

FOR APPROVAL

PUBLIC

OPEN SESSION

TO: UTM Academic Affairs Committee

SPONSOR: Professor William A. Gough, Interim Vice-Principal, Academic & Dean
CONTACT INFO: vpdean.utm@utoronto.ca

PRESENTER: Professor Bryan Stewart, Vice-Dean, Academic Programs
CONTACT INFO: vdacademicprograms.utm@utoronto.ca

DATE: October 8, 2025 for October 15, 2025

AGENDA ITEM: 2

ITEM IDENTIFICATION:

Major Modification: Specialist in Theatre and Drama Studies

JURISDICTIONAL INFORMATION:

Under section 5.6 of its terms of reference, the Academic Affairs Committee is responsible for major and minor modifications to existing degree programs. All major modifications shall be reported annually for information to the Committee on Academic Policy and Programs.

GOVERNANCE PATH:

1. UTM Academic Affairs Committee [For Approval] (October 15, 2025)

PREVIOUS ACTION TAKEN:

No previous action taken.

HIGHLIGHTS:

The Specialist in Theatre and Drama Studies (TDS) has been offered at UTM for 35 years, by the UTM Department of English & Drama as a joint program with Sheridan College. In response to extreme budgetary constraints in the recent year, Sheridan has announced intention to withdraw from the shared delivery of TDS. The proposed change will modify the mode of delivery and the faculty engaged in the delivery of the Specialist, transitioning it from a jointly delivered program with Sheridan into a program that is delivered entirely at UTM. The proposed change will be phased, starting with the 2026-27 academic year and completed in the 2028-29 academic year.

The Specialist provides students with conservatory-level professional acting training alongside grounding in theatre history, performance theory, dramaturgical practice and dramatic literature, preparing them for a career as theatre artists. The program is intended for students who wish to pursue acting or theatre-making more broadly at a professional level, while also receiving academic qualifications that allow them to move on to graduate programs (from MAs and PhDs to law school, MBA and MPA programs, and occasionally medical school). TDS graduates are regularly nominated for and win Dora Mavor Moore Awards and can be found in the ensembles of all major theatres in Canada. Many of them also play significant roles in running theatre companies.

Currently, program requirements include a balance of courses in drama (DRE), which include acting, dramaturgy, and playwriting, and drama studio (DRS), which are practice based and include stagecraft, production, voice workshops and professional practice. Almost half of DRS courses are currently held at the UTM campus, in Deerfield Hall rehearsal space and the Erindale Theatre. Delivering all DRS courses at UTM will eliminate travel between the Sheridan and UTM campuses, resulting in a positive change for students. The Department of English & Drama will seek to appoint three Adjunct Lecturers or Professors to ensure continuity in delivering classes in the three core areas of voice, movement, and acting. We anticipate all three positions to be filled before the first round of auditions in early February 2026. These new colleagues will be professionals with established, continuing careers in the theatre world. The Associate Chair, Drama, in conjunction with the three Adjunct colleagues and the Department's strong and collaborative Drama faculty members, will be able to ensure delivery of a coherent, consistent, and excellent program with strong continuity from year to year.

Existing course-level learning outcomes will be maintained for courses previously taught by Sheridan faculty, which for actor-training, relies on a linear sequence of required courses. Due to the high number of instructional hours required in these courses, we will re-weight four 100-level and 200-level courses from half-credit to full-credit (H to Y). This will more accurately reflect the demands of these courses, will ensure students receive adequate credit for the exceptionally high number of mandatory instructional hours, and will provide fair teaching credit recognition for faculty and instructors. As a result, this modification increases the number of required credits to complete the program from 12.0 to 14.0 for students entering the program in Fall 2027 or later.

UTM will welcome the first cohort of students to this modified Specialist in the 2026-27 academic year, and these students will complete all of the program's courses at UTM. Sheridan College will continue delivering DRS courses (for in-progress students) through the 2028-29 academic year. Current students who cannot complete the joint program by 2028-29 will be accommodated at UTM. All in-progress students will be able to graduate with the two credentials the current program offers (Honours Bachelor of Arts degree from UTM and an Advanced Diploma from Sheridan).

The Department has consulted widely about this change for the program, including a town hall consultation with all current students and meetings with: current faculty at Sheridan and UTM, current Erindale Theatre staff, academic leadership at Sheridan and UTM, and broad consultations with industry leaders in theatre and the performing arts. These discussions have positively shaped the proposal and provided valuable feedback for course design and future course offerings. Students felt reassured and energized about the program's future at UTM. Among professionals consulted, the consensus was that the integration between the professional performing arts and the training side of the program would

serve to distinguish TDS among Ontario acting programs.

FINANCIAL IMPLICATIONS:

There are no net implications for the campus operating budget.

RECOMMENDATION:

Be it Resolved,

THAT the proposed changes to the Specialist in Theatre and Drama Studies, as described in the proposal dated September 22, 2025, be approved effective September 1, 2026.

DOCUMENTATION PROVIDED:

Major Modification Proposal: Theatre and Drama Studies – Specialist (Arts)

Major Modification Proposal: Significant Modifications to Existing Undergraduate and Graduate Programs



University of Toronto

Major Modification Proposal: Significant Modifications to Existing Undergraduate and Graduate Programs

Program being modified: Please specify what program and which components of that are being modified; e.g., Specialist in History; Master of Environmental Science	Theatre and Drama Studies – Specialist (Arts)
Program of Study Code(s):	ERSPE1880
Proposed major modification:	<ol style="list-style-type: none">1. Change program mode of delivery: a program that is jointly delivered with Sheridan College will be changed to be fully delivered at UTM2. Change faculty engaged in delivering the program in line with it being moved to being fully delivered at UTM
Department/unit (if applicable):	Department of English & Drama
Faculty/division:	University of Toronto Mississauga
Dean’s office contact:	Bryan Stewart Vice-Dean, Academic Programs vdacademicprog.utm@utoronto.ca Ferzeen Sammy Manager, Academic Programs and Quality Assurance ferzeen.sammy@utoronto.ca
Proponent:	Holger Syme

Major Modification Proposal: Significant Modifications to Existing Undergraduate and Graduate Programs

	Acting Chair, Department of English & Drama, and Director of Theatre, Drama and Performance Studies holger.syme@utoronto.ca
Version date: Please update as you edit this proposal.	Sept 22, 2025

Framework for UTQAP Major Modifications

The [University of Toronto Quality Assurance Process](#) (UTQAP) supports a structured approach for creating, reflecting on, assessing and developing plans to change and improve academic programs and units in the context of institutional and divisional commitments and priorities.

The University of Toronto (U of T), in its [Statement of Institutional Purpose](#) (1992), articulates its mission as a commitment "to being an internationally significant research university, with undergraduate, graduate, and professional programs of excellent quality." Thus "quality assurance through assessment of new program proposals and review of academic programs and units in which they reside is a priority for the University...."

The quality of the scholarship of the faculty, and the degree to which that scholarship is brought to bear in teaching are the foundations of academic excellence. More generally, all of the factors that contribute to collegial and scholarly life — academic and administrative complement, research and scholarly activity, infrastructure, governance, etc. — bear on the quality of academic programs and the broad educational experience of students. ([Policy for Approval and Review of Academic Programs and Units](#) (2010))

Major Modification Proposal: Significant Modifications to Existing Undergraduate and Graduate Programs

The University's approach to quality assurance is built on two primary indicators of academic excellence: the quality of the scholarship and research of faculty; and the success with which that scholarship and research is brought to bear on the achievement of Degree Level Expectations. These indicators are assessed by determining how our scholarship, research and programs compare to those of our international peer institutions and how well our programs meet their Degree Level Expectations.

The University of Toronto embraces academic change as a critical part of maintaining and enhancing programs of outstanding quality through a process of continuous improvement. Proposals for major modifications are vehicles of academic change.

Major Modification Proposal

A major modification to an existing program is a restructuring of a program, a merger of or the creation of new elements within existing programs, or a renewal of a program in order to keep it current with its academic discipline or improve student academic experience.

This template should be used to bring forward all proposals for major modifications to **existing** undergraduate and graduate programs for governance approval under the [University of Toronto Quality Assurance Process \(UTQAP\)](#). In cases where it is unclear whether a proposed change in a program is a new program, a major modification, or a minor modification, a determination will be made by the Vice-Provost, Academic Programs in consultation with the divisional Dean and the academic unit.

This template aligns with UTQAP requirements and will help to ensure that all evaluation criteria established by the Quality Council are addressed in bringing forward a proposal. Divisions may have additional requirements that should be integrated into the proposal. Examples of major modifications are provided in [UTQAP 3.1](#). See the [VPAP website](#) for more information on major modifications.

Development and Approval Steps	Date (e.g., of final sign off, governance meeting, inclusion in reports)
--------------------------------	--

Major Modification Proposal: Significant Modifications to Existing Undergraduate and Graduate Programs

Dean's office sign-off	August 5, 2025
VPAP sign-off	September 18, 2025
Unit-level approval (if required)	July 23, 2025
Faculty/divisional governance	UTM AAC October 15, 2025
Faculty/division submits final proposal to VPAP	October 16, 2025
Included in Major Modification Report to AP&P	May 2026
Included in Major Modification Report to Quality Council	July 2026

Major Modification Proposal: Significant Modifications to Existing Undergraduate
and Graduate Programs

Table of Contents

1 Executive Summary.....	6
2 Effective Date	7
3 Current Calendar Copy with Changes Tracked or Highlighted	7
4 Academic Rationale and Program Objectives	11
5 Program Design.....	19
6 Impact of the Change	24
7 Resources	28
8 Consultation.....	42
9 Appendix A: Transition Schedule.....	46
10 Appendix B: Course Descriptions and Modifications.....	48
11 Appendix C: Program Learning Outcomes	58

1 Executive Summary

Please provide a brief summary of the change(s) being proposed.

The Specialist in Theatre and Drama Studies (TDS), a program that for the past 35 years has been delivered jointly by the University of Toronto Mississauga (UTM) and Sheridan College, today stands as one of the most successful professional actor training programs in Canada, and offers its students a unique combination of conservatory-level training and intensive academic study of the performing arts. Recently, Sheridan College, in response to extreme budgetary constraints, announced its intention to withdraw from the shared delivery of TDS. This proposal outlines UTM's and the Department of English & Drama's plan to change the program mode of delivery and the faculty engaged in the delivery of the Specialist from being a jointly delivered program with Sheridan into a program that is delivered entirely at UTM. The proposed change will be phased, starting with the 2026-27 academic year and completed in the 2028-29 academic year. The proposal also details the steps being taken to ensure this successful program retains its current strong commitment to the highest academic standards while significantly enhancing the connections between TDS and the professional worlds of theatre and film/TV.

The Specialist will uphold the existing course-level learning outcomes for courses previously taught by Sheridan faculty, which for actor-training, relies on a linear sequence of required courses. The program's essential structure and program-level learning outcomes will also be preserved. The only structural modification will be an increase in the number of required credits to complete the program from 12.0 to 14.0, reflecting a re-weighting of four 100-level and 200-level Drama Studio (DRS) courses from half-credit to full-credit (i.e. H to Y). This change is being implemented because the demands of these courses properly fit the parameters of Y courses rather than H courses. This re-weighting will ensure students receive adequate credit for the exceptionally high number of mandatory instructional hours, and also provide fair teaching credit recognition for faculty and instructors.

Sheridan College will continue delivering DRS courses (for in-progress students) through the 2028-29 academic year. Current students who cannot complete the joint program by 2028-29 will be accommodated at UTM. We are collaborating

Major Modification Proposal: Significant Modifications to Existing Undergraduate and Graduate Programs

closely with our counterparts at Sheridan to ensure that the program's high standards and excellent student experience are maintained during the transition of the program mode of delivery and to guarantee that all in-progress students will be able to graduate with the two credentials the current program offers (Honours Bachelor of Arts degree from UTM and an Advanced Diploma from Sheridan). Students entering with the 2026-27 cohort will no longer qualify for the Diploma.

We will welcome the first cohort of students to this modified Specialist in the 2026-27 academic year, and these students will complete all of the program's courses at UTM.

2 Effective Date

Please indicate when students may first be enrolled in the changed program or new option. If creating something new within a program, please state when the new option will first be reviewed and through which unit.

The effective date of the program change is September 1, 2026.

3 Current Calendar Copy with Changes Tracked or Highlighted

Insert calendar copy, including the program description, with all changes tracked or highlighted.

Blue font and ~~strikethrough~~ used to indicate revisions to the current calendar copy below:

Theatre and Drama Studies - Specialist (Arts) - ERSPE1880

==

~~The Specialist Honours Program in Theatre & Drama Studies, offered jointly with Sheridan College, involves the study of plays, actors, theatres, designers and audiences from the classical stage to contemporary plays and performances from around the~~

Major Modification Proposal: Significant Modifications to Existing Undergraduate and Graduate Programs

~~world. We give students the opportunity to earn a two-year (equivalent) conservatory diploma in professional actor training from Sheridan within a Specialist degree in performance history and theory and dramatic literature from U of T Mississauga. This high-powered combined program prepares~~

The Specialist in Theatre and Drama Studies (TDS) provides students with conservatory-level professional acting training and extensive performance experience behind the scenes and on stage, preparing them for a career in the performing arts. At the same time, the program also gives students a uniquely thorough grounding in theatre history, performance theory, dramaturgical practice, and dramatic literature. The program is intended for students who wish to pursue acting, or theatre-making more broadly, at a professional level, while also receiving a university education and earning academic qualifications that allow them to move on to graduate programs (from MAs and PhDs to law school, MBA or MPA programs, or medical degrees) and/or careers including teaching at the high school or university level.

Enrolment Requirements:

Limited Enrolment – Enrolment in this program is limited to students who are successful in an audition, conducted in the spring of each year. For audition requirements, please see the website www.utm.utoronto.ca/reg/audition. Enrolment in all studio courses (DRS) is restricted to students in the Specialist Program. Students applying to proceed to the second year of the Theatre and Drama Studies Program must have completed 4.0 credits with a minimum CGPA of 2.0.

TDS students must enroll in the Specialist Subject POST at the end of the first year.

Check your email and ACORN for further information about your Subject POST or contact your undergraduate advisor.

Completion Requirements:

For students who started at UTM in 2025-26 and enrolled in the Specialist Subject POST with a start date of Fall 2026, 12.0 credits are required:

First Year:

1. DRE121H5 or ENG121H5
2. DRE122H5 or ENG122H5
3. DRS121H5
4. DRS122H5

Second Year:

Major Modification Proposal: Significant Modifications to Existing Undergraduate and Graduate Programs

1. DRE200H5
2. DRE222H5
3. DRS221H5
4. DRS222H5

Third Year:

1. DRS321H5
2. DRS322H5
3. DRS325H5
4. DRS326H5

Fourth Year:

1. DRS421H5
2. DRS422H5
3. DRS425H5
4. DRS426H5

Additionally,

1. 2.5 DRE credit at the 300/400-level
2. 0.5 DRE credit at the 400-level
3. 1.0 additional credits of DRE courses or drama-related courses in English (ENG)

For students who are starting at UTM in 2026-27 or later and enroll in the Specialist Subject POST with a start date of Fall 2027 or later, 14.0 credits are required:

First Year:

1. DRE121H5 or ENG121H5
2. DRE122H5 or ENG122H5
3. DRS121Y5
4. DRS122Y5

Second Year:

1. DRE200H5
2. DRE222H5
3. DRS221Y5
4. DRS222Y5

Third Year:

1. DRS321H5

Major Modification Proposal: Significant Modifications to Existing Undergraduate and Graduate Programs

2. DRS322H5
3. DRS325H5
4. DRS326H5

Fourth Year:

1. DRS421H5
2. DRS422H5
3. DRS425H5
4. DRS426H5

Additionally,

1. 2.5 DRE credit at the 300/400-level
2. 0.5 DRE credit at the 400-level
3. 1.0 additional credits of DRE courses or drama-related courses in English (ENG)

Notes:

1. The following ENG courses count as DRE-related: [ENG218H5](#) or [ENG223H5](#) or [ENG261H5](#) or [ENG263H5](#) or [ENG279H5](#) or [ENG309H5](#) or [ENG317H5](#) or [ENG330H5](#) or [ENG331H5](#) or [ENG335H5](#) or [ENG336H5](#) or [ENG337H5](#) or [ENG340H5](#) or [ENG341H5](#) or [ENG342H5](#) or [ENG343H5](#) or [ENG352H5](#).
2. In any given year, additional drama-related ENG courses may be offered; information about these will be shared with students and made available on the English & Drama Department website.
3. ~~Additional DRE courses and the following drama-related courses can be used to fulfill the requirements for any Theatre, Drama and Performance Studies program: CIN308H5 or CIN315H5 or CIN317H5 or CIN403H5 or CIN410H5 or CIN430H5 or CLA300H5 or CLA390H5 (when drama related) or CLA395H5 (when drama related) or CLA404H5 (when drama related), ENG218H5 or ENG223H5 or ENG261H5 or ENG263H5 or ENG279H5 or ENG309H5 or ENG312H5 (when drama related) or ENG313H5 (when drama related) or ENG314H5 (when drama related) or ENG315H5 (when drama related) or ENG316H5 (when drama related) or ENG317H5 or ENG330H5 or ENG331H5 or ENG335H5 or ENG336H5 or ENG337H5 or ENG340H5 or ENG341H5 or ENG342H5 or ENG343H5 or ENG348H5 (when drama related) or ENG352H5 or ENG358H5 (when drama related) or ENG366H5 (when drama related) or ENG371H5 (when drama related) or ENG372H5 (when drama related) or ENG377H5 (when drama related) or ENG378H5 or ENG400H5 (when drama related) or ENG414H5 (when drama related) or ENG415H5 (when drama related) or ENG416H5 (when drama related) or ENG424H5 or ENG425H5 or ENG426H5 or ENG434H5 (when drama related) or ENG435H5 or ENG436H5~~

Major Modification Proposal: Significant Modifications to Existing Undergraduate and Graduate Programs

~~(when drama related) or ENG460H5 or ENG461H5 or ENG462H5 or ENG463H5 or ENG470H5 or ENG471H5 or ENG472H5 or ENG473H5 (when drama related) or FAH290H5 (when drama related) or FAH295H5 (when drama related) or FAH390H5 (when drama related) or FAH392H5 (when drama related) or FAH395H5 (when drama related) or FAH475H5 or FAH488H5 (when drama related) or FAH489H5 (when drama related) or FAH492H5 (when drama related) or FAH494H5 (when drama related) or FAH495H5 (when drama related) or FAH496H5 (when drama related) or FRE316H5 or FRE343H5 (when drama related) or FRE445H5 (when drama related) or FRE446H5 (when drama related) or GER320H5 (when drama related) or GER330H5 (when drama related) or GER355H5 (when drama related) or GER450H5 (when drama related) or GER475H5 (when drama related) or ITA256H5 or ITA315H5 or ITA395H5 (when drama related) or ITA415Y5 or ITA494H5 or VCC427H5. Many of these courses have departmental prerequisites. You should consult the academic calendar before enrolling or contact the Undergraduate Advisor for assistance.~~

4. 2. Students enrolled in Specialist and Major programs in Drama who have completed 2.0 DRE credits may enrol in [ENG309H5](#) or [ENG317H5](#) or [ENG330H5](#) or [ENG331H5](#) or [ENG335H5](#) or [ENG336H5](#) or [ENG337H5](#) or [ENG340H5](#) or [ENG341H5](#) or [ENG342H5](#) or [ENG343H5](#) or [ENG352H5](#).
5. 3. **ENG100H5** does not count toward the TDS Specialist program.
6. 4. **DRE201H5** and **DRE202H5** are not intended for Specialists and do not count towards program requirements.
7. ~~"Taking a year off" from this program is possible, if difficult, after the first and second year, problematic and nearly impossible after the third year. Returning at any point requires consultation with the Director of Drama Studies at UTM and the Program Coordinator at Sheridan College and also depends on the availability of space in the class you wish to join. Likewise, students considering time away should also consult the Director of Drama Studies at UTM and the Program Coordinator at Sheridan College.~~

4 Academic Rationale and Program Objectives

4.1 Program Objectives

- a) State the program's objectives.

The Specialist in Theatre and Drama Studies (TDS) provides students with conservatory-level professional acting training, preparing them for a career as theatre

Major Modification Proposal: Significant Modifications to Existing Undergraduate and Graduate Programs

artists; it also gives them a thorough grounding in theatre history, performance theory, dramaturgical practice, and dramatic literature (with a significant but not exclusive focus on Anglophone playwrights). The program is intended for students who wish to pursue acting, or theatre-making more broadly, at a professional level, while also receiving a university-level education leading to academic qualifications that allow them to move on to graduate programs (from MAs and PhDs to law school, MBA and MPA programs, and occasionally medical school).

The training aspect of the program has been continually updated over the years, both in the selections of texts students can choose from for scene studies and in the methods and techniques taught. Reflecting the professional environment our graduates are likely to face, screen acting and (to a lesser extent) voiceover work have taken an increasingly more prominent place in the curriculum. On the theoretical, dramaturgical, and historiographical side of the program, our introductory classes have also been regularly updated to ensure their scope matches current scholarly approaches to theatre history and dramaturgical analysis. Wherever possible, all required courses from the first year on are taught by faculty specialists in the Department of English & Drama with related research interests and notable visibility in the discipline. Our offerings in upper-year courses have in recent years been less Eurocentric in focus than they once were, a trend that has been strongly enhanced by the recent hire of two specialists in African American and Black and Intercultural Canadian theatre and performance.

The goal of the TDS program is to educate and train artists deeply conversant with the history of their art and prepared to push the boundaries of contemporary theatrical conventions. We are committed to academic and artistic rigour as well as creative and intellectual freedom. We teach our students theatrical traditions of the past and present to allow them to recognize patterns of change and of the reintroduction of old ideas and ways of making – to teach them that continual reinvention and familiarization rather than universal truths or fundamentally unaltering practices lie at the heart of the performing arts, and that they, as artists, are part of that evolution.

Currently, the practical (DRS) courses are taught by Sheridan faculty, although about half are already taught on the UTM campus. With the approval of this major modification proposal, all courses in the program, both theoretical/historical and practical, will be fully integrated and offered on the UTM campus. As we outline below, this generates a range of opportunities for exploring synergies between what have so far been somewhat separate aspects of the program.

4.2 Academic Rationale

In a **single** response, please describe the academic rationale for the proposed changes, referring to the calendar copy above, and considering the changes relative to the criteria below.

- a) Discuss consistency of the program's [objectives](#) with the institution's [mission](#) and U of T's/the division's/unit's [academic plans](#), [priorities](#) and commitments, including consistency with any implementation plans developed following a previous review.
- b) Appropriateness of degree or diploma nomenclature given the program's objectives
- c) Evidence that the following have been substantially considered in the context of developing the changes to the program and its associated resources:
 - [Universal design principles](#) and/or the potential need to provide mental or physical disability-related accommodations, reflecting the University's [Statement of Commitment Regarding Persons with Disabilities](#).
 - Support for student well-being and sense of community in the learning and teaching environment, reflecting the work of the [Expert Panel on Undergraduate Student Educational Experience](#) and the commitment to establishing a Culture of Caring and Excellence as recommended by the Presidential and [Provostial Task Force on Student Mental Health](#).
 - Opportunities for removing barriers to access and increasing retention rates for Indigenous students; for integrating Indigenous content into the curriculum in consultation with Indigenous curriculum developers; and for addressing any discipline-specific calls to action, reflecting the commitments made in [Answering the Call: Wecheehetowin: Final Report of the Steering Committee for the University of Toronto Response to the Truth and Reconciliation Commission of Canada](#).
 - Opportunities for removing barriers to access and increasing retention rates for Black students; for promoting intersectional Black flourishing, fostering inclusive excellence and enabling mutuality in teaching and learning, reflecting the commitments made in the [Scarborough Charter](#) and consistent with the recommendations of the [Anti-Black Racism Task Force Final Report](#).
 - Opportunities for fostering an equitable, diverse, and inclusive teaching and learning environment, reflecting the values articulated in existing institutional documents such as the [Statement on Equity, Diversity, and](#)

Major Modification Proposal: Significant Modifications to Existing Undergraduate and Graduate Programs

[Excellence](#), the [Antisemitism Working Group Final Report](#), the aforementioned reports, and future institutional reports related to equity, diversity and inclusion.

- d) If appropriate, please discuss unique curriculum or program innovations, creative components, significant high impact practices related to the proposed change.
- e) Provide a statement on the way in which the proposed major modification will improve the student experience (required).

The impetus behind the proposed changes to the TDS program's mode of delivery as well as to the teaching of the practical side of the program lies in Sheridan College's decision to end their participation in this jointly delivered program in response to recent fiscal constraints. Sheridan College's decision was **not** related to the quality of the program. In fact, TDS has gone from strength to strength for the past 35 years. It constitutes a significant presence in Mississauga's cultural scene, thanks to the quality of our professionally designed and directed fourth-year shows, which bring hundreds of visitors to campus every year. Interest in the program has also been unflaggingly strong: we have been attracting six to seven times as many applicants as we can admit in recent years and have just welcomed our largest cohort ever (see Table 1 below). TDS is a limited enrolment program that accepts a maximum of 26 students each year. Students come primarily from Ontario, but we regularly admit applicants from all over Canada as well as international students. On average, about 3-4 students from outside Ontario are admitted to the program every year.

TABLE 1: Applications and Offers Accepted, 2021-22 to 2025-26

Intake Year	Applicants	Auditions Held	Offers Accepted
2021-22	*	134	24
2022-23	184	146	24
2023-24	187	141	22
2024-25	150	121	25
2025-26	176	129	26

Source: Department records

*Data not available

The Specialist in Theatre and Drama Studies offers a unique combination of learning opportunities to its students and now stands as one of the most

Major Modification Proposal: Significant Modifications to Existing Undergraduate and Graduate Programs

successful professional theatre programs in Canada. Our graduates are regularly nominated for and win Dora Mavor Moore Awards, Toronto's version of the Tony or the Olivier Awards; they can be found in the ensembles of all major theatres in Canada; and many of them also play significant roles in running theatre companies. A highly selective, illustrative smattering from 2024-25: Jewell Bowry (who graduated in 2023) won a Dora as part of the ensemble of *FLEX* (Crow's Theatre); Qasim Khan (2008), Joshua Sidlofsky (2020), and Lindsay Wu (2019) are part of the Shaw Festival ensemble (where Qasim plays the lead in *Gnit* a year after his performance as Hamlet at Shakespeare in High Park); Marissa Orjalo (2019) and Anthony Palermo (2023) are members of the Stratford ensemble; Hallie Selline (2011) played Portia in a celebrated production of *Merchant of Venice* at the Theatre Centre; Hailey Gillis (2013) was the star of *Natasha, Pierre, and the Great Comet of 1812* (Crow's/Mirvish); Muhaddisah (2021) played leads in two Dora-nominated productions, including the winner of Best New Play (*The Witch of Algiers* at Shakespeare in the Ruff); and Victoria Halper (2009) became the first Canadian ever to be invited to Berlin's Theatertreffen, one of the highest recognitions an avant-garde theatremaker can receive. In roles of artistic leadership, Lisa Li (2006) is the new Executive Director of the Tarragon Theatre, and Paolo Santalucia (2011) has just been announced as the incoming new Artistic Director of Soulpepper, perhaps Toronto's most prestigious theatre company. In short, TDS is a program that does UTM proud.

The principal academic rationale for this proposal is thus a desire to maintain the essence of the program as it currently exists, but in a new institutional context and with modest modifications to improve its delivery. When the Department of English & Drama received its most recent External Review in 2023-2024, the visitors described TDS as "unique," and concluded that "there is no [other] program like this in Canada and so it is important for UTM to foster its relationship with Sheridan College to maintain this unique competitive advantage." Sheridan's withdrawal from the collaboration sets us the task of preserving this "competitive advantage" on our own – and we are confident that the changes outlined in this proposal will allow us to do so. Our goal here has not been to completely reinvent the program, but to outline a mode of delivery that can ensure the same level of professional training, the same involvement in production opportunities, the same intensity of practical work, *and* the same high level of academic study as the joint program was able to offer. As we detail

Major Modification Proposal: Significant Modifications to Existing Undergraduate and Graduate Programs

below, UTM has the faculty, spaces, equipment, and staff required for such an undertaking while preserving the high quality of the program.

There are no substantive changes to the program's existing learning outcomes (see Appendix C, below): instead, we have devised a pedagogical model that remains true to what TDS has developed into over the past decade while shifting its delivery entirely to the UTM campus and realizing the potential advantages that come with that institutional and physical move towards integration. Certain structural aspects of the program will be modified:

- The total required credits for the Specialist will increase from 12.0 to 14.0 for students entering the Specialist POST in Fall 2027 or later to accommodate reweighting the first- and second-year training courses when they are transitioned to UTM (DRS121, DRS122, DRS221, and DRS222). These courses place very high demands on students' time and were weighted incorrectly as 0.5 credit at Sheridan. They are properly understood to be 1.0 credit each within the UTM system and are being re-weighted to acknowledge the actual work that is required to take and teach these courses. However, the course-level learning outcomes and the courses' contributions to the program and program-level learning outcomes are not changing.
- Scheduling will be made more flexible by departing from the old model, in which acting courses were only taught on Tuesdays and Thursdays, to reduce travel between the Sheridan and UTM campuses.
- With regard to delivering the DRE courses that have always been UTM's responsibility, we will make two minor adjustments: we will plan to introduce an optional internship course at the upper level; and we are slightly shifting the balance of required credits (without increasing their overall number) to ensure students primarily take those courses in our department. In the past, we maintained a lengthy list of "drama-related" courses from other departments, since our faculty complement was too small to ensure that we could offer a sufficient number of classes every year. That is no longer the case, and this modification takes account of those changed circumstances.
- Finally, recognizing that course outlines at Sheridan were thoroughly revised in recent years, including in their required instructional hours, and that those revisions are not reflected in the current UTM Academic Calendar (where these course descriptions are currently significantly out of date), we are also revising the calendar descriptions to bring them in line with how these courses are in fact

Major Modification Proposal: Significant Modifications to Existing Undergraduate and Graduate Programs

currently taught. (See Appendix B for details.) This change is necessary in order to preserve the program learning outcomes as they stand.

We will also continue our established commitment to fostering an inclusive pedagogical environment and program culture. Two years ago, the hire of two new colleagues with research foci on African American (Leticia Ridley) and Black and Intercultural Performance in Canada (Signy Lynch) had a transformative impact on our curriculum in courses on dramaturgy and dramatic literature; the presence in the department of Maria Hupfield, the Canada Research Chair in Transdisciplinary Indigenous Arts, whose appointment we share with the Department of Visual Studies, brought regular classes on Indigenous Performance and Storytelling to our curriculum before that, and Prof. Hupfield's contributions to the program continue to be of vital importance. Prof. Lynch and Ridley have been actively involved in selecting plays for our curricular season, and their transformative influence can be seen in the repertoire we have produced over the last two years. For instance, we staged our first play by an Indigenous Canadian playwright, Yvette Nolan's *The Birds* in 2024/25. More broadly speaking, our current curriculum is informed by a three-year consultative process that started in 2020 with the creation of an Anti-Racism and Anti-Oppression Task Force, organized jointly by both Sheridan and UTM and funded by UTM's Department of English & Drama. The task force developed a range of ideas and projects to support our BIPOC students and to ensure the program reflects the diversity of both our student body and our community. One concrete outcome of the task force's deliberation has been our Theatre Artists of Colour Student Association, which is student-organized and run (with organizational support from the Director of Drama Studies) but funded by the department. This group, now in its fifth year, hosts social events, performances, and workshops with BIPOC theatre professionals and will remain a key factor in the culture of the program going forward. In response to student requests, we are now also funding a 2SLGBTQIA+ Student Association for TDS, which is entering its second year after a season rich in workshops and social events.

Our course offerings include 300-level courses on Global Performance, on Queer Theatre, and on "Performing Diaspora," an upper-level three-course sequence on Black Theatre, and DRE305H5 (Studies in Indigenous Performance) as well as DRE405H5 (Topics in Indigenous Performance). We have also made efforts to ensure our required courses reflect on or complicate Eurocentric narratives.

Major Modification Proposal: Significant Modifications to Existing Undergraduate and Graduate Programs

DRE121H5 (Traditions of Theatre and Drama), for instance, now frequently thematizes what those “traditions” exclude and silence but also highlights the formative influence of artists of colour such as Terence and Ira Aldridge; DRE122H5 (Modern and Contemporary Theatre and Drama) in its most recent iteration had students read Zora Neale Hurston and W. E. B. DuBois alongside J.M. Synge and Athol Fugard and Girish Karnad alongside Caryl Churchill. Finally, our popular courses in playwriting (DRE362H5 and DRE363H5) have only been taught by writers of colour since 2016 (Anusree Roy, Andrea Scott, Djanet Sears, and David Yee) – all four multi-award winning and very frequently staged dramatists.

The courses taught at Sheridan underwent similar notable developments in recent years, and we will maintain and build on all of these as the program shifts to UTM to ensure we continue to contribute to the university’s commitment to an equitable and inclusive learning environment. For instance, Sheridan instituted a policy change on texts for scene study acting exercises; these are now no longer assigned but chosen by students from a list that includes a very significant selection of materials by BIPOC and LGBTQ+ writers. The casting for our curricular productions is overseen by a committee with a diverse membership and involves rigorous attention to potentially discriminatory decision-making processes. We give students an opportunity to list roles with which they do not want to engage and the program administrator ensures that these preferences are respected when we meet with the season’s directors to make casting decisions in the early fall.

In our admissions and auditioning practices, we have made concerted efforts to reduce barriers to access, removing the requirement to audition with monologues from the English early modern repertory (i.e., Shakespeare and his contemporaries), assembling panels of audition judges that reflect the diversity of our student population, and working with the Registrar’s Office to encourage applications from underrepresented demographic groups. We will redouble these efforts once admission to the program is entirely administered by UTM and we can coordinate the framing of outreach activities more closely.

The student experience in TDS is already very rich and richly connected to campus life; pedagogical and professional relationships between instructors and students have long been closer than is common at large academic institutions such as U of T or Sheridan. Our goal is to enrich our students’ experience further

Major Modification Proposal: Significant Modifications to Existing Undergraduate and Graduate Programs

still, and to realize the hitherto untapped potential for making deep and meaningful connections between the study of theoretical and historical subjects on the one hand and the practical work our students do in their training courses on the other. Integrating both sides of the program at UTM will allow for coordinating learning outcomes and will make it possible to fold what students learn in DRE classes about subjects such as dramaturgy, acting methods, and textual and performance analysis directly into their practical training to an extent not previously feasible across the divide between the two institutions. While recognizing that there are necessarily distinctions between practical creative work and the work of analysis and scholarship, we feel confident that bringing these two essential aspects of the program together into a fruitful, synergistic exchange will be significantly easier once TDS is overseen by a single department and within a single institutional framework.

Lastly, the move to a UTM-only delivery model will also improve the student experience logistically. The need to travel between two campuses multiple times a week has long put a strain on our students' schedules, and they also frequently struggle with having to navigate two different Learning Management Systems, accommodations infrastructures, and registration systems. As well, students were often confused about where to turn with questions about residence or financial aid. All of these challenges will be resolved under a single-institution approach.

5 Program Design

5.1 Admission Requirements

Please describe any proposed changes to admission requirements by considering the changes tracked in the calendar copy relative to the following:

- a) Discuss the appropriateness of the program's admission requirements given the program's objectives and program-level learning outcomes.
- b) Sufficient explanation of alternative requirements, if applicable, for admission into a graduate, second-entry or undergraduate program (e.g., minimum grade point average, additional languages or portfolios, and how the program recognizes prior work or learning experience).

Major Modification Proposal: Significant Modifications to Existing Undergraduate and Graduate Programs

The program's existing admissions process and entry requirements will not change. As before, TDS will continue to have its own dedicated admissions category. Applicants need to complete an audition process in early February and March to enter, which they usually do after completing high school or in grade 12. We also allow transfer students and students currently enrolled at UTM to audition, but in those cases the time to completion may be longer since the TDS program itself takes four years to complete, and no transfer credit substitutions are permissible for DRS courses. Students enter and move through the program with a cohort group.

In the past, the audition process was organized jointly by Sheridan staff, the office of Student Recruitment & Admissions at UTM, the program coordinator at Sheridan, and the Associate Chair, Drama, in the Department of English & Drama at UTM. Audition panels were made up of faculty from both institutions and external participants from the theatre and film industry. The results of auditions were tabulated by the Associate Chair, Drama. Following discussions with a group of full-time faculty members from both institutions, a list of offers was then communicated to the Admissions team at UTM and successful candidates were contacted individually by both the Sheridan program coordinator and the Associate Chair, Drama.

Going forward, this process will be streamlined, as there is no more need for complex inter-institutional coordination. Auditions will take place in the rehearsal studios at UTM on two weekends in early February and March. As in the past, applicants will sign up for a slot via the UTM admissions website and will submit links to materials (a questionnaire, contact information, and, in the case of candidates living more than 150 kilometres from Mississauga, three prerecorded videos of monologues and a self-interview). We will use modified versions of the same instructions for candidates that have been developed for the jointly delivered program in recent years. The Undergraduate Advisor in the Department of English & Drama will assemble a SharePoint repository to make candidates' files accessible to audition panels.

For each audition day, two three-person panels will be formed, made up of UTM full-time faculty members, TDS alumni and alumnae, and theatre and film industry professionals. External members will be paid an honorarium for their participation, as will a small group of student helpers drawn from the current group of TDS students. The cost of these honoraria will be covered by an audition fee of \$40 per applicant. (This fee already exists; in the present system it is collected by UTM and passed on to Sheridan. In the future, it will be collected and retained by UTM.) The process of identifying suitable panelists and student helpers will be coordinated by the Associate Chair, Drama; reimbursements will be organized through the Department of English & Drama.

Major Modification Proposal: Significant Modifications to Existing Undergraduate and Graduate Programs

After the auditions, selection of successful candidates will follow the same process as in the past, but without the involvement of Sheridan faculty and the Sheridan coordinator. The Associate Chair, Drama, will tabulate results, oversee the decision-making by a group of full-time UTM faculty, communicate with Admissions at UTM to make offers to the top candidates, inform these candidates directly, and stay in touch with waitlisted candidates over the course of the later spring and summer. Timelines will not change from the established process, with the goal of making all initial offers before the end of March.

5.2 Program Structure and Requirements

Addressing the prompts below in **one** response, please discuss any proposed changes to program requirements, including any changes to milestone assessments, by considering the changes relative to the following criteria:

5.3 All Programs

- a) With reference to the change proposed, discuss the appropriateness of the program's structure and the requirements to meet its objectives and program-level learning outcomes, including the structure and requirements of any identified streams (undergraduate), fields or concentrations (graduate).
- b) Appropriateness of the program's structure, requirements and program-level learning outcomes in meeting [the institution's applicable undergraduate or graduate Degree Level Expectations](#).
- c) Please state the mode of delivery and if it is changing, indicate the appropriateness and effectiveness of the proposed mode(s) of delivery (i.e., means or medium used in delivering a program; e.g., lecture format, distance, online, synchronous/asynchronous, problem-based, compressed part-time, flexible-time, multi-campus, inter-institutional collaboration or other non-standard forms of delivery) to facilitate students' successful completion of the program-level learning outcomes.
- d) If changing the mode of delivery of the program to online for all or a significant portion of a program that was previously delivered in-person, please discuss the following:
 - i. Maintenance of and/or changes to the program objectives and program-level learning outcomes
 - ii. Adequacy of the technological platform and tools
 - iii. Sufficiency of support services and training for teaching staff

Major Modification Proposal: Significant Modifications to Existing Undergraduate and Graduate Programs

- iv. Sufficiency and type of support for students in the new learning environment
 - v. Access
- e) Ways in which the proposed curriculum addresses the current state of the discipline or area of study and is appropriate for the level of the program.
 - f) If applicable, details on any new experiential learning that is part of the program, including confirmed and interested partners, duration of experiential learning component in a program, and anticipated number of placements.

Neither the essential structure nor the learning outcomes of the program will change under this proposal (please see Appendix C for the program learning outcomes). The requirements and pedagogical goals related to courses already being taught at UTM (i.e., all DRE courses) remain identical except for a slight rebalancing of courses that count as program credits between DRE courses and “drama-related” courses in other UTM departments, in third and fourth year (see 4.2 above). The courses currently taught at Sheridan (DRS course codes), which are being transitioned to be taught at UTM, will continue to be intensive classes training students in all major aspects of the art and craft of acting, on stage and for the camera; they will also retain the same number of instructional hours as under their current structure. The only exception to these observations are the changes to DRS121 and DRS122, the two required foundational first-year courses, and the second-year continuation courses DRS221 and DRS222 from H- to Y-courses taught in a single term. This change results in an increase in the total credits required for the Specialist from 12.0 to 14.0 for students who enroll in the POST for Fall 2027 or later.

This proposed change from H- to Y-courses does not reflect any modification in learning outcomes or, indeed, course content. Rather, it is meant to acknowledge the substantial number of hours during which students are expected to participate in backstage roles in their first two years. This production experience forms an essential part of our learning outcomes but is inadequately reflected in the credits students receive for these courses. All DRS classes demand an uncommonly high number of in-class hours, because they do not usually have the kinds of out-of-class work expectations typical of other UTM courses: there is usually very little reading and no written assignments or exams in DRS courses. The first- and second-year courses in particular call for students to be present in workshop spaces and fulfilling backstage crew and rehearsal roles which more closely aligns with a Y-course (1.0 credit).

Major Modification Proposal: Significant Modifications to Existing Undergraduate and Graduate Programs

Re-weighting these four courses as 1.0 credit Y-courses recognizes the amount of work students complete, and the exceptional range of different experiences and areas of knowledge with which they engage. It also follows our aspirations for the program as outlined in the departmental self-study (2023-24), and responds to long-standing feedback and requests from students to receive appropriate credit value for the high number of contact hours associated with 100- and 200-level DRS courses. Finally, the change recognizes the instructional labour involved in these courses within UTM's institutional context; whereas Sheridan instructors are paid hourly, UTM instructors are remunerated based on the credit weight of the course. These changes thus correctly recognize the extent of student learning and instructional support necessary for these courses, and the contribution of the courses to the students' learning in the program overall.

Degree Level Expectations and Program Learning Outcomes (PLOs) and Requirements are summarized and described in Appendix C. This proposal does *not* substantively change PLOs, but the table in Appendix C integrates the PLOs developed for DRS courses within the institutional context of Sheridan College into the existing PLOs developed for the "academic" side of the program, and thus recategorizes and in some cases recontextualizes the existing PLOs to match UTM's Degree Level Expectations.

While PLOs are not being revised in this proposal, delivering both the academic and practical sides of the program at UTM will enable us to ensure that learning outcomes are met across all aspects of the curriculum and that the goals articulated above in 4.2c form an integral part of all aspects of our pedagogy.

c): The principal change proposed in this modification, then, is the literal venue of delivery and the staffing of courses, both of which are discussed in detail below. DRS courses will remain highly praxis-oriented, hands-on, small in scale, and reliant, in almost all cases, on spaces designed for movement-based instruction rather than traditional classrooms. These courses will continue to be taught exclusively in-person (except in exigent circumstances such as those that forced changes during the height of the COVID pandemic).

About half of DRS courses are currently held at the UTM campus. Delivering all DRS courses at UTM will lead to the complete elimination of travel time between the Sheridan and UTM campuses, which will indirectly have a positive effect on

Major Modification Proposal: Significant Modifications to Existing Undergraduate and Graduate Programs

students' experience, since it will come with a reduction in stress and allow for easier time management. But the courses themselves will be taught very similarly on our campus to how they are currently being delivered – in good part because a significant portion of DRS classes are *already* being taught on the UTM campus, in UTM rehearsal halls. We know that these courses can easily be taught at UTM because many of them *have been* taught here for the last few years already. The primary change will be that the instructors of these courses will no longer be employees of Sheridan College, and the DRS credits students receive will no longer count towards a Diploma from Sheridan, in addition to a degree from the University of Toronto. Beyond that, little about the course delivery will change.

d): The curriculum in DRS courses was last revised just a few years ago and is current with standards of instruction in the performing arts. However, details about the DRS courses in the UTM Academic Calendar were not in all cases updated in line with the revisions of the curriculum by Sheridan. The 2025-26 UTM Academic Calendar descriptions therefore do not accurately reflect how these courses have been delivered for the last few years and how we plan to continue delivering them at UTM in the future. We are taking this opportunity to revise course descriptions to ensure they correspond to current practice. All of the changes are described in Appendix B below. Going forward, having direct oversight over these courses will allow us to make timely changes and respond to industry demands more swiftly than under the joint program structure.

e): The program as a whole is extremely rich in experiential learning opportunities and all DRS courses are designed with a view to the professional world of acting. However, we are planning to add an optional internship course to our DRE course offerings in the near term. We have verbal commitments from major theatre companies in the region, including the Shaw Festival and Soulpepper in Toronto, who have assured us that they could make places available for internship students in their third or fourth year of the program, and we will expand the roster of collaborating companies in the coming months. (See also 7.1c below.)

6 Impact of the Change

- Assessment of the impact the proposed modification will have on the program's students and/or other units or divisions.

Major Modification Proposal: Significant Modifications to Existing Undergraduate and Graduate Programs

There are no plans to grow enrolments in the TDS Specialist. The admissions target for our first-year class has been 25 for many years, though in practice it has fluctuated between 22–26 students. There is a practical limit to how many students can be taught in the hands-on, praxis-based manner all DRS courses require, and we do not plan to ever offer multiple sections of the same studio course. It would also be difficult to accommodate larger cohorts in third- and fourth-year curricular productions, given that few plays have casts of more than 12 substantial roles.

Students that are already enrolled in the Specialist will be grand-parented and will continue to move through the stages of the program as coherent cohorts, as in past years. For currently enrolled students, all their DRS courses will be taught by Sheridan faculty until 2028-29, at which point the last cohort admitted to the jointly delivered program will have completed all required DRS credits. Since every single DRS course is a required credit and also forms a prerequisite for the next level of courses, no current students will ever be in a situation where they might still need to take a DRS course that no longer exists in the modified Specialist. See Appendix A for a table outlining student progress in DRS courses through 2030-31.

The one potential exception to this general rule is students who decide to take a year “off” before returning to the program. This will concern only a very limited number of cases (in recent years, one or two students per year at most). Such students will be allowed to complete the Specialist under the requirements in place when they started the program; they can be accommodated through the proposed new program since it will continue to rely on a sequence of required courses that is aligned with the existing structure.

The transition from the jointly delivered program to a program that is delivered entirely at UTM will take place over the course of four academic years. In 2025-26, all DRS courses will be delivered by Sheridan, but auditions will be administered by UTM only. Starting in 2026-27, the DRS courses will be transitioned to delivery at UTM on the following schedule:

- In 2026-27: 100-level DRS courses (2 Y-courses, as described above)
- In 2027-28: 200-level DRS courses (2 Y-courses, as described above)
- In 2028-29: 300-level DRS courses (4 H-courses)
- In 2029-30: 400-level DRS courses (4 H-courses)

Major Modification Proposal: Significant Modifications to Existing Undergraduate and Graduate Programs

The transition process concludes by August 31, 2029. By Fall 2029, all DRS courses will be offered at UTM. Please refer to Appendix A for a table outlining the timing of course migration.

We have devised a communication plan to make sure all current students, and all interested potential students, are fully informed of the proposed changes, including changes to the credit weight of DRS 100- and 200-level courses. TDS is a relatively small and coherent program, and all students attend multiple annual program meetings. The first of these of the academic year took place on September 4, 2025, and both the Associate Dean at Sheridan (Tania Senewiratne) and the Acting Chair of the Department of English & Drama addressed the entire student body to outline the continued delivery of all DRS courses at Sheridan until 2028-29, and to let them know that UTM was working on a plan for the future of the program. (They had also previously been informed of the forthcoming changes in a virtual town hall meeting; see Section 9 below.) This information has subsequently been disseminated further in one-on-one conversations with concerned students. The Department of English & Drama and the Associate Dean at Sheridan will continue to communicate regularly with current students to ensure they understand their path through the last years of the jointly delivered program. The Associate Chair, Drama, will also regularly meet in small groups with current first- and second-year students, starting in Winter 2026, to ensure that they feel fully supported and that their progress in the program is not negatively affected by the transition. This will allow us to address any concerns quickly and directly as they arise. (This reflects current practice in the program: we maintain open lines of communication with all of our students.)

It is of vital importance for the continued strength of the TDS Specialist that we attract highly qualified applicants; it is therefore crucial that the modified program be seen as carrying forward the established excellence of the jointly delivered Specialist. To that end, the Department of English & Drama, with significant support from UTM's Office of Communications, has been developing a new website for the TDS program that will be launched following approval of this major modification proposal. The website outlines the strengths of the UTM-only program, offers FAQs (developed in collaboration with UTM's Student Recruitment & Admissions team) about the modified program and its relationship to the jointly delivered predecessor, and provides a narrative of the learning experience students can expect in each of the four years. It also establishes the strong

Major Modification Proposal: Significant Modifications to Existing Undergraduate and Graduate Programs

continuity between the two versions of the program by highlighting news about alumni and alumnae, featuring alumni and alumnae media appearances, and including multiple specially created videos in which prominent graduates speak about their excitement for the future of TDS. All elements of this website will be ready for launch by October 16 (or whenever this proposal is approved). We will also be using the very active Theatre Erindale social media profiles to disseminate information and build visibility for the modified program.

At the same time, the Department is preparing printed materials summarizing the key strengths of the modified program (and including links to the website), which will also be available as soon as this proposal is approved. These materials will be ready for distribution at UTM's Fall Campus Day (October 19), assuming this proposal receives governance approval on October 15.

Finally, the Department is collaborating with UTM's Student Recruitment & Admissions team to reach out to Drama teachers and Guidance Counsellors in Ontario to inform them of the modified program and its unique features. Drawing on the significant number of TDS alumni who now work as high school teachers, the Department has also established connections with networks of drama teachers nationwide, which we will use to disseminate details about the modified program as widely and quickly as possible.

Pending approval, information outlining the UTM-based audition process will be made available on the UTM Admissions website by October 19, 2025 as well, detailing dates, locations, and requirements. The sign-up portal for auditions will open on November 11 (as it did in past years).

To conclude, while the proposed changes to the program mode of delivery and faculty delivering the TDS program were devised in direct response to Sheridan College's decision to withdraw from the jointly delivered Specialist, we are certain that transitioning the program to be fully delivered by UTM comes with significant logistical and pedagogical benefits for students in the program. Centralizing all instruction and training at UTM eliminates the need for commuting between the two campuses, removing a significant source of stress and making for smoother time-management. It also, more importantly, allows us to ensure that learning outcomes are realized across all courses in the program, since both academic and practical courses will now be overseen by the same department. The more seamless integration of the revised program into the department will finally make it possible

Major Modification Proposal: Significant Modifications to Existing Undergraduate and Graduate Programs

to capitalize fully on synergies between TDS and our programs in Creative Writing and Game Studies.

7 Resources

Please consider the proposed changes relative to the following:

7.1 Resources: All programs

Given the program’s class sizes and cohorts as well as its program-level learning outcomes please discuss:

- a) Participation of a sufficient number and quality of core faculty who are competent to teach and/or supervise in and achieve the goals of the program and foster the appropriate academic environment.
- b) If applicable, discuss the role and approximate percentage of adjunct and sessional faculty/limited term appointments used in the delivery of the program and the associated plans to ensure the sustainability of the program and quality of the student experience.

Table 2: Faculty Complement

Name	Unit of Primary Budgetary Appt and %	Unit of Other Budgetary Appt and % (if applicable)	Commitment to Other Programs (Please list other programs in which the person routinely teaches/ supervises.)	Nature of Contribution to This Program (Course instructor [CI], thesis supervision [TS], clinical or practice supervisor [C/PS]. Please list the courses each member will teach.)
Tenure Stream: Full Professor				
Revermann, Martin	Historical Studies, 100%		Classics (UTM), Classics (Graduate), Centre for Drama, Theatre, and Performance Studies (graduate)	Prof. Revermann teaches 1.0 and 0.5 FCE for Drama in alternating years. He teaches DRE courses at the 100-, 300-, and 400-level.

Major Modification Proposal: Significant Modifications to Existing Undergraduate and Graduate Programs

Name	Unit of Primary Budgetary Appt and %	Unit of Other Budgetary Appt and % (if applicable)	Commitment to Other Programs (Please list other programs in which the person routinely teaches/ supervises.)	Nature of Contribution to This Program (Course instructor [CI], thesis supervision [TS], clinical or practice supervisor [C/PS]. Please list the courses each member will teach.)
Syme, Holger	English & Drama, 100%		English (UTM), English (graduate), Centre for Drama, Theatre, and Performance Studies (graduate)	Prof. Syme regularly teaches DRE courses at all levels, some of which are cross-listed as ENG course codes. As an expert in contemporary performances of Shakespeare and a director and dramaturg with professional experience and an established professional network in the GTHA, he will teach DRS courses at the 200- and 400-levels.
Tenure Stream: Associate Professor				
Gallagher-Ross, Jacob	English & Drama, 100%		Centre for Drama, Theatre, and Performance Studies (graduate)	Prof. Gallagher-Ross usually teaches DRE courses at all levels (but has served Department Chair for the past 3 years and has only taught 0.5 FCE in that period). As a former professional dramaturg and a scholar with wide connections to the

Major Modification Proposal: Significant Modifications to Existing Undergraduate and Graduate Programs

Name	Unit of Primary Budgetary Appt and %	Unit of Other Budgetary Appt and % (if applicable)	Commitment to Other Programs (Please list other programs in which the person routinely teaches/ supervises.)	Nature of Contribution to This Program (Course instructor [CI], thesis supervision [TS], clinical or practice supervisor [C/PS]. Please list the courses each member will teach.)
				professional theatre world in Canada and the US, he will teach DRS courses at the 200- and 400-levels.
Hupfield, Maria	Visual Studies, 51%	English & Drama, 49%	Visual Studies (UTM), English (UTM), Visual Studies/Daniels (graduate)	Prof. Hupfield is the Canada Research Chair in Transdisciplinary Indigenous Arts. She teaches courses in Indigenous Performance and Storytelling, mostly at the 300-level, alternating between DRE and ENG courses. She will provide guidance on workshops to be offered in third and fourth year.
Switzky, Lawrence	English & Drama, 100%		English (UTM), Game Studies (UTM), English (graduate), Centre for Theatre, Drama, and Performance Studies (graduate)	Prof. Switzky oversees the Game Studies minor in the Department of English and Drama, where most of his teaching has been concentrated lately; he also teaches DRE

Major Modification Proposal: Significant Modifications to Existing Undergraduate and Graduate Programs

Name	Unit of Primary Budgetary Appt and %	Unit of Other Budgetary Appt and % (if applicable)	Commitment to Other Programs (Please list other programs in which the person routinely teaches/ supervises.)	Nature of Contribution to This Program (Course instructor [CI], thesis supervision [TS], clinical or practice supervisor [C/PS]. Please list the courses each member will teach.)
				courses at the 100- and 300-level, and drama-related courses in English, and regularly offers DRE380H5, a two-week intensive summer course in residence at the Shaw Festival. An expert in dramaturgy and a scholar with a wide network in the professional Canadian theatre industry, he may teach part of DRS421 and/or 422.
Tenure Stream: Assistant Professor				
Lynch, Signy	English & Drama, 100%		Centre for Drama, Theatre, and Performance Studies (graduate)	Prof. Lynch regularly teaches DRE courses at all levels. An expert in audience research, she may occasionally teach part of DRS421 and/or 422.
Ridley, Leticia	English & Drama, 100%		Centre for Drama, Theatre, and Performance Studies	Prof. Ridley is the Canada Research Chair in Black Theatre and Performance. She

Major Modification Proposal: Significant Modifications to Existing Undergraduate and Graduate Programs

Name	Unit of Primary Budgetary Appt and %	Unit of Other Budgetary Appt and % (if applicable)	Commitment to Other Programs (Please list other programs in which the person routinely teaches/ supervises.)	Nature of Contribution to This Program (Course instructor [CI], thesis supervision [TS], clinical or practice supervisor [C/PS]. Please list the courses each member will teach.)
			(graduate), Game Studies (UTM)	teaches DRE courses at the 200-, 300- and 400-level as well as occasional 400-level courses in Game Studies (ENG course code). As an expert in dramaturgy with professional experience in the US theatre industry, she will be teaching part of DRS221 and/or DRS222 (alternating with Prof. Gallagher-Ross).
Sessional Lecturer				
Vashisht, Natasha	English & Drama (N/A), SL2		English (UTM)	Dr. Vashisht is an expert in global performance culture and international drama of the 20 th century and regularly teaches drama-related courses in English at the 300-level (ENG course codes).

Major Modification Proposal: Significant Modifications to Existing Undergraduate and Graduate Programs

Name	Unit of Primary Budgetary Appt and %	Unit of Other Budgetary Appt and % (if applicable)	Commitment to Other Programs (Please list other programs in which the person routinely teaches/ supervises.)	Nature of Contribution to This Program (Course instructor [CI], thesis supervision [TS], clinical or practice supervisor [C/PS]. Please list the courses each member will teach.)
Wright, Leslie	English & Drama (N/A)			Leslie Wright has served as Props and Set Designer for TDS since 2016 and currently teaches the “stagecraft labs” in DRS121 and DRS122 on a part-time contract with Sheridan College. She will continue to deliver parts of the teaching associated with that portion of DRS121Y, DRS122Y, DRS221Y, and DRS222Y as a UTM Sessional Lecturer.
Yee, David	English & Drama (N/A)			David Yee is one of Canada’s leading playwrights, winner of both the Governor General’s Award and the Siminovitch Prize, and a TDS graduate. He regularly teaches the Department’s two playwriting courses, DRE362H and DRE363H.

Major Modification Proposal: Significant Modifications to Existing Undergraduate and Graduate Programs

Name	Unit of Primary Budgetary Appt and %	Unit of Other Budgetary Appt and % (if applicable)	Commitment to Other Programs (Please list other programs in which the person routinely teaches/ supervises.)	Nature of Contribution to This Program (Course instructor [CI], thesis supervision [TS], clinical or practice supervisor [C/PS]. Please list the courses each member will teach.)
Others (please specify, i.e., adjunct, status only, clinical faculty, visiting or other as per U of T definitions)				
TBD, Adjunct Professor (Acting)	English & Drama (100%)			As detailed below, this person will be a professional working actor of significant standing in the Canadian performing arts industry. Courses may include: DRS121Y, DRS122Y, DRS221Y, DRS222Y, DRS321H, and DRS322H.
TBD, Adjunct Professor (Movement)	English & Drama (100%)			As detailed below, this person will be an established expert in theatrical movement with a professional practice and/or a professional appointment at a major theatre company in Ontario. Courses may include: DRS121Y, DRS122Y, DRS221Y, DRS222Y, DRS321H, and DRS322H.

Major Modification Proposal: Significant Modifications to Existing Undergraduate and Graduate Programs

Name	Unit of Primary Budgetary Appt and %	Unit of Other Budgetary Appt and % (if applicable)	Commitment to Other Programs (Please list other programs in which the person routinely teaches/ supervises.)	Nature of Contribution to This Program (Course instructor [CI], thesis supervision [TS], clinical or practice supervisor [C/PS]. Please list the courses each member will teach.)
TBD, Adjunct Professor (Voice)	English & Drama (100%)			As detailed below, this person will be an established expert in vocal training for actors with a professional practice and/or a professional appointment at a major theatre company in Ontario. Courses may include: DRS121Y, DRS122Y, DRS221Y, DRS222Y, DRS321H, and DRS322H.

Instruction in studio and production courses (DRS) will be provided by sessional and adjunct faculty, under a structure that is designed to retain the strengths of the course design inherited from the existing program while following the staffing model adopted by Canada’s leading acting program, the National Theatre School in Montreal. We have consulted widely with industry leaders and alumnae/alumni of the program with significant professional experience, and the strong consensus among them was that this model is more pedagogically beneficial in a conservatory setting than one that relies on full-time, tenure- or teaching-stream professors. In other words, most of the teaching in DRS courses will be delivered by instructors who maintain active, ongoing careers in the performing arts. That model is the bedrock for the pre-eminence of the National Theatre School among Canadian

Major Modification Proposal: Significant Modifications to Existing Undergraduate and Graduate Programs

actor training programs: it is an established means of achieving pedagogical excellence in this field.

There is a strong pedagogical rationale for adopting this approach: drawing on a cohort of instructors with active, ongoing involvement in the professional theatre, film, and TV industries will ensure that our students receive the kind of training casting directors and theatre companies expect and that we can pivot quickly to respond to shifting demands in the industry. The leading figures in areas of instruction such as voice, movement, singing, stage combat, and intimacy training commonly work as coaches, often with their own studios, and are for the most part not employed as full-time faculty members. (For instance, of the 12 current board members of the National Voice Association of Canada, only three hold faculty positions, although all 12 teach.) We have gathered recommendations for acting teachers from alumni and alumnae with established careers in the performing arts, and virtually all the suggested candidates are actors with a high degree of visibility in the ensembles of major GTHA theatre companies and the festivals.

We will seek to appoint three Adjunct Lecturers or Professors to ensure continuity in delivering classes in the three core areas of voice, movement, and acting. We have already reached out to a number of prominent Canadian practitioners to gauge their interest, and the response has been enthusiastic. We anticipate all three positions to be filled before the first round of auditions in early February 2026. These new colleagues will be professionals with established, continuing careers in the theatre world – in other words, “individuals who are employed elsewhere in a position that is not primarily academic in nature, who have special skills or learning of value to a unit and who may provide services for which recognition is desirable,” in the language of the policy on the appointment of Status-Only, Adjunct, and Visiting Professors (<https://www.aapm.utoronto.ca/academic-administrative-procedures-manual/other-appointments/status-only-adjunct-visiting-professors/>). These Adjunct colleagues will play an important role in helping the Department maintain and develop an up-to-date training curriculum in their areas of professional expertise, and in coordinating the instruction delivered by individual teachers across various aspects of that curriculum, although the overarching oversight of the program will lie in the hands of the Associate Chair, Drama (on whose role, see further below). For these efforts, we propose to offer these new colleagues a modest honorarium in addition to any remuneration they will receive for teaching in the department. Our goal is to establish on-going relationships with senior figures in the profession while at the same time ensuring a relatively steady

Major Modification Proposal: Significant Modifications to Existing Undergraduate and Graduate Programs

rate of renewal; we do not anticipate any one Adjunct holding such an appointment for more than a total of five years.

Having consulted widely, we are confident that we will be able to ensure that a sufficient pool of potential instructors is available to staff all our courses reliably and at a consistent level of pedagogical excellence. UTM's location in the Western GTA helps greatly in this effort, since many movement and voice professionals have part-time appointments at the Shaw and Stratford Festivals. Colleagues at both companies have assured us that travelling to work at UTM is an appealing prospect.

Following the existing DRS course structure, each studio course will consist of up to five weekly units in specific areas of training and/or instruction, each delivered by an expert in that area. These weekly units will be taught by one of the three Adjunct Lecturers or Professors and additional industry professionals hired under the CUPE 3902 Unit 3 Collective Agreement, following the provision in section 14:05 that "positions may be divided into units below the course-equivalent level;". We expect to hire 3-4 instructors for each course. (This approach to hiring has been vetted and found acceptable by UTM's Vice-Principal, Academic & Dean, and Manager, Academic HR, in consultation with the office of Labour Relations in the Division of People Strategy, Equity & Culture.) Typically, each course will be divided into units on voice and vocal training, including singing; movement and physical expressivity, including dance; and aspects of acting, including scene work, acting for the camera, improvisation, etc. In most classes, the latter category will be covered over two two- or three-hour units each week, with the former two taking up one two- or three-hour weekly session each. In certain cases, specific segments may be taught by UTM faculty members as part of their regular teaching workload (for instance, Professor Syme may teach a 3-hour segment in DRS221 or 222 on Shakespeare, or Prof. Ridley may teach a segment on scene analysis in DRS221 or 222). The Department's faculty in the area of Drama is large enough that accommodating these modest additional teaching responsibilities will be manageable without major challenges.

In the case of third- and fourth-year production classes (DRS325H [2 sections], DRS326H [1 section], DRS425H [2 sections], and DRS426H [2 sections]), in which instruction consists of a rehearsal process leading to a public performance, professional directors will be hired, as is the case now. If and when appropriate, one of the Adjunct Appointees may take on this role from time to time. Under the

Major Modification Proposal: Significant Modifications to Existing Undergraduate and Graduate Programs

current system, directors are hired on a contract governed by the “DOT Agreement” of the Canadian Actors’ Equity Association rather than as instructors, although that is the function they factually fulfill. Within the context of a U of T course, again, the most appropriate approach to staffing these production courses would be via a CUPE 3902 Unit 3 appointment; each director would be hired as the single instructor for their section of a production course.

In sum, the new structure will allow us to hire professional industry experts to teach our students on a course-by-course basis, thus guaranteeing that we can offer TDS Specialists the most current training with as close a connection to contemporary standards and expectations in the performing arts as possible. Posting and contracting for these positions will be managed by the Chair’s Assistant in the Department of English & Drama as part of this staff member’s established workload; reviewing applications will be the responsibility of the Associate Chair, Drama, who will advise the Department Chair in offering appointments. We will seek to establish ongoing relationships with exceptional teacher-practitioners through the Adjunct Professor/Lecturer process and will also build on existing relationships with the excellent part-time instructors currently teaching in the program (especially singing and movement teachers). This will help to ensure continuity between the current jointly delivered program and the program delivered fully by UTM. In identifying instructors for production courses, we will also draw on the pool of directors who have long been associated with the program and have distinguished themselves pedagogically while maintaining professional careers as theatre makers. Finally, we will rely (and already have relied) on our connections with major GTHA theatre companies and alumni who have gone on to high-profile careers as actors, directors, and producers to build a cohort of instructors with strong ties to the professional performing arts, thus ensuring both a consistent level of pedagogical excellence and enriched networking and professionalization prospects for our students.

The opportunities that come with the restructuring of the program go beyond staffing, though. In the program’s current form, there is a sharp institutional division between the practical and “academic” courses, with little shared pedagogical oversight and limited opportunities for exploring connections and interrelations between DRE and DRS courses. The modified program will allow us to connect the two sides of the program more fully, integrating courses on the history of acting or the theory of dramaturgy with practical acting classes or production courses. This

Major Modification Proposal: Significant Modifications to Existing Undergraduate and Graduate Programs

will lead to a more coherent and consistent delivery of learning outcomes across the board.

Finally, the role of the Associate Chair, Drama, which has long been a very hands-on position involved in detail in the running of the program and the fostering of a close-knit academic and creative community, will now expand to include oversight of the training and production courses. It will therefore fall to this academic administrator to ensure, as the TDS Coordinator at Sheridan previously did, that DRS courses provide a consistent learning experience and achieve the envisaged learning outcomes. In this effort, the Adjunct appointees will be an invaluable resource.

The department currently has five tenured and tenure-stream faculty members (one Full Professor, two Associate Professors and two Assistant Professors) who teach primarily in Drama and Theatre Studies (one of whom is a Canada Research Chair); we also share (0.49 FTE; Associate Professor) a sixth faculty member with the Department of Visual Studies (another Canada Research Chair) and have a long-standing agreement with the Department of Historical Studies which grants us another tenured colleague's teaching of one and two courses in alternating years. The DRE courses at all levels of the TDS Specialist can therefore ordinarily be wholly covered by full-time instructors. We usually only rely on sessional instructors in these courses when full-time colleagues are on leave, and we do not envisage a change to this situation even if some of these colleagues take on parts of certain DRS courses.

For the reasons outlined above, we do not propose the hiring of a new faculty member with responsibility for DRS courses. However, we note creating a faculty position to anchor the practical side of the program is an approach adopted by the undergraduate program of the Centre for Drama, Theatre, and Performance Studies at UTSG, and while that program does not strive for the level of professional training offered by TDS, this particular organizational structure could serve as a model for us to emulate in the future. At this point, however, we anticipate that the Associate Chair, Drama, in conjunction with the three Adjunct colleagues and the Department's strong and collaboratively-minded Drama faculty, will be able to ensure delivery of a coherent, consistent, and excellent program with strong continuity from year to year.

- c) If required, provision of supervision of experiential learning opportunities.

Major Modification Proposal: Significant Modifications to Existing Undergraduate and Graduate Programs

We plan to introduce an optional DRE internship course in the near term, partly to strengthen our institutional relationships with major theatre companies in the GTHA and the Shaw and Stratford Festivals. This course will be supervised by one of the tenured or tenure-stream faculty members in Drama as part of their regular workload. We have already had very positive conversations about commitments to providing meaningful experiential opportunities to our students with leaders at the Shaw Festival and Soulpepper Theatre Company, and we will establish similar connections with the other major venues companies in the GTHA and beyond.

- d) Adequacy of the administrative unit's utilization of existing human, physical and financial resources, including implications for the impact on other existing programs at the University.

Human Resources: No additional TA resources will be required resulting from this modification. No additional student advising will be needed beyond what is already provided by the Department of English & Drama's Undergraduate Advisor and UTM's advising resources. We do not anticipate a need for further administrative staff either. The Department's relationship with the Admissions team in UTM's Registrar Office is already strong and quite interactive, and this proposal will not place additional demands on their resources.

Administering the audition process at UTM will place moderate new demands on staff in the Department of English & Drama and somewhat increase the responsibilities of UTM faculty and the Associate Chair, Drama. However, given the elimination of the previous need for day-to-day coordination between Sheridan and UTM, the overall additional organizational demands will be minimal and will be absorbed by existing faculty and staff resources.

Physical Resources: TDS in its current form uses the four rehearsal halls in Deerfield Hall as well as the MiST and Erindale Studio Theatre performance spaces (including a green room and multiple dressing rooms) and the wardrobe, props, and carpentry shops and storage facilities in Deerfield Hall and the Erindale Studio Theatre. The technical equipment in our theatres has been completely refurbished in recent years and is now state-of-the-art; our lighting set-up is arguably the best in Ontario. All our spaces are already used for the delivery of DRS courses, even though the instructors in these courses are employed by Sheridan College. *All* production courses (DRS325 and 326 as well as DRS425

Major Modification Proposal: Significant Modifications to Existing Undergraduate and Graduate Programs

and 426) are currently fully taught at UTM, as are the significant crew components of DRS121, 122, 221, and 222. About half of the Sheridan-delivered studio classes *also* currently run at UTM: DRS222, DRS321, and half of DRS221, DRS322, DRS421, and DRS422.

Shifting the remaining half of DRS instructional hours to UTM is a wholly manageable logistical challenge. It will require maximizing our use of the MiST as a studio and rehearsal space and will necessarily reduce the availability of our rehearsal halls for co- and extracurricular activities, but it will not place any additional demands on rooms at UTM. Our use of space is currently restricted by the rigorous sequestration of DRS studio courses into a Tuesday-Thursday schedule (owing to the physical distance between the two institutions and the limitations of the shuttle bus service). Shifting the entire program to UTM will mean that courses can be scheduled more flexibly throughout the week, which will also give students more access to other UTM courses taught on a Tuesday-Thursday schedule.

Our current support staffing levels are adequate to delivering the production-related aspects of the curriculum (the seven sections of production courses in third and fourth year as well as the crew-related elements of the first- and second-year classes), and since these will not change, the new structure will not require additional staff.

Financial Resources: see section f below

- e) Evidence that there are adequate resources to sustain the quality of scholarship and research activities produced by students, including library support, information technology support, and laboratory access.

All aspects of the program related to research and scholarship will remain unchanged and are already exceptionally well supported by the resources available at UTM and through the U of T library system. The department's undergraduate advisor (Megan Janssen-McBride) is a graduate of the TDS program and therefore extremely well placed to provide advice to current and future students both during the transition and once the new structure is in place.

The previous section discusses TDS-related spaces at UTM in detail. We are in the early stages of submitting a proposal for an overhaul of the Erindale Studio

Major Modification Proposal: Significant Modifications to Existing Undergraduate and Graduate Programs

Theatre building, which would include the creation of a new rehearsal studio, but the changes proposed here do not rely on the realization of that project.

- f) If necessary, additional institutional or divisional resource commitments to support the program in step with its ongoing implementation.

UTM is fully committed to financially supporting the transition of the TDS program to being fully delivered at UTM. Under the previous MOU with Sheridan, eligible tuition was transferred to Sheridan and UTM recovered certain costs from Sheridan. Sheridan applied for the provincial eligible grants on their own directly with the provincial government. Under the modified program, UTM will retain all tuition and per student grant revenues (the latter if applicable and not over the cap), which will allow fiscal room to support the program. The Office of Vice-Principal and Dean is working with UTM Planning Budget and Finance to ensure the Theatre and Drama Specialist will continue to be resourced.

8 Consultation

Describe consultation with internal (e.g., faculty, students, cognate units, etc., as appropriate) and external stakeholders (e.g., alumni, community or professional organizations, etc., as appropriate).

We have conducted extensive consultation with various stakeholders in developing this proposal. These have included:

- Two meetings with all faculty teaching DRE courses (22 July and 2 September, 2025); ongoing individual consultation with all faculty teaching in Drama at UTM. All faculty members read a first draft of this proposal and provided detailed notes which led to a thorough revision of the draft before initial submission to the Vice-Dean, Academic Programs, at UTM. The September meeting was an occasion to discuss next steps and raise new ideas as well as to discuss the communications plan and faculty involvement in that effort.

- An in-person meeting with approximately 20 third- and fourth-year TDS students during a residential summer course at the Shaw Festival (13 July, 2025). This followed relatively shortly after Sheridan's announcement and was primarily an occasion to assure the students that their education and training were not at risk.

Major Modification Proposal: Significant Modifications to Existing Undergraduate and Graduate Programs

The students brought up several aspects of the program that they value and would like to see preserved, in particular the unique combination of intense training with in-depth academic study, and urged the two colleagues present (Profs. Switzky and Syme) to preserve these in whatever the future version of the program might look like.

- A two-hour Zoom townhall meeting with *all* current TDS students on 21 July, 2025. The purpose of this meeting was to reassure all current students that Sheridan had committed to delivering their DRS courses at the same level of excellence as before for the next four years (including the 2025-26 academic year) and that none of the current students' credentials and experiences would be materially affected. Various questions were raised about the future of the program, especially by first- and second-year students who understood that they would likely be collaborating frequently with students in a UTM-only version of TDS in future years. Without disclosing details about the changes proposed in this document, the Acting Chair of English & Drama assured these students that future TDS Specialists would be as well-trained and as deeply conversant with the history and theory of theatre as current students in the program, and that collaboration would be a mutually beneficial experience. The overall tenor of student contributions at the meeting was widely shared relief that UTM was planning a modified version of the program, and enthusiastic offers to support spreading the word about the reinvented TDS Specialist. Both these meetings with students have shaped our communications plan detailed above.

- Frequent meetings and detailed discussions with Mike Slater, Manager Theater Operations, and the five other members of the theatre staff employed by UTM, ongoing since 25 June, 2025, on a near-weekly basis. These meetings have been crucial in determining the logistics of housing all DRS courses at UTM (since Mike Slater oversees the management of all our spaces) and in understanding and thinking through the structure of the "crew" component in first- and second-year DRS courses. Changing the 100- and 200-level DRS courses to Y-courses was discussed in depth with the staff who are responsible for the departments in which most student crew activity takes place (Carpentry, Props, Wardrobe, Light and Sound).

- A meeting with the three full-time faculty members at Sheridan and the TDS Coordinator at Sheridan to discuss how to minimize frictions during the transition (26 June, 2025); weekly conversations between the TDS Coordinator and the

Major Modification Proposal: Significant Modifications to Existing Undergraduate and Graduate Programs

Acting Chair of English & Drama since then. These conversations have focussed primarily on maintaining a constructive working relationship over the next few years; Sheridan faculty members also answered numerous questions about the current DRS curriculum that have helped us update details in the course descriptions in Appendix B.

- Multiple meetings with the Associate Dean responsible for the TDS program at Sheridan, Tania Senewiratne (three hour-long conversations between 25 June, 2026 and 12 September, 2025). These meetings principally concerned the transition period, clarified Sheridan's commitments, and helped to work out details of the plan described in section 6 above.

- Extensive discussions with staff and administrative leads in the UTM Dean's Office (beginning on 29 May, 2025 and ongoing since then). These discussions, which began immediately once Sheridan shared its decision to withdraw from the joint program with UTM, have informed every aspect of this proposal. They served to clarify the necessary parameters of the modification, resolved a host of questions about hiring and staffing, and elucidated budgetary questions.

- 34 consultative conversations with theatre industry leaders and alumni/ae with active careers in the performing arts, including the artistic directors of the Shaw Festival, Crow's Theatre, Soupepper Theatre, Canadian Stage, Obsidian Theatre Company, Buddies in Bad Times, bCurrent Theatre Company, the Theatre Centre, and Shakespeare in the Ruins (Winnipeg), as well as Casting Associates at the Stratford Festival, Canadian Stage, and Ubisoft and alumni/ae currently or recently appearing in productions at the Shaw and Stratford Festivals, *all* major Toronto theatres, on CBC, Netflix, and Paramount+ TV series, and serving in producing roles at Theatre Passe Muraille, Tarragon Theatre, the Howland Company, and Bad Hats Theatre, from 7 July to 15 September, 2025). These one-on-one conversations with a large and diverse group of performing arts professionals form the basis for the plan for how DRS courses will be delivered at UTM going forward. Both alums and theatre industry leaders not connected to TDS expressed strong appreciation for the unique combination of training and education that is the hallmark of the program. The very strong consensus among everyone consulted, though, was that a mode of delivery that creates much closer ties between the professional performing arts and the training side of the program would be vastly preferable to the status quo and would serve to distinguish TDS among Ontario acting programs. As the Artistic Director of the Shaw Festival put it, "We need a

Major Modification Proposal: Significant Modifications to Existing Undergraduate and Graduate Programs

program more like the National Theatre School in Ontario, and TDS could be it.” The idea of bringing a cohort of professional theatre and TV practitioners with a commitment to education together to deliver the majority of DRS course content under the overarching oversight of the Department of English & Drama, as outlined in Section 7 above, is directly informed by this consensus view. A second significant benefit of these conversations, which will expand and continue for months longer, has been a clear sense of investment on the part of our alumni and alumnae, and a remarkable degree of enthusiasm and interest in collaboration on the part of Artistic Directors in the province. These conversations will form (and have begun to form) the basis for collaborative relationships between the Department and major theatre companies, for the establishment of a group of potential teachers in the modified program, and for creating a mentorship structure for our graduating students.

9 Appendix A: Transition Schedule

Transition of TDS Specialist DRS Courses from Sheridan to UTM, 2026-27 to 2029-30

	Term	2026-27		2027-28		2028-29		2029-30	
Course	F / S	UTM	Sheridan	UTM	Sheridan	UTM	Sheridan	UTM	Sheridan
DRS121Y5	F	Offered	Not offered						
DRS122Y5	S	Offered	Not offered						
DRS221H5	F	Not offered	Offered	Not offered	Not offered	Not offered	Not offered	Not offered	Not offered
DRS222H5	S	Not offered	Offered	Not offered	Not offered	Not offered	Not offered	Not offered	Not offered
DRS221Y5	F	Not offered	Not offered	Offered	Not offered	Offered	Not offered	Offered	Not offered
DRS222Y5	S	Not offered	Not offered	Offered	Not offered	Offered	Not offered	Offered	Not offered
DRS321H5	F	Not offered	Offered	Not offered	Offered	Offered	Not offered	Offered	Not offered
DRS325H5	F	Not offered	Offered	Not offered	Offered	Offered	Not offered	Offered	Not offered
DRS322H5	S	Not offered	Offered	Not offered	Offered	Offered	Not offered	Offered	Not offered
DRS326H5	S	Not offered	Offered	Not offered	Offered	Offered	Not offered	Offered	Not offered
DRS421H5	F	Not offered	Offered	Not offered	Offered	Not offered	Offered	Offered	Not offered
DRS425H5	F	Not offered	Offered	Not offered	Offered	Not offered	Offered	Offered	Not offered
DRS422H5	S	Not offered	Offered	Not offered	Offered	Not offered	Offered	Offered	Not offered
DRS426H5	S	Not offered	Offered	Not offered	Offered	Not offered	Offered	Offered	Not offered
# of courses		2	10	4	8	8	4	12	0
# of FCEs		2.0	5.0	4.0	4.0	6.0	2.0	8.0	0

Final offerings of DRS121H5 and DRS122H5 at Sheridan are in 2025-26.

Final offerings of DRS221H5 and DRS222H5 at Sheridan will be in 2026-27.

FCE = full-course equivalents, i.e. credits

Major Modification Proposal: Significant Modifications to Existing Undergraduate and Graduate Programs

Student Progress in the TDS Specialist 2023-24 to 2030-31

	Entered UTM Fall 2023	Entered UTM Fall 2024	Entered UTM Fall 2025	Entering UTM Fall 2026	Entering UTM Fall 2027
TDS Program Entry (effective start term)	Fall 2024	Fall 2025	Fall 2026	Fall 2027	Fall 2028
TDS Credits Required	12.0 FCE	12.0 FCE	12.0 FCE	14.0 FCE	14.0 FCE
Completes Year 1 DRS courses	2023-24 Sheridan	2024-25 Sheridan	2025-26 Sheridan	2026-27 UTM	2027-28 UTM
Completes Year 2 DRS courses	2024-25 Sheridan	2025-26 Sheridan	2026-27 Sheridan	2027-28 UTM	2028-29 UTM
Completes Year 3 DRS courses	2025-26 Sheridan	2026-27 Sheridan	2027-28 Sheridan	2028-29 UTM	2029-30 UTM
Completes Year 4 DRS courses	2026-27 Sheridan	2027-28 Sheridan	2028-29 Sheridan	2029-30 UTM	2030-31 UTM

10 Appendix B: Course Descriptions and Modifications

DRS Course Descriptions and Calendar Modifications

The UTM course descriptions of all DRS courses were in need of an update to reflect current practice. New course content description and contact hours replicate the current course design as they have been taught at Sheridan since 2018.

CURRENT:

DRS121H5: Acting 1

Campus: Sheridan

(Offered at Sheridan College) This course will introduce the elements of practical Vocal, Physical, Textual, and Improvisational training for the novice actor, together with an Introduction to Theatre Organization, with an emphasis on releasing the natural impulse. In addition, the student will spend a minimum of 3 hours per week (averaged) in Stagecraft Labs gaining basic backstage and front-of-house skills, and in production-related duties. Typical production tasks are concentrated in 3- to 9-week periods and may include evenings and/or Saturdays.

Corequisites: DRE121H5 or ENG121H5

Enrolment Limits: Studio courses are limited by audition to those in the Theatre and Drama Studies Program.

Distribution Requirement: Humanities

Total Instructional Hours: 108P

Mode of Delivery: In Class

NEW

DRS121Y5: Acting 1

Campus: UTM

Students are introduced to the foundational elements of acting, vocal, and physical training. In a studio setting, students undertake practical exercises focused on establishing fundamental skills, physical grounding, and professional behaviours. In addition, the course familiarizes students with the backstage and front-of-house working environment of a professional theatre. The course includes production-related duties assigned according to individualized schedules, typically concentrated in 3- to 6-week periods and including some work in the evenings and/or on weekends.

Exclusions: DRE121H5 or ENG121H5

Enrolment Limits: Studio courses are limited by audition to students in the Theatre and Drama Studies admissions stream.

Distribution Requirement: Humanities

Major Modification Proposal: Significant Modifications to Existing Undergraduate and Graduate Programs

Total Instructional Hours: 156P

Mode of Delivery: In Class

CURRENT:

DRS122H5: Acting 2

Campus: Sheridan

(Offered at Sheridan College) The continuation of Acting 1. Stagecraft Labs are replaced, outside class hours, by a minimum of 3 hours per week (average) of production-related duties over the term.

Prerequisites: DRS121H5 and (DRE121H5 or ENG121H5)

Corequisites: DRE122H5 or ENG122H5

Enrolment Limits: Studio courses are limited by audition to those in the Theatre and Drama Studies Program.

Distribution Requirement: Humanities

Total Instructional Hours: 108P

Mode of Delivery: In Class

NEW

DRS122Y5: Acting 2

Campus: UTM

The course intensifies foundational work on voice and movement through class exercises and further develops acting techniques introduced in DRS121Y5 with a focus on presence and authenticity. In addition to these components, students expand their understanding of backstage processes through crew work supporting third- and fourth-year productions. Crew tasks are assigned according to individualized schedules, typically concentrated in 3- to 6-week periods and including some work in the evenings and/or on weekends.

Prerequisites: DRS121H5 or DRE121Y5

Exclusions: DRE122H5 or ENG122H5

Enrolment Limits: Studio courses are limited by audition to students in the Theatre and Drama Studies admission stream.

Distribution Requirement: Humanities

Total Instructional Hours: 156P

Mode of Delivery: In Class

CURRENT: *[NOTE: this course will have its final offering in 2026-27]*

DRS221H5: Acting 3

Campus: Sheridan

(Offered at Sheridan College) Half of this course will continue and build upon the work begun in first year in Voice, Text, and Movement. The other half will be an Introduction to Scene Study, including character analysis for the actor, with realistic material from the Canadian and International repertoire. The student will be assigned a minimum of 75 hours of production-related duties outside class time over the year; typical tasks are concentrated in 3- to 9-week periods and may include evenings and/or Saturdays.

Major Modification Proposal: Significant Modifications to Existing Undergraduate and Graduate Programs

Prerequisites: At least 4.0 credits including DRS121H5 and DRS122H5 and (DRE121H5 or ENG121H5) and (DRE122H5 or ENG122H5)

Corequisites: At least one of DRE200H5 or DRE220H5 or DRE222H5 or DRE240H5 or DRE242H5 or DRE244H5 or DRE246H5

Enrolment Limits: Studio courses are limited by audition to those in the Theatre and Drama Studies Program.

Distribution Requirement: Humanities

Total Instructional Hours: 108P

Mode of Delivery: In Class

NEW COURSE

DRS221Y5: Acting 3

Campus: UTM

Students build upon the work initiated in first-year courses in voice and movement, with a focus on imagination, presence, physical connection, and access to impulse. They develop their vocal technique for the demands of Heightened Text. Their acting technique is further developed through work with contemporary scenes and exercises in Realism. They also deepen their understanding of rehearsal and production processes by taking on an advanced crew role on a mainstage production, such as Apprentice Stage Manager, Wardrobe Assistant, or Light and Sound Operator, and observe much of that production's rehearsal process.

Prerequisites: At least 4.0 credits including DRS121Y5 and DRS122Y5 (or approved alternates) as well as either DRE121H5 or ENG121H5 and either DRE122H5 or ENG122H5

Corequisites: DRE200H5 or DRE222H5

Exclusions: DRS221H5

Enrolment Limits: Studio courses are limited by audition to students in the Theatre and Drama Studies Program.

Distribution Requirement: Humanities

Total Instructional Hours: 156P

Mode of Delivery: In Class

CURRENT: [NOTE: this course will have its final offering in 2026-27]

DRS222H5: Acting 4

Campus: Sheridan

(Offered at Sheridan College) The continuation of DRS221H5 Acting 3.

Prerequisites: DRS221H5

Enrolment Limits: Studio courses are limited by audition to those in the Theatre and Drama Studies Program.

Distribution Requirement: Humanities

Total Instructional Hours: 108P

Mode of Delivery: In Class

Major Modification Proposal: Significant Modifications to Existing Undergraduate and Graduate Programs

NEW COURSE

DRS222Y5: Acting 4

Campus: UTM

Students continue to build their foundational acting skills as they explore and apply approaches to heightened text, including Shakespeare and contemporary experimental drama. They develop their vocal technique with a focus on expressivity and advanced physical techniques and extend their movement work through Neutral Mask training and exercises in clown. They also deepen their understanding of rehearsal and production processes by taking on an advanced crew role on a mainstage production, such as Apprentice Stage Manager, Wardrobe Assistant, or Light and Sound Operator, and observe much of that production's rehearsal process.

Prerequisites: DRS221Y5

Corequisites: DRE200H5 or DRE222H5

Exclusions: DRS222H5

Enrolment Limits: Studio courses are limited by audition to students in the Theatre and Drama Studies Program.

Distribution Requirement: Humanities

Total Instructional Hours: 156P

Mode of Delivery: In Class

CURRENT:

DRS321H5: Acting 5

Campus: Sheridan

(Offered at Sheridan College) Vocal, Physical, and Interpretive Techniques for the developing actor now become more specialized. Unarmed Combat, Period Movement, Contact Improvisation, Ensemble Singing, Intermediate Voice, Professional Practice, and various classical and contemporary styles are included (components may vary with the availability of Guest Instructors). In addition, each student will be scheduled regularly for a half-hour Tutorial to work on acting problems in a one-on-one situation.

Prerequisites: DRS222H5 and (DRE200H5 or DRE220H5) and DRE222H5

Corequisites: DRS325H5

Enrolment Limits: Studio courses are limited by audition to those in the Theatre and Drama Studies Program.

Distribution Requirement: Humanities

Total Instructional Hours: 108P

Mode of Delivery: In Class

NEW

DRS321H5: Acting 5

Campus: UTM

Vocal, Physical, and Interpretive Techniques for the developing actor become more specialized at this level. Elements of the course include stage combat, advanced vocal technique (including dialect and extreme performance demands), an introduction to on-camera acting, and the practical and theoretical techniques for creating Devised

Major Modification Proposal: Significant Modifications to Existing Undergraduate and Graduate Programs

Theatre. Students also prepare and submit the proposal for their Solo Project, to be performed in the winter term.

Prerequisites: DRS222H5 and DRE200H5 and DRE222H5.

Corequisites: DRS325H5

Enrolment Limits: Studio courses are limited by audition to students in the Theatre and Drama Studies Program.

Distribution Requirement: Humanities

Total Instructional Hours: 108P

Mode of Delivery: In Class

CURRENT:

DRS322H5: Acting 6

Campus: Sheridan

(Offered at Sheridan College) The continuation of DRS321H5, Acting 5. Tutorials culminate in the major solo performance and dramaturgy exercise called the Junior Project.

Prerequisites: DRS321H5

Corequisites: DRS326H5

Enrolment Limits: Studio courses are limited by audition to those in the Theatre and Drama Studies Program.

Distribution Requirement: Humanities

Total Instructional Hours: 108P

Mode of Delivery: In Class

NEW

DRS322H5: Acting 6

Campus: UTM

Students address their acting challenges by creating and performing their Solo Project. They develop their skills in advanced on-camera techniques and integrate their vocal technique with singing training. Additional acting components include expanded scene study and Character Mask. Areas of focus are subject to change each year depending upon the needs of the group and instructor availability.

Prerequisites: DRS321H5

Corequisites: DRS326H5

Enrolment Limits: Studio courses are limited by audition to students in the Theatre and Drama Studies Program.

Distribution Requirement: Humanities

Total Instructional Hours: 108P

Mode of Delivery: In Class

CURRENT:

DRS325H5: Production 1

Campus: Sheridan

Major Modification Proposal: Significant Modifications to Existing Undergraduate and Graduate Programs

(Offered at Sheridan College) The student will be cast in a public production, involving 12-33 hours of rehearsal and performance evenings and Saturdays for up to 9 weeks of the term. (Note that, at this level, evening classes in other departments are not possible.)

Prerequisites: DRS222H5 and (DRE200H5 or DRS220H5) and DRE222H5

Corequisites: DRS321H5

Enrolment Limits: Studio courses are limited by audition to those in the Theatre and Drama Studies Program.

Distribution Requirement: Humanities

Total Instructional Hours: 144P

Mode of Delivery: In Class

NEW

DRS325H5: Production 1

Campus: UTM

In this production course, students work with a director on a studio production of a Classical play. Course activities will include independent preparation and research, rehearsals, production coaching, technical rehearsals and public performances. Students are evaluated on their work during all stages of the Project. Work in this course will be concentrated in a 7-8 week period of rehearsals and performances, some of which take place in the evenings and on Saturdays.

Prerequisites: DRS222H5 and DRE200H5 and DRE222H5

Corequisites: DRS321H5

Enrolment Limits: Studio courses are limited by audition to [students](#) in the Theatre and Drama Studies Program.

Distribution Requirement: Humanities

Total Instructional Hours: 144P

Mode of Delivery: In Class

CURRENT:

DRS326H5: Production 2

Campus: Sheridan

(Offered at Sheridan College) The student will be cast in a second public production, involving 12-33 hours of rehearsal and performance evenings and Saturdays for up to 10 weeks of the term. (Note that, at this level, evening classes in other departments are not possible.)

Prerequisites: DRS325H5

Corequisites: DRS322H5

Enrolment Limits: Studio courses are limited by audition to those in the Theatre and Drama Studies Program.

Distribution Requirement: Humanities

Total Instructional Hours: 144P

Mode of Delivery: In Class

Major Modification Proposal: Significant Modifications to Existing Undergraduate and Graduate Programs

NEW

DRS326H5: Production 2

Campus: UTM

In this second production course, students work with a director as an ensemble to research, devise, rehearse, and perform an original piece of devised theatre. Course activities will include independent preparation and research, rehearsals, production coaching, technical rehearsals, and public performances. Work in this course will be concentrated in a 7-8 week period of rehearsals and performances, some of which take place in the evenings and on Saturdays.

Prerequisites: DRS325H5

Corequisites: DRS322H5

Enrolment Limits: Studio courses are limited by audition to students in the Theatre and Drama Studies Program.

Distribution Requirement: Humanities

Total Instructional Hours: 144P

Mode of Delivery: In Class

CURRENT:

DRS421H5: Acting 7

Campus: Sheridan

(Offered at Sheridan College) Work on Voice, Text, and Movement continues at an advanced level. Solo Singing, Senior Voice, Character Mask, Dance for Actors, and an Introduction to Sword are included (components may vary with the availability of Guest Instructors). Regular half-hour Tutorials continue, with emphasis on the development of individual audition material. Professional Practice classes include cold reading, mock auditions, and the realities of acting as a business. Styles include Acting for the Camera and other Media Workshops, as well as classes that could range from the Greeks to the Absurdist.

Prerequisites: DRS322H5 and DRS326H5 and 1.0 DRE credit at 300 level

Corequisites: DRS425H5

Enrolment Limits: Studio courses are limited by audition to those in the Theatre and Drama Studies Program.

Distribution Requirement: Humanities

Total Instructional Hours: 108P

Mode of Delivery: In Class

NEW

DRS421H5: Acting 7

Campus: UTM

The course allows students to develop their work at an advanced level through specialized scene study and preparing theatre auditions; students will also be introduced to professional labour regulations and best business practices for the freelance artist. Movement training continues through explorations of dance and the

Major Modification Proposal: Significant Modifications to Existing Undergraduate and Graduate Programs

introduction of self-care elements including yoga and other exercise practices. Vocal training expands into advanced singing classes.

Prerequisites: DRS322H5 and DRS326H5

Corequisites: DRS425H5

Enrolment Limits: Studio courses are limited by audition to [students](#) in the Theatre and Drama Studies Program.

Distribution Requirement: Humanities

Total Instructional Hours: 108P

Mode of Delivery: In Class

CURRENT:

DRS422H5: Acting 8

Campus: Sheridan

(Offered at Sheridan College) The continuation of [DRS421H5](#), Acting 7.

Prerequisites: [DRS421H5](#)

Corequisites: [DRS426H5](#)

Enrolment Limits: Studio courses are limited by audition to those in the Theatre and Drama Studies Program.

Distribution Requirement: Humanities

Total Instructional Hours: 108P

Mode of Delivery: In Class

NEW

DRS422H5: Acting 8

Campus: UTM

Focussing on advanced voice and speech, the course draws on previous vocal training in continued dialect training and the exploration of voiceover techniques. Contemporary scene study units allow students to integrate their previous scene study experiences with advanced work on text analysis and character development. Units on mindful movement and dance further develop skills and physical expression. The course also includes a number of workshops exploring a range of current industry trends, from performance for video games and commercial work to intermedial theatrical performance.

Prerequisites: [DRS421H5](#) and [DRS425H5](#)

Corequisites: [DRS426H5](#)

Enrolment Limits: Studio courses are limited by audition to [students](#) in the Theatre and Drama Studies Program.

Distribution Requirement: Humanities

Total Instructional Hours: 108P

Mode of Delivery: In Class

CURRENT:

Major Modification Proposal: Significant Modifications to Existing Undergraduate and Graduate Programs

DRS425H5: Production 3

Campus: Sheridan

(Offered at Sheridan College) The student will be cast in a third public production, involving 12-33 hours of rehearsal and performance evenings and Saturdays for up to 9 weeks of the term. (Note that, at this level, evening classes in other departments are not possible.)

Prerequisites: DRS326H5 and 1.0 DRE credit at 300 level.

Corequisites: DRS421H5

Enrolment Limits: Studio courses are limited by audition to those in the Theatre and Drama Studies Program.

Distribution Requirement: Humanities

Total Instructional Hours: 156P

Mode of Delivery: In Class

NEW

DRS425H5: Production 3

Campus: UTM

In this first mainstage production course, students integrate their physical, vocal, and acting training in the creation and performance of a character, as part of an ensemble under the guidance of a professional director. Students sustain and develop their work throughout the rehearsal and a two-week performance run during the program's mainstage season at the Erindale Studio Theatre. Emphasis is placed on rehearsal activities, public performances, and professionalism at all stages of the artistic process. Work in this course will be concentrated in an 8-week period of rehearsals and performances, some of which take place in the evenings and on Saturdays.

Prerequisites: DRS322H5 and DRS326H5

Corequisites: DRS421H5

Enrolment Limits: Studio courses are limited by audition to [students](#) in the Theatre and Drama Studies Program.

Distribution Requirement: Humanities

Total Instructional Hours: 156P

Mode of Delivery: In Class

CURRENT:

DRS426H5: Production 4

Campus: UTM

(Offered at Sheridan College) The student will be cast in a fourth public production, involving 12-33 hours of rehearsal and performance evenings and Saturdays for up to 10 weeks of the term. (Note that, at this level, evening classes in other departments are not possible.)

Prerequisites: DRS425H5

Corequisites: DRS422H5

Enrolment Limits: Studio courses are limited by audition to those in the Theatre and Drama Studies Program.

Major Modification Proposal: Significant Modifications to Existing Undergraduate and Graduate Programs

Distribution Requirement: Humanities

Total Instructional Hours: 156P

Mode of Delivery: In Class

NEW

DRS426H5: Production 3

Campus: UTM

In this second mainstage production course, students further integrate their physical, vocal, and acting training in the creation and performance of a character, as part of an ensemble under the guidance of a professional director. Students sustain and develop their work throughout the rehearsal and a two-week performance run during the program's mainstage season at the Erindale Studio Theatre. Emphasis is placed on rehearsal activities, public performances, and professionalism at all stages of the artistic process. Work in this course will be concentrated in an 8-week period of rehearsals and performances, some of which take place in the evenings and on Saturdays.

Prerequisites: DRS421H5 and DRS425H5

Corequisites: DRS421H5

Enrolment Limits: Studio courses are limited by audition to students in the Theatre and Drama Studies Program.

Distribution Requirement: Humanities

Total Instructional Hours: 156P

Mode of Delivery: In Class

11 Appendix C: Program Learning Outcomes

Degree Level Expectations and Program Learning Outcomes

<u>Degree-Level Expectations</u>	<u>Program Learning Outcomes</u>
<p>1. Depth and Breadth of Knowledge</p> <p><i>a) knowledge and a critical understanding of the central concepts, current methodologies and recent advances, theoretical approaches and assumptions, and intellectual history of at least one discipline</i></p> <p><i>b) an understanding of many of the major fields in that discipline and the relationship of the discipline to other disciplines</i></p> <p><i>c) a detailed knowledge of and some experience with the practice and fundamentals of research and enquiry in a discipline</i></p>	<p>Students will:</p> <ul style="list-style-type: none"> - gain a solid grasp of the history of theatrical performance and dramatic literature, with particular foci on European and North American theatre; - acquire a thorough understanding of the differences (and similarities) between various theatre cultures, including those of Canada and the US; - become familiar with all the major genres and sub-genres of dramatic literature; - develop a sense of the relationship between political, social, cultural, and economic histories and forms of artistic production; - read and engage with a significant number of exemplary critical angles and voices, and analyze and critique the kinds of statements about theatre and performance those perspectives make possible and/or impossible; - develop a thorough understanding of the complex relationship between dramatic literature and theatrical performance; - become familiar with the historical development and contemporary approaches to dramaturgy as an analytical and creative practice; <p><i>[Added to reflect the inclusion of DRS courses previously delivered by Sheridan College:]</i></p> <ul style="list-style-type: none"> - familiarize themselves with a wide range of vocal techniques, including singing and accent/dialect work;

Major Modification Proposal: Significant Modifications to Existing Undergraduate and Graduate Programs

	<ul style="list-style-type: none"> - build an arsenal of practical acting techniques and technical vocabularies associated with them; - develop facility with various movement techniques and approaches to physical expressive work on stage; - explore different modes of performance-making, from devised solo- and ensemble shows to text-based scene-study and fully-realized productions of plays; - acquaint themselves with the full range of professional theatrical processes, from crew work to audition formats and from different approaches to rehearsal to the skills required to mount and sustain a theatrical production over a two-week run.
<p>2. Knowledge of Methodologies</p> <p><i>a) an understanding of methods of enquiry or creative activity, or both, in their primary area of study</i></p>	<p>Students will:</p> <ul style="list-style-type: none"> - explore a wide range of possible approaches to drama and theatre, including historicist and formalist methodologies; - be able to select and apply appropriate analytical and interpretive methods and theories to the study of dramatic literature and theatrical performance, as well as to the creation of new theatrical work; - be able to evaluate available concepts and theories in order to select the appropriate methodology; <p><i>[Added to reflect the inclusion of DRS courses previously delivered by Sheridan College:]</i></p> <ul style="list-style-type: none"> - explore the application of different acting techniques and physical skills to different performance situations and challenges; - gain an understanding of the relationships and differences between modes of performance, including especially live theatre and film/TV acting, and learn to make the most suitable choices for specific media; - develop high levels of hands-on experience in artistic collaboration, in the context of both devised and directed productions, and learn to draw on the appropriate techniques and approaches for each context.

Major Modification Proposal: Significant Modifications to Existing Undergraduate and Graduate Programs

<p>3. Application of Knowledge</p> <p><i>a) gather, review, interpret, present, produce and critically evaluate information, arguments, assumptions, abstract concepts, hypotheses and/or creative options</i></p> <p><i>b) make informed judgments in accordance with the major theories, concepts, intellectual and artistic traditions, and methods of the subject(s) of study</i></p> <p><i>c) apply relevant concepts, principles, and techniques, both within and outside the discipline</i></p> <p><i>d) frame appropriate questions, solve problems, propose and test solutions</i></p> <p><i>e) formulate coherent lines of argument</i></p> <p><i>f) if applicable, produce a creative work.</i></p>	<p>Students will:</p> <ul style="list-style-type: none"> - grapple with abstract or theoretical concepts, and learn how to apply those concepts to a specific performance situation, text, or question; - move, over the course of their degree, from modes of analysis grounded predominantly in close reading and first-hand practical exploration to research-based work that draws on outside sources; - apply appropriate research methods according to course-specific topics, parameters, and major/final assignments/projects; - develop questions about and analyses of issues relevant to the study of drama and theatre, and performative art forms more broadly; - summarize, compare, and critically evaluate the written arguments of critics and scholars and construct their own arguments; - explore and experiment with ways of drawing on theoretical concepts and analytical arguments in the creation of new works of drama and performance pieces; <p><i>[Added to reflect the inclusion of DRS courses previously delivered by Sheridan College:]</i></p> <ul style="list-style-type: none"> - develop an empowered artistic voice to have agency in the creative process; - produce a variety of highly specialized works associated with the professional theatre industry, from project proposals to written contributions for devised shows and from professional resumes to audition monologues and self-tapes; - integrate specific skills acquired in foundational courses on voice, movement, and acting methods in the creation of a variety of performances, from solo shows to fully realized productions of plays.
---	--

Major Modification Proposal: Significant Modifications to Existing Undergraduate and Graduate Programs

<p>4. Communications Skills</p> <p><i>a) express information, arguments, and analyses accurately and with clarity, both orally and in writing</i></p> <p><i>b) present work in a variety of formal and informal contexts in forms appropriate to the discipline</i></p> <p><i>c) communicate effectively to a range of audiences</i></p> <p><i>d) use communication technologies effectively</i></p>	<p>Students will:</p> <ul style="list-style-type: none"> - gain a facility in bringing the tools of close textual and dramaturgical analysis to bear on a wide range of texts and performances; - learn how to formulate a compelling argument about a work of theatre, and how to use evidence to support that argument, both in written and oral communication; - achieve a sophisticated level of verbal expression; - master, through experience, the skill of revising and honing an argument; - acquire the advanced skills of written expression, including the appropriate technical vocabulary, necessary to convey with precision complex critical thought about works of theatre and dramatic literature; <p><i>[Added to reflect the inclusion of DRS courses previously delivered by Sheridan College:]</i></p> <ul style="list-style-type: none"> - explore and master the challenge of producing original theatrical work based on critical and dramaturgical analysis and arguments; - learn to be an effective communicator in a variety of complex collaborative creative situations; - draw on a wide range of techniques and skills in building characters and/or performances and communicating artistic intentions to an audience; - acquire facility in integrating their own perspectives and approaches in the creation of an ensemble performance under the guidance of a director.
<p>5. Awareness of Limits of Knowledge</p> <p><i>a) demonstrate an understanding of the limits to their own knowledge and ability</i></p>	<p>Students will:</p> <ul style="list-style-type: none"> - evaluate and interpret primary and secondary source material in the context of their own research; - learn how to see their own perspectives as part of a larger, and longer, conversation about works of theatre and drama or question under discussion, and how to discover, engage

Major Modification Proposal: Significant Modifications to Existing Undergraduate and Graduate Programs

<p><i>b) demonstrate an appreciation of the uncertainty, ambiguity and limits to knowledge and how this might influence analyses and interpretations</i></p>	<p>with, and integrate other participants' points of view into their own interpretations;</p> <ul style="list-style-type: none"> - gain insights into the complicated and problematic construction of traditions and conventions of performance as well as dramatic canons and repertoires and study the role of scholars, theatre professionals, critics, editors, and training institutions in establishing and maintaining them; - come to recognise the complexity of undertaking interdisciplinary study, and the limits of cross-disciplinary and interdisciplinary approaches; <p><i>[Added to reflect the inclusion of DRS courses previously delivered by Sheridan College:]</i></p> <ul style="list-style-type: none"> - acquire an understanding of the limits of specific acting techniques and the context-dependency of various approaches to vocal, physical, emotional, and intellectual performance work; - develop a sound sense of the complexities of collaborative creative situations and group dynamics, and the practical application of professional expectations in such contexts; - explore and come to recognize the uses and limits of individual performance choices vis-a-vis the ensemble, the production, the text, and the director's goals.
<p>6. Autonomy and Professional Capacity</p> <p><i>a) manage their own learning both within and outside the discipline, selecting an appropriate program of study</i></p> <p><i>b) uphold the ethical values of the University, including freedom of expression and enquiry and its principles of academic integrity, equity and inclusion</i></p> <p><i>c) exercise initiative, personal responsibility and</i></p>	<p>Students will be able to:</p> <ul style="list-style-type: none"> - recognise and analyse the connections between the acquired knowledge and the knowledge required beyond their academic discipline; - recognise and appreciate the connections between the acquired knowledge and local/global cultural and community issues; - plan and undertake individual and group-based research and performance projects; - acquire a solid and clear notion of intellectual honesty and professional practices that ensure the academic integrity of their own work;

Major Modification Proposal: Significant Modifications to Existing Undergraduate and Graduate Programs

<p><i>accountability in personal and group contexts and decision-making in complex contexts</i></p> <p><i>d) acquire an appreciation of how their areas of study relate to their personal and professional development</i></p>	<ul style="list-style-type: none"> - develop the time-management skills necessary to master heavy reading loads <p><i>[Added to reflect the inclusion of DRS courses previously delivered by Sheridan College:]</i></p> <ul style="list-style-type: none"> - develop the time-management skills required to master demanding performance and rehearsal schedules; - learn to function as a generous, spontaneous, and well-prepared member of an ensemble and a respectful, committed, and productive artistic collaborator; - understand and adopt habits of professionalism that are reflective of expectations and recognized standards in the theatre and film/TV industries.
--	---

Implementation

Depth and Breadth of Knowledge

The required first- and second-year DRE courses are designed to introduce students to a range of approaches to theatre studies, providing a broad foundation for further study in the field in the upper years. They are meant to establish familiarity with key texts and concepts in the field:

DRE121H5: Traditions of Theatre and Drama

This introductory course surveys plays, performance styles, theatre architecture, and socio-economic conditions of playing from the Ancient Greeks to the nineteenth century, focusing primarily on European theatre history. Plays are discussed as products of their own time and through their continued life in repertories, especially as occasions for radical experimentation for modern and contemporary theatre makers in very different aesthetic and political contexts from those of their original creation.

DRE122H5: Modern and Contemporary Theatre and Drama

This introductory course surveys plays, performance techniques, and attitudes to theatre-making and playgoing from the late nineteenth to the beginning of the twenty-first centuries, with a broader geographical scope than DRE122. Students engage with a range of dramatic texts, manifestos, and moments of theatre history in their aesthetic, political, and social contexts.

DRE200H5: Canadian Theatre History

This course gives students an overview of Canadian theatre history (including significant events, companies, and individuals) with an emphasis on the period since the beginning of the twentieth century, while also offering them a chance to engage with a variety of historical writings and materials and learn basic historiographical principles.

DRE222H5: The Performance Text

This course gives students who already have a basic knowledge of theatre history a more sophisticated understanding of how text, speech, movement, and critique interact in the making and recording of theatrical performance. Specific topics usually include the idea of “dramatic literature”; critical perspectives on how the relationship between “page” and “stage” can be conceptualized; and how production dramaturgy can create practical interfaces between artists and texts.

Major Modification Proposal: Significant Modifications to Existing Undergraduate and Graduate Programs

Our program is structured in a way that ensures students are exposed to texts and performances from a wide range of historical periods and theatrical traditions. These introductory courses lay the foundations for more in-depth exploration in upper-year courses that fall into several distinct strands.

A focus on dramaturgy and playwriting extends from DRE222H5 through courses such as DRE348H5 (Production Dramaturgy), DRE360H5 (Developmental Dramaturgy), DRE362H5 (Playwriting), and DRE363H5 (Workshop in Playwriting), and various 300- and 400-level “Studies” courses and seminars (e.g., “Digital Dramaturgies”). Theoretical questions form a topic of instruction from DRE121H5 on but take centre stage in upper-level courses including DRE356H5 (Theory of Drama), DRE358H5 (The Audience and the Theatre), and several 300-level “Studies” courses and 400-level seminars (e.g., “Theatre and Science”). Specific aspects of theatre history are addressed in courses such as DRE226H5 (Shakespeare in the Theatre), DRE342H5 (Studies in Twentieth-Century Performance Styles), and, again, a range of 300-level “Studies” classes and 400-level seminars (e.g., “The History of Directing”). The study of dramatic literature is a key aspect of our curriculum, represented primarily by a substantial number of upper-level “drama-related” courses offered every year as part of the English curriculum and in other departments. Relevant English courses are always scheduled in coordination with DRE classes to minimize conflicts. The deconstruction of patriarchal and exclusively Eurocentric accounts of “Traditions of Theatre and Drama” is a central topic of our first-year theatre-history surveys that carries through into the required second-year courses and is expanded on in such upper-year classes as DRE366H5 (Women in Theatre), DRE305H5 (Studies in Indigenous Performance), and various 300-level Studies courses and 400-level seminars (e.g., “Performing Diaspora”).

On the 200-level, instructors model different possible critical approaches to texts in lecture. Upper-level courses increasingly include secondary readings; 400-level seminars regularly involve students engaging with and presenting on critical and theoretical texts.

First- and second-year studio courses (DRS121Y5, DRS122Y5, DRS221Y5, and DRS222Y5) all build on each other and have to be taken in sequence. Training is provided in the three interrelated areas of voice, movement, and acting in all four years; first-year courses lay foundations (in voice, movement, and approaches to acting grounded in improvisation and physical work); second-year courses expand on these foundational techniques and start building facility with text-based performance, with

Major Modification Proposal: Significant Modifications to Existing Undergraduate and Graduate Programs

particular foci on Shakespeare and works from the Realist tradition. In all four courses, a minimum of three hours a week is dedicated to each of the three basic areas of training. The four required upper-year studio courses (DRS321H5, DRS322H5, DRS421H5, DRS422H5) provide more specialized instruction further refining the training (movement classes now take the form of training in stage combat, dance, and yoga and Pilates; voice classes include singing, dialect work, and vocally demanding performance situations; acting classes include on-camera performance and specialized workshops in areas such as clown and voice-over). The two third-year courses also cover an in-depth introduction to devising techniques, both for solo shows and for group ensembles. The two fourth-year classes prepare students for entry into the professional world of theatre and film/TV through units on “The Business of Acting,” audition formats, and the technical challenges of making self-tapes. All third- and fourth-year studio courses consist of four weekly segments of three hours each.

Knowledge of production processes and the theatre and rehearsal room as work environments is developed across all four years of training in two different but complementary ways: in first and second year, students receive basic instruction and are assigned crew responsibilities in all areas of designing, building, and running a show (from wardrobe, carpentry, and prop workshops to running crew and ushering); they are also introduced to rehearsal room etiquette, expectations, and best practices in DRS221Y5 and DRS222Y5. Beginning in Year 3, students gather experience and familiarity with rehearsal and public performance in the four production courses (DRS325H5, DRS326H5, DRS425H5, DRS426H5). In DRS325H5, students work with a director on a stripped-back production of a classical text (often a play by Shakespeare, always a text that uses heightened literary language), with a six-week rehearsal process followed by a two-week performance run. In DRS326H5, students collectively devise a show under the guidance of a director, usually based on a text or theme decided upon by the group; a six-week devising process is followed by a week of performance. In both DRS425H5 and DRS426H5, students are cast in a fully staged and designed production of a major work of dramatic literature, rehearsed over six weeks by a director under conditions approximating those of a professional theatre and performed in the Erindale Studio Theatre for a two-week run, as part of our mainstage season. First- and second-year students take on crew responsibilities on all of these shows.

Knowledge of Methodologies

DRE121H5 and 122H5 as well as DRE200H5 address and demonstrate historiographical methodologies and introduce core aspects of performance analysis.

Major Modification Proposal: Significant Modifications to Existing Undergraduate and Graduate Programs

DRE222 introduces students to the core techniques of dramaturgical analysis. Other courses, especially DRE356H5 and 358H5, focus exclusively on theoretical and methodological approaches. The requirement to complete 2.5 FCE at the 300-level or above, plus 0.5 FCE at the 400-level, ensures that students are exposed to the higher-level thinking and the practical application of theoretical perspectives that form a key part of pedagogy in third- and fourth-year DRE courses.

An introduction to a broad range of performance styles, methods of preparing vocally and physically for specific acting tasks, different approaches to textual analysis with a view to performance, and methods of devising, is central to all DRS studio courses. They are designed to lay foundations of physical and mental preparedness and openness to actorly exploration and play in year 1 and continue to introduce students to different approaches suited to specific performance contexts, throughout the subsequent years. For instance, DRS321H5 and DRS322H5 include a sequence of units on acting for the camera; DRS421H5 and 422H5 feature workshops on particular performance challenges such as voice-over work or acting in plays from performance traditions such as Ancient Greek theatre.

Application of Knowledge

In their coursework in all DRE courses, students have the opportunity to apply knowledge through classroom work, writing assignments and exercises, debate and discussion, and collaborative work with other students, often in the form of performance projects. In upper-level classes, they will be responsible for presentations, sometimes leading discussions, and engage in research-intensive activities, including formulating cogent research and essay plans, developing annotated bibliographies, and writing long-form research-based essays. Upper-level final assignments may also include performance projects, usually supplemented with significant written documentations of conceptual approaches and process.

In 100- and 200-level classes, students normally write in response to set prompts or questions, while in upper-level courses, they are often required to formulate their own topics. But from their first DRE class, they are asked to use evidence and to apply an increasingly sophisticated theoretical, formal, and theatre-historical framework in interpreting and arguing about works of theatre or dramatic literature. Our programs encourage students to draw connections between their classes and between the specific areas of knowledge covered in different courses. Some classes (e.g., DRE226H5 and DRE370H5) are explicitly structured to build on one another.

Major Modification Proposal: Significant Modifications to Existing Undergraduate and Graduate Programs

In courses in which creative projects form part of the assessment, students have rich opportunities to test out the application of the theoretical and historical knowledge they have gained in the context of artistic creation.

DRE380H5 (Repertory Theatre in Practice: The Shaw Festival) is a course worth highlighting in this regard. It is an intensive summer course, held over two weeks on-site at the Shaw Festival in Niagara-on-the-Lake, in which students study the role of repertory theatre in the historical and current development of dramatic literature and performance practices through a combination of historical and practical methods. It includes lectures, attendance at productions, frequent interviews with company actors and directors, and extensive practical work with Shaw actors and coaches on scene studies.

All DRS courses focus on the immediate application of methods and ideas in practice. Most obviously, this is the case in the production courses, where students draw on all they have learned in their studio training classes *and* the historical and theoretical understanding of theatre they have gained in DRE courses, to collaborate on the staging of a show. The pedagogical goal of these productions is not just to introduce students to professional working conditions, but also to provide them with rich opportunities for integrating all the skills they have acquired and to draw on a variety of methods they have studied in the work of building a character and creating, together with an ensemble of their peers, a fully realized production.

However, all studio courses also involve practicing the methods, habits, and approaches students are being introduced to; practical exercises and performances in scene-studies, monologues, movement pieces, etc. are the primary form of assessed assignments in these classes.

Communications Skills

All DRE courses have a strong focus on writing, emphasizing the development of critical reading and writing skills and the ability to convey ideas and present arguments in a well-organized, clear, and effective manner. In addition to writing, communication of analysis and arguments may take oral or visual forms, and use various technologies and formats, including projected presentations, video and audio recording and documentation, online venues, and digital technologies. Upper-level and advanced project courses typically offer students a range of choices in terms of the presentation,

Major Modification Proposal: Significant Modifications to Existing Undergraduate and Graduate Programs

communication, and dissemination of their work (including online formats such as blogs). All DRE courses at least partly rely on discussion-based pedagogy that challenges students to communicate their ideas, to think actively, and to respond thoughtfully to their peers' ideas.

DRS courses occasionally use written assessments, such as journals, but almost exclusively focus on the acquisition and practice of different means of communicating with an audience – and on best practices of communicating with directors, designers, stage managers, and ensemble colleagues in the process of building a production. Learning different means of communicating and building the physical and mental skills to communicate effectively are central goals of the entire sequence of DRS courses.

Awareness of Limits of Knowledge

Fostering a healthy sense of skepticism and an understanding of the mostly relative validity of arguments is an essential element of teaching in theatre and performance studies. Classroom assessments that foster skills to evaluate the limits of knowledge include research projects, critical analysis of course materials, literature reviews, research skill exercises, and participation in tutorial and seminar discussion. 300- and 400-level courses regularly involve students in sustained discussion and investigation of research, frequently of an interdisciplinary nature, either individually or in collaboration with each other.

The necessarily incomplete and exclusionary nature of all historical narratives is a central focus of DRE121; DRE200H5 models the complications of constructing an adequate historical account of even as relatively sharply delimited area as “Canadian Theatre History.” Questions of canon formation and institutional practices are studied in classes on all levels, but especially in upper-year courses such as DRE380H5 (Repertory Theatre in Practice) or a 400-level seminar on “Restaging the Canon.”

In DRS courses, fostering a healthy sense of the limited authority of any one participant in the process of staging a show is an integral learning outcome from DRS121Y5 on. It takes centre stage in the units on devising and collective creation in DRS321H5 and DRS322H5, and the associated production course DRS326H5. With regard to the range of specific vocal and physical techniques students are introduced to, practical exercises emphasize the specific contexts for which each may be appropriate, and where each has its limits; in units on stage combat and intimacy coordination, the parameters of what it means to be “safe” in a rehearsal room and on stage are demonstrated and

Major Modification Proposal: Significant Modifications to Existing Undergraduate and Graduate Programs

trained, teaching students the limits of their creative freedom in a collaborative process. Scene study units on texts from particular dramatic and theatrical traditions, in all DRS studio courses from second through fourth year, allow students to explore what methods are appropriate for what style of performance, and where certain techniques or approaches find their limits. Having gained an understanding of these boundaries, students then put this knowledge to extended test in the production courses, where, especially in rehearsal and through performing in front of public audiences, they gain extensive practical experience of what choices can work in which context and why, and what methods, techniques, and choices are inappropriate or infelicitous.

Autonomy and Professional Capacity

Personal responsibility and initiative are key to our teaching in all courses across DRE and DRS classes. On the DRE side, we ask students to take on a heavy reading load outside the classroom, either of assigned works or of additional primary or secondary works that we ask them to identify independently; we also frequently ask them to watch recorded productions, sometimes multiple stagings of the same play; and they are often required to collaborate on performance projects outside of class time. Through discussion-based learning, our students acquire the skills to communicate their ideas and arguments persuasively, and the facility with critical thinking that allows them to listen to and evaluate the ideas and arguments of others – essential portable skills for a wide range of professional careers. Academic integrity is taught in all our courses. The structure of the DRE curriculum invites students to identify their own areas of interest and develop their own specific expertise by following the strands of courses we offer or by combining courses with a focus of their own choosing.

The DRS curriculum does not allow for the same kind of selectivity, but it is designed to provide students with a rich toolkit from which to select methods and techniques they find useful in specific performance situations. Even as these classes emphasize ensemble work and professional standards of creative collaboration throughout the four years of the program, they also empower the individual student to take responsibility for their work. Most obviously, this is the case in the third-year Solo Show project (introduced in DRS321H5 and completed in DRS322H5). The heavy workload in all of these courses requires students to practice excellent time-management and a high degree of preparation; out-of-class memorization and rehearsal are essential aspects of virtually every DRS course. In all four years, but especially in DRS421H5 and 422H5 and the production courses, professionalization is a key goal of our pedagogy; at the 400-level, students are introduced to a range of aspects of working as a professional

Major Modification Proposal: Significant Modifications to Existing Undergraduate and Graduate Programs

actor, including “real-life” practices such as tax returns, grant-proposal writing, self-tapes, and formatting an actor’s resume.