the termination of the student’s candidacy. Under no circumstances (apart from a formal leave of absence granted by the Faculty of Graduate Studies) will the re-taking of this exam be allowed to extend beyond a one-year period from the candidate’s first sitting. When the exam is awarded Complete, the student may proceed to the Dissertation Proposal and Special Field Exam.

2. Dissertation Proposal

After the successful completion of the Comprehensive Exam, students will write a 15- to 25-page proposal describing the research project they plan to undertake for the dissertation. The proposal will be read, critiqued, improved if necessary, and eventually, after sufficient revisions and when deemed to be satisfactory, accepted as “Approved” by the supervisor and all members of the supervisory committee. Once approved, a copy will be submitted to the graduate coordinator, normally by December 30 of the third year.

The bibliography for the Dissertation Proposal will to some degree overlap with the reading list for the Special Field Exam (see below); but whereas the reading list for the Special Field Exam will normally include around 50 titles, the proposal will be accompanied by a minimal bibliography of only those works used or referred to within the proposal itself. (See the document “Department of Theatre Recommended Format for Proposals,” available from the Graduate Coordinator.)

3. Special Field Exam

The writing of the Special Field Exam will follow on the supervisor’s and committee members’ approval of the Dissertation Proposal.

The exam is administered either as a four-hour paper written on-site, or as a series of take-home papers. The format chosen in each individual case shall be jointly determined by the candidate and supervisor in consultation with the graduate coordinator. In both cases it is based on a reading list compiled by the student in consultation with the supervisory committee. The reading list will normally be compiled over the summer, after the completion of the Comprehensive Exam, and submitted to the student’s supervisor and other committee members following their approval of the Dissertation Proposal, usually in the late fall or early winter of the third year.

The list normally consists of approximately fifty titles, with a strong emphasis on primary sources. Rather than serving merely as a preliminary or summary bibliography for the dissertation, however, the reading list for the special field exam is intended to ensure an adequate coverage of the area into which the dissertation topic falls, be that area a historical period, a place, artist, theorist, movement, theme, or genre. If the topic is a historical period, for example, coverage should extend beyond the period discussed in the dissertation, and should include at least fifty years. Thus while the reading list will be slanted towards the student’s special interests, it should not be limited to them. If, to take another example, the student’s topic is the plays of Christopher Marlowe, the list should include works from the English theatre before and after him, from c. 1575 to c.1625, as well as some coverage of any additional relevant fields of study, such as the concept of Renaissance tragedy, or 16th-century English verse forms, or performance practices before 1600.

The Special Field Exam is administered by a committee of three, normally chaired by the candidate’s supervisor; the other two members are normally members of the student’s supervisory committee.

Like the Comprehensive Exam, the Special Field Exam will be awarded a mark in one of two categories: Complete (Pass) or Fail. If the exam is failed, the student must re-sit the exam. A second failure will result in the termination of the student’s candidacy. Under no circumstances (apart from a formally approved leave of absence granted by the Faculty of Graduate Studies) will the re-taking of the Special Field Exam be allowed to extend beyond a one-year period from the student’s first sitting.

When the Special Field Exam is awarded Complete, the student will receive a grade of COM for THEA 693, will be considered a candidate for the PhD, and may proceed to THEA 699: Dissertation.

6.6.2 *Dissertation and Oral Defence*

All doctoral candidates are required to prepare a dissertation of original content and publishable quality upon which they will be orally examined as per the regulations of the Faculty of Graduate Studies.

The normal and expected format for the dissertation is a book-length study composed of continuous and connected chapters. With the support of the supervisor and supervisory committee, and if the subject is judged by all to warrant it, the candidate may choose an alternate format for the dissertation, such a series of published, peer-reviewed papers. If a historical reconstruction of a performance is chosen as the most appropriate method of presenting the results of the research, such a project will be considered a component or “chapter” of the student’s written dissertation, not a substitute for one.

7. *Enrolment plan for the length of the program (Include a second copy of this section in Appendix C.)*

As the PhD in Theatre History is not a new program, but has existed in one form or another since 1985, the steady state for the program has already been achieved. Through all administrative regimes for admitting doctoral students into the Department of Theatre—by SPARR, though INTD, or under a regular, Ministry-approved PhD degree program, as between 1993 and 2004—our faculty complement of PhD-holding supervisors has never exceeded five at any one time. This remains the case today, and is not expected to change in the foreseeable future. We therefore intend to maintain current levels of enrollment in the PhD program, despite considerable pressure from a growing number of qualified applicants, particularly international students.

Table 7.0.1

PhD enrollment, admissions, and completion schedule, in FTEs, projected to 2022/23.

<i>Enrollment</i>	2016/17	2017/18	2018/19	2019/20	2020/21	2021/22	2022/23
Ongoing	3	4	5	4	5	6	5
Admissions	1	1	1	1	1	1	1
Completion	0	0	2	0	0	2	1

Table 7.0.2

MA and MFA enrollment, admissions, and completion schedule, in FTEs, projected to 2022/23.

<i>Enrollment</i>	2016/17	2017/18	2018/19	2019/20	2020/21	2021/22	2022/23
Ongoing	6	8	8	9	10	8	8

Admissions	8	8	9	10	8	8	8
Completion	6	8	8	9	10	8	8

8. Plans for on-going program assessment and for evaluation of graduate student supervision

Assessment of the program will continue to be carried out through the university-level process of the external Academic Program Review. Our next APR will likely be undertaken four years from now, in 2020.

The quality of graduate-student supervision within the Department is assessed on a regular basis by the Graduate Coordinator in conjunction with the Chair. See Section 6.6 for more information about the departmental process for evaluating and monitoring the progress of graduate students. In meetings between the Chair and Graduate Coordinator, and those between the Graduate Coordinator and individual students, issues relating to the conduct, practices, and helpfulness of supervisors are often addressed, and remedied if necessary.

The smooth progress of graduate students through the program and the supervisory relationship is also supported by the collation and annual updating of all relevant policies, FGS rules, deadlines, etc., in the Department's *Graduate Student Handbook*. A hard copy of this booklet is presented to all incoming graduate students on the second Tuesday of the fall semester at an orientation session led by the Graduate Secretary—and followed by a social gathering at the Grad House hosted by the Graduate Coordinator and the Chair, and attended by all grad students and their supervisors.

9. Related programs in your own or other British Columbia post-secondary institutions

A number of UVic programs intersect in productive ways with the PhD in Theatre History. These include all of the departments that teach languages, literatures, and therefore, quite frequently, works from the international canon of stage plays (Pacific and Asian Studies, Germanic and Slavic Studies, Hispanic and Italian Studies, French, English, Greek and Roman Studies, etc.). The departments of History, Music, Writing, Art History, Philosophy, and Political Science, among others, also offer courses of direct relevance to our students, given the inherently interdisciplinary and multi-medial nature of theatre (See Section 5.5 for more detailed information about the types of related research being carried out by UVic faculty outside of the Department of Theatre).

In British Columbia, the Department of Theatre and Film at the University of British Columbia, and the School for Contemporary Arts at Simon Fraser University, offer programs that strongly compliment our PhD in Theatre History. SFU offers MA and MFA degrees in theatre, dance, and contemporary art, and UBC offers a PhD in Theatre Studies. The productive synergies and mutual supportiveness that pertain between these two programs and the PhD in Theatre History at UVic can be seen in the Tri-University

Colloquium for Theatre, Film, and Performance Research, a graduate student conference created by UVic graduate student Claire Carolan and now held every spring, on a rotating basis, at one of the three institutions. The 2016 Tri-University Colloquium, hosted at UBC, featured research papers by Master's and doctoral students from the Department of Theatre at UVic, as well as from UVic's School of Music, in addition to papers from grad students working in related fields at UBC and SFU.

10. Evidence of support and recognition from other post-secondary institutions, and relevant regulatory or professional bodies, where applicable (Provide copies of letters of support in Appendix E)

10.1 Post-secondary institutions

1. SFU: Elspeth Pratt, Associate Professor and Director, SFU School for the Contemporary Arts; Email: epratt@sfu.ca
Phone Number: 778.782.3766
2. University of the Fraser Valley: Dr. Heather Davis-Fisch, Department Head/Assistant Professor; Phone: 1-604-504-7441 ext. 2564

10.2 UVic Deans

1. Dean Jeremy Webber, Faculty of Law; Email: lawdean@uvic.ca
2. Dean Ralf St. Clair, Faculty of Education; Email: educdean@uvic.ca
3. Dean Catherine Krull, Faculty of Social Sciences; Email: soscdean@uvic.ca
4. Dean Tom Tiedje, Faculty of Engineering; Email: engrdean@uvic.ca
5. Dean Rob Lipson, Faculty of Science; Email: sciedeand@uvic.ca
6. Dean Maureen M. MacDonald, Faculty of Continuing Education; Email: uvcsdean@uvic.ca
7. Dean Saul Klein, Gustavson School of Business; Email: bizdean@uvic.ca

10.3 UVic Chairs

1. Dr. Erin Campbell, Chair, Art History and Visual Studies; Email: arthistorychair@uvic.ca
2. Professor David Leach, Chair, Department of Writing; Email: writingchair@uvic.ca
3. Professor Paul Walde, Chair, Department of Visual Arts; Email: visualartschair@uvic.ca
4. Professor Christopher Butterfield, Acting Director of the School of Music; Email: musicdirector@uvic.ca
5. Dr. Helga Thorson, Chair, Germanic and Slavic Studies; Email: helgat@uvic.ca
6. Dr. Brendan Burke, Chair, Department of Greek and Roman Studies; Email: bburke@uvic.ca
7. Dr. John Lutz, Chair, Department of History; Email: jlutz@uvic.ca

Sarah J. Blackstone (PhD, Northwestern University) was the Dean of Fine Arts at the University of Victoria. She served as the Dean of the College of Humanities and Fine Arts at California State University, Chico, from 2002 until 2007. Before entering university administration, Sarah taught at the University of Central Arkansas, the University of Washington, and Southern Illinois University, Carbondale, where she also served as Chair of Theatre. She has published two books: *Buckskins, Bullets and Business: A History of Buffalo Bill's Wild West* (Greenwood, 1986), and *The Business of Being Buffalo Bill* (Praeger, 1988). She has also published in *Theatre History Studies*, *The Journal of the Circus Historical Society*, *Great Plains Quarterly*, and *Theatre Insight*, and has articles in several collections of essays. Sarah is a member of the advisory board for the Museum of Repertoire Americana in Mt. Pleasant, Iowa, has served as the Vice President of the American Theatre and Drama Society, and as President of the Theatre History Forum of the Association for Theatre in Higher Education. In 1993, Sarah was named an Outstanding Alumni of the College of Arts and Sciences at the University of Wyoming, and in 1996 she was named a Faculty Woman of Distinction at Southern Illinois University.

SELECTED PUBLICATIONS

Books, Chapters, Monographs

Blackstone, Sarah J. "Lost Voices: Women Writing Melodrama." *Cambridge Guide to American Women Playwrights*. ed. by Brenda Murphy, Cambridge University Press, 1999: 19-30.

Blackstone, Sarah J. "Simplifying the Native American: Wild West Shows Exhibit the 'Indian'", *Staging Difference: Cultural Pluralism in American Theatre and Drama*. Eds. Marc Maufort. New York: Peter Lang Publishing, 1995: 9-17.

Blackstone, Sarah J. *The Business of Being Buffalo Bill: Selected Letters of William F. Cody 1879-1917*. Westport, CT: Praeger Press, 1988.

Blackstone, Sarah J. *Buckskins, Bullets, and Business: A History of Buffalo Bill's Wild West*. Westport, CT: Greenwood Press, 1986.

Articles Published in Refereed Journals

Blackstone, Sarah J. "Outside the Gates: Buffalo Bill and the Columbian Exposition." *Nineteenth Century* Vol. 28, No. 1 (Spring 2008).

Blackstone, Sarah J. "Buffalo Bill, Superstar" (Review Essay), *Great Plains Quarterly*, Vol. 27, No. 1 (Winter 2007).

Blackstone, Sarah J. "Twisters, Howlers, Conflagrations, and Cataracts: Traveling Through a Hostile Landscape." *Theatre and Travel: Tours of the South* (Theatre Symposium, Southwest Theatre Conference), Vol. 13, University of Alabama Press, (2005).

Blackstone, Sarah J. "The Museum of Repertoire Americana." *Theatre Survey* (Spring 2000).

Blackstone, Sarah J. "White Slavery Plays of the 1910s: Fear of Victimization and the Social Control of Sexuality." *Theatre History Studies* (June 1996).

Blackstone, Sarah J. "Alexander Byers: Play Pirate Extraordinaire." *Theatre History Studies* (June 1994).

Other Scholarly Publications

Blackstone, Sarah J. "Custer Joins the Wild West Show." *Custer and His Times-Book III*. Hardin, Montana: Custer Battlefield Association, 1986.

Blackstone, Sarah J. "Buffalo Bill's Wild West - Images a Hundred Years Later." *The Bandwagon Magazine: Journal of the Circus Historical Society* (Nov/Dec, 1983).

Michael H. Boddien (PhD, University of Wisconsin-Madison) writes on the theatre of maritime Southeast Asia (Indonesia, Malaysia, the Philippines, and Singapore) as well as the modern literatures of Southeast Asia and Indonesian popular culture. His studies and research have been supported by a Fulbright Fellowship, the University of Victoria Centre for Studies in Religion and Society, and the University of Victoria Centre for Asia-Pacific Initiatives, and SSHRC Internal Research Grants. Community engagement activities include participation in planning and organization for several Victoria Asian Heritage Month events, participation in the Busy Island Javanese Gamelan musical ensemble (2009-12), several lectures on Indonesian theatre and politics to local groups in Victoria, as well as advising and performing in a staged reading of Indonesian Playwright Putu Wijaya's *Geez!* under the direction of Lina Guevarra, Puente Theatre.

SELECTED PUBLICATIONS

"Cosmopolitanism, Nation, and the Urban-Rural Split in the Novels of Ayu Utami," *Bijdragen tot de Taal-, Land-, en Volkenkunde*, forthcoming 172.4 (December 2016).

"Modern theatre in maritime Southeast Asia: Indonesia, Malaysia, the Philippines and Singapore," in *Routledge Handbook of Asian Theatre*. Ed. Siyuan Liu. London: Routledge, 2016: 370-390.

"Universal Rights and Separate Universes: Local/National Identities, Global Power, and the Modeling and Representing of Human Rights in Indonesian Performance Arts," in

Human Rights and the Arts: Perspectives on Global Asia. Eds. Susan J. Henders and Lily Cho. Lanham, Maryland: Lexington, 2014: 221-239.

"Regional Identity and National Theatre in South Sulawesi," *Journal of Southeast Asian Studies* 44.1 (February 2013): 24-48.

"The Dynamic Tensions of Lekra's Modern National Theatre," in *Heirs to World Culture: Being Indonesian 1950-1965*. Eds. Jennifer Lindsay and Maya H.T. Liem. (Leiden: KITLV Press, 2012: 453-484.

"Modern Drama, Politics, and the Aesthetics of Left-Nationalism in North Sumatra: The Forgotten Theater of Indonesia's Lekra, 1955-65," in *Cultures at War: The Cold War and Cultural Expression in Southeast Asia*. Eds. Tony Day and Maya H.T. Liem. Ithaca, NY: Cornell University Southeast Asia Program, 2010: 45-80.

Resistance on the National Stage: Theater and Politics in Late New Order Indonesia. Athens, Ohio: Ohio University Press, 2010.

The Lontar Anthology of Indonesian Drama, Volume 2: Building a National Theater. Ed. Michael H. Bodden. Jakarta: The Lontar Foundation, 2010.

Bodden, Michael H. "Membuat Drama Asing Berbicara kepada Penonton Indonesia: Universalisme dan Identitas Pasca-Kolonial dalam Teater-Seni Indonesia Modern" (How to Make Foreign Plays Speak to Indonesian Audiences: Universality and Postcolonial Identity in Indonesian Modern Art Theatre) in Henri Chambert-Loir, ed., *Sadur: Sejarah terjemahan di Indonesia dan Malaysia (Adaptation: The History of Translation in Indonesia and Malaysia)* (Jakarta: Kepustakaan Populer Gramedia, Edole francaise d'Extreme-Orient Forum Jakarta-Paris, and Pusat Bahasa, Universitas Padjadjaran, 2009): 911-929.

Bodden, Michael H. "Introduction" to *Special issue of Review of Indonesian and Malaysian Affairs on New Writing and Theatre by Women in Indonesia*, co-authored with Tineke Hellwig, 41.2 (2007): 1-24.

Bodden, Michael H. "Shattered Families: 'Transgression,' Cosmopolitanism, and Experimental Form in the Fiction of Djena Maesa Ayu," *Review of Indonesian and Malaysian Affairs* 41.2 (2007): 95-125.

Bodden, Michael H. "Languages of Traumas, Bodies, and Myths: Learning to speak again in post-1998 Indonesian Theater." in *Arts, Popular Culture, and Social Change in the New Indonesia*, Michael Leaf and Kusno Abidin, ed., 119-151. Vancouver: UBC Institute of Asian Research, Centre for Southeast Asian Research.

Bodden, Michael H. "'Tradition', 'Modernism', and the Struggle for Cultural Hegemony in Indonesian National Art Theatre", *Indonesia and the Malay World* Vol. 35 No. 101 (March 2007): 63-91.

Bodden, Michael H. "Rap in Indonesian Youth Music of the 1990s: "Globalization", "Outlaw Genres", and Social Protest," *Asian Music* (Summer/Fall 2005): 1-26.

Bodden, Michael H. "Satuan-Satuan Kecil and Uncomfortable Improvisations in the Late Night of the New Order: Democratization, Postmodernism, and Postcoloniality" in Keith Foulcher and Tony Day, eds., *Clearing Space: Postcolonial Readings of Modern Indonesian Literature* (Leiden: KITLV Press, 2002): 293-324.

Warwick Dobson (PhD, University of Sussex, UK) is University Scholar in Applied Theatre who specializes in drama and theatre in education, reminiscence and intergenerational theatre and the history of applied theatre. Prior to appointment at the University of Victoria, he was Senior Lecturer and Course Leader for the BA in Performance and the Master's program in Theatre and Performance Practice at the University of Northumbria (UK), Director of the Theatre in Education Company and Community Outreach Director at *The Duke's Theatre*, Lancaster (UK), Senior Lecturer in Drama at Bradford and Ilkley College (UK) and Drama Tutor at the Backworth Drama Centre, North Tyneside, UK. He has been a visiting lecturer at the Ontario Institute for Studies in Education, the University of Windsor, Brock University, New York University, Derby University (UK), DAMU, Charles University, Prague; and the Institute of Pedagogy, Masarykova University, Brno, Czech Republic. He has also presented workshops and master classes throughout the world: in Canada; the US; the UK; the Republic of Ireland; Australia; Norway; Thailand and India

RESEARCH GRANTS

2007: SSHRC Standard Research Grant (in partnership with the Centre on Aging): "Seeing is Believing? Using social science theory to examine how theatre performance affects audience beliefs. (Co-investigator with Dr Holly Tuokko of the Centre on Aging). Value of award: \$99,320.

2013: Scholarship of Teaching and Learning Grant (Learning and Teaching Centre): "Using Applied Theatre to Teach Health Advocacy to Medical Students". Value of award: \$7493.

2013: Learning Without Borders Research Grant (Learning and Teaching Centre): "Intergenerational Theatre for Development in Tamil Nadu, India". Value of award: \$7500.

SELECTED PUBLICATIONS

2000: *Drama and Theatre Studies at AS/A Level*, co-author with Jonothan Neelands, published by Hodder and Stoughton.

2000: *Theatre Directions*, co-author with Jonothan Neelands, published by Hodder and Stoughton.

- 2000: 'Knowing who we are (and that we are not alone)', co-author with Tony Goode, in *Drama for Life: Stories of Adult Learning and Empowerment*, (ed) John O'Toole and Margret Lepp, published by Playlab Press.
- 2002: 'Taking Care of Basics: A Reminiscence Theatre Project', co-author with Tony Goode in *Creating a Theatre in Your Classroom and Community*, (ed) B. Warren, published by Captus Press Inc.
- 2008: *Lekce pro Život*, trans. E. Buresova (Czech translation of *Lessons for the Living*, 1997), published by Pedagogicka Fakulta Masarykovy Univerzity, Brno, Czech Republic.
- 2008: *Advanced Drama and Theatre Studies* (second, revised edition of 2000 publication), co-author with Jonothan Neelands, published by Hodder Education.
- 2010: 'Young Offenders in Performance: Audience and Practitioner Perspectives', co-author with Krista Hagstrom and Allana Lindgren, in *Canadian Theatre Review*, 142.
- 2015: Member of Academic Review Panel for Routledge's *August Boal Online Archive*.
- 2016: Pauluth-Penner, T., Dobson, W., Prendergast, M. & Tuokko, H. (in press). 'No particular place to go', in G. Belliveau & G. Lea (Eds.), *Research-based theatre as methodology: An artistic approach to research*. (Bristol, UK: Intellect).
- 2016: 'Afterword' to Part 1 of Roger Wooster's book, *Theatre in Education in Britain: Origins, Development and Influence*, (London: Methuen).

SCHOLARLY AND PROFESSIONAL ACHIEVEMENTS

- 2000: 'The Development of Theatre in Education' delivered at the Theatre in Education Conference at Hogskolen I Bergen, Bergen, Norway.
- 2008: 'Reminiscence Theatre', workshop presented at the *Royal Scottish Academy of Music and Drama*, Glasgow, UK.
- 2008: 'Drama across the Curriculum', keynote lecture and week-long intensive workshop at the Institute of Pedagogy, Masarykova University, Brno, Czech Republic.
- 2009: 'Acting Together: drama, democracy and the tragedy of it all'. Keyhole presentation (with Jonothan Neelands), at the 6th International Drama in Education Research Institute, University of Sydney, Australia.
- 2009: 'Being Wise... Alone: drama and democracy'. Co facilitator (with Jonothan Neelands) of research hub, at the 6th International Drama in Education Research Institute, University of Sydney, Australia.
- 2010: Panel Presentation, 'Making Theatre Using Qualitative Data: The Challenges of Converting Research Data into Theatre' (*No Particular Place to Go: A Research-Based Theatre Project on Older Drivers*) Canadian Society for the Study of Education, CACS-ARTS SIG, Congress of the Humanities and Social Sciences, Concordia University, Montreal, Quebec.
- 2012: 'Use of Applied Theatre in Health and Therapeutic Settings' Workshop at National Therapeutic Community Symposium, Nanimo, BC.
- 2012: 'Curriculum Drama and the Circulation of Social Energy', keynote lecture and week-long intensive workshop at the Institute of Pedagogy, Masarykova University, Brno, Czech Republic.
- 2012: 'Woyzeck and the Circulation of Social Energy'. Workshop at the 7th International Drama in Education Research Institute (IDIERI), University of Limerick, Ireland.

2012: ‘No Happy Endings: What Can Applied Theatre *Really* Do?’ Paper presented at the University of Victoria History in Art Symposium, *Acts of Intervention: The Arts and Social Change*.

2013: Organizer and Chair of seminar: ‘No Happy Endings: What Can Applied Theatre *Really* Do?’ Canadian Association for Theatre Research Conference, ‘The Edge’, Victoria, BC.

2015: ‘Mentalité, Moves and the Impossible Dream?’ Conference paper for 8th International Drama in Education Research Institute (IDIERI), National University of Singapore (accepted but not delivered).

Allana C. Lindgren (PhD, University of Toronto) is a cultural historian who studies the socio-political implications of theatre and dance. Her research has been supported by a variety of funding agencies, including the Social Sciences and Humanities Research Council of Canada (Doctoral Fellowship, Post-Doctoral Fellowship and Standard Research Grant), and the Canada Council for the Arts. She was a member of the Executive of the Board of Directors for the Society of Dance History Scholars (a constituent member of the American Council of Learned Societies) from 2007 to 2010. She has been a visiting faculty member at the University of Calgary and a Research Visitor at the University of Ottawa’s Institute of Canadian Studies. She is also the Dance Editor for the *Routledge Encyclopedia of Modernism*.

RESEARCH GRANTS

SSHRC Standard Research Grant (\$65,225.00) for “The Politics of Embodiment: A Cultural History of Theatrical Dance in Canada, 1900-2010” (2011-2014).

SELECTED PUBLICATIONS

Lindgren, Allana C., Clara Sacchetti and Batia Stolar, Eds. *Reflections on Critical Multiculturalism and Dance in Canada*. [Under contract with Wilfrid Laurier University Press.]

Lindgren, Allana C. *Choreographing Canada: Dance and the Embodiment of Nation, 1900-2010*. [Under contract with McGill-Queen’s University Press.]

Lindgren, Allana C. “Dance,” in *Edinburgh Dictionary of Modernism*, Eds. Vassiliki Kolocotroni and Olga Taxidou. Edinburgh: Edinburgh University Press. [Forthcoming: 2017; * peer-reviewed.]

Lindgren, Allana C. “Modernist Dance: An Introduction,” in *Routledge Encyclopedia of Modernism*, General Editor Stephen Ross, Abingdon-on-Thames and New York: Routledge, 2016. [* peer-reviewed.]

- Lindgren, Allana C. "English-Canadian Ethnocentricity: The Case Study of Boris Volkoff at the 1936 Nazi Olympics," in *The Oxford Handbook of Dance and Ethnicity*. Ed. Anthony Shay. New York: Oxford University Press, 2016: 412-437. [* peer-reviewed.]
- Ross, Stephen, and Allana C. Lindgren, Eds. *The Modernist World*. Abingdon-on-Thames and New York: Routledge, 2015. [Contribution: 50%; * peer-reviewed.]
- Lindgren, Allana C. "Embodied Modernism: Dance in Canada and the United States," in *The Modernist World*. Eds. Stephen Ross and Allana C. Lindgren. Abingdon-on-Thames and New York: Routledge, 2015: 528-537. [* peer-reviewed.]
- Lindgren, Allana C. "The National Ballet of Canada's Normative Bodies: Legitimizing and Popularizing Dance in Canada during the 1950s," in *Contesting Bodies and Nation in Canadian History*. Eds. Patrizia Gentile and Jane Nicholas. Toronto: University of Toronto Press, 2013: 180-202. [* peer-reviewed]
- Lindgren, Allana C. "Civil Rights Strategies in the United States: Franziska Boas's Activist Use of Dance, 1933-1965." *Dance Research Journal* 45.2 (August 2013): 25-62. [* peer-reviewed]
- Lindgren, Allana C. "Critiquing On-Screen Stereotypes of Dancers: *Baryshnikov* (1974) and *Sonovovitch* (1975)." *Quarterly Review of Film and Video* 30.5 (2013): 449-461. [* peer-reviewed]
- Lindgren, Allana C. "Merrill Denison: The Political and Modernist Writer at 120." *Theatre Research in Canada* 34.2 (2013): 281-292. [* peer-reviewed]
- Lindgren, Allana C. and Kaija Pepper, Eds. *Renegade Bodies: Canadian Dance in the 1970s*. Toronto: Dance Collection Danse Press/es, 2012. [Contribution: 50%]
- Lindgren, Allana C. "The Movement on Stage: Second-Wave Feminism and Gynocentric Dance in Canada," in *Renegade Bodies: Canadian Dance in the 1970s*. Eds. Allana C. Lindgren and Kaija Pepper. Toronto: Dance Collection Danse Press/es, 2012: 37-56.
- Lindgren Allana C. "Holistic Pedagogy in Practice: The Curriculum and Ideology of Embodied Self-Discovery in Franziska Boas's Dance Classes, 1933-1965." *Journal of Dance and Somatic Practices* 4.2 (November 2012): 160-177. [* peer-reviewed]
- Lindgren, Allana C. "Rethinking Automatist Interdisciplinarity: The Relationship between Dance and Music in the Early Choreographic Works of Jeanne Renaud and Françoise Sullivan, 1948-1950." *Circuit: musiques contemporaines* 21.3 (Fall 2011): 39-53. [* peer-reviewed]

Lindgren, Allana C. "Amy Sternberg's *Historical Pageant* (1927): The Performance of IODE Ideology during Canada's Diamond Jubilee." *Theatre Research in Canada* (Spring 2011): 1-29. [* peer-reviewed]

Lindgren, Allana C. and Amy Bowring. "The Choreographer's Trust: Negotiating Authority in Peggy Baker's Archival Project." *Dance Chronicle, Studies in Dance and the Related Arts* 34.1 (2011): 77-105. [Contribution: 90%; * peer-reviewed]

- Reprinted as Lindgren, Allana C. and Amy Bowring. "The Choreographer's Trust: Negotiating Authority in Peggy Baker's Archival Project," in *Preserving Dance as a Living Legacy*, Ed. Lynn Brooks. Abingdon-on-Thames and New York: Routledge, 2013: 35-63.

Lindgren, Allana C. "The Pioneering Work of Franziska Boas at Bellevue Hospital in New York, 1939-1943." *American Journal of Dance Therapy* 28.2 (Fall/Winter 2006): 59-86. [* peer-reviewed]

M. Cody Poulton (PhD, University of Toronto) specializes in Japanese theatre and teaches in the Department of Pacific and Asian Studies at the University of Victoria. He has been the recipient of a number of grants from the Social Sciences and Humanities Research Council of Canada and the Canada Council, and is currently Fellow at the "Interweaving Performance Cultures" Research Center at the Freie Universität, Berlin. Member of a number of learned societies, including the Association for Asian Studies, the Association for Theatre in Higher Education and Performance Studies International, he is President of the Association for Performing Language. From 2005-2011 he served as Chair of the Department of Pacific and Asian Studies. An active translator of Japanese drama, from kabuki to contemporary, his translations have been used in productions in Canada, the US, the UK, Ireland, Italy, Hong Kong and Australia. He is currently working on a number of projects, including an anthology of plays by Oriza Hirata (2004 Orion Visiting Professor to the Departments of Theatre and Pacific and Asian Studies).

RESEARCH GRANTS

SSHRC Standard Research Grant (\$129,000): "The Nonhuman in Japanese Theatre: Spirits, Animals, Technology" (2011-2014).

SELECTED PUBLICATIONS

Spirits of Another Sort: The Plays of Izumi Kyōka. Michigan Monographs in Japanese Studies 29. Ann Arbor, MI: Center for Japanese Studies, The University of Michigan, 2001. 346 pp.

Lady Kuzunoha, from *A Courtly Mirror of Ashiya Dōman* (Ashiya Dōman ōuchi kagami), by Takeda Izumo; *The Heron Maiden* (Sagimusume), by Anonymous: in *Kabuki Plays on Stage*, Volume I. *Brilliance and Bravado: Kabuki Plays on Stage, 1697-1770*. James Brandon and Samuel Leiter, eds. University of Hawaii Press, 2002, pp. 140-162; 314-324.

The Nozaki Village Scene, from *The Ballad of Osome and Hisamatsu* (Shinpan Utazaimon) by Chikamatsu Hanji: in *Kabuki Plays on Stage*, Volume II. James Brandon and Samuel Leiter, eds. University of Hawaii Press, 2002, pp. 108-133.

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Editor and contributing translator. *Citizens of Tokyo: A Hirata Oriza Anthology*. Under contract with Seagull Books. Projected date of publication: 2017.

Kirsten Sadeghi-Yekta (PhD, University of Manchester) received her BA (Honours) and MA in Theatre Studies from Utrecht University, The Netherlands, and her Ph.D. in Drama, Applied Theatre from The University of Manchester, United Kingdom. She has taught at Simon Fraser University. Prior to teaching in Canada, she was a Lecturer in Drama and Theatre in London, and a graduate teaching assistant at The University of Manchester, where she taught MA courses and undergraduate courses with particular focus on applied theatre and global theatre. As a theatre practitioner, Dr. Sadeghi-Yekta has been involved in projects with different communities and in a variety of countries. For instance, she has worked with children in the Downtown Eastside in Vancouver, young people in Brazilian favelas, disabled young women in rural areas of Cambodia, adolescents in Nicaragua, indigenous community on Vancouver Island, and students with special needs in schools in The Netherlands. Her research has been supported by different scholarships, including SSHRC, The Prince Bernhard Scholarship for excellent research capacities, which is administered under the auspices of His Royal Highness Prince Carlos de Bourbon de Parma; The Sir Richard Stapely Educational Trust; and The University of Manchester Studentship Award.

RESEARCH GRANTS

SSHRC Partnership Development Grant (\$198,190.00) for “Hul’q’umi’num’ heroes: reclaiming language through theatre” (2016-2019).

SSHRC Insight Development Grant (\$71,695) for “Setting the stage: Theatre as a tool for Coast Salish language revitalization” (2016-2018).

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Sadeghi-Yekta, Kirsten “Ch. 5: Competing international players and their aesthetic imperatives,” in *Applied Theatre: Aesthetics* ed. Gareth White, London: Bloomsbury Methuen. (2015)

In process: Sadeghi-Yekta, Kirsten “Power in place: Dilemmas in leading field schools to the Global South.” in *Out there learning: Critical reflections on off-campus study programs*, Toronto: University of Toronto Press.

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Broekman, Kirsten ed. “Special Issue on Global Encounters in Southeast Asian Performing Arts” in *Asian Theatre Journal*, 31.2. (2014)

Anthony Vickery (PhD, University of Victoria) set out initially to be a sound, set and lighting designer in UVic’s undergraduate program. However, in his third year at the university, he switched to the Honours Theatre History program and became the first student to be awarded the B.A. (Honours) in Theatre History. He received his Master’s degree from the University of Toronto and his doctorate from the University of Victoria. He has published works in *Theatre Survey*, *The International Journal of Arts Management*, *Nineteenth Century*, and *Canadian Theatre Research*. Throughout his academic career, he has continued to be a proud member of I.A.T.S.E. Local 168 in Victoria.

SELECTED PUBLICATIONS

Vickery, Anthony. “Two Patterns of Theatrical Touring in Canada, 1896 -1921.” *Theatre Research in Canada* Volume 31, Number 1 (2010): 1-19.

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Jennifer Wise (PhD, University of Toronto) is a theatre historian, translator, and playwright whose work is published in Canada, the U.S., the U.K., and Germany. Her first book, *Dionysus Writes* (Cornell UP, 1998; 2nd edition 2000), was nominated for two book awards in the U.S., and her *Broadview Anthology of Drama*, co-edited with Craig Walker, is a widely adopted textbook. Her translation of Brecht's *The Resistible Rise of Arturo Ui* (Methuen, 2013) was chosen by Brecht's heirs as the first new English version of this play in almost 40 years. A finalist in the Herman Voaden National Playwriting Competition in 2011 and winner of the Canadian Jewish Playwriting Competition in 2013, Jennifer has had her stage works produced in New York, Toronto, Denver, and other cities in the U.S. and Canada. Her articles have appeared in such venues as *Theatre Research International*, *Theatre Survey*, *Reader's Digest*, *Theatre Research in Canada*, and *Arethusa*.

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Appendix C: Enrolment plan for the length of the program

As the PhD in Theatre History is not a new program, but has existed in one form or another since 1985, the steady state for the program has already been achieved. Through all administrative regimes for admitting doctoral students into the Department of Theatre—by SPARR, though INTD, or under a regular, Ministry-approved PhD degree program, as between 1993 and 2004—our faculty complement of PhD-holding supervisors has never exceeded five at any one time. This remains the case today, and is not expected to change in the foreseeable future. We therefore intend to maintain current levels of enrollment in the PhD program, despite considerable pressure from a growing number of qualified applicants, particularly international students.

Table 7.0.1

PhD enrollment, admissions, and completion schedule, in FTEs, projected to 2022/23. Includes all PhD students based in the Department of Theatre, whether admitted by SPARR or through INTD.

<i>Enrollment</i>	2016/17	2017/18	2018/19	2019/20	2020/21	2021/22	2022/23
Ongoing	3	4	5	4	5	6	5
Admissions	1	1	1	1	1	1	1
Completion	0	0	2	0	0	2	1

Table 7.0.2

MA and MFA enrollment, admissions, and completion schedule, in FTEs, projected to 2022/23.

<i>Enrollment</i>	2016/17	2017/18	2018/19	2019/20	2020/21	2021/22	2022/23
Ongoing	6	8	8	9	10	8	8
Admissions	8	8	9	10	8	8	8
Completion	6	8	8	9	10	8	8

Appendix D

Recruitment and Marketing Plan

The Department of Theatre wishes to re-regularize its *de facto* PhD in Theatre History, not to initiate a new program. Therefore, existing recruitment and marketing strategies are sufficient to support our enrolment goals, and will continue to be utilized. These proven marketing strategies include the following:

1. Exploiting our extensive alumni networks by mail, email, social media, and on-site alumni homecoming events;
2. Continually updating and enhancing our Department website, with its many special features (performance archives, videos, podcasts, etc.)
3. Distributing flyers and “bookmarks” face to face at academic conferences, theatre festivals, and other gatherings of potential students;
4. Encouraging direct entry from our undergraduate programs;
5. Pursuit of new funding packages and named donor awards as aids in recruiting new students.

Appendix E

Letters of support have been sought from the following:

10.1 Post-secondary institutions

1. SFU: Elspeth Pratt, Associate Professor and Director, SFU School for the Contemporary Arts; Email: ep Pratt@sfu.ca
Phone Number: 778.782.3766
2. University of the Fraser Valley: Dr. Heather Davis-Fisch, Department Head/Assistant Professor; Phone: 1-604-504-7441 ext. 2564

10.2 UVic Deans

1. Dean Jeremy Webber, Faculty of Law; Email: lawdean@uvic.ca
2. Dean Ralf St. Clair, Faculty of Education; Email: educdean@uvic.ca
3. Dean Catherine Krull, Faculty of Social Sciences; Email: soscdean@uvic.ca
4. Dean Tom Tiedje, Faculty of Engineering; Email: engrdean@uvic.ca
5. Dean Rob Lipson, Faculty of Science; Email: sciedeans@uvic.ca
6. Dean Maureen M. MacDonald, Faculty of Continuing Education; Email: uvcsdean@uvic.ca
7. Dean Saul Klein, Gustavson School of Business; Email: bizdean@uvic.ca

10.3 UVic Chairs

1. Dr. Erin Campbell, Chair, Art History and Visual Studies; Email: arthistorychair@uvic.ca
2. Professor David Leach, Chair, Department of Writing; Email: writingchair@uvic.ca
3. Professor Paul Walde, Chair, Department of Visual Arts; Email: visualartschair@uvic.ca
4. Professor Christopher Butterfield, Acting Director, School of Music; Email: musicdirector@uvic.ca
5. Dr. Helga Thorson, Chair, Germanic and Slavic Studies; Email: helgat@uvic.ca
6. Dr. Brendan Burke, Chair, Department of Greek and Roman Studies; Email: bburke@uvic.ca
7. Dr. John Lutz, Chair, Department of History; Email: jlutz@uvic.ca

*Appendix F
Business Plan*

a. Income generated

(UVic tuition shown for academic planning purposes only; there are no special fees or program fees for this proposed program)

	2016-17	2017-18	2018-19	2019-20	2020-21	2021-22
Admitted	1	1	1	1	1	1
In-Progress	3	4	5	4	5	6
Graduated	0	0	2	0	0	2
Yearly tuition for domestic students (\$1,858.26/term x 3 terms/year)	\$22,299.12	\$27,873.90	\$33,448.68	\$27,873.90	\$33,448.68	\$39,023.46
Total tuition	\$22,299.12	\$50,173.02	\$83,621.70	\$111,495.60	\$144,944.28	\$183,967.74

Tuition revenue generated by the program is expected to begin at \$22,299.12 per year (with an initial intake of one theatre history student and reach \$39,023.46 after five years. Total tuition revenue after five years is expected to be \$183, 967.74.

As the goal is to regularize the program and not to increase numbers, it is projected that the department will accept approximately one student per year.

The projected revenue numbers are based on domestic tuition. As the department also receives international applications on a yearly basis, the actual revenue could be higher than the projected figures indicate.

	2016-17	2017-18	2018-19	2019-20	2020-21	2021-22
Admitted	1	1	1	1	1	1
In-Progress	3	4	5	4	5	6
Graduated	0	0	2	0	0	2
Yearly tuition for international students (\$2,211.16/term x 3 terms/year)	\$26,533.92	\$33,167.40	\$39,800.88	\$33,167.40	\$39,800.88	\$46,434.36
Total tuition	\$26,533.92	\$59,701.32	\$99,502.20	\$132,669.60	\$172,470.48	\$218,904.84

b. *Faculty appointments required*

There are currently five of regular faculty members with doctoral degrees who would teach and/or supervise PhD students. It will be necessary to maintain this distribution of regular faculty members holding doctoral degrees to offer the PhD. This priority is signaled in the department's academic staffing plan and Enhanced Planning Report.

c. *Staff requirements*

The administrative support for the PhD program is currently adequate.

d. *Financial support plan for doctoral students in theatre history*

	Amount per doctoral student in theatre history (Figures are based on five PhD candidates in theatre history and fourteen other PhD/MA/MFA students)
TA annual base budget for all graduate students (\$71,752.00)	\$5,125.14
University Award Monies base funding for all graduate students (\$53,959.00)	\$3,854.21
Department scholarships for all graduate students (\$16,000.00)	\$2,000.00
TOTAL	\$11,979.35

e. *Space*

The Department does not need any new classrooms in order to regularize the PhD program in Theatre History.

Appendix G

Table 1. PhDs Conferred in the Department of Theatre since 1992

Admitting Master's students since the 1970s and PhD students since 1985, the Department has been conferring doctoral degrees since 1992. To date, the Department has conferred ten PhD degrees, plus two in theatre and a second discipline through Interdisciplinary Studies, for a total of twelve. Today, nine PhD candidates in Theatre are currently registered and in progress, six through Special Arrangement (SPARR), and three through Interdisciplinary Studies (INTD).

NAME	DEGREE	CONFERRED	DISSERTATION TITLE
THOMPSON, Doreen	Ph.D. SPARR	1992	"Images of the 'New Woman' on the London Stage During the 1890s"
HYESOON, Kim	Ph.D. Theatre History	1993	"Towards a Global Metaphor in Theatre – A Study of Audience Participation in Talchoom and Rock and Roll Concerts"
PATERSON, Erika	Ph.D. Theatre History	1994	"Culture on the Fringe: A History of the Canadian Fringe Festivals"
YZEREEF, Barry	Ph.D. Theatre History	1994	"The Art of Gentlemanly Melodrama. Charles Kean's Production of <i>The Corsican Brothers</i> "
DRENNAN, Barbara	Ph.D. Theatre History	1995	"Performed Negotiations: The Historical Significance of the Second Wave Alternate Theatre in English Canada and its Relationship to the Popular Tradition"
VICKERY, Tony	Ph.D. Theatre History	2001	"The Logistics and Finances of Touring in North America, 1900-1916"
Weigler, Will	Ph.D. SPARR	2011	"How communities can engage the power of the theatrical event: Representation, participant agency, and aesthetic arrest."
Gray, Nelson	Ph.D. Theatre History	2012	"Acknowledging Nature's Agency: The Ecocentric Tradition in English-Canadian Drama."
Kandil, Yasmine	Ph.D. SPARR	2012	"Effective Methods of Tfd Practice: Understanding the

			conditions that provide autonomy and empowerment for marginalized communities.”
Matthew Gusl	Ph.D SPARR	2016	“Intergenerational Theatre in India: A Reflective Practitioner Case-Study of an Intercultural Theatre Exchange between Canada and Rural Tamil Nadu”
CURRENT	DEGREE	EXPECTED	DISSERTATION TITLE
[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]

In addition to the six doctoral students currently studying for the PhD in Theatre by SPARR, we also host and provide co-supervision for a number of doctoral students enrolled through Interdisciplinary Studies (INTD). For example, Monica Prendergast, now Associate Professor in the Department of Curriculum and Instruction, Faculty of Education, UVic, did her PhD in Theatre, Philosophy, and Education, through INTD. Kathy Bishop also did her PhD through INTD, in Theatre and Educational Psychology and Leadership Studies.

Currently, we have three INTD students doing their PhDs in Theatre and a second discipline: [REDACTED], Theatre and Social Dimensions of Health; [REDACTED] Theatre and Curriculum and Instruction; and [REDACTED] Theatre and Curriculum and Instruction.

PhDs in Theatre Co-supervised through Interdisciplinary Studies

NAME	DISCIPLINE(S)	DEGREE DATE	TITLE
Monica Prendergast	Theatre, Philosophy, Education	2006	“Audience in Performance: A Poetics

			and Pedagogy of Spectatorship.”
Kathy Bishop	Theatre and Leadership Studies	2014	“Research-based theatre: enacting the artist/researcher/educator through playbuilding.”
Trudy Pauluth-Penner	Theatre & Social Dimensions of Health	2017	
Claire Carolan	Theatre & Curriculum and Instruction	2019	
Nancy Curry	Theatre & Curriculum and Instr.	2020	

Table 2. Master’s-level degrees in Theatre conferred since 2000

The Department has offered Master’s degrees in Theatre since the 1970s. In the last decade and a half alone, it has conferred fifty-one MFA and MA degrees. Although the number of students interested in enrolling annually in our MFA programs significantly outstrips the number of applicants to our MA programs, finite production resources strictly limit the number of MFA candidates we are able to accept. Accordingly, master’s-level degrees conferred by the Department of Theatre since 2000 divide fairly evenly among the MFA degree in Directing or Design, with twenty degrees conferred since 2000; the MA in Theatre (Theatre History), with seventeen degrees conferred since 2000, and the MA in Theatre (TIE/DIE and Applied Theatre), with fourteen.

Name	Degree	Research area	Date conferred	Thesis or project title
Brodie, Alan	MFA	Directing	2016	Project: <i>Summer and Smoke</i>
Waters, Sherry	MA	History	2015	“Dis- and Re-membling the War Wounded: Peake’s <i>Presumption! Or, The Fate of Frankenstein</i> and Napoleonic War Veterans.”
Aberle, Megan	MA	History	2015	“The Premiere Production of <i>The Ecstasy of Rita Joe</i> : Settler-Indigenous Relationships Peeled Apart and Exposed.”
Arespachochaga, Rosario	MFA	Directing	2015	Project: <i>Amadeus</i>
Varnes, Astrid	MA	Applied	2014	“Using Drama to Teach Health Advocacy to Medical and Nursing Students.”
Ault, Jennifer.	MA	Applied	2014	Creation of an autoethnodramatic theatre piece, <i>Until I Go There Myself</i>
Kennedy, Aisling	MA	Applied	2014	Inter-cultural Curriculum and Theatre for Development

Crisp, Shona	MA	Applied	2014	'An Integral Approach to Drama in Education: A Reflective Practitioner Case Study'
McGladdery, Anne	MA	History	2013	"From Businesswomen to Corpses: repercussions of Bill C-49 on conceptualizations of sex workers as depicted in Canadian plays, 1980-1990."
Jerome, Kathleen	MA	History	2013	"Sincerely yours, Sergei Marinoff": An Exploration of Femininity and Pedagogy in the Sergei Marinoff School of Classic Dancing Manual."
Preece, Bronwyn	MA	Applied	2013	"Performing the Ecology of Place: Embodying an Eco-Cultural 'Living History' on Lasqueti Island/ Xwe'etay."
Willes, Christine	MFA	Directing	2013	"Reasons to be pretty: Depth Direction of Student Theatre Artists."
Cirillo, Anne	MA	Applied	2013	"An Embodied Language: How Applied Drama-based training experiences inform Teaching Assistants' professional development."
Hill, Claire	MA	History	2012	"Rebellious nation-building: The creation, paradox, and disappearance of the 1967 opera <i>Louis Riel</i> ."
Pufahl, Jeffrey	MFA	Directing	2012	"The Production of Sarah Ruhl's <i>Eurydice</i> ."
Kenney, Bryan	MFA	Design	2012	"The Lighting Design for <i>Eurydice</i> as Staged in the Dan George Theatre."
Bessey, Kate	MA	Applied	2012	"Deepening the Drama: An assessment and re-working of Geoff Gillham's version of Dorothy Heathcote's "Levels of Explanation" model."
Jerke, Lauren	MA	Applied	2011	"Assessment of the Traditional Living Newspaper Form in a Modern Community-Based Theatre Context."
Christopher, David	MA	History	2011	"Gothic Psychology and Physicality – From Text to Stage."
Avirom, Haviva	MA	History	2011	"Something's Different in the State of Denmark; or, What if Horatio were a Girl?"
Boucher, Danette	MA	Applied	2011	"Telling Ourselves to Ourselves: Reinterpreting Historical Interpretation."
Haywood,	MFA	Design	2010	Project: <i>Wreckage</i>

Catherine				
Limkul, Paphavee	MFA	Design	2010	Project: <i>Wreckage</i>
Gougeon, Amanda	MFA	Design	2010	Project: <i>Problem Child</i>
Livernoche, Renee	MA	Applied	2009	“The Art of Creative Maintenance: Stewardship and Self-Actualization.”
Birch, Robert	MA	Applied	2009	“The Wolf Project: A nature-devoted performance ritual promoting well-being.”
Walker, Patricia	MA	History	2009	‘Better to Reign in Hell than Serve in Heaven’: Murder, Faith, and Envy in Pushkin’s <i>Mozart and Salieri</i> and Peter Shaffer’s <i>Amadeus</i>
Lccwananthawet, Arunwadi	MFA	Design	2009	“Proposed Curriculum for a New Program in Production for a Thai University”
Bernachi, Carla	MA	History	2009	“Cosimo Wagner: Finding the Soul in Spectacle.”
Doroschuck, Colin	MA	Theatre/ Music INTD	2008	Intermediality in Theatre and Opera
Story, Emily	MA	Applied	2008	“Shared Ways of Knowing: Collaborative Endeavours in Two Practice-Based Disciplines, Applied Theatre and Nursing.”
Greene, Alison	MA	History	2008	“Too Much White Man In It’: Aesthetic Colonization in <i>Tzinquaw</i> .”
McLaren, Ewan	MFA	Directing	2008	Project: <i>Lionel: the Miracle Man</i>
Kanzaki, Mai	MA	History	2008	“Robert Lepage and the Japanese garden in <i>Seven Streams of the River Ota</i> .”
Chang, Mei-Chen	MA	History	2007	“Existentialist philosophy in John Mighton’s <i>Possible Worlds</i> .”
McCallum, Karyn	MFA	Design	2006	Project: <i>Metamorphoses</i>
Orosz, Carla	MFA	Design	2006	Project: <i>Top Girls</i>
Jamin, Kathryn	MA	History	2006	“Culturing Performance: Navigating the <i>Terroir</i> of Performance elements in Quebec’s Folk Culture.”
FERRY, David A.	M.F.A.	Directing	2004	2004 Festival of Innovative and New Drama: Director: <i>Rodeo Star</i>
WARD, Janis H.	M.F.A.	Design	2004	2004 Festival of Innovative and New Drama: Costume Designer: <i>Wanted</i>
SMALL, Britt C.	M.F.A.	Directing	2004	2004 Festival of Innovative and New Drama: Director: <i>Electra</i>
MACKWOOD,	M.F.A.	Design	2004	2004 Festival of Innovative and New

William J.				Drama: Lighting Designer: <i>Wanted</i>
POULIS, Randolph K.	M.F.A.	Design	2004	2004 Festival of Innovative and New Drama: Lighting Designer: <i>Rodeo Star</i>
CULHAM, Cameron R.	M.A.	Applied	2003	“Making the Conversations Possible: Drama as a Methodology in Developing the Language of the Everyday in ESL Classrooms”
UZDAVINYS, Sakalas	M.F.A.	Directing	2002	2002 Festival of Innovative and New Drama: Director: <i>The Marriage Proposal</i>
EVERARD, David E.	M.A.	History	2002	“Wrestling Dell’Arte: Professional Wrestling as Theatre”
SUTHERLAND, Timothy B.	M.A.	History	2001	“Beckett As Symbolist”
ANDERSON, Mark E.	M.A.	History	2001	“A Reconstruction of the Visual Spectacle in John Rich’s Pantomime <i>The Necromancer; or, Harlequin Doctor Faustus (1723)</i> ”
GREENBERG, Ilene-Jo	M.A.	TIE/DI E	2000	“The Relationship between Employability Skills and Drama/Theatre Skills Taught in Drama/Theatre in Education”
DRUMMOND, Maureen C.	M.F.A.	Design	2000	Practicum Production of <i>Colours in The Storm</i> by Jim Betts
MCGUIRE, Peter J.	M.F.A.	Directing	2000	Production Report: <i>Wrong for Each Other</i>

Appendix H

THEA 693: Candidacy Exams
 Units: 3.0

A Ph.D. dissertation at this University is intended to be “an original investigation which shall be judged to constitute a significant contribution to knowledge in the field.” (See the Graduate Calendar for a detailed description of the expectations for the dissertation and for the Ph.D. degree generally.)

Preliminary to writing the dissertation, doctoral candidates will complete THEA 693, consisting of

1. a comprehensive exam
2. a dissertation proposal
3. a special field exam.

1. Comprehensive Exam

The Comprehensive Examination is normally administered as a four-hour paper written on-site. In individual cases, and with the support of the supervisor and graduate coordinator, students may choose an alternative format, such as a series of take-home papers. In both cases the exam covers dramatic works as well as theoretical texts. Please see the reading list, below, for the required exam material.

The examination is administered by the graduate coordinator in consultation with the candidate’s supervisor, and marked by a committee of at least three Ph.D.-holding members of the Department including the supervisor. It is normally taken toward the end of the spring term of the second Ph.D. year, or when the student’s course requirements are complete, whichever comes first. Deferments of the exam will not be granted beyond spring of the third year.

The exam is awarded a mark in one of two categories: Complete (Pass) or Fail. If the exam is failed, the student may take it again, but a second failure will result in the termination of the student’s candidacy. Under no circumstances (apart from a formal leave of absence granted by the Faculty of Graduate Studies) will the re-taking of this exam be allowed to extend beyond a one-year period from the candidate’s first sitting. When the exam is awarded Complete, the student may proceed to the Dissertation Proposal and Special Field Exam.

Reading List:

A. Dramatic works

Athens, Rome

Aeschylus – *Oresteia, Persians*
 Sophocles – *Oedipus Tyrannos, Antigone*
 Euripides – *Hippolytus, Medea*
 Aristophanes – *Frogs*
 Menander – *Dyskolos*
 Plautus – *Miles Gloriosus*
 Terence – *The Brothers*
 Seneca – *Phaedra*

Medieval Europe, England to c. 1560

Hildegard, *The Play of the Virtues*
 Hrotsvitha, *Dulcinius or Thais*
 Wakefield – ‘Second Shepherds’ Play’
 Anon. – *Pierre Pathelin*
 Anon. – *Everyman*
 Nicholas Udall – *Ralph Roister Doister*

Italian and English Renaissance

Flamino Scala – “The Tragic Events,”
 or “The Jealousy of Isabella”
 Christopher Marlowe – *Dr. Faustus*
 Shakespeare – *Titus, Twelfth Night,*
Hamlet, Tempest
 Monteverdi — *L’orfeo*
 Ben Jonson – *Volpone*
 John Webster – *The Duchess of Malfi*

17th-cent. Madrid, Paris

Lope de Vega – *Fuente Ovejuna*
 Calderon de la Barca – *Life is a Dream*
 Pierre Corneille – *The Cid*
 Molière – *Tartuffe*
 Jean Racine – *Phédre*

London, the “long” 18th century (1688 to 1815)

Aphra Behn – *The Rover*
 Southerne — *Oronooko*
 William Wycherley – *The Country Wife*
 Centlivre, *A Bold Stroke for a Wife*
 William Congreve – *The Way of the World*

John Gay – *The Beggar’s Opera*
 George Lillo – *The London Merchant*
 Oliver Goldsmith – *She Stoops to Conquer*

18th-cent. Venice, Paris, Hamburg, etc.

Goldoni – *The Servant of Two Masters*
 Gotthold E. Lessing – *Minna von Barnhelm*
 Carlo Gozzi – *Turandot*
 Beaumarchais – *The Marriage of Figaro*
 Schiller – *The Robbers, Maria Stuart*

19th Century

Johann Wolfgang von Goethe – *Faust I*
 Heinrich von Kleist – *The Broken Jug*
 Georg Büchner – *Woyzeck*
 Nikolai Gogol – *The Government Inspector*
 Dumas, *fils* – *The Lady of the Camellias*
 Anna Cora Mowatt – *Fashion*
 Dion Boucicault – *The Corsican Brothers*
 Stowe/George Aiken—*Uncle Tom’s Cabin*
 Henrik Ibsen – *Peer Gynt, Hedda Gabler*
 Strindberg – *Miss Julie, A Dream Play*
 Alfred Jarry – *Ubu Roi*
 Frank Wedekind – *Spring Awakening*
 Gerhart Hauptmann – *The Weavers*
 Puccini/Illica/Giacosa — *La Bohème*
 Maeterlinck – *Pelleas and Melisande*
 Wilde – *The Importance of Being Earnest*

20th-century Moscow, Dublin, Paris, etc.

Anton Chekhov – *The Cherry Orchard*
 Maxim Gorky – *The Lower Depths*
 Synge – *The Playboy of the Western World*
 GB Shaw – *Pygmalion*
 Čapek — *R.U.R.*
 Pirandello – *Six Characters in Search of an Author*
 Lorca – *The House of Bernarda Alba*
 Jean Anouilh – *Antigone*
 Bertolt Brecht – *Mother Courage*
 Samuel Beckett – *Waiting for Godot*
 Jean Genet – *The Balcony*

Eugene Ionesco – *Rhinoceros*
 Soyinka – *Death and the King's Horseman*
 Yasmina Reza — *Art*

20th-cent. New York, London

Elmer Rice — *The Adding Machine*
 Dorothy & Dubose Hayward/the
 Gershwins, *Porgy and Bess*
 Clifford Odets – *Waiting for Lefty*
 O'Neill – *Long Day's Journey into Night*
 Lillian Hellman, *The Children's Hour*
 Richard Wright/Green/Gash, *Native Son*
 Williams – *A Streetcar Named Desire*
 Wilder — *Our Town*
 Arthur Miller – *Death of a Salesman*
 John Osborne – *Look Back in Anger*
 Joe Orton — *What the Butler Saw*
 Harold Pinter – *The Birthday Party*
 Edward Bond – *Saved*
 Joan Littlewood – *Oh, What a Lovely War*
 Lorraine Hansbury — *A Raisin in the Sun*
 Ntozake Shange – *For Coloured Girls. . . .*
 Amiri Baraka – *Dutchman*
 Maria Irene Fornés – *Fefu and her Friends*
 Tom Stoppard – *Travesties*
 Caryl Churchill – *Cloud Nine*
 Wertebaker – *Our Country's Good*
 David Mamet – *Glengarry Glen Ross*
 Sam Shepard – *Buried Child*
 Albee – *The Goat, or Who is Sylvia?*
 August Wilson – *Fences*
 Tony Kushner – *Angels in America* (1&2)
 Sarah Kane — *Blasted*

Suzan-Lori Parks – *Topdog/Underdog*

Canada (17th to 21st century)

Lescarbot—*Le Théâtre de Neptune*
 Sarah Anne Curzon—*The Sweet Girl Graduate*
 Merrill Denison—*Marsh Hay*
 Herman Voaden—*Murder Pattern*
 Ryan et. al—*Eight Men Speak*
 Gratien Gélinas – *Tit-Coc*
 Gwen Pharis Ringwood—*The Stranger*
 John Herbert—*Fortune and Men's Eyes*
 Michel Tremblay – *Les Belles Soeurs*
 George Ryga – *The Ecstasy of Rita Joe*
 James Reaney – *Donnelly's: Sticks and Stones*
 George Walker – *The Art of War*
 Sharon Pollock – *Walsh*
 Judith Thompson – *Perfect Pie*
 Theatre Passe Muraille —*The Farm Show*
 Anne-Marie MacDonald – *Goodnight Desdemona*
 Tomson Highway – *The Rez Sisters or Dry Lips Oughta Move to Kapuskasing*
 Michel Marc Bouchard – *Lilies*
 Daniel MacIvor – *Never Swim Alone*
 John Mighton — *A Short History of Night or Possible Worlds*
 Djanet Sears — *Harlem Duet*
 Robert Lepage — *Polygraph*
 Marie Clements — *The Unnatural and Accidental Women*

B. Theoretical texts

Plato, *Ion*; Book 10 of *Republic*

Aristotle, *Poetics*

François Hédelin, abbé d'Aubignac, *La Pratique du théâtre* (*The Whole Art of the Stage*)

Addison/Steele, *Tatler* (ed. Donald F. Bond): "Betterton's Benefit"; Number 3; "Will's Coffeehouse" (April 25, 1709); Number 8; "Will's Coffeehouse (May 11); Numbers 99 and 182; *Spectator*: Numbers 40, 42, 44.

Diderot, *Paradox of the Actor*

Lessing, *Hamburg Dramaturgy* (selections) and "Letter to Nicolai," as excerpted in Michael J. Sidnell, ed., *Sources of Dramatic Theory*, Volume 2 (Cambridge UP, 1995):107-126

Schiller, *The Stage Considered as a Moral Institution*

Joanna Baillie, [On the effects of large theatres on plays and acting] as excerpted in M.J. Sidnell, ed. *Sources of Dramatic Theory*, Volume 2 (Cambridge UP, 1995):178.

Boucicault, *The Art of Dramatic Composition*

Nietzsche, *The Birth of Tragedy* (Chapters 1 to 12)

Zola, "The Experimental Novel" (definitions of Naturalism, naturalist)

Loie Fuller, "Light"

Isadora Duncan, "Depth"

Adolphe Appia, "Actor, Space, Light, Painting"

E.G. Craig, "The Actor and the Über-Marionette."

Stanislavski, first and last chapter of *An Actor Prepares*

Brecht, "The Street Scene," "[*Verfremdungs*]Effects in Chinese Acting"

Northrop Frye, "Comic Fictional Modes" from *Anatomy of Criticism*

Artaud, *The Theatre and its Double*

Grotowski, "Statement of Principles"

Augusto Boal, "Poetics of the Oppressed," from *Theatre of the Oppressed*

Richard Schechner, "Toward a Poetics of Performance," from *Performance Theory*

Erika Fischer-Lichte, "Theatre and the Civilizing Process"

"Robert Lepage in Conversation with Richard Eyre"

Note on sources and translations: some theoretical texts can be found in *The Twentieth-Century Performance Reader*, ed. Michael Huxley and Noel Witts, and in *Twentieth-Century Theatre: A Sourcebook*, ed. Richard Drain. For Aristotle's *Poetics*, the translation of Ingram Bywater or Gerald Else is preferred. Brecht's essays can be found in *Brecht on Theatre*, ed. and trans. by John Willet (but note that Willett mistranslates *Verfremdungseffekt* as "alienation" effect; Brecht's meaning is more accurately rendered in English as a "defamiliarization" or "estrangement" effect, an effect that "makes [something seem] strange" or "unfamiliar").

2. Dissertation Proposal

After the successful completion of the Comprehensive Exam, students will write a 15- to 25-page proposal describing the research project they plan to undertake for the dissertation. The proposal will be read, critiqued, improved if necessary, and eventually,

after sufficient revisions and when deemed to be satisfactory, accepted as “Approved” by the supervisor and all members of the supervisory committee. Once approved, a copy will be submitted to the graduate coordinator, normally by December 30 of the third year.

The bibliography for the Dissertation Proposal will to some degree overlap with the reading list for the Special Field Exam (see below); but whereas the reading list for the Special Field Exam will normally include around 50 titles, the proposal will be accompanied by a minimal bibliography of only those works used or referred to within the proposal itself. (See the document “Department of Theatre Recommended Format for Proposals,” available from the Graduate Coordinator.)

3. Special Field Exam

The writing of the Special Field Exam will follow on the supervisor’s and committee members’ approval of the Dissertation Proposal.

The exam is administered either as a four-hour paper written on-site, or as a series of take-home papers. The format chosen in each individual case shall be jointly determined by the candidate and supervisor in consultation with the graduate coordinator. In both cases it is based on a reading list compiled by the student in consultation with the supervisory committee. The reading list will normally be compiled over the summer, after the completion of the Comprehensive Exam, and submitted to the student’s supervisor and other committee members following their approval of the Dissertation Proposal, usually in the late fall or early winter of the third year.

The list normally consists of approximately fifty titles, with a strong emphasis on primary sources. Rather than serving merely as a preliminary or summary bibliography for the dissertation, however, the reading list for the special field exam is intended to ensure an adequate coverage of the area into which the dissertation topic falls, be that area a historical period, a place, artist, theorist, movement, theme, or genre. If the topic is a historical period, for example, coverage should extend beyond the period discussed in the dissertation, and should include at least fifty years. Thus while the reading list will be slanted towards the student’s special interests, it should not be limited to them. If, to take another example, the student’s topic is the plays of Christopher Marlowe, the list should include works from the English theatre before and after him, from c. 1575 to c.1625, as well as some coverage of any additional relevant fields of study, such as the concept of Renaissance tragedy, or 16th-century English verse forms, or performance practices before 1600.

The Special Field Exam is administered by a committee of three, normally chaired by the candidate’s supervisor; the other two members are normally members of the student’s supervisory committee.

Like the Comprehensive Exam, the Special Field Exam will be awarded a mark in one of two categories: Complete (Pass) or Fail. If the exam is failed, the student must re-sit the

exam. A second failure will result in the termination of the student's candidacy. Under no circumstances (apart from a formally approved leave of absence granted by the Faculty of Graduate Studies) will the re-taking of the Special Field Exam be allowed to extend beyond a one-year period from the student's first sitting.

When the Special Field Exam is awarded Complete, the student will receive a grade of COM for THEA 693, will be considered a candidate for the PhD, and may proceed to THEA 699: Dissertation.



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August 29 2016

Dr. Allana C. Lindgren
Chair
University of Victoria
Department of Theatre
PO Box 1700 STN CSC
Victoria, BC
V8W 2Y2

theatre@uvic.ca

Dear Dr. Lindgren

I have read the proposal for re-regularizing the de facto PhD in Theatre History within the Department of Theatre in the Faculty of Fine Arts at the University of Victoria. I strongly support the re-regularization. I would agree that it was an oversight to suspend the program in 2004.

The PhD program has been established since 1985, considering the strength and success of its graduates there is no doubt in my mind of the necessity for this program within Canadian post-secondary education. There is a scarcity of such programs, allowing the University Victoria the opportunity to build on its history and to be the leaders in this discipline.

Based on first hand experience, offering a PhD by Special Arrangement seriously undermines the degree for the candidates and does not allow the Department to recruit the best candidates. Given that the program has been able to continue as successfully as it has indicates that with the appropriate designation the program will flourish.

The School for the Contemporary Arts has lamented for decades that we do not have a Theatre History scholar. We recognize this to be a shortfall that needs to be addressed. Bearing in mind that we are an interdisciplinary school, the strength a theatre history scholar would bring is well understood for Theatre is a multidisciplinary art, and its study develops cross disciplinary thinking and action.

Please do not hesitate to contact me if you have further questions concerning your proposal.

Sincerely,

Elspeth Pratt
Director

Dear Dr. Lindgren,

I have read the Department of Theatre's proposal to re-regularize its doctoral program in Theatre History and am writing in strong support of this initiative.

The University of Victoria's PhD program in Theatre History is unique in Canada for its explicit focus on theatre and performance history; there is no comparable program that ensures doctoral candidates graduate with broad knowledge of theatre history as well as a specialized research area. This despite that virtually every undergraduate theatre program requires students to complete survey courses in theatre history and the significant number of tenure-track positions advertised in North America in recent years. I am particularly impressed by the themes emphasized by the program – Democracy and Community Empowerment; War, Conflict, and Revolution; Modernity and Technology; and Identity Formation – and how these promote interdisciplinary, socially-engaged, and contemporary approaches to theatre history.

The number of and success of PhD graduates from the Department of Theatre under the auspices of the SPARR protocols speaks to the Department's ability to support a relatively small but robust PhD program. The Department of Theatre at the University of the Fraser Valley has actually hired one of the Department's PhD candidates as a part-time faculty member beginning in Fall 2016; we were very impressed with the candidate's breadth of knowledge and her potential to develop as an imaginative and challenging undergraduate instructor. The curriculum and degree requirements for the PhD in Theatre History appear challenging, completely appropriate to the credential, and capable of preparing graduates for a range of careers, both within and outside of academia.

There is a strong demand for PhD programs in theatre and performance studies, from both Canadian and international students, and the PhD in Theatre History will provide a much-desired option for students seeking to complete doctoral work. The current administration of the PhD through Special Arrangement appears unnecessarily cumbersome and time consuming, not only for the University but also for applicants. Considering the profile and diverse research expertise of the Department's faculty, the capacity of the Department and University to offer the degree using only existing resources, and that the Department has been offering a defacto PhD in Theatre History since the program's suspension, I whole heartedly support the re-regularization of the Phd in Theatre History.

Thank you for your consideration,



Dr. Heather Davis-Fisch
Associate Professor and Theatre Department Head

RE: Department of Theatre PhD Proposal

Jeremy Webber - Dean of Law

Thu 15/09/2016 15:01

To: Theatre Chair <theatrechair@uvic.ca>;

Dear Allana,

I am really sorry, but in the craziness of the start of term this slipped off my table. Is it too late if I get it to you electronically tomorrow. We are strongly in support.

Jeremy

From: Theatre Chair
Sent: September-05-16 1:57 PM
To: Jeremy Webber - Dean of Law
Subject: Department of Theatre PhD Proposal

Dear Dean Webber,

The Department of Theatre at the University of Victoria is currently in the process of re-regularizing our doctoral program in Theatre History. As you will see in the attached Executive Summary of our proposal, in recent years we have accepted students to the program by special arrangement. This process is administratively cumbersome and serves to dissuade prospective students. As a result, we have received permission to apply to re-regularize our doctoral degree.

We do not require the addition of any new administrative or library resources.

As part of the process, the University requires that we consult colleagues across the campus and the country. Your support would be exceptionally helpful to add to our application

If you are able to assist us, I would be grateful to receive your assertion of support by September 12, 2016.

Sincerely,
Allana

Dr. Allana C. Lindgren
Associate Professor
Chair, Department of Theatre
University of Victoria
PO Box 1700, STN CSC
Victoria, British Columbia
Canada V8W 2Y2
Phone: 250.721.8005

PhD In Theatre History

Ralf St. Clair - Dean of Education

Tue 13/09/2016 19:09

To: Theatre Chair <theatrechair@uvic.ca>;

Dear Allana,

I have no hesitation in supporting the re-regularization of the PhD in Theatre Studies. You have presented a clear and well-evidenced case.

Best wishes,

Ralf

Ralf St.Clair 250.721.7757
Dean of Education educdean@uvic.ca
University of Victoria
Victoria, BC

Dear Dean St. Clair,

The Department of Theatre at the University of Victoria is currently in the process of re-regularizing our doctoral program in Theatre History. As you will see in the attached Executive Summary of our proposal, in recent years we have accepted students to the program by special arrangement. This process is administratively cumbersome and serves to dissuade prospective students. As a result, we have received permission to apply to re-regularize our doctoral degree.

We do not require the addition of any new administrative or library resources.

As part of the process, the University requires that we consult colleagues across the campus and the country. Your support would be exceptionally helpful to add to our application

If you are able to assist us, I would be grateful to receive your assertion of support by September 12, 2016 at the latest.

Sincerely,
Allana

Allana C. Lindgren
Associate Professor
Chair, Department of Theatre

Re: Department of Theatre PhD Proposal

Catherine Krull - Dean, SOSC

Wed 07/09/2016 15:25

To: Theatre Chair <theatrechair@uvic.ca>;

Cc: Wendy Major - SOSC Admin Officer <soscadm@uvic.ca>;

Dear Dr Lindgren,

On behalf of the Social Sciences, I am pleased to support the proposed PhD program in Theatre History. The unfortunate history of the status of this PhD program clearly indicates that there has existed for quite some time a demand for the program, even though the resources needed to support it became unavailable. The revitalized staffing situation in Theatre History has repositioned the Department to be able to regularize the program once again. Moreover, a number of the objectives and features of the program fit nicely with strategic priorities adopted by the Faculty of Social Sciences. These include a shared interest in social and political interactions and efforts to increase the internationalization of the Faculty and the University. Another theme that connects Social Sciences with the proposed program is community involvement. By its very nature, theatre exists for communities; within Social Sciences there are substantial components of research and teaching activities that engage communities on both local and international scales. The Department of Theatre and Social Sciences also share a commitment to the integration of research and teaching. In addition, I agree with the Department of Theatre's sentiment that PhD students make very important contributions to research and thereby enhance the University's reputation for scholarship. Finally, I note that there are courses in Social Sciences, particularly in our Political Science program, that are relevant to students in the Department of Theatre. A formalized PhD program in Theatre History would reinforce a number of the principles guiding the mission that the Faculty of Social Sciences has defined for itself.

t, Catherine Krull



DR CATHERINE KRULL
Dean, Faculty of Social Sciences
University of Victoria
T 250-472-5058
SOSCDean@uvic.ca

From: Theatre Chair <theatrechair@uvic.ca>
Date: Monday, September 5, 2016 at 1:53 PM
To: Catherine Krull <soscdean@uvic.ca>
Subject: Department of Theatre PhD Proposal

Dear Dean Krull,

The Department of Theatre at the University of Victoria is currently in the process of re-regularizing our doctoral program in Theatre History. As you will see in the attached Executive Summary of our proposal, in recent years we have accepted students to the program by special arrangement. This process is administratively cumbersome and serves to dissuade prospective students. As a result, we have received permission to apply to re-regularize our doctoral degree.

We do not require the addition of any new administrative or library resources.

Re: Department of Theatre PhD Proposal

Engineering Dean - TTiedje

Mon 05/09/2016 17:18

To: Theatre Chair <theatrechair@uvic.ca>;

Dear Allana,

I have read your proposal and am pleased to support it.

In your email below you mention "new administrative or library resources" are not required, but there is no discussion of any resource impact in the proposal itself.

Sincerely,

Tom Tiedje

From: Theatre Chair <theatrechair@uvic.ca>

Date: Monday, 5 September, 2016 1:45 PM

To: Thomas Tiedje <engrdean@uvic.ca>

Subject: Department of Theatre PhD Proposal

Dear Dean Tiedje,

The Department of Theatre at the University of Victoria is currently in the process of re-regularizing our doctoral program in Theatre History. As you will see in the attached Executive Summary of our proposal, in recent years we have accepted students to the program by special arrangement. This process is administratively cumbersome and serves to dissuade prospective students. As a result, we have received permission to apply to re-regularize our doctoral degree.

We do not require the addition of any new administrative or library resources.

As part of the process, the University requires that we consult colleagues across the campus and the country. Your support would be exceptionally helpful to add to our application

If you are able to assist us, I would be grateful to receive your assertion of support by September 12, 2016.

Sincerely,

Allana C. Lindgren

Allana C. Lindgren
Associate Professor
Chair, Department of Theatre
University of Victoria
PO Box 1700, STN CSC



PO BOX 1800 STN CSC
Victoria British Columbia V8W 2Y2 Canada
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Web <http://www.uvic.ca/science/>

Faculty of Science
Office of the Dean

**University
of Victoria**

Dr. Allana C. Lindgren
Associate Professor
Chair, Department of Theatre
University of Victoria

September 6, 2016

Dear Professor Lindgren:

After reading the executive summary you sent me I am pleased to write in the support of your proposal to re-regularize the Ph.D. Program in Theatre History. Although there are no strong linkages between the academic units in the Faculty of Science and the Department of Theatre in the Faculty of Fine Arts, I feel your arguments for moving away from requiring special arrangement (SPARR) to pursue a Ph.D. degree in Theatre History to re-regularizing the program are very compelling. There are clearly enough faculty members now to provide the program breadth and depth that would be attractive to prospective graduate students, and to provide enough supervisors and dissertation topics for those students who do enroll. I also feel the linkages to the priorities to the University Strategic Plan are well justified, and the international demographics of the students, impressive. Lastly, since the Faculty of Fine Arts has over the years found the budget to rebuild the department in the area from its low point in the 1990s, I think it is fair to infer that Theatre History is an area of strategic importance for the Faculty.

I hope this initiative is successful. Good luck going forward.

Sincerely

Rob Lipson
Dean, Faculty of Science and Professor of Chemistry

RE: Department of Theatre PhD Proposal

Maureen MacDonald

Tue 06/09/2016 16:37

To: Theatre Chair <theatrechair@uvic.ca>

Dear Allana,

Further to your email and the attached Executive Summary of the proposal to re-regularize the doctoral program in Theatre History, I am pleased to offer my support for the proposal. The Division of Continuing Studies has minimal involvement in graduate programming but the outreach initiatives of the Theatre department strongly resonate with the work done by the Division. In my view, the excellent work of the Theatre department can only be strengthened by a strong, ongoing doctoral program in Theatre History. Moreover, it may provide an opportunity for further collaboration between our units to mobilize the research within the department for the many members of the community already served by Continuing Studies.

I wish you well with the proposal. Should you require further information or if you have any questions, please do not hesitate to contact me.

Regards,
Maureen

—

Maureen M. MacDonald, Ph.D.

Dean

Division of Continuing Studies, University of Victoria

Tel 250-721-8456

Email uvcsdean@uvic.ca

Web continuingstudies.uvic.ca

From: Theatre Chair

Sent: September 5, 2016 2:02 PM

To: Maureen MacDonald <uvcsdean@uvic.ca>

Subject: Department of Theatre PhD Proposal

Dear Dean MacDonald,

The Department of Theatre at the University of Victoria is currently in the process of re-regularizing our doctoral program in Theatre History. As you will see in the attached Executive Summary of our proposal, in recent years we have accepted students to the program by special arrangement. This process is administratively cumbersome and serves to dissuade prospective students. As a result, we have received permission to apply to re-regularize our doctoral degree.

We do not require the addition of any new administrative or library resources.

As part of the process, the University requires that we consult colleagues across the campus and the country. Your support would be exceptionally helpful to add to our application

RE: Department of Theatre PhD Proposal

Dean Gustavson B-School

Tue 06/09/2016 14:39

To: Theatre Chair <theatrechair@uvic.ca>;

Dear Allana,

Your proposal to "re-regularize" the PhD in Theatre History makes sense to me. As long as you have adequate capacity for supervision, the SPARR restriction seems unnecessary.

Good luck,

Saul

Saul Klein, PhD

Dean & Lansdowne Professor of International Business

Gustavson School of Business

University of Victoria

PO Box 1700 STN CSC Victoria BC Canada V8W 2Y2

Email: bizdean@uvic.ca; Ph: (250) 721-6422

web: www.uvic.ca/gustavson

The world looks different from here.

From: Theatre Chair

Sent: September-05-16 1:38 PM

To: Dean Gustavson B-School

Subject: Department of Theatre PhD Proposal

Dear Dean Klein,

The Department of Theatre at the University of Victoria is currently in the process of re-regularizing our doctoral program in Theatre History. As you will see in the attached Executive Summary of our proposal, in recent years we have accepted students to the program by special arrangement. This process is administratively cumbersome and serves to dissuade prospective students. As a result, we have received permission to apply to re-regularize our doctoral degree.

We do not require the addition of any new administrative or library resources.

As part of the process, the University requires that we consult colleagues across the campus and the country. Your support would be exceptionally helpful to add to our application

If you are able to assist us, I would be grateful to receive your assertion of support by September 12, 2016 at the latest.

Sincerely,

proposal for a PhD program in Theatre

Art History Chair

Wed 14/09/2016 13:46

To: Theatre Chair <theatrechair@uvic.ca>;

Dear Allana, I support the proposal for a PhD program in Theatre. It will be a strong addition to the graduate programs in the Faculty of Fine Arts.

All the best, Erin

Dr. Erin J. Campbell, Associate Professor, Chair
Art History & Visual Studies, University of Victoria
Email: erinjc@uvic.ca
Tel: 250-721-7940; Fax: 250-721-7941

Re: Department of Theatre PhD Proposal

Writing Chair

Thu 08/09/2016 10:55

To: Theatre Chair <theatrechair@uvic.ca>;

Hi Allana:

Sorry to be slow to get back to you. Just emerging from two days of meetings and now excavating my In Box,

I've read through the proposal and makes perfect sense to me. I'm happy to offer the support of our department to your application to e-regularize your PhD in Theatre History, which clearly gives great value to potential students and for which you have faculty members who are scholars of national and international reputation to serve as supervisors.

Feel free to include our department's support in your application package. Let me know if you need a more formal letter of support than this email.

Best,
David

David Leach

Chair, Department of Writing
Fine Arts 249, University of Victoria
dleach@uvic.ca, (250) 721-7627
Tw: @LeachWriter
Sk: david_a_leach

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From: Theatre Chair <theatrechair@uvic.ca>
Date: Monday, 5 September, 2016 2:05 PM
To: Writing Chair <writingchair@uvic.ca>
Subject: Department of Theatre PhD Proposal

Dear David,

The Department of Theatre at the University of Victoria is currently in the process of re-regularizing our doctoral program in Theatre History. As you will see in the attached Executive Summary of our proposal, in recent years we have accepted students to the program by special arrangement. This process is administratively cumbersome and serves to dissuade prospective students. As a result, we have received permission to apply to re-regularize our doctoral degree.

We do not require the addition of any new administrative or library resources.

Re: Department of Theatre PhD Proposal

Visual Arts Chair

Mon 05/09/2016 14:50

To: Theatre Chair <theatrechair@uvic.ca>

Dear Allana,

The Department of Visual Arts is pleased to support you and our colleagues in Theatre History in this endeavour. Regularizing this degree will make life easier for all involved. With such a longstanding history of this area of study in the Faculty of Fine Arts and it is great that the Department of Theatre once again has the faculty numbers to support regular PhD students.

Sincerely,

Paul Walde,
Associate Professor
Chair, Department of Visual Arts
University of Victoria

e: pwalde@uvic.ca
w: paulwalde.com

From: Theatre Chair <theatrechair@uvic.ca>
Date: Monday, September 5, 2016 at 2:06 PM
To: Paul Walde <visualartschair@uvic.ca>
Subject: Department of Theatre PhD Proposal

Dear Paul,

The Department of Theatre at the University of Victoria is currently in the process of re-regularizing our doctoral program in Theatre History. As you will see in the attached Executive Summary of our proposal, in recent years we have accepted students to the program by special arrangement. This process is administratively cumbersome and serves to dissuade prospective students. As a result, we have received permission to apply to re-regularize our doctoral degree.

We do not require the addition of any new administrative or library resources.

As part of the process, the University requires that we consult colleagues across the campus and the country. Your support would be exceptionally helpful to add to our application

If you are able to assist us, I would be grateful to receive your assertion of support by September 12, 2016.

Sincerely,
Allana C. Lindgren

Re: Department of Theatre PhD Proposal

Music Director

Sat 17/09/2016 20:23

To: Theatre Chair <theatrechair@uvic.ca>

Allana, I have read the executive summary, and I am happy to support the theatre department's proposal to re-regularize the PhD in Theatre History.

You and your colleagues are to be commended for having put in the hard work necessary to do this successfully – I know how complex a job it is, how much commitment it requires, and how long it takes.

Best wishes,

Christopher Butterfield

Acting Director
Head of Composition
Associate Professor
School of Music
University of Victoria
Victoria BC

250 721 7911

From: Theatre Chair <theatrechair@uvic.ca>

Date: Saturday 17 September 2016 18:08

To: Christopher Butterfield <musicdirector@uvic.ca>

Subject: Re: Department of Theatre PhD Proposal

Dear Christopher,

I hope all is well in Music and that you are keeping your head above water. Please do not hesitate to contact me if I can assist you in any way.

Here is the executive summary of our proposed re-regularized PhD program. The principal supervisors will be myself, Jennifer Wise, Tony Vickery, Warwick Dobson and Kirsten Sadeghi-Yekta.

We need to submit the proposal this week so I am hoping that you will be able to send a very short email to me stating that you have read the executive summary and support the proposal.

Many thanks!

A.

Dr. Allana C. Lindgren
Associate Professor
Chair, Department of Theatre

Re: Department of Theatre PhD Proposal

Helga Thorson

Sun 11/09/2016 17:22

To: Theatre Chair <theatrechair@uvic.ca>;

Cc: Elena Pnevmonidou <epnev@uvic.ca>;

Dear Dr. Lindgren,

Thank you for consulting with the Department of Germanic and Slavic Studies regarding your proposal to re-regularize your doctoral program in Theatre History. Our department fully supports you in this endeavour. We also recently regularized an MA stream in Slavic Studies, which had previously been available to students only by special arrangement (SPARR). The difference is remarkable—it makes the process less cumbersome for students and gives the program much more credibility.

The Theatre Department at UVic is vibrant on many levels: acting, applied theatre, design, innovative performance opportunities through the Phoenix Theatre, and of course its specialization in theatre history. A re-regularize PhD program in Theatre History would be a positive addition to the department.

The Department of Germanic and Slavic Studies can provide mentoring and resources to students who are specifically interested in drama history related to German-speaking countries as well as Russian and Eastern European theatre. We also welcome any theatre student to enrol in GMST 488 (Performing German Drama), which is a course that combines theatre history, production management, and performance opportunities with building German-language skills. By the end of the course, students stage a drama in German for the local community.

We wish your department all the best with re-regularizing your PhD in Theatre History.

All the best,

Helga Thorson



Helga Thorson
Chair

Germanic and Slavic Studies
University of Victoria

T 250-721-7320

helgat@uvic.ca

<http://www.uvic.ca/humanities/germanicslavic/>

RE: Department of Theatre PhD Proposal

John Lutz

Wed 07/09/2016 23:27

To: Theatre Chair <theatrechair@uvic.ca>;

Cc: Karen Hickton <histds@uvic.ca>;

 1 attachment

Hlstory Graduate Courses.docx;

Dear Dr. Lindgren,

The Department of History supports the re-establishment of your Department's PhD in Theatre History and looks forward to exploring ways that our graduate students can benefit from each other's offerings. We recognize the field of Theatre History as requiring distinctive skills and training that we do not have in the History Department. We welcome this rejuvenated program as an opportunity for some of our students to add a course in theatre history to their own intellectual training and invite your graduate students to consider the range of graduate courses and PhD fields that our department offers in Public History, Digital History, the histories of race and sexuality and many others that may complement the particular research focus of different students. I attach a list of our MA (500) and PhD (600) courses for your information with a note that only a subset of the MA courses are offered in any given year and most of the PhD courses are offered only when there is a demand from individual students.

With best wishes for the success of your renewed PhD program! Let me know if I can be of further assistance.

John Lutz, chair
Department of History
University of Victoria
PO Box 1700 STN CSC
Victoria, B.C. V8W 3P



From: Theatre Chair
Sent: September 5, 2016 2:09 PM
To: John Lutz <jlutz@uvic.ca>
Subject: Department of Theatre PhD Proposal

Dear Dr. Lutz,



University
of Victoria

SUBMISSION TO THE UVIC BOARD OF GOVERNORS

FOR DECISION

March 13, 2017

To: Operations and Facilities Committee

From: Valerie S. Kuehne, Vice-President Academic and Provost

cc: President and Vice-Chancellor

Meeting Date: March 27, 2017

Subject: Proposal to Establish a Minor in Creative Writing

Basis for Jurisdiction: Senate Committee on Planning Meeting January 10, 2017
Senate Meeting February 3, 2017

A handwritten signature in blue ink, reading "Valerie S. Kuehne".

Strategic Relevance: The University's success is dependent on the ability to provide rich, relevant and diverse quality programs that demonstrate societal need and value, meet student demand and faculty expertise. The program will help UVic to be nationally and internationally competitive in the recruitment and retention of high students (Objective 4) and to incorporate opportunities for experiential learning (Objective 12 b)).

Previous Consultation: Senate Committee on Planning meeting on January 10, 2017 and Senate meeting on February 3, 2017

Recommendation:

THAT the Operations and Facilities Committee recommend to the Board of Governors that the Board of Governors approve, subject to funding, the establishment of a Minor in Creative Writing effective immediately, and that this approval be withdrawn if the program should not be offered within five years of the granting of approval.

Attachment(s): Proposal to Senate dated January 17, 2017 to establish a Minor in Creative Writing

Overview/nature of the Minor

The Creative Writing Minor capitalizes on the international reputation and literary expertise in UVic's Department of Writing by allowing non-Writing Majors access to coursework in five genres (fiction, poetry, creative nonfiction, screenwriting and playwriting) plus accreditation in Creative Writing on their transcripts. The Minor offers an overview of the power of literary writing as well as an opportunity to improve written communication through creative expression. The Minor will be 12.0 units, with two required courses: a foundation course WRIT 100 (3.0 units) and a capstone course, WRIT 331: A Study of Narrative (1.5). Students must also complete 7.5 units of 300- or 400-level electives from existing Writing courses, excluding professional writing courses.

Alignment with the university's mission and strategic plan

The Minor aligns with the UVic Strategic Plan's emphasis on vital impact and experiential learning. By studying the craft of creative writing with major Canadian literary figures, students will learn to communicate their ideas through story and reach a wider audience of general readers.

Senate/academic considerations

The Minor in Creative Writing will require 12 units of course offerings from the Department of Writing, meeting the requirements for a Minor and a General within the University of Victoria. Nine of these required units must be taken at the 300-level or above. The Creative Writing Minor will be distinct from the existing Minor in Professional Writing in Journalism and Publishing as it will focus on imaginative storytelling techniques and developing a unique and distinct literary voice; the Professional Writing Minor teaches the techniques of journalistic research and interviewing, media analysis, and reporting in a neutral writing style.

Demand and availability

The Minor will require only one new course, a large lecture (WRIT 331) that will also act as another elective for Creative Writing Majors, so availability will not be an issue. WRIT 100, the large gateway course, typically enrolls 80-100 non-Majors; the Department hope to convert at least 25-30% of these students into Minor students and attract others mid-stream in their studies.

Resource implications (including resource plan, revenue and expenditure implications)

The course delivery methods are already in place. All required courses are currently in the Course Calendar and regularly offered. No new courses, faculty, staff, technical or library resources will be required. The Minor will help to fill any free seats in senior electives and maximize the department's EETS efficiencies.

Other relevant factors (including impact and outcomes)

The Creative Writing Minor will have a positive impact on students from other units and faculties who would like to study the craft of creative writing but cannot fit a Major into their program or failed to meet the grade benchmarks for the Major.



University
of Victoria

Associate Vice-President Academic Planning

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E-mail avpap@uvic.ca Web <http://www.uvic.ca/vpac>

MEMO

Date: January 17, 2017
To: The Secretary of the Senate
From: Dr. Nancy Wright, Chair, Senate Committee on Planning
Re: Proposal to Establish a Minor in Creative Writing

At its meeting of January 10, 2017, the Senate Committee on Planning discussed and approved the Proposal to Establish a Minor in Creative Writing.

The following motion is recommended:

That Senate approve, and recommend to the Board of Governors that it also approve, subject to funding, the establishment of a Minor in Creative Writing, as described in the document "Proposal to Establish a Minor in Creative Writing", dated December 7, 2016, and that this approval be withdrawn if the program should not be offered within five years of the granting of approval.

:sld

Committee Membership:

Dr. Nancy Wright, Chair
Dr. Abdul Roudsari
Ms. Nicole Greengoe
Dr. Stan Dosso
Mr. David Schostek
Dr. Reuven Gordon
Ms. Carrie Andersen
Dr. David Castle
Dr. Lisa SurrIDGE
Dr. Merwan Engineer
Ms. Sandra Duggan, Secretary

Dr. Valerie S. Kuehne
Dr. Sang Nam
Dr. Graham McDonough
Dr. Victoria Wyatt
Dr. Anne Stahl
Dr. Andrea Giles
Dr. Stephen Evans
Ms. Gillian Calder
Dr. Ralf St. Clair
Ms. Paige Bennett
Dr. Patrick Nahirney



University
of Victoria

Department of Writing

PO Box 1700 STN CSC
Victoria BC V8W 2Y2
Canada
Tel (250) 721-7306
writing@finearts.uvic.ca

MEMORANDUM

DATE: December 7, 2016

TO: Dr. Nancy Wright, Chair, Senate Committee on Planning

FROM: David Leach, Chair, Department of Writing

RE: Minor in Creative Writing

I am writing as the chair of the Department of Writing to submit a proposal for a Minor in Creative Writing. We have consulted extensively with students, unit heads in the Faculty of Fine Arts, and the Dean and Associate Dean of Fine Arts. We also submitted the draft proposal to the deans of Humanities, Social Sciences, Education, Human & Social Development, and Engineering, as well as the Chair of the Department of English, to review.

The proposal was approved by majority votes at meetings of the Department of Writing and the Faculty of Fine Arts. The attached proposal package includes background on the Minor in Creative Writing and an appendix of correspondence with deans and unit heads in support of the proposal. The Minor requires no extra funding or resources for our department to offer.

I therefore request that the Senate Committee on Planning recommend the following motion to Senate and to the Board of Governors:

That the Senate Committee on Planning recommends that Senate approve, and the Board of Governors also approve, the establishment of a Proposed Minor in Creative Writing.

Program Identification

1.1 Program Title: Minor in Creative Writing

1.2 Location: On campus at the University of Victoria

1.3 Unit Offering the Program: Department of Writing

1.4 Anticipated program start date: September 1, 2017

1.5 Contact Person: David Leach, Associate Professor and Chair of Writing, 721-7627 writingchair@uvic.ca

1.6 Introduction

This is a proposal to reinstate the Minor in Creative Writing, to be administered by the Department of Writing in the Faculty of Fine Arts.

For thirty-eight years, the Department of Writing (formerly known as the Department of Creative Writing) has offered one of the country's most respected four-year undergraduate degrees, a BFA or BA in Writing. The Department's 2010 Academic Program Review Committee Report described it as "probably the most reputable undergraduate creative writing program in the country." Our graduates include award-winning writers with national and international reputations, including W.P. Kinsella, Eden Robinson, Esi Edugyan, Steven Price, Bruce Grierson, Richard Van Camp, Kevin Paul, Gail Anderson-Dargatz, Marjorie Celona, Brad Cran, Joan MacLeod and Carla Funk. These diverse, multi-talented writers have gone on to produce plays and films, write articles for major newspapers and magazines, and published books and anthologies that have received rave reviews in such publications as *Maclean's Magazine* and *The Globe and Mail*. Many have won provincial and national awards and had their work translated into foreign languages for international distribution.

Over the years, faculty members in the Department of Writing have included some of Canada's top writers in different genres: Jack Hodgins (fiction), Dave Godfrey (fiction, publishing), Robin Skelton (poetry), Lorna Crozier (poetry), Lynne Van Luven (creative nonfiction). The current faculty complement includes a range of award-winning writer-mentors across multiple genres: Bill Gaston (fiction, drama), Lorna Jackson (fiction, creative nonfiction), Joan MacLeod (playwriting), Tim Lilburn (poetry, essays), Maureen Bradley (screenwriting, film production), David Leach (creative nonfiction), Lee Henderson (fiction, graphic novel), Kevin Kerr (playwriting, interactive drama).

At present, the Faculty of Fine Arts offers Minors in the following areas:

- Arts of Canada (offered jointly with the Faculty of Humanities)
- European Studies (offered jointly with the Faculties of Humanities and Social Sciences)
- Film Studies (offered jointly with the Faculty of Humanities)
- Art History and Visual Studies
- Music
- Visual Arts
- Technology and Society (offered jointly with the Faculties of Social Sciences, Engineering, Human and Social Development, Humanities and Education)
- Digital and Interactive Media in the Arts (starting May 2017)

The Writing Department already offers a Minor in Professional Writing in Journalism and Publishing. (This Minor was previously co-directed between the Department of Writing and the Department of English.) The two Minors will be distinct: the Creative Writing Minor will focus on imaginative storytelling techniques and developing a unique and distinct literary voice; the Professional Writing Minor teaches the techniques of journalistic research and interviewing, media analysis, and reporting in a neutral writing style.

Although there are numerous creative writing classes across Canada, only seven post-secondary institutions offer a Minor in Creative Writing: Thompson Rivers University, Vancouver Island University, University of British Columbia, University of Calgary, University of Western Ontario, Ontario College of Art and Design, the University of Toronto, and Concordia University.

2.0 Program Aims and Objectives

2.1 Program Description

The Minor in Creative Writing will provide students with a general foundation in the forms, techniques, narrative processes and practices of writing original creative stories and scripts, with potential emphasis in the genres of fiction, poetry, creative nonfiction, drama and screenwriting. Students who fulfill the requirements of this Minor will graduate with the skills needed to communicate ideas clearly and effectively to a wide general readership. Through the program, they will acquire tools to edit their own work and the work of others, and to create original works of the highest quality. They will be graduates who think and communicate critically, clearly and creatively, with an in-depth understanding of the creative process and the fundamentals of writing as artistic expression. Beyond the arts, the ability to craft a narrative that can illuminate ideas with original and compelling drama and imagery is essential throughout the heavily mediated landscape of our culture.

The skills attained in the Minor in Writing will be valued across many disciplines and career paths, including journalism, marketing, education, publishing, political activism, corporate communications, business management, digital and social media production, as well as in any other field where capturing an audience's attention and imagination is essential.

The Minor in Creative Writing will require 12 units of course offerings from the Department of Writing, meeting the requirements for a Minor and a General within the University of Victoria. Nine of these required units must be taken at the 300-level or above.

WRIT 100 will be the 3.0-unit mandatory prerequisite program course. This team-taught course provides an introduction and the foundational skills for creative writing in all five of our core genres. WRIT 100 is also the prerequisite for our Writing Major. Students require a B+ or better in WRIT 100 to continue into the second-year genre courses that are required for our Majors; students only require a passing grade (D or better) to fulfill the requirements for a Creative Writing Minor.

WRIT 331: A Study of Narrative (1.5 units) is the other mandatory course and will act as a capstone overview of the forms and techniques of effective narrative prose. The remaining 7.5 upper-level units will be taken from other courses within the Department.

The course delivery methods are already in place. All required courses are currently in the Course Calendar and regularly offered. No new courses, faculty, staff, technical or library resources will be required.

2.2 Purpose

The reinstatement of the Minor in Creative Writing responds to the increasing demand and interest in the program from students who begin their studies with the Writing Department but who don't qualify for or don't want to continue the intensive training and focus required of our Majors. The Minor will also provide students from other disciplines with a means to augment their majors with a highly desirable skill set from a nationally celebrated program and distinguish their degrees from others in their field.

At its inception in 1974, the Writing program was part of the Faculty of Arts & Sciences and offered a "General" degree (the equivalent of today's Minor) along with its Major. This listing was discontinued around the time that the term "Minor" was introduced to other programs at the University in 1987.

Today, around 150 students register for WRIT 100, our department's introductory course. From this annual cohort, 75 to 80 are accepted into our second-year

workshops as Writing Majors with a minimum B+ grade in WRIT 100. Many of the remaining 75 would be eligible for the proposed Minor with a passing grade in WRIT 100. Surveys of these students have demonstrated a significant demand for this option.

In an iClicker survey in Writing 100 in 2014/15, students were asked: "If the Department of Writing were to offer a Minor in Creative Writing, would you be interested?"

Of the 91 students who responded, the results were as follows:

- 61%: Yes (52)
- 27%: Maybe (29)
- 12%: No (10)
- 88%: Yes/Maybe (81)

In a 2015/16 survey, students were asked: "If you didn't get a B+ in WRIT 100, would you still like to do a Writing Minor?"

- 41%: Yes
- 15%: Maybe
- 66%: Yes/Maybe

The results demonstrate significant student demand for the program as well as an opportunity to retain students who are not accepted into the highly competitive Major program. A Minor in Creative Writing allows these students to continue studies in creative forms of writing in a formalized manner through our lecture and seminar classes.

The Minor in Creative Writing supports the University of Victoria's Strategic Plan in a number of key areas.

Objective 12 seeks "to ensure that our undergraduate and graduate programs of teaching and learning are of the highest quality, responsive to intellectual developments and student needs, inclusive, and organized around best practices in teaching and learning." The reinstatement of the Minor in Creative Writing supports Objective 12.1, where future programming and staffing are based on existing and emerging areas of educational and research strengths and current and anticipated enrolment trends. We have both the demand for such a Minor and the ability to meet that demand, without additional sessional or faculty resources.

Within what has been described by urban theorist Richard Florida and others as a new "creative economy," storytelling is more than art and entertainment; it's now the operating system that drives our society. Narrative is used to make sense of a world suffering under information overload. A Minor in Creative Writing provides an opportunity for students from outside our department to add a focused study of

narrative and creative communication to their degrees that will meet the growing demand for creative thinking and expression in all fields and industries.

A Minor in Creative Writing can be paired with another Minor and used to fulfill the requirements of a General Degree Program awarded by the Faculties of the Humanities and Social Sciences. Specialized study in the creative art of storytelling, via the Department of Writing, would be a great advantage to students also studying in traditional academic programs in these two faculties. Future graduates will learn through the department's nationally renowned experiential course curriculum how to communicate with wide audiences, to collaborate on creative projects, and to use narrative as a powerful tool to mobilize knowledge and achieve vital impact in a variety of future workplaces.

The reinstatement of the program will allow UVic to remain competitive. Creative Writing Minors are now found across Canada at UBC, University of Toronto, Ontario College of Art and Design, Concordia, University of Calgary, Thomson Rivers University, and Vancouver Island University. The Department of Writing is the largest creative writing program in the country currently without a Creative Writing Minor. The Department has transfer agreements with other programs in B.C. and across Canada; a Creative Writing Minor would allow students moving from an institution such as VIU or Thompson Rivers to continue studies in the discipline without needing to complete many of the 200-level courses required of our Majors.

2.3 Program Strengths

Creative writing is the expression of ideas, experiences, narratives and points of view in ways that are engaging, enlightening and entertaining to a wide readership. The skills developed in a Minor in Creative Writing can enhance communications within any discipline, especially when the goal is to reach audience beyond a specialized field or to generate interdisciplinary understanding. A Minor in Creative Writing can complement degrees obtained from any faculty throughout the university by teaching the types of non-academic writing and storytelling tools that can have a vital impact on off-campus audiences and readers. It can be combined with a Minor from Humanities or Social Sciences for a General Degree in these faculties.

Our Department features instruction from a faculty composed of internationally acclaimed and award-winning writers across the genres. Our program centers on experiential learning with students putting ideas into practice through the creation of original works. Collaboration and interdisciplinary work are essential facets of our curriculum, with courses that connect students to other departments and faculties including Theatre, Visual Arts, Art History and Visual Studies, Music, and Computer Science. Students gain practical experience in publishing, film production, editing, as well as digital and social media skills.

The Department and its faculty are integral to the vibrant professional writing community in Victoria and across Canada. Our students find further opportunities to enhance their learning off-campus through participating in readings (Open Word, Russell Books, Planet Poetry), book launches (Munro’s Books, Bolen Books), festivals (Victoria Authors Festival, Fringe Fest, UNO), screenings (Victoria International Film Festival, SunScreen) and lectures. We also bring a dynamic range of internationally acclaimed authors and artists into our classrooms as guest speakers.

We currently have an association with the En’owkin Centre in Penticton, with transfer and curriculum-sharing arrangements. Few of their students graduate through our program, however, as our Writing Major generally requires four years of study at UVic (or three with transfer credit for WRIT 100). A Minor in Creative Writing might prove more attractive to First Nations students from En’owkin who could still do many of their courses in Penticton, closer to their homes, and require no more than two years of study at UVic.

The Department of Writing already runs a successful Minor in Professional Writing in Journalism and Publishing, with a first-year intake of between 80 to 100 students. We are also a partner in the Minor in Film Studies, the new Minor in Digital and Interactive Media in the Arts and the Minor in Technology & Society. The reinstatement of the Minor in Creative Writing will further increase our Department’s capacity to attract and retain smart and creative students—especially those looking to tailor an undergraduate degree to their varied interdisciplinary interests—and will enhance the educational and experiential learning opportunities for students across campus.

2.4 Learning Outcomes

The Minor in Creative Writing will help students accomplish many of the same learning outcomes as our acclaimed Major, in a compressed format, as well as many of the outcomes identified by the entire University.

2.4.1 UVic Learning Outcomes

The Minor in Creative Writing addresses the following UVic Learning Outcomes:

Intellectual, academic and practical skills in:

- **Inquiry, analysis, and problem solving** through the critical analysis of literary texts in multiple genres and “reading like a writer” as well as editorial feedback to peers’ creative work;
- **Critical, innovative, and creative thinking** through generating original ideas, developing creative forms of expression and eliminating clichés in

- communication and thought;
- **Effective written, visual, and oral communication** by studying and mentorship with faculty and sessional instructors who are among our country's leading writers in fiction, creative nonfiction, poetry, stage drama and for the screen;
 - **Critical management of information, including in digital environments** through coursework in digital writing, magazine publishing and film/screen production;
 - **Collaboration and the ability to work in teams** through a departmental pedagogy based on in-class discussions, group projects and presentations, and small-group workshopping of peers' creative writing.

2.4.2 Program-Specific Learning Outcomes for the Minor in Creative Writing

1. **Develop skills in writing that allow students to explore their own powers of expression, empathy and critical reading and thinking while creating and co-creating artistic work**

This outcome is achieved through core studies in the two prerequisites, WRIT 100: Introduction to Writing and WRIT 331: A Study of Narrative capstone course, which focuses on the power and process of writing compelling stories.

2. **Understand how to use literary techniques to create persuasive, compelling, and original creative compositions.**

This outcome is achieved through elective courses that address forms and techniques in various writing courses

3. **Develop visual literacy and the capacity to reflect critically on the social impact of new media.**

This outcome is achieved through elective courses such as WRIT 320: Film Production Workshop, WRIT 324: Writing Interactive Narrative, WRIT 326: Digital Media for Storytellers, and WRIT 330: Media & Culture

4. **Build a critical vocabulary to clearly communicate concepts and analyze narratives and written communication.**

This outcome is achieved through all our courses, from WRIT 100 onwards, in which students are taught the vocabulary, concepts and traditions of analyzing narratives and other forms of literary writing as a way to better understand their own creative process and practice.

2.5 Student Demand

The Minor in Creative Writing will attract students from within the Faculty of Fine Arts as well as other faculties from across campus. As a 12.0-unit Minor with at least 9.0 units of upper-level courses, the proposed Minor will match with other Minors to fulfill requirements for a General Degree in the faculties of Humanities and Social Sciences, as well as the proposed General Degree in Fine Arts. Based on enrollments in existing courses that form part of the proposed Minor and surveys of first-year students, we estimate that 30 to 40 students will declare a Minor in Creative Writing.

The Minor in Creative Writing captures a number of undergraduate demographics:

- students who not achieve that B+ in WRIT 100 required to continue in the Department's Major but who still want to pursue studies and get accreditation in creative writing;
- students in the Department of Theatre who would like to complement their dramatic studies with a creative writing credential but cannot fit a second Major into their schedule;
- students who are interested in Fine Arts but do not meet requirements for majoring in a unit within the faculty or do not wish to do so;
- students from other faculties, who want to complement a traditional academic major with studies in creative communication, especially those in English, History, Environmental Studies, Political Science, Education, and the sciences;
- students who want to pair the Minor with another existing Minor to fulfill requirements for a General degree in another faculty
- students who want communication and storytelling skills that can be applied across disciplines and in many global employment contexts of our rapidly changing "creative economy."

2.6 Areas of Employment and Graduate Outcomes

The labour demand for talented writers, storytellers and communicators in a variety of media continues to grow. Our Writing Majors currently find employment within a diverse range of fields, including traditional book, newspaper and magazine editing and publishing; corporate, government and NGO communications; technical writing; social media management and marketing; web design and online blogging; writing for video games, apps and other interactive media; freelance writing, editing and teaching; film, TV and web-TV writing, editing and production. A Minor in Creative Writing would allow students to learn many of the creative skills required for these jobs while they major (or minor) in another discipline.

In the 2015 SNAAP (Strategic National Arts Alumni Project) survey, nearly 70% of Fine Arts alumni from UVic said that "clear writing" was important to their jobs,

yet fewer than half said they “acquired that skill at school.” The Minor in Creative Writing would help to address that skill gap. In that same survey, only 16% of Fine Arts alumni felt “very satisfied” that they had “opportunities to work in different artistic disciplines from their own.” Our Minor would allow students majoring in other units within Fine Arts to pair their existing artistic disciplines with studies in creative writing—and increase graduate satisfaction throughout the faculty.

2.7 Business Plan/Budget Proposal

The Minor in Creative Writing is comprised entirely of existing courses within the Department of Writing. The Minor focuses on existing faculty efforts and expertise. The Minor will enhance enrollment in existing course offerings, including our foundational first-year course (which has a capacity for 150 students per year). There is sufficient variety and quantity of required courses for the Minor to be offered on an ongoing basis; most core and elective courses are currently taught by regular faculty. Not all the elective courses need to be offered every year, as students can choose from a wide range of offerings across the five genres. The Faculty has sufficient sessional funding and regular faculty within the Department to support the offering of the Minor in Creative Writing.

3.0 Program Structure

3.1 Admission Guidelines

The Minor in Creative Writing would be available to all UVic undergraduate students without a separate application. Individual course options for the Minor may have prerequisites; they are indicated as such in the UVic Calendar. Students will be advised to note which courses require prerequisites. Most electives for the Minor require only second-year standing as a prerequisite.

Any course that constitutes part of a student’s Honours, Major, General or Minor program cannot be used to fulfill the requirements of the Minor in Creative Writing. The Minor in Creative Writing will be administered by the Department of Writing in the Faculty of Fine Arts. The Chair oversees the administration of Writing courses and would oversee the Minor in Creative Writing. The Fine Arts Undergraduate Advisor advises students on issues of registration, course and program selection. As program advisor for the Minor in Creative Writing, the Fine Arts Undergraduate Advisor helps students select courses and find appropriate pathways through the program.

3.2 Curriculum Design

The Minor in Creative Writing consists of 12.0 units, comprising the following course types and levels:

WRIT 100: Introduction to Writing (3.0 units)

Calendar description: *A non-historical survey of the basic structures in poetry, playwriting, screenwriting, creative nonfiction and fiction that involves the students in the writing and criticism of compositions in all five genres.*

This course familiarizes students poetry, fiction, creative nonfiction, playwriting and screenwriting. The 2010 Academic Program Review Committee Report notes that “students recognized [WRIT 100’s] importance in providing them with an introduction to each genre.” The course can enroll 150 students and includes incoming students who have been accepted into the Writing program as undergraduates and students taking the course as an elective, who might be interested in pursuing a Minor afterwards.

WRIT 331: A Study of Narrative (1.5)

Calendar description: *A lecture course that studies the elements of narrative and how it can play an essential role not only in fiction and drama, but also in poetry and creative nonfiction.*

This existing course will act as a capstone required course to mentor students in critical readings, discussions and writing exercises in multiple genres with a focus on the forms and techniques of narrative at a more advanced level than WRIT 100.

Electives (7.5 units)

Five courses (7.5 units) from the following lists of eligible 300- or 400-level courses within the Department of Writing. We typically offer eight to 10 of these electives in any given regular school year (fall and winter terms) with at least one elective offered in the summer term.

The following electives require only second-year standing as a prerequisite.

Course Number	Title
WRIT 300	Narrative and Mythic Structure in Film Writing
WRIT 302	Special Study in Craft
WRIT 306	Digital Publishing
WRIT 307	Basic Forms and Techniques in Poetry
WRIT 308	Advanced Forms and Techniques in Poetry
WRIT 309	Basic Forms and Techniques in Short Fiction
WRIT 310	Basic Forms and Techniques in the Novel
WRIT 311	Structure in Stage Drama
WRIT 312	Structure in Cinema and Television Drama
WRIT 313	Recurrent Themes
WRIT 314	Changing Perspectives
WRIT 319	Studies in the Graphic Novel
WRIT 322	Magazine Publishing

WRIT 324	Writing Interactive Narrative
WRIT 326	Digital Media for Storytellers
WRIT 329	International Film Writing
WRIT 330	Media and Culture
WRIT 335	Forms and Techniques in Short Creative Nonfiction
WRIT 336	Forms and Techniques in Long Creative Nonfiction
WRIT 340	Elements of Style
WRIT 350	The Theory and Practice of Literary Creation
WRIT 353	Writing a Sense of Place
WRIT 406	Writing for Children and Young Adults
WRIT 410	Special Genres Lecture
WRIT 412	Recurrent Themes in Film
WRIT 415	Literary Adaptation
WRIT 440	The Writing Business

The following potential electives have course prerequisites but can still be used to fulfill the 7.5-unit elective requirement.

Course Number	Title	Prerequisites
WRIT 303	Poetry Workshop	100 with a B+; 201 with a B-
WRIT 304	Fiction Workshop	100 with a B+; 202 with a B-
WRIT 305	Playwriting Workshop	100 with a B+; 203 with a B-
WRIT 316	Creative Nonfiction Workshop	100 with a B+; 204 with a B-
WRIT 318	Screenwriting Workshop	100 with a B+; 218 with a B-
WRIT 320	Writing & Film Production Workshop	100 with a B+; 218 with a B-; 326 co-requisite
WRIT 324	Writing Interactive Narrative	3.0 units of 201, 202, 203, 204, 215, 218, 322 or 326
WRIT 325	Writing Theatrical Production Workshop	100 with a B+; 218 with a B-
WRIT 400	Special Genres Workshop	3.0 units of any 300-level workshop
WRIT 405	Multi-Genre Workshop	3.0 units of any 300-level workshop

Note: The following courses are core to the Professional Writing Minor in Journalism & Publishing and therefore cannot be applied to a Minor in Creative Writing:

- WRIT 102: Introduction to Professional Nonfiction
- WRIT 215: Journalism
- WRIT 315: Advanced Journalism
- WRIT 321: Issues in Journalism

Appendix 1: Letters of Consultation

The draft of the proposed Minor in Creative Writing was distributed via email to the four other unit heads in the Faculty of Fine Arts (Theatre, Visual Arts, Music, Art History & Visual Studies), the Chair of the Department of English, and the deans of Humanities, Social Sciences, Human & Social Development, Education and Engineering, with the request that they address any concerns about proposal and/or supply a letter of consultation. Appended are all replies:

Dear David, the Minor in Creative Writing looks like a timely and compelling program. The program will be of great interest to AHVS students. I am pleased to see that the expertise of your department will be more widely accessible in the Faculty of Fine Arts and across campus through this minor. All the best, Erin

Dr. Erin J. Campbell, Associate Professor, Chair
Art History & Visual Studies, University of Victoria
Email: erinjc@uvic.ca
Tel: 250-721-7940; Fax: 250-721-7941

Hi David,

I view the creation of more accredited pathways as a good thing; all the more so when it is focused on such a popular and valuable area. You have our full support.

Best wishes,
Ralf

Ralf St.Clair 250.721.7757
Dean of Education educdean@uvic.ca

Dear David,

I have read your proposal and strongly support this – it is revenue neutral if not revenue generating by the looks of it, as well as offering something of potential interest to students across many faculties.

All the best,
Tricia

Patricia Marck
Professor & Dean
Faculty of Human and Social Development
hsddean@uvic.ca

Dear David,

Thanks for sending me this proposal again, and my apologies for the delayed response.

I have read it over carefully and can offer it the full support of the Department of English. I have conferred with my departmental colleagues who oversee the Minor in Professional Communications, and they likewise offer their full support.

I believe that the Minor in Creative Writing would offer students in English as well as in HUMS disciplines generally an attractive addition to their degree programs.

All the best with this initiative.

Iain

Iain Macleod Higgins Professor and Chair Department of English | University of Victoria tel: 250-721-7234 | Tel (fax): 250-721-6498
url: english.uvic.ca



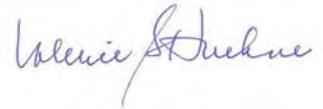
University
of Victoria

SUBMISSION TO THE UVIC BOARD OF GOVERNORS

FOR DECISION

March 13, 2017

To: Operations and Facilities Committee
From: Valerie S. Kuehne, Vice-President Academic and Provost



cc: President and Vice-Chancellor

Meeting March 27, 2017

Date: Proposal for a New Option in the Existing Degree Program in
Computer/Electrical Engineering (Quantum Physics Option)

Subject:

Basis for Jurisdiction: Senate Committee on Planning Meeting January 10, 2017
Senate Meeting February 3, 2017

Strategic Relevance: The University's success is dependent on the ability to provide rich, relevant and diverse quality programs that demonstrate societal need and value, meet student demand and build on faculty expertise. The new Quantum Physics Option will help UVic to be nationally and internationally competitive in the recruitment and retention of high calibre students (Objective 4) and to be competitive in the quality of our program offerings (Objective 14).

Previous consultation: Senate Committee on Planning meeting on January 10, 2017 and Senate meeting on February 3, 2017

Recommendation:

THAT the Operations and Facilities Committee recommend to the Board of Governors that the Board of Governors approve, subject to funding, the establishment of a New Option in the Existing Degree Program in Computer/Electrical Engineering (Quantum Physics Option), and that this approval be withdrawn if the new option should not be offered within five years of the granting of approval.

Overview/nature of the existing academic program & proposed option

The existing ECE program is accredited by the Canadian Engineering Accreditation Board. The proposed option adds courses to the existing program to allow students to achieve the highest undergraduate level of quantum physics.

Alignment with the university's mission and strategic plan

The University of Victoria is committed to providing high quality programs. This option is uniquely positioned to attract the brightest engineering students with a strong interest in quantum physics. It also will train highly qualified personnel for emerging industry in BC that is technology based.

Senate/Academic Considerations

Presently, there are no specific Quantum Physics options available in Electrical or Electrical Engineering departments across Canada. The option will allow the university to attract and retain high-quality students who desire to have a well-rounded education in both engineering and physics. The option is limited to students with high GPA.

Demand and availability

The previous Physics Option in ECE saw consistent demand of a 3-5 students/year. Similar demand is expected for this option. The required courses are available and the scheduling capability has been confirmed.

Resource implications (including resource plan, revenue and expenditure implications)

The option does not require any extra resources.

Other relevant factors (including impact and outcomes)

Greater knowledge of quantum physics will provide an advantage to electrical and computer engineers who want to work in high-technology industry. For example, D-Wave Systems is a quantum computer company in Burnaby that uses quantum concepts to outperform classical computers. Similar implications exist for communication and other technologies. Even classical technologies are governed by quantum physics, and greater knowledge of this physics will give these students an advantage in that sector.



University
of Victoria

Associate Vice-President Academic Planning

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MEMO

Date: January 17, 2017
To: The Secretary of the Senate
From: Dr. Nancy Wright, Chair, Senate Committee on Planning
Re: Proposal for a New Option in the Existing Degree Program in Computer/
Electrical Engineering (Quantum Physics Option)

At its meeting of January 10, 2017, the Senate Committee on Planning discussed and approved the Proposal for a New option in the Existing Degree Program in Computer/Electrical Engineering (Quantum Physics Option).

The following motion is recommended:

That the Senate approve, and recommend to the Board of Governors that it also approve, subject to funding, the establishment of a New Option in the Existing Degree Program in Computer/Electrical Engineering (Quantum Physics Option), as described in the document "Proposal for New Option within an Existing Undergraduate Program", and that this approval be withdrawn if the new option should not be offered within five years of the granting of approval.

:sld

Committee Membership:

Dr. Nancy Wright, Chair
Dr. Abdul Roudsari
Ms. Nicole Greengoe
Dr. Stan Dosso
Mr. David Schostek
Dr. Reuven Gordon
Ms. Carrie Andersen
Dr. David Castle
Dr. Lisa Surridge
Dr. Merwan Engineer
Ms. Sandra Duggan, Secretary

Dr. Valerie S. Kuehne
Dr. Sang Nam
Dr. Graham McDonough
Dr. Victoria Wyatt
Dr. Anne Stahl
Dr. Andrea Giles
Dr. Stephen Evans
Ms. Gillian Calder
Dr. Ralf St. Clair
Ms. Paige Bennett
Dr. Patrick Nahirney

Computer/Electrical Engineering (Quantum Physics Option)

Dean's Name: Dr. Tom Tiedje Date of consultation with AVPAP: Sep 15, 2016 by Dr. LillAnne Jackson	Signature Dean:
Contact Name and Number:	Dr. Michael Adams; Local 6025
Date approved by Department: Jul 28, 2016	Head: Dr. Michael McGuire
Date approved by Faculty: Nov 1, 2016	Dean or Faculty Chair: Dr. Tom Tiedje



Proposal for New Option within an existing Undergraduate Program

PROPOSAL (up to 5,000 words plus appendices)

A. Identification of new option

Name, Location, Academic units (Faculties, departments, or schools) offering the new option

Computer/Electrical Engineering (Quantum Physics Option)
Electrical and Computer Engineering Department, Faculty of Engineering

Anticipated option start date

May 1, 2017

Name, title, phone number and e-mail address of contact person

Dr. Michael Adams
Local: 6025
ececcc@uvic.ca

B. History and context of the program indicating value of a new option

A “Physics Option” for the Electrical and Computer Engineering (ECE) program was started approximately 20 years ago by, among others, Drs. George Beer and Peter Driessen. Combining the full Electrical and Computer Engineering (ECE) programs with selected courses from Physics, that program consistently attracted a handful (~3) of some of the strongest students in the department’s programs that were interested in physics. Due to scheduling challenges, the program was cancelled a few years ago. Even after it was cancelled, however, a recent graduate (Serge Vincent) has collected the required courses to effectively complete the program.

This proposal is for a rebranded version of the “Physics Options”, particularly the “Quantum Physics Option” that includes the most appealing physics for Electrical and Computer Engineers, and ensures that the students are able to complete the program by addressing past scheduling issues in the previous cadre of courses.

There are several engineering science and engineering physics programs across Canada that attract high-quality students. For example, UBC Engineering Physics: “Engineering Physics is one of the most competitive and academically challenging undergraduate programs at UBC.” [http://you.ubc.ca/ubc_programs/engineering-physics/] The aim here is to attract a similar caliber of student, as in the past with the Physics Option.

C. Aims, goals and/or objectives

Distinctive characteristics

This proposal is for a “Quantum Physics Option” to the ECE programs. The rebranding of the “Physics Option” into the “Quantum Physics Option” is to emphasize that the program is intended to give students training up to the highest

undergraduate quantum physics course (Quantum Mechanics II).

The program is an option (i.e., contains the entire curriculum of the undergraduate Electrical or Computer Engineering programs, plus the physics courses added on top); therefore, it will not be a stand-alone program nor require separate accreditation by the Canadian Engineering Accreditation Board. Qualifying students will apply to complete the program, then register in and complete the additional courses and have the option recognized on their degrees.

Presently, there are no specific Quantum Physics options available in ECE departments across Canada.

Anticipated contribution to the UVic, Faculty, and academic unit's strategic plans

Top universities in Canada all offer Engineering Physics or Engineering Science programs. To be considered within the top Canadian Engineering schools, it is desirable to have options that appeal to elite students that are attracted to such programs. For example, Engineering Science at the University of Toronto has the highest entrance requirements of all of the options. These programs are also typically fully subscribed.

This program ties directly into the desire to create higher quality education programs that is represented in the strategic plans at the University, Faculty and Department levels.

Target audience, student and labour market demand

Again, this program targets high-quality students with a desire for well-rounded education in both engineering and physics. This is a typical characteristic of students with strong analytical skills. The option is based two accredited engineering programs plus the reputable Physics department at UVic, so the students will naturally fit into the highly under-represented BC positions in these areas. See for example APEGBC labour market study [<https://www.apeg.bc.ca/Careers/Engineering-and-Geoscience-Labour-Market-Study>]: "This study projects approximately 31,150 job openings in BC from 2014 - 2024 and that supply may lag demand by as much as 10% from 2014 – 2019". It also states that only "...52% of these openings will be filled by new graduates...".

At the same time, the target audience is expected to go on to graduate education and become technology leaders that will help to drive forward the BC technology sector.

Include plans for student recruitment, retention, and success

Students will be recruited to the option from the student groups that are declared in the Electrical or Computer Engineering programs. Recruiting will include the calendar description, conversations with departmental personnel and could possibly be included in future general student recruiting documents created by the department.

This option is elective in the Electrical and Computer Engineering programs, and adds coursework above the minimum for the program, its enrollment is limited to the students whose cumulative GPA is at least 6 and who have a minimum grade of B+ in PHYS 323 to proceed to PHYS 423. Physics is in support of granting pre-requisite waivers to Engineering students that meet these requirements based on the strong technical background of engineers (see supporting letter). It is anticipated that students will only apply for this option when they quite clearly want to complete it and being high GPA students are very likely to complete.

D. Admission requirements

Include plans for admissions and transfer within BC system where appropriate

Enrollment is limited to the students in the undergraduate Electrical or Computer Engineering programs whose cumulative GPA is at least 6 and who have a minimum grade of B+ in PHYS 323. It is open to any qualified students enrolled in these programs, including those that transfer in from other institutions and faculties.

E. Areas of specialization and evidence of adequate faculty complement (Include short faculty CV information in an appendix)

This option draws on existing courses, and the departments of Physics and of Electrical and Computer Engineering are committed to offering these courses and ensuring that the scheduling allows for successful completion by undergraduates.

Drs. Reuven Gordon, Chris Papadopoulos and Tom Tiedje in Electrical and Computer Engineering graduated from engineering science/physics programs.

Drs. de Sousa, Laidlaw and Ritz (among others) have strongly supported the option from the physics department.

F. Curriculum design

There are no new courses in this option.

Electrical or Computer Engineering (Quantum Physics Option)

Enrolment in the Quantum Physics Option is limited. Students must apply for admission before registering in any of its required courses. Students interested in this option should notify the Department before the Term 3A. Bridging students may also be able to take this option with appropriate scheduling. Students will be required to have a minimum cumulative GPA of 6 to enroll in the program and receive prerequisite waivers for required Physics courses. Students should obtain a grade of B+ in PHYS 323 to be allowed to take PHYS 423. In addition to courses required for Electrical/Computer Engineering, the Quantum Physics Option requires completion of the following courses:

PHYS 215	Introductory Quantum Physics
PHYS 323	Quantum Mechanics I
PHYS 423	Quantum Mechanics II
ELEC420	Nanotechnology

Plus any one of:

PHYS 321A	Classical Mechanics
PHYS 328	Solid State Physics I
MATH 342	Intermediate Ordinary Differential Equations

Note: A course in this option may be replaced with another course relevant to this option with the permission of the Department.

All of:

PHYS 215 Units: **1.5** Hours: **3-3**

Introductory Quantum Physics

Experimental basis of quantum mechanics. Atomic structure and wave properties of matter. Time-independent Schroedinger equation - wavefunctions and probability. Introduction to the Hydrogen atom.

Prerequisite(s): Either PHYS 110 and PHYS 111, or PHYS 120 and PHYS 130.

Pre- or Corequisite(s): MATH 204.

PHYS 323 Units: **1.5** Hours: **3-1-1**

Formerly: part of 413A

Quantum Mechanics I

Introduction to quantum mechanics, historical review, postulates, development of the theory and applications. Note: Credit will be granted for only one of PHYS 323, PHYS 413A.

Prerequisite(s): All of PHYS 215, PHYS 216, MATH 204.

Pre- or Corequisite(s): MATH 342.

PHYS 423 Units: **1.5** Hours: **3-0**

Quantum Mechanics II

Further development of the theory and applications, angular momentum, linear vector spaces, perturbation theory, scattering.

Note: Normally open to Honours students only, others by permission of the department.

Prerequisite(s):

- PHYS 321A and PHYS 323; and
- one of MATH 301, MATH 330B, MATH 438; and
- MATH 326 or MATH 346; or
- permission of the department.

ELEC 420 Units: **1.5** Hours: **3-0**

Nanotechnology

Nanoscale materials and devices. Techniques and tools of nanostructure fabrication and characterization. Properties of low-dimensional materials. Semiconductor nanostructures, metallic nanoparticles, carbon nanotubes, organic molecules, quantum dots. Applications including nanoelectronics and molecular devices, biotechnology, nanoscale computation, nanomechanical devices and nanophotonics.

Prerequisite(s):

ELEC 320; or
permission of the department.

One of:

PHYS 321A Units: **1.5** Hours: **3-1-1**

Classical Mechanics I

Oscillatory motion, motion under a central force, dynamics of a system of particles, gravitational potential theory.

Prerequisite(s):

- Either PHYS 110 and PHYS 111, or PHYS 120 and PHYS 130; and
- MATH 204.

Pre- or Corequisite(s): MATH 342.

PHYS 328 Units: **1.5** Hours: **3-0**

Formerly: 428

Solid State Physics I

Physics of solids including crystal structure and symmetry; thermal, electrical, elastic, and optical properties of solids.

Note: Credit will be granted for only one of PHYS 328, PHYS 428.

Pre- or Corequisite(s): All of PHYS 323, PHYS 326, MATH 346.

MATH 342 Units: **1.5** Hours: **3-0**

Formerly: 325

Intermediate Ordinary Differential Equations

Picard-Lindelöf and Peano existence theorems, series solutions near regular singular points, Frobenius method, systems of first order linear equations, complex and repeated eigenvalues, nonhomogeneous linear systems, qualitative theory for nonlinear systems; Lyapunov stability theory; periodic solutions; introduction to bifurcations and chaos.

Note: Credit will be granted for only one of MATH 342, MATH 323, MATH 323A, MATH 325.

Prerequisite(s):

- MATH 110 or MATH 211; and
- either MATH 200 and MATH 201, or MATH 204; or
- permission of the department.

Linkages between the learning outcomes and the curriculum design

The main design criterion of the proposed new option was include the completion of Quantum Mechanics II course. There are several reasons for this design criterion:

- There is a natural connection between Electrical and Computer Engineering and Quantum Physics vis-à-vis Quantum Information Processing, Quantum Computers, Physical Electronics (Device Physics) etc.
- Quantum physics has relevance to local industry, such as D-Wave Systems (D-Wave chip shown in Fig. 1).
- Valuable analytical skills, such as perturbation theory, are taught in Quantum Mechanics II that are very useful for engineers.
- Quantum Mechanics is challenging from both conceptual and analytical points of view and this will attract high quality students looking for a challenge

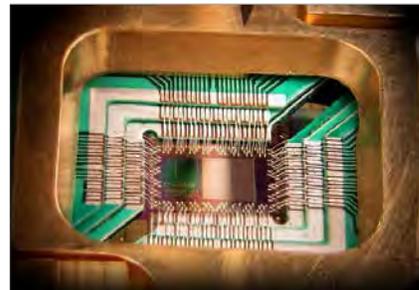
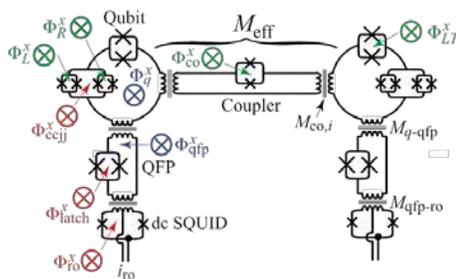


Figure 1: Superconducting Quantum Interference Devices (SQUID) circuit at heart of D-Wave processor.

Integration of opportunities for experiential learning or other forms of civic engagement in the learning opportunity

Since the Electrical and Computer Engineering programs include co-op, students in this option will naturally be exposed to co-op; however, their experience in quantum physics may make them more appealing to high-tech companies that specialize in related areas, such as D-Wave Systems in Burnaby that has the only commercial quantum computer.

Residency requirements and anticipated times to completion

An Electrical or Computer Engineering degree with the Quantum Physics option is designed to take the same duration as the regular programs; however, the regular program, which requires 4 co-op terms in 6 available non-teaching terms, will have one of these terms replaced with a term of courses (4A), and some other minor scheduling changes will be required. Therefore, those in the Quantum Physics option will complete an extra academic term and have only 5 terms available to complete their required 4 co-op terms.

Policies on student evaluation, candidacy exams, and oral examinations

The standard policies apply for the respective engineering and physics courses.

Plans for integration of teaching and research

No formal plans; however, more research opportunities arise from greater breadth of education, and past students in the Physics Option were able to secure research co-op terms.

Describe any plans to develop international or Indigenous opportunities or perspectives

At this point, there are no specific international or Indigenous plans for this option.

G. Enrolment plan for the length of the program (Include a table of anticipated annual intake and graduates related to the new option including those in any existing programs)

Since no new resources are anticipated for this program, there is expected to be 3-8 students enrolled per year. The lower number is based on past demand for the Physics Option (cancelled) and the upper number is based on capacity in courses without requiring additional resources.

H. Funding plan for the option for the length of the program

Resources required for Faculty appointments

Currently funded faculty resources

None.

New faculty resources required

None.

Resources required for Staff appointments

None.

Resources required for Space

None.

Resources required from Library (Include evidence of consultation with UVic Librarian)

None. (No new courses are being offered.)

I. Related options in your own or other British Columbia post-secondary institutions

Engineering Physics at UBC is the nearest comparable program. That is accredited by the Canadian Engineering Accreditation Board as an Engineering Physics program and so it has slightly different learning outcomes (and the students may not be able to practice as Electrical or Computer Engineers). The Engineering Physics program at UBC does not require students to take higher level Quantum Mechanics courses, and this may be seen as an advantage of our program.

J. Evidence of support and recognition from other post-secondary institutions, and relevant regulatory or professional bodies, where applicable (Provide copies of letters of support in an appendix)

N/A. The proposed option will be entirely contained within the existing ECE programs. It does not require separate accreditation.