THE THEATRE ARTS PROGRAMMES AT THE MONTREAL ANGLOPHONE CEGEP: A study of their history, philosophy and development from 1967 - 1980

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Theatre Arts Programmes at the Montreal Anglophone CEGEP

ABSTRACT

The Theatre Arts programmes at the five English-language CEGEP in Montreal, which have been established and developed during the last decade, offer systematic training and preparation for either advanced study at the university in the Creative Arts disciplines or a practical and technical career in the professional entertainment industry. This study traces the heritage and influences of British and American theory and practice in Canadian Drama and Theatre education, studies the present trends in Canada, and examines the history, philosophy and aims of the CEGEP programmes, and their relationship to the high schools, universities, the community and the world of Canadian professional theatre.

RESUME

Les programmes d'art dramatique offerts dans les cinq CEGEP anglophones de Montréal ont été établis et développés au cours de la dernière décennie. Ils offrent une formation et une préparation intensives pur, soit un diplôme d'étude supérieur au niveau universitaire dans des disciplines de créativité artistique, ou, soit une carrière professionnelle dans le monde artistique.

Cette étude retrace l'héritage et les influences de la théorie et de la pratique Britannique et américaine dans l'enseignement du théâtre et de l'art dramatique au Canada. Elle examine également les tendances actuelles au Canada de même que l'histoire, la philosophie et les objectifs des programmes de CEGEP et leurs relations avec les écoles secondaires, les universités, la société et le monde du théâtre professionnel canadien.

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INTRODUCTION

The year 1967 marked a turning point in Arts education in Canada, and no area was more affected than that of Drama. Historically, an interest in Drama and dramatic activities had existed in Canada from the earliest days of the colony. By the late-nineteenth and early-twentieth century, professional theatre consisted mainly of touring companies from Britain or the United States, supplemented by resident stock companies, which were largely composed of British professionals and visiting stars who were brought in for particular plays. This type of commercial theatre had its hey-day in the later nineteenth century. In the 1920's, increased costs and the advent of the motion picture industry resulted in a decline of the touring companies and the few resident repertory companies.

With the decline of commercial theatre the amateur movement, which began in the eighteenth century, grew and flourished to form an unpretentious type of native theatre. The inauguration of the Dominion Drama Festival in 1932 stimulated the growth of amateur theatre, and Little Theatre, as the amateur movement was called, has remained a strong grass-roots force regionally.

A second form of amateur theatre, dating from the early nineteenth century, was offered by the universities in the form of extra-curricular drama. These university

productions were purely recreational activities, run by the students themselves, with no academic or pedagogic intent. For decades dramatic literature had been taught in Canadian universities, but performances, either as a means of helping the student appreciate the text or as a mode of personal development, seldom formed part of the classroom study. Drama as an integral part of literature studies was respectable, but theatrical performance was not.

Canadian educational philosophies owed much to British tradition which dated from the fifteenth century when the study of dramatic literature was based on the methods of textual analysis and literary criticism. In the Tudor period an experiential dimension was added as Humanist philosophies encouraged the performance of both classical and student-written plays. As humanist philosophies were displaced by the rationalist theories of Descartes in the seventeenth century, the possibilities of practical experience and performance as an aid to an appreciation of the text, or for the personal development of the student, were lost for some four centuries. The arrival of the more pragmatic philosophies of education in the mid-nineteenth century, and the student-centred approach to education engendered by the theories of Froebel and Dewey, had little impact on the teaching of dramatic literature in Canada. It was not until the middle of the twentieth century that new educational philosophies and a heightened interest in

the Arts brought changes to the traditional approach to Drama in higher education.

Interest in drama and the legitimate theatre in Canada developed markedly in the years immediately preceding and following the National Centennial in 1967. Dramatic literature was to be found on the curricula of most schools, colleges and universities throughout the country. However, philosophies concerning practical experience in relation to the proper study of dramatic literature were diverse and highly individualized. At the same time professional training for the theatre, which had previously received little serious consideration, became a concern of many academic institutions of higher education. Most universities rejected it as outside their mandate, although a few (e.g. the University of Alberta, the University of Victoria and the University of Windsor) implemented first-degree, vocational programmes in Theatre. The newly-formed community colleges, however, less conservative and more flexible, undertook a variety of programmes in Drama and Theatre which ranged from academic studies to professional theatre training programmes.

In Quebec, the French-language community colleges, which opened in 1967, began, almost immediately, to offer two and three-year Drama and Theatre programmes, and the English-language colleges, which opened some years later, did likewise. During the decade which followed the inauguration of these programmes many changes occurred in the

CEGEP as a result of the fluctuating political, economic and social environment in Quebec.

From the inception of the Drama and Theatre programmes student response has been enthusiastic, although widespread misunderstanding (a feature of the programmes since the beginning) by student and administrative bodies as to the nature and intent of Drama and Theatre programmes in higher education continues. Frequently students assume that enrolment in any kind of Drama and Theatre department constitutes professional training. While much of this assumption has its basis in wishful thinking, a certain amount of legitimate confusion is caused by ambiguous calendar descriptions of courses and programmes. Such ambiguities are indicative of the confusion which exists among educators about what the goals and methods should be, and between administrators and individual departments with regard to directions and needs. There is also a lack of coordination between college programmes, the colleges and universities, and between each of these and the professional schools and the theatre world.

One of the major causes of confusion is the paucity of information on the origins, history, philosophies, goals, methodologies and problems of Drama and Theatre programmes in Quebec colleges. The purpose of this study is to take a preliminary step toward providing this information. It was felt that some treatment of the subject, however tentative,

would provide a useful perspective and serve as the basis for further study. In view of the magnitude of the task involved in research of both French and English-language programmes, and the fact that, sadly, the two systems work independently, it was decided to confine this work to the Drama and Theatre programmes at the Anglophone CEGEP in Montreal.

This study attempts (1) to outline the international and national historical factors in educational philosophy which led to the development of the Quebec community colleges, and the Drama programmes within them; (2) to trace broadly the heritage and influence of British and American theory and practice in Drama and Theatre education in Canada; (3) to present a descriptive study of the Montreal English-language college Liberal Arts Drama and Professional Theatre training programmes; (4) to examine the relationship of these programmes to the local high schools, universities, the community and the world of Canadian professional theatre, and to offer some suggestions for future development.

The terms Drama and Theatre are frequently treated as synonymous and interchangeable, and are subject to a variety of interpretations. In the Montreal CEGEP, the terms 'Drama' and 'Theatre' are variously used to refer to a department, a course of study involving practical work and formal instruction in theatre skills, to courses in dramatic literature

which may or may not include practical experience and professional theatre training. In most of the colleges studied, courses in dramatic literature per se were offered by the English Department, and were open to all students. Liberal Arts programmes in Drama and Theatre, where they do not exist as separate departments, are part of the Fine and Creative Arts disciplines, and in some colleges the same instructor(s) may teach the general courses in dramatic literature for both the English Department and Drama and Theatre programmes.

For the purposes of this study, courses or programmes which are solely concerned with the traditional study of dramatic literature will be designated as Drama; programmes within a Liberal Arts context which combine textual study with practical experience and instruction in the art form will be termed Drama and Theatre programmes, and those programmes concerned with vocational training for the entertainment industry will be termed Professional Theatre or simply, Theatre, programmes.

The terms Drama in Education and Developmental Drama refer to areas of Drama education which should be mentioned briefly here since they are important in terms of current activities and future trends in Drama education. The first, Drama in Education, refers to the use of drama as a holistic unified approach to learning. Programmes in primary, elementary and secondary schools fall within this context,

along with training programmes for Drama teachers at the undergraduate level.

Drama in Education had its inception in the United States in the 1920's with the work of Winifred Ward and, later, one of her students, Geraldine Siks. Both stressed the use of drama to develop the person through the making of plays or theatrical performances. This movement became known as Creative Drama. A similar developmental philosophy was adopted in England in the 1950's by Peter Slade and Brian Way. Their work was also student-centred. The techniques involved, however, were classroom rather than stage-oriented, and were concerned with sharing experiences rather than with showing a creative effort. Drama programmes at all levels of education may be based on this approach which takes as its premise the developmental nature of human enactment.

At the university level in Canada the Developmental Drama movement was pioneered largely by Professor Richard Courtney at the University of Victoria in 1968, and later by Dr. John Ripley at McGill University. The programmes are very much student-centred. The concern is not with dramatic literature per se or performance, although the curriculum could include performances ranging from classroom improvisations to full productions of dramatic texts. Within the context of Developmental Drama, performance is designed primarily to offer an opportunity for personal development

through exposure to a disciplined art form. Performance is utilized at the stage when the student is developmentally prepared for and needs such an exposure, and uses specially selected material rather than texts from the literature curriculum.

The diversity of programmes available makes the task of preparing a coherent and factual study of Drama and Theatre in higher education in a national or provincial context a formidable one. Little has been written in this area, and much of the material available is journalistic, highly personalized, or lacking in critical acuity or breadth of perspective. Minutes of meetings, formal statements of policy, assessments of the success or failure of particular approaches are either non-existent or extremely difficult to locate. In order to supplement her data, the researcher had to resort to interviews with the individuals concerned and personal observations of relatively brief duration. Considerable importance had to be placed on correspondence. Interviews, observations and correspondence are subject to bias, faulty memory and problems in communication; consequently, the results may not have all the objective validity one could wish.

In the course of two years, interviews were held with chairmen of Drama and Theatre departments, faculty members, students, administrators, education authorities and government personnel. Correspondence, which included a

questionnaire, was exchanged with provincial education authorities, university and college administrations, professional theatre schools, teacher-training colleges, and Drama in Education groups throughout Canada, Britain and the United States in order to furnish a broad base for the study.

Interviews with those directly involved in the programmes were most informative with regard to current philosophy and methodology, but practice may differ considerably from policy. Several productions were also observed at the five English colleges in Montreal. These included rehearsals, workshop scenes and second- and third-year productions. During the course of an interview at a French college a work-in-progress was observed, Performances by a local elementary school, a high school, the universities of McGill and Montreal and the National Theatre School added dimension and insight to the present and possible future roles of the college programmes.

This study is in no way intended to be definitive: the colleges and their programmes are constantly in a state of evolution, and many changes have occurred since the gathering of the material and during the writing. If the information gathered is to be made available, more recent events must be, for this time at least, ignored.

It was hoped that a study of Theatre training in Canada, commissioned by the Canada Council for the Arts in 1976,

would prove illuminating with regard to the quality as well as the quantity of Quebec college programmes. The Committee's Report was disappointing in its failure to report in depth on many of the programmes. The anglophone CEGEP programmes in Montreal, for example, received only the most cursory treatment in the Report. The Committee also failed to make qualitative judgements despite the group's considerable knowledge and experience in professional theatre. It must be emphasized, however, that this research is not intended to repair the ommissions of the Canada Council Committee. This study is not intended to be a qualitative analysis since the researcher is not qualified to judge the quality of either the programmes or the faculty who teach them. A more comprehensive and authoritative treatment awaits future research and documentation.

CHAPTER ONE

THE HISTORY AND PHILOSOPHY OF THE CEGEP IN QUEBEC

The Quebec CEGEP, although designed to meet local and specific needs, were fundamentally inspired and shaped by national and international trends in higher education from about 1945 to 1965. To fully appreciate the modern CEGEP these developments should be noted, however briefly.

Prior to the nineteenth century, universities were almost the sole source of higher education. Inspired by the ancient academies of Greece and the medieval universities of Italy, France and England, they aimed primarily at the promotion of scholarship and the education of a wealthy élite. Admission to these institutions was limited to a select few.

At the beginning of the nineteenth century, the prevailing philosophy advocated a liberal education which, while not fitting the student for any particular occupation, was intended to develop his moral and intellectual faculties, regardless of any ends to which he might put them. Paradoxically, such an education was also the vocational key to preferment in the most common career followed by graduates, namely the Church. The universities formed an integral part of the Church Establishment, and thus catered not only to a wealthy but also a religious élite.[1]

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[1] Michael Sanderson, Universities in the Nineteenth Century (London and Boston: Routledge and Kegan Paul, 1975), pp. 1-10.

During the nineteenth century, alternative institutions of higher education evolved in response to the needs of an emerging middle-class intelligentsia. In industrial countries, such as Britain, the United States and Canada, growing national wealth, rapidly increasing technological advances and the needs of industry led to the rise of civic universities. These newly chartered institutions had no connection with the Church; they were founded and funded largely by local industry, and included technical colleges, vocational colleges and professional teacher-training colleges. The main aims of these institutions were pragmatic research and the education of the middle and lower classes.[2]

Educational aims and philosophies at all levels have remained in a constant state of ferment throughout the nineteenth and twentieth centuries. At the elementary and high school levels an excessive emphasis on subject-centred curricula at the turn of this century provoked the child-centred progressive education of the 'twenties and 'thirties.[3] In higher education there was, in the nineteenth century, a shift "in the notion of qualities encompassed by a liberal education which Sheldon Rothblatt has

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[2] Sanderson, pp. 1-10.

[3] The Ontario Theatre Study Report, The Awkward Stage (Toronto: Methuen, 1969), p. 138.

characterised as one 'from social-moral qualities to intellectual qualities.'"[4]

Liberal education in the early nineteenth century aimed not at breadth but a "high specialised excellence and polish in the deep study of the classics and mathematics."[5] Oxford and Cambridge Universities for example, asserted the liberal character of their philosophies and refuted the idea of vocational training for any profession other than the Church until the mid-nineteenth century when they began to provide "efficient and examined education in such fields as law, medicine and engineering."[6]

Taking Oxford and Cambridge as their models, some of the early civic colleges and universities initially adopted a similar pedagogic approach but found the curricula totally unsuited to the needs of their middle-class students. By the end of the nineteenth century the civic institutions had firmly established the vocational, professional and technological nature of their education. It was during this period that the incipient (and still unresolved) controversy aroused by the "juxtaposition of liberal versus vocational, elite versus middle-class came into being and

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[4] Sanderson, p. 2.

[5] Sanderson, p. 7.

[6] Sanderson, p. 4.

threw into sharper relief the arts versus science controversy"[7] in the context of higher education.

The argument continued unabated throughout the twentieth century until the widespread unrest which preceded World War II, and the demands made by the war itself, produced a shift toward a philosophy which viewed higher education primarily in terms of the needs of society; and the favoured subjects for study and research became those which were encompassed by science and technology.

British theory and practice influenced American higher education until the Civil War. After the War, the emergence of land-grant colleges brought radical changes in American educational thought. There was a growing need for specialists in a variety of fields, and a spirit of vocationalism developed as universities and colleges recognized the changing world outside the campus.[8]

In the burgeoning egalitarian society all careers were considered honourable, and those seeking them were regarded as entitled to whatever higher education they required. By the turn of the century, American colleges and universities were serving "Potential merchants, journalists, manufacturers, chemists, teachers, inventors, artists,

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[7] Sanderson, p. 5.

[8] Frederick Rudolph, The American College and University: A History (New York: Alfred Knopf, 1965), p. 340.

musicians, dieticians, pharmacists, scientific farmers and engineers on an equal basis with students of law, theology and medicine."[9]

By the middle of the twentieth century, the range of post-secondary institutions was complex and diverse. It included two-year technical institutions, independent and denominational liberal arts colleges, teachers' colleges, multi-purpose state colleges, complex universities, specialized colleges in music and the arts, theological schools and highly scientific and technological institutions.[10]

This network of higher education, developed in response to the unique requirements of American social, economic, political and cultural life, resulted in the evolution of two pioneering institutions: the junior, or community college, as it came to be known, and the four-year liberal arts college.

The community college usually offers both 'terminal' curricula leading to technical and semi-professional occupations, and preparatory programmes leading to specialized studies in four-year institutions.

The liberal arts college takes two main forms. It may be found as one of the constituent units, sometimes called

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[9] Rudolph, p. 341.

[10] T. R. McConnell, "Diversification in Higher Education", The Voice of America - Forum Lectures (U.S. Information Agency, Washington, D.C. - 1960), p. 1.

'a school' or 'college', of a complex university. It may also take the form of a separate institution, which may serve both as a terminal college and as a preparatory school for the professional schools or university graduate schools, but offers less opportunity for specialization than the university college of liberal arts.[11]

After the War (1945-1950), the demand for higher education increased dramatically in the major industrial countries. Primarily, the call for higher education came from the large numbers of veterans who demanded educational opportunities to meet career aspirations now possible in a society characterised by new social attitudes and the gradual disintegration of the lines drawn between the classes. Secondly, the school leaving age was extended and secondary school university-oriented programmes were expanded, which meant that the numbers of students seeking higher education increased also. Education was no longer regarded as an upper class privilege, but as an essential part of national policy in planning for the future by training manpower in all areas pertaining to a modern industrial society.[12]

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[11] Both types of institutions offer a wide variety of programmes which cover four main areas: General or Liberal Arts programmes, technical education, the disciplines of the arts and sciences, and professional programmes which range from the agricultural sciences and teacher education to law and medicine. See McConnell, pp. 2-4.

[12] Barbara B. Burn et al., Higher Education in Nine Countries: A Comparative Study of Colleges and Universities Abroad (New York: McGraw-Hill, 1971), pp. 1-7.

These trends were intensified by the launching of Sputnik in 1956. The winning of the 'space race' by the Russians forced institutions of higher education in the industrial countries to emphasize Science and the technologies. So far as the Arts in higher education were concerned, the exigencies of two world wars within fifty years, the demands of post-war reconstruction and the 'space-age', left little time, interest or money for the development of such programmes.

During the decade of the 'fifties, "the doctrine of close association between economic success and higher education was dominant and universally accepted."[13] While Arts faculties continued to offer traditional programmes and courses, the Fine and Performing Arts, where they existed at all in institutions of higher education, mainly took the form of extra-curricular activities. Throughout the industrialized world engineering received the "lion's share" of academic attention.

By the early 'sixties, however, new factors were at work. "students were looking for utopias, and the universities, if reshaped, might qualify."[14] Higher education

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[13] Claude T. Bissell, "Canada," in Higher Education: From Autonomy to Systems, ed. James A. Perkins, (New York: International Council for Educational Development, 1972), p. 177.

[14] Bissell, p. 177.

was seen as a natural extension of secondary education; "it was not so much a preparation for a job as a necessary stage in development."[15] Existing institutions were forced to expand and diversify programmes of study, while new institutions were launched in an attempt to accommodate growing numbers of students with diverse socio-educational backgrounds and career expectations.

In some countries, notably Britain, universities established dependent colleges which quickly became independent institutions offering an alternative to university studies. In the United States the complex 'system' of two and four year college programmes offered both alternative and parallel programmes to those provided by the universities.[16] Because of the urgent need for technologists in all fields, "institutions that developed were less theoretically inclined than the traditional universities and did not make the same demands of students for proficiency in mathematics and languages."[17] Many of the new establishments were devoted solely to training for specific

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[15] Bissell, p. 177.

[16] For further treatment of this topic see William Clyde De Vane, Higher Education in Twentieth-Century America (Cambridge, Mass: Harvard University Press, 1965), and Higher Education in Transition: A History of American Colleges and Universities, 1636-1976, ed. John S Brubacher and Willis Rudy, 3rd rev. ed. (Har-Row: 1976).

[17] Bissell, p. 177.

jobs, whilst others made provision for transfer to university. Diverse in form and programmes, the universal aims of these new institutions were to provide, at a lower cost than the universities, an opportunity for higher education to students unable to gain admission to university and to provide specialized and technical training. Their concern was to educate the middle and lower classes and to offer an opportunity for vocational training rather than scholarship and research. The latter was felt to be the responsibility of the universities. In general, an open-door policy guaranteed admission to students of all levels and of all ages.[18]

The haste with which these new institutions were established allowed little time for adaptation of traditional programmes and methods to the new institutions and philosophies, or for the adequate planning and assessment of new programmes. Additional problems were caused by the fact that in common with the more traditional institutions, the new establishments faced rising costs and the need for increased public financial support. In most cases the result was more financial control and centralized planning by the governments concerned; and conflicts developed between administration and students as activists on campus challenged modern society and those responsible for its government.

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[18] Present and Future in Higher Education, R. E. Bell and A. J. Youngson, ed. (London: Tavistock Publications, 1973).

The resulting widespread student unrest expressed dissatisfaction with the facilities, programmes, philosophies and goals of the new institutions, and led to a rethinking of what the function of higher education should be. The post-war generation had seen it mainly as a career investment, but the students of the 'sixties demanded that it become a rich life experience "with the emphasis on living now, not in the future."[19]

This view of education permitted considerable flexibility of choice. The nineteenth century concept of a 'liberal education' had been "exactness within a narrow range,"[20] but the new philosophies equated the term with a certain breadth of curriculum. Students were encouraged to explore multi-disciplinary subjects to counteract the narrowness of specialised programmes.

The trend toward diversification in the 'sixties was intensified by the decline in popularity of the Sciences and technologies, as national manpower requirements became less urgent. Simultaneously all branches of Social Sciences gained in popularity. By the end of the decade, in response to these trends, there were many different types of institutions and programmes from which students could choose.

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[19] Burns, p. 2.

[20] Sanderson, p. 7.

The number and variety of institutions of higher education were largely the result of immediate response to a crisis rather than an integral and logical step in a co-ordinated and centralized plan of higher education. Canada, on a national scale followed international patterns of development, and its new institutions of higher education evinced the unfortunate results of ad hoc planning to be found elsewhere. Such planning was made necessary by the rapidity with which changes to existing institutions and programmes had to be made in the 'fifties.

Prior to 1950, within a provincial context, a process of quiet evolution accommodated changes in higher education with little stress. Higher education programmes were developed in response to the needs of particular regions as during the decade following the second World War, Canada, attempted to meet the demands made by a changed, rapidly growing and technically oriented society.

By the mid-fifties, the demand was such that mere adaptation of existing institutions and programmes failed to meet the needs of society. New concepts and alternative institutions were required, and a solution was found in the junior college, or community college, concept. In common with their European and American counterparts such colleges exhibited "great diversity in purpose, program, student

population, administration, structure and philosophical base;[21] but all had in common a notion of themselves as "a community of learners rather than a community of advanced scholars, in which the centrality of the individual learner was paramount."[22]

Modelled upon American concepts and committed to ease of access and flexibility of programming, these new institutions offered vocational training in a number of fields as well as pre-university programmes. In addition to remedial education for students of all ages, junior colleges provided a wide variety of services to their communities, not least of which were continuing education for the part-time student and non-credit leisure programmes.

The community college concept took hold and spread rapidly. Practical implementation could only be achieved by radical changes to existing administrative structures and policies of higher education. Such changes occurred in almost every province, but nowhere else in Canada were the developments as revolutionary, comprehensive and swift as in Quebec between 1960 and 1979.[23] Prior to 1960, public education in

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21 Dr. Gordon Campbell, Community Colleges in Canada (Toronto: McGraw Hill, 1971), p. 3; hereafter cited as Community Colleges.

22 Dr. Gordon Campbell, Community Colleges in Canada" CAUT Bulletin ACPU, December 1974, p. 8; hereafter cited as CAUT Bulletin.

23 Campbell, Community Colleges, p. 54.

Quebec was divided into two parallel and autonomous sectors. One was Catholic, patriarchal, authoritarian, predominantly French and traditionally the responsibility of the Church. The other was Protestant, predominantly English, and the creation of regional area Boards which were given a free rein to operate as they saw fit. The normal route to university for the French student was through the private collèges classiques. Their rigorous humanities-oriented programmes required eight years beyond elementary school, and their high tuition fees put them beyond the means of most of the French population. English students tended to pass directly from public secondary school to university.

Quebec's so-called "Quiet Revolution" of the 'sixties, initiated by Jean Lesage and presided over by Premier Daniel Johnson from 1966 to 1968, reflected fundamental changes in the consciousness of the Francophone population. Their new-found sense of nationalism, and equality with the English Quebec population, demanded wholesale changes in the existing educational system. It was recognized by those who led the reform that:

> The new, social, economic and political courses which were now being plotted had to be translated into new goals, structures, institutions and processes for the educational system. Out of this philosophical necessity was created the Parent Commission with its open mandate to investigate

education in the Province, and to make recommendations for change.[24]

A Royal Commission of Inquiry on Education in the Province of Quebec was established by order-in-council on March 24, 1961. Between 1961 and 1966, the Commission, chaired by Monseigneur Alphonse Marie-Parent, held one hundred and twenty-five private interviews, forty-one days of public hearings in eight cities, visited forty-seven institutions in the province, travelled to other parts of Canada, to the United States, Britain, and other countries in Europe and received over three hundred briefs from individuals and groups.[25]

Between 1963 and 1966, the Commission published its report in five volumes. The central recommendations of volume I were the creation of the post of Minister of Education, and the formation of an advisory body - the Superior Council of Education. Volumes II and III of the Report recommended detailed changes in the structure of education from kindergarten through university, and put forward the concept of "institutes" - comprehensive colleges for post-secondary education, offering both pre-university programmes and

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24 Professor Norman Henchy, "Revolution and Education in Quebec". Text of Lecture, 1972 on file, Education Library - Vertical Files, "Education, Quebec Province, McGill University, Montreal.

25 Rapport de la Commission d'enquête sur l'éducation au Québec (Québec: 1963).

professional training for technical occupations. Opportunity would also be provided for students of all ages to continue their education.[26]

In January 1963 a "Comité de Planification de l'Enseignement pré-universitaire et professionnel" was set up to bring the proposed new colleges to birth. Popularly known as the COPPEP Committee, it consisted of some thirty members, and included parents, teachers, and representatives of school boards, classical colleges and universities across the province. Over an eighteen-month period COPPEP prepared legislation and regulations which would realise the Parent Commission's dream, and recommended that the name be changed from "Institutes" to Collèges d'Enseignement Général et Professional, or CEGEP.[27]

The completed legislation, "The General and Vocational Colleges Act," was passed by the National Assembly in June 1967. By September 1967, twelve CEGEP had been formed, and within five years some thirty-seven existed throughout the Province. As might have been expected, chaos reigned. "All used existing plants and hastily restructured administrative staffs and programmes. All were formed by the conversion of

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[26] Volumes IV and V of the Report dealt with the Administration of Religious and Cultural Programmes, General Administration and the Financing of the Agencies of Education.

[27] Campbell, Community Colleges, p. 53.

one or more existing institutions . . . there was a wide range of combinations. CEGEP Maisonneuve was created from a single classical college, whereas CEGEP de Trois Rivières was an integration of nine different establishments.[28]

The CEGEP system was disrupted almost immediately by internal and external pressures. Repeated disturbances led to a province-wide student strike in October 1968, due mainly to the stresses of change and growth. "Curricular problems, inadequate facilities, shifts from classical studies to technical programmes, administrators attuned to past needs, curricula and methodology, and student anxiety about employment were among the factors contributing to . . ."[29] the strike.

The strike was followed by widespread controversy over a Government decision to re-classify instructors. In addition, financial problems, not unique to Quebec but more pronounced in this province, made the expansion and improvement of inadequate facilities even more difficult to achieve. The Government was obliged to provide for ever-larger enrolments, nourished by doctrines of social justice, in an era of growing unemployment, inflation, and political and social unrest.

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[28] Campbell, Community Colleges, p. 53.

[29] Campbell, CAUT Bulletin, p. 11.

Replacing an earlier Comité Mixte; a Comité de Liaison enseignment supérieur/enseignement collégial, known as CLESEC, was created in the fall of 1971. Its mandate was, as its title suggests, to act as a liason between universities and colleges; to promote the flow of communication and information; to aid the colleges in the preparation of new programmes; to facilitate the transition of students from one level to the other; and to promote the implementation of the Parent Report recommendations at both levels.[30]

The continuing problems of the CEGEP were studied intensively in 1974 by a Commission of Inquiry, the Nadeau Commission, appointed by the Superior Council of Education. The Commission, chaired by Jean-Guy Nadeau, found that there was a general inability on the part of the CEGEP to 'find' their own level and to offer a type of education distinct from that of the high school or university.[31]

The Nadeau Report was basically a restatement of the ideals outlined in the Parent Report. One of its main points was that, except for the length of stay in each institution, there was no basic difference between goals of the CEGEP and the universities. Both had to prepare students for some social function. The Nadeau Report differed from its

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[30] Gouvernement du Québec, Ministère de l'Éducation, Comité de Liason enseignements supérieur/enseignement collégial: Dossier d'information, 74.01.17.01.

[31] Quebec Government, Superior Council for Education, The College: Report on the State and Needs of College Education. (Quebec: 1965).

predecessor in that "while the Parent Report spoke of 'the aspirations of Quebec to higher education,'" the Nadeau Report "assumed high school graduates are ready for higher education."[32] In some forty-eight recommendations, the Nadeau Commission suggested changes in higher education to deal with the current problems, reiterated the Parent Commission's vision of the CEGEP as an instrument of social change and supported the notion of an 'open-door policy'.

The Report's "pleas for a "free" educational environment where students could create their own learning experience,"[33] revealed a profound gulf between the theory of general education as propbsed by the Parent Commission and current pedagogical practice in the CEGEP in 1974. The Parent Report was the product of an idealistic and optimistic society. The Nadeau Report was submitted during a period of deep social and economic pessimism. Changed educational philosophies held that individual development, desirable as it might be, should be subordinated to social objectives. Notwithstanding the Nadeau Commission's recommendations, the educational system became more restrictive and there was a tendency to revert to the authoritarian attitudes of the decades before the

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[32] Hashmonai Conforti "The CEGEP: An assessment of goals and possibilities" The Montreal Gazette, September 6, 1974, p. 7.

[33] Henry Wagschal "Failure of the CEGEP - an insider's view", The Montreal Star, February 2, 1975, Sec. A, p. 3, cols. 1-3.

Parent Report.[34]

Between 1974 and 1977, political and social conflicts between the French-Canadian majority, and Quebec's minority groups became sharply defined. The election of the Parti-Québecois in 1976, with its professed intention to separate Quebec from the rest of Canada, added to the already unstable political and economic climate, and unemployment rose to unprecedented levels. The restrictive regulations bemoaned by the Nadeau Commission's findings continued to prevail, and interest in a broad liberal education shifted toward an emphasis on technical studies for career training as students competed for positions in a diminished market.

In 1977 international trends in educational philosophy suggested a movement toward more structured programmes and an emphasis upon Mathematics and the Language Arts. Later in the same year Quebec's Education Minister Jacques-Yvan Morin published his Green Paper on Primary and Secondary Education.[35] The paper was a series of proposals designed to re-evaluate the public school system and bring it into line with international developments. Schools would be committed to the teaching of Mathematics, Language Arts and Religious and

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[34] Dominique Clift: "A Basic Shift in Education" The Montreal Star, August 1, 1974, Sec. A, p. 7, cols. 1-4.

[35] Jacques-Yvan Morin, Ministre de l'Éducation de Québec, L'enseignement Primaire et Secondaire au Québec: Livre Vert (Québec: 1977).

Moral Instruction; Latin would be a compulsory study for high school students, and "intellectual rigour, self-discipline and methodical habits of work and study would be the underpinnings of this new approach to education."[36] How or when the proposals will be implemented and how they will affect the CEGEP remains to be seen.

A conference held in Montreal in November 1977, to mark the tenth anniversary of the founding of the CEGEP, revealed that "Quebec's CEGEP are confronting the same problems today that they faced when they were first founded ten years ago, and the solutions appear no clearer now than they were in 1967."[37] On the positive side the conference reported an increase of some 80,000 students in the ten year period, growth in the course offerings in the general arts and science areas as well as in the professional sector, improved curricula and course content, and the creation of a dynamic, if sometimes controversial learning environment. On the negative side the Conference noted frequent, repeated conflicts between the teachers' union and the administration; too many inappropriate compulsory courses; lack of co-ordination between secondary, college and university levels, and the failure to make French obligatory for all

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[36] James Stewart "Morin's human engineering plan", The Montreal Star, February 25, 1978, Sec. G, p. 1., cols. 1-5.

[37] Ken Whittingham - "After ten years, solutions to junior college woes unclear", The Montreal Star, November 2, 1977, Sec. A, p. 13, cols. 1-6.

English CEGEP students."[38]

This last fact has defeated a central objective of the reforms of the 'sixties which were intended not only to provide equal opportunity within the English and French educational systems but also to integrate Anglophone college students into the mainstream of Quebec education. While the Parent ideal of integration has not yet been achieved, the fact that students in the French and English CEGEP follow the same course syllabus does provide a common base. Quebec's English-language CEGEP although a product of the same philosophical ideals, with a common purpose and programme, and under the jurisdiction of the same bureaucracy have, nevertheless, maintained a quality and identity of their own since their inception in the late 'sixties.

The history of the five English-language CEGEP began with the opening of Dawson College in September 1968 in a converted pill factory in Selby Street in Lower Westmount. Since then the college has spread to other locations throughout the city with four campuses and numerous satellite buildings. From an initial enrolment of nineteen hundred students, enrolment has now grown to more than 7,000 full-time students and 3,600 in continuing education programmes. The College offers a broad range of pre-university and career

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[38] Sadat Kazi, "CEGEPs are thriving after ten years", The Montreal Star, October 29, 1977, Sec. C, p. 5, cols. 1-6.

programmes for post-secondary students and a wide variety of interest courses and part-time programmes for adults.

Vanier College, founded in 1970, is located on two campuses in the western part of Montreal. The original campus in St. Laurent was established in the old College Basile Moreau, the Motherhouse of the Holy Cross Order. The Snowden campus was opened in 1973 and today there are some 5,000 students and 400 faculty on the two campuses.

John Abbott College was established in August of 1970, and received its first 1,200 students in September 1971. Situated on the western tip of Montreal Island it, 'temporarily', has two campuses. The permanent campus and College headquarters is in St. Anne de Bellevue, with the temporary campus in the town of Kirkland, about six miles east. In December 1975, the College signed a long-term lease with McGill University for the exclusive use of fifty acres of the west section of its MacDonald College land, whose acreage and facilities the CEGEP now share. A twenty million dollar expansion and restoration project will ultimately provide John Abbott with its own integrated facilities at the St. Anne site. The College has currently enrolled some 4,000 full-time day students and 1,300 evening students in its Continuing Education Division.

Champlain Regional College, the fourth of the English-language colleges, was established on April 7, 1971, and consists of three widely separated campuses. The St. Lambert-Longueuil campus, the only one with which this report

will be concerned, is the largest campus of the college.[39] When opened in September 1972 it was housed in temporary quarters in St. Lambert. The building of permanent facilities began almost at once on twenty-one acres of land along the St. Lawrence Seaway, and by August 1973 the first block of the college was completed. The new campus was officially opened in October 1976, and the college enjoys the distinction of being, to date, the only Montreal Anglophone CEGEP with specially designed facilities. At present there are approximately 1,500 day students and 1,400 continuing education students enrolled.

Marianopolis College, located in the heart of Montreal, is currently the only private English-language CEGEP in the area. Originally the Nôtre Dame College for Ladies, founded in 1908, it was the first institution of higher learning for English Catholic women in the Province, and affiliated at first with Laval University and later with the University of Montreal. Renamed Marianopolis College during the second World War, the College changed locations several times. In 1969, Marianopolis admitted its freshman students to a CEGEP equivalent programme, accepted its first male students, and phased out its degree programme. The expansion of the College led to its removal to its present site at 3880 Côte des Neiges in the old Séminaire de Philosophie, where it currently has a

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[39] The other campuses are in Lennoxville and Quebec City.

student body of about 1,200. Full-time students are required to pay fees of about $660 per year, although the Government subsidizes the College for about eight percent of its costs.

These five CEGEP in two and three-year programmes offer a wide range of academic and professional studies, including Drama and Theatre. Although extra-curricular theatre activities had an important place in Quebec's collèges classiques from as early as 1660[40], the teaching of theatre as a curricular subject of higher education is a fairly recent phenomenon. In the early 'sixties the shift from Science and Technology was accompanied by a surge of interest in Arts and Fine Arts programmes at all educational levels. If the history of current CEGEP programmes reveals a general debt to the philosophies contained in the Parent Report, it owes a more specific and practical one to a parallel study on the arts in education.

In keeping with the Quiet Revolution's commitment to cultural 'survivance' and the determination of the Government to become 'maîtres chez nous', a Commission of Inquiry on the Teaching of the Arts in Quebec was appointed in March 1966

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[40] Theatrical activity prospered throughout the seventeenth and eighteenth centuries despite high-level ecclesiastical disapproval. In 1785 Joseph Quesnel wrote a Traité de l'art dramatique for the benefit of his young actors - probably the first educational book published in Canada. The students of Jesuit College in Quebec are known to have performed plays in Latin, French and even in Huron and Algonquin. Rapport de la Commission d'enquête sur l'enseignement des arts au Québec. (Québec: 1968); hereafter cited as the Rioux Report. All further reference to this work appear in the text.

under the chairmanship of M. Marcel Rioux. The report of the commission, brought down in August 1968, prepared the way for the inclusion of programmes in Drama and Theatre in the new education system outlined in the Parent Report.[41]

The Rioux Report postulated the ideal of an education in the Arts which would be available to every student and which would permit the full development of individual interests and abilities in every sphere of the Arts. Published in four volumes, the Report was both philosophical and practical in nature. It consisted of a detailed study of a broad spectrum of the Fine and Creative Arts, which were divided into four main categories:-

1. The Communication Arts, which explore the world through sound and movement, and develop expression through the use of music, song, body movement, action, dramatic play and oral expression;

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[41] At the time of its publication the Report aroused more interest in France than it did in government and administrative levels in Quebec. (Personal interview with M. Clément Paré, Professional Résponsable for the programmes in Arts, for the Department of Programmes - Direction Générale Enseignment Collégial (DGEC), May 10, 1978). Locally, the older and more established institutions of general and higher education, where many of the Parent recommendations had already been put into practice, were very receptive to the Rioux Commission's ideas for an artistic education. Local school boards attempted to implement many of the Report's recommendations, particularly in regard to Drama. The Protestant School Board of Montreal, for example, in 1969 had eighteen drama specialists teaching in its schools. (Personal interview with Mr. Michael Thomas, Senior English Consultant, Protestant School Board of Greater Montreal, January 4, 1978).

2. The Plastic Arts - the area of graphic arts using colour, form and design;

3. The Audio-visual Arts - television, radio and film, and

4. The Environmental Arts - architecture, urban development and industrial design. (Rioux Report, 1. 258)

The Commission outlined programmes for each level of education from kindergarten through university. Seen as a vertical development, the structure of artistic education was described in terms of a tree, with its roots deep in the "biological reality of man and his culture", growing through a "common trunk" of a general Arts education and reaching up to the topmost branches of research and specialization (Rioux Report, 1, 260).

The suggested structure was one of planned coordination and growth, yet with sufficient flexibility to allow for exceptional cases, and provision of an easy transition from one section to another. The needs of the individual were seen as paramount. At the college level it was felt that the student should be able to choose either a professional artistic programme, terminal in nature, or preparatory programmes leading to degree-oriented university studies.

Drama and Theatre was recognized as supremely important to a society "en quête de la Liberté" and fighting for cultural survival:-

> Les leaders novateurs du Québec, d'après l'enquête que des sociologues ont faite pour nous, ont pris conscience admirablement de cette force, de ce pouvoir de métamorphose pour notre collectivité. L'un d'eux dira: "Le théâtre a sa valeur au moment . . . à partir du moment ou il exprime les sentiments, les deboires ou la joie d'un peuple qui s'exprime lui-même par la voix de ses délégués que sont les auteurs dramatiques". Pour eux, de plus en plus, le théâtre est une école de vie, un lieu de contestation, de revendication de réhumanisation. Dans leur esprit il ne s'agit plus d'abord d'un lieu de divertissement d'après-diner, mais d'un lieu d'unification. Et ce théâtre diront-ils ne peut se développer qu'à partir d'une dramaturgie canadienne, québecoise. (Rioux Report, 1, 130)

The Commission made specific recommendations to facilitate the realization of their goals at the CEGEP level.[42] Summarized below are those with most significance for this study:-

1. That the Minister of Education institute programmes at the college level for the training of actors, and for the training of teachers of Drama and Theatre.

2. That the field of artistic education and technical training should be broad and flexible, and at the college level should offer both advanced education and professional training.

3. That the artistic education in each college should be under the responsibility of one person - the Director of Arts.

4. Since many of the programmes of the new colleges would be acquired at the time of their formation from the old collèges classiques and technical institutions, the

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[42] Compiled from The Tables of Recommendations in Vols. I and II of the Rioux Report.

suggested reforms and new programmes be implemented immediately. In order to do this, each college should be equipped with the requisite facilities such as workshops, theatres, galleries, studios, etc.

5. That, as in the area of sports, funds, equipment, and opportunity to experience and participate in the Arts at a professional level be made available to students immediately.

6. That there be cooperation and an exchange of ideas, personnel and equipment between the various levels of education in each field of the Arts.

7. That each college collaborate with the authorities for cultural development and the schools of their region, bearing in mind the importance of coordinating their artistic manifestation and the needs of their community.

8. That artist-instructors with professional expertise be employed as teachers in the various fields of the Arts.

9. That programmes be instituted for the training of technical personnel of all kinds for the professional entertainment industry, and that immediately, those who would specialize in the various fields of dramatic art go to study their specialization in the professional schools abroad in order to obtain teaching diplomas in acting and theatre arts.

The Commission's definition of what should constitute "l'art dramatique", and the suggested outline for the college-level programmes, stated that the notion of "drama" should include theatre, musical theatre and opera, as well as the audio-visual arts of television, radio and cinema. The Commission believed that this multidisciplinary art form should include the training of technicians of all kinds, as

well as actors, administrators and teachers of theatre.

At the college level, however, programmes in Drama and Theatre evolved gradually, generally in response to student policy or administrative interest. Applications were made by individual CEGEP to the Ministry of Education for permission to offer courses or programmes in Drama and Theatre, and these were duly approved. As might be expected, the programmes began first in the French CEGEP. Initially under the department of Arts and Letters as a two-year pre-university liberal arts programme, traditional studies in dramatic literature were to be offered, to which was to be added such practical experience as existing facilities would permit. In 1969-70, in response mainly to faculty initiative, a three-year professional theatre programme was established at two of the French CEGEP, Lionel-Groulx and Bourgchemin. The evolution of theatre programmes in the English CEGEP is dealt with in detail later in this study.

Currently in the English sector, each of the five colleges, described earlier in this chapter, offers a two-year pre-university programme in Drama and Theatre within the Creative and Fine Arts Departments. John Abbott and Dawson Colleges offer three-year professional theatre training programmes as well.

Since the philosophies, aims and methods of the pre-university and professional programmes are so markedly different, it is my intention to treat each separately.

Within the broad context of international and national developments a study of the Liberal Arts programmes in Drama and Theatre will be followed by a similar treatment of the programmes which offer Professional Theatre training in the Montreal English-language CEGEP.

CHAPTER TWO

DRAMA AND THEATRE AS A LIBERAL ARTS DISCIPLINE

The two-year liberal arts programmes in Drama and Theatre at the English-language CEGEP are essentially concerned with the development of the student through an academic and practical approach to the study of drama. The professed intention is that a study of dramatic literature, which includes training in the skills of the art form and exposure to performance, be directed toward total personal development. The realization of this intention must depend to a large extent upon the philosophy and biases of the individual in charge of the programme, his interpretation of the relationship between a study of the text and practical experience, and his definition of what is implied in the term 'personal development'.

Inevitably questions arise concerning the degree of practical experience and the level of theatre skills necessary to either illuminate the text and/or achieve maximum personal development. Contention among educators at all levels of higher education arises from a concern that the dramatic activity may become an end in itself. Whether practical work should be directed toward individual development or to the study of dramatic literature for its own sake, and what emphasis should be placed on the acquisition of professional theatre skills are topics which form the substance of present day discussion.

Such concerns are not a modern phenomenon. Controversies related to the study of drama date from as early as the

sixteenth century at Oxford and Cambridge, which at that time monopolized university education in England. Their curricula included Grammar, Rhetoric and Logic, with some Arithmetic, Geometry, Astronomy, Music and a study of the three Philosophies (Physical, Moral and Metaphysical). It was not until the fifteenth century that a literary component entered and portions of Ovid, Cicero and Virgil were prescribed as alternatives in the official syllabus. The foundation of Duke Humphrey's library at Oxford in 1444, with its store of classical and Italian works, heralded the humanist revival at the two universities.[1]

Renaissance Humanism made Greek and Latin literature the basis of culture,[2] and university students began to study the dramatists of Greece and Rome. Initially the works were read simply as texts and subjected to the traditional methods of literary criticism, until the enthusiasm of the Continental humanists, and the acting of classical plays, took hold in the schools and spread to higher education. At first university performances were private, and intended simply for the edification and amusement of the students; but by the middle of the sixteenth century performances were open to the public.

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[1] Frederick S. Boas, University Drama in the Tudor Age (Oxford: Clarendon Press, 1914), pp. 14-15. All further references to this work appear in the text.

[2] John P. Wynne, Theories of Education: An Introduction to the Foundations of Education (New York: Harper and Row, 1963).

As early as 1545, the statutes of both universities provided for a certain number of tragedies and comedies in both Greek and Latin to be performed each year (Boas, p. 16).

On ceremonial occasions and during the 'progresses' of the Queen, the University stages became, temporarily, a branch of the Court Revels. The 'playings' became a means of establishing the credit of a college, and thus became highly competitive. University men tried their hand at writing plays and, in order to make their themes more interesting for local audiences, incorporated topical and local events. Although they often aped classical structure and characters, such plays were far removed from the conventions and ideals of classical dramatic art, and the ensuing dramatic activity from the traditional methods of literary criticism. However, "the pedagogical bias was never finally abandoned, and it helps to account for the seemingly fitful development of the vernacular academic play" (Boas, p. 251).

During the later part of the Tudor period, controversy raged between the assailants and defenders of popular theatre. "While the two Universities . . . presented a united front against the invasion of their precincts by professional companies, each was internally divided by a domestic controversy on the legitimacy of amateur performances by its own members" (Boas, p. 251). The widening rift between humanists and Puritans in the late sixteenth century produced a spate of pamphlets and letters to denounce and defend academic drama,

notably those letters which were exchanged between Dr. John Rainolds and Dr. William Gager (See Boas, Chap. 10, "Friends and Foes at the University Stage").

Commenting on the correspondence between the two men, Boas suggests that one of Gager's letters deserves to "become a locus classicus on the objects of academic drama . . ." (Boas, p. 236). In summary Boas stated that Gager vindicated university drama on the grounds that:

> [I]t was a handmaid both to scholarship and rhetoric. It helped to familiarize the younger students with the text of the classical dramatists, with the practice of original composition in Latin verse or prose. At the same time it trained them [the students] in the art of declamation, in the management of voice and 'action', which had accounted for so much in the educational system of imperial Rome, and which was particularly serviceable to the younger men of birth and wealth who passed from the Universities into the sphere of public affairs. (Boas, pp. 349-350)

Puritan hostility to the academic drama was increased by the fact that performances usually took place on Sunday, and the growth of Puritanism eventually gave rise to groups in both Universities who extended the ban on professional performances to acting in any form by the outbreak of the Civil War: and the "sporadic survivals after the Restoration form but the . . . epilogue to its [academic drama] main history" (Boas, p. 1).

Puritanical attitudes to academic drama were further strengthened by the rationalist philosophies of Descartes

which divided the world into two substances, mind and matter. Descartes believed that the "inclusive and ultimate end of education and the good life is a well disciplined mind . . . and [that] physical activity is . . . an obstacle to mental development, either to be eliminated insofar as possible, or to be tolerated as a necessary relief than to be encouraged for its own sake."[3]

The educative process, it was believed, should be concerned primarily with exercising the faculties of the mind, and only such subjects, procedures or techniques that would help to do this should be permitted. Instruction in literature should be limited to its formal and technical aspects and be designed to train the mind "rather than to prepare young people to deal effectively with practical social conditions."[4] From the seventeenth to the twentieth century, the practice in British universities was to treat drama as a form of literature; practical participation in the art form was not considered necessary to the study of drama, and the staging of plays in the universities and colleges remained largely an extra-curricular activity. As such, drama was considered a worthwhile hobby and tolerated by the authorities.

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[3] Wynne, p. 9.

[4] Wynne, p. 23.

British university tradition, almost exclusively, shaped North American higher education until 1865. Those "who founded schools and colleges in America brought to them the Humanist outlook as modified by various religious sects during the Reformation and Counterreformation."[5] The variety and number of dramatic performances in the universities declined steadily from the seventeenth century, although the presentation of plays did not cease completely, and by the nineteenth century, academic drama had "hardened into a formula" (Humanities, p. 9). Dramatic performances generally belonged in one of three categories; as academic exercises, commencement ceremonies or extra-curricular productions.

The academic exercises, in Latin, were moral in tone and were intended to promote learning and improve elocution and deportment. Commencement performances "often in the form of dramatic colloquies were intended to show the school's work to good advantage by demonstrating its students' accomplishments [and were] also frequently written to express sentiments favored by patrons of the school" (Humanities, p. 10). The majority of dramatic performances, however, were extra-curricular productions usually sponsored by literary societies. The extra-curricular productions were

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[5] Humanities and the Theatre. A report on a series of national developmental conferences on university resident theatres as a resource for humanistic studies, 1971-73. (Washington: The American Theatre Association, 1973), p. 9; hereafter cited as Humanities. All further references to this work appear in the text.

the cause of considerable anxiety among the school authorities "who alternately ignored the productions and sought to curb them" (Humanities, p. 10), an attitude which prevailed until the late 1860's.

After the Civil War, a new phase of dramatic activity began with the formation of dramatic societies in the universities. Play productions were not confined to these societies, however, "for this was an era of enormous upsurge in all extracurricular activities and the presentation of plays came to be a favourite means of raising funds for almost any endeavor" (Humanities, p. 10)

Even more important than the dramatic societies was the interest aroused by the 1881 Harvard presentation of Oedipus Rex which was supervised by professors, and actively involved an instructor of rhetoric who played the leading role. This production, which received international publicity, was largely responsible for a renewed interest in the classics which soon spread to drama in other languages, and "production of plays by Shakespeare and other English dramatists also increased significantly" (Humanities, p. 10). While most of these productions were still extra-curricular, and sponsored by various clubs, they were frequently under the supervision of instructors and "it was this interest on the part of departments of language and literature that initiated the trend toward merging curricular and extra-curricular dramatic activities in American colleges and universities" (Humanities, p. 10).

In 1890, Brander Matthews, a professor of English at Columbia University maintained that "the great dramas of the mighty masters were intended to be played rather than read."[6] He buttressed this opinion with lectures on the influences that the physical stage, the art of acting, and the taste of audiences have on their composition. At Utah University, in 1896, Professor Maude Babcock was "dividing class time equally between oratory and the study and reading of Julius Caesar. Thus, by 1900, the foundations for the inclusion of theatre within the curriculum had been laid" (Humanities, p. 10).

The trend toward the inclusion of dramatic performance within the curriculum received further impetus at the turn of the century through the philosophies of John Dewey "who began to argue that 'the school should be life, not a preparation for living', and that one learns most efficiently through doing" (Humanities, p. 10). His belief that the student should learn through experience which utilized muscles, imagination and the senses rather than through reason alone, or the traditional absorption of communicated knowledge, generated an atmosphere of questioning, experiment and change during which theatre began to be incorporated in the curricula of many American colleges and universities (Humanities, p. 10).

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[6] Sawyer Falk, "Drama Departments in American Universities," in The University and the Theatre, ed. John Garrett, (London: Allen and Unwin, 1952), p. 11.

Initially, courses emphasized the use of oral interpretation, acting, and playwriting for the development of the programmes included "the training of public readers, lecturers and instructors in elocution, and (after 1910) the training of supervisors of dramatics in secondary schools" (Humanities, p. 11). In 1912, the first-known American attempt to correlate academic instruction with theatre practice was made at Harvard by Professor George Pierce Baker in his "47 Workshop". Here, plays written in his English 47 class were given their ultimate test on stage before an audience. In other universities "new courses were initiated at a fairly steady rate" (Humanities, p. 10).

The Carnegie Institute of Technology, which began its programme in 1914, was the first institution of higher education to offer a four-year curriculum leading to a Drama degree. During the first half of the twentieth century, Drama as an academic subject gained popularity at most colleges and universities throughout the country.

By 1960 Burnet M. Hobgood, investigating theatre in higher education, was able to report that approximately 15,000 students were enrolled in more than 300 college programmes equivalent to an undergraduate major in Theatre. He found that more than 7,000 courses in specific theatre subjects were given by 900 accredited colleges and universities. He noted considerable disparity in the programmes, and a cross analysis of the content and sequence of courses revealed that

diversity rather than uniformity was the rule, and this not only among colleges but also within any given college.[7]

In 1974, the American University and College Theatre Association conducted a similar survey, and published its findings in 1976. The survey presents data on 924 regionally accredited two-year institutions, 170 of which offer programmes of post-graduate study. The pattern of theatre education offered by these institutions is of five main types: Recreational, Professional, Avocational, Liberal Arts-Vocational and Liberal Arts-Humanistic.

The professional category is self-descriptive and accounts for about four percent of the total Theatre Programme enrolment. Recreational and avocational programmes are largely extra-curricular and production-oriented. Recreational programmes are usually related to clubs in the fields of the humanities and sciences, and no theatre courses as such are offered. Avocational programmes comprise a few courses taught in established departments of humanities and arts for those students for whom theatre is not considered a distinct field of study, although it is felt to be "a subject which an educated person should appreciate."[8] These two groups account for about twenty-five percent of the

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[7] Burnet M. Hobgood, "Theatre in Higher Education in America", Educational Theatre Journal, May 1964, pp. 142-149.

[8] University and College Theatre Association, Directory of American College Theatre (Washington, D.C.: Corporate Press, 1976) p. 6, hereafter cited as DACT. All further references to this work appear in the text.

total enrolment in theatre programmes.

The highest enrolment is to be found in the two liberal arts categories: twenty-six percent in the vocational sector and forty-five percent in the humanistic studies area. Vocational programmes offer an extensive curriculum in theatre subjects, which, in addition to practical and technical training, include the History of Theatre, Dramatic Literature, Dramatic Theory and Criticism, Playwriting, Children's Theatre, and, Creative Dramatics and specific training programmes for potential drama teachers. Students are encouraged to specialize in one area of theatre while developing competence in several areas. Students are expected to enter one of theatre's professions, such as educational or community theatre, rather than commercial theatre per se. Liberal Arts-Humanistic programmes provide both academic and practical experience. Students are urged to take courses in each theatre area, and are encouraged to demonstrate scholarly and research abilities as well as practical skills. In most colleges the value of a Liberal Arts education is stressed and students are discouraged from specialization, however, "three or more productions are staged annually" (DACT, p. 6).

In conclusion, the 1976 Theatre Association report stated that,

> "most of the nation's colleges and universities provide instruction and support production activity in theatre . . . the total number of specific courses listed is 14,392, and the most frequently reported courses are those in performance, including acting, voice, movement and general technical courses. The fewest number of

> courses offered is in the general area of pedagogy, which may suggest a trend in the current job market" (DACT, p. 91).

The survey found that in general the field of theatre education appeared to be healthy and growing, with a continuing trend toward greater specialization in curricula, more play production activity and a continued increase in enrolment.

Despite the phenomenal growth and seeming success of American Theatre education, areas of controversy have arisen and problems have been experienced in the last decade which relate closely to the Liberal Arts Drama and Theatre programmes at the Montreal CEGEP. The most controversial issues are basic and perennial, and have to do with the philosophy and objectives of Drama and Theatre studies, the degree of practical instruction and the type of practical experience considered necessary to fulfill the objectives of the programmes. A brief survey of current American philosophies will serve to underline common problems and illuminate the CEGEP theory and practice to be treated later in this study.

The DACT summary, while stressing that the character of the sponsoring institution usually determines the kind of objectives its theatre programme will pursue, claims that all the programmes in its 'Directory' provide an opportunity for the practical application of the humanities to life and learning. This claim is based on the assumption that if

dramatic literature is recognized as a humanistic study, then performance, which is the practical expression of drama, ought to be a vital and integral part of such a study. If, it is argued, we appreciate more fully that which we experience, then an appreciation of the theoretical and practical aspects of theatre is a valid component of a Liberal Arts education.

Modern American notions of a liberal education have their roots in Rousseau's educational doctrines which attacked "the existing static formal nature of pedagogy, literature and the fine arts."[9] Wynne suggests that the fact that Rousseau made "the active self the starting point challenged intellectualism in all forms" (Wynne, p. 34), and paved the way for John Dewey in the twentieth century. Dewey's student-centred theories of education based on universal growth through active experience lent support to notions of a broader curriculum for a wide range of ability at all levels of education.

At the college level Dewey felt that the emphasis should be placed on the acquisition of a broad general/liberal education. The subjects traditionally included in a liberal arts education, such as Art, Music, English, Drama, the Classics, History and Philosophy, had well defined subject areas and methodologies, but until the late nineteenth century, none of them had involved a practical dimension.

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[9] Wynne, p. 34.

The Dewey ideal of "learning by doing" was succeeded by the behaviourist theories of Watson and Skinner. Professor Richard Courtney points out that both schools of thought are concerned less with the inner processes of development than with the form the processes take.[10] Behaviourist theories combined with the play-production approach to drama studies had produced a Drama and Theatre education in which, suggests Professor Courtney, the emphasis is on the skills associated with the art rather than on the developmental needs of the student. This emphasis on theatre arts skills is defended by Sawyer Falk who argues that the production-oriented philosophies have been an important factor in the growth of American programmes, and indeed of American theatre per se, because in many areas these programmes and their facilities function as local community theatres.

Where college programmes do indeed fulfill the function of a community theatre then one must ask for what purpose the college plays are performed; and who then has priority - the audience or the students? If the answer is 'the students', then "compromises are probably being made with audiences" (Humanities, p. 12). When standards of performance become a concern, as they surely must if one hopes to attract an audience in an era when competition for audiences is intense, then inevitably training in theatre skills must become a

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[10] Richard Courtney, "In my Experience", Drama in Education Annual Survey 2, ed. John Hodgson and Martin Banham, (London: Pitman 1973), pp. 61-65.

priority. Academic and developmental processes must take second place to training in the art form, or even become totally obscured in the flurry of 'putting on the play'. Can the cultural intent and the objective of scholarly research in a Liberal Arts education be said to be fulfilled by a programme in which "three or more featured productions are staged annually" (DACT, p. 6)?

In planning and teaching production-oriented programmes, does the artist or the educator have priority? If the artist rather than the traditionally trained educator has the dominant role then is there not a danger of too much emphasis upon specialized skills which do not easily fulfill or adapt to other needs? A report by the American Theatre Association suggests that "specialization has increased in most fields until the lines between professional and liberal training have become so blurred that distinctions no longer seem so obvious or important" (Humanities, p. 11).

The basic issue - whether theatre should serve the humanities or whether it should stand alone - is universal in its application to higher education, and the problems are not unique to American programmes. The role of Drama and Theatre in higher education has been a cause of some concern and much debate among British educators in recent years.

The movement toward curricula theatre began much later in Britain than in the United States. Until World War II, and even later, the theatre and its professional artists were

considered not quite respectable and were regarded with a certain amount of suspicion by the upper and middle classes. Harley Granville-Barker, producer, actor, dramatist and critic, speaking on 'The Use of Drama', at Princeton University in 1944, stated that:

> [A]lthough the Arts in general have during the past fifty years become more and more a public concern . . , we have hardly yet freed ourselves in England from our crooked Puritan attitude toward the drama . . . We have ostracized the drama and the theatre which harbours it as the antechamber to Hell. That lent it specious attractiveness and the unwholesome flavour of forbidden fruit.11

Granville-Barker maintained that Drama had a potentially important role in contemporary education as a means of cultivating the "satisfying art of self-expression" (Granville-Barker, p. 19). He saw two sorts of student of the drama, the 'devotional' and the 'detached'. The devotional student was the would-be professional theatre person, who would, he felt, be found only in the professional theatre schools. The detached students, marked by their scholarly objectivity, would be found at the universities, and would become the ideal audience. Granville-Barker stressed the academic and developmental nature of drama studies for the detached students, and was concerned that the practical

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11 Harley Granville-Barker, The Use of Drama, (London: Sidgwick & Jackson, 1946), p. 20. All further references to this work appear in the text.

experience involved should not develop into an obsessive concern with performance. "We have only to take great care that, in adolescence at least, the student should not be lured too far away from all solider studies by this siren among the arts" (Granville-Barker, p. 19).

The Oxford Drama Commission, investigating the place of Drama in higher education in 1945 based their findings on Granville-Barker's argument, contending that:

> A student who is required to act a part in a play immediately becomes interested in the method of presenting his part and ceases to let his mind turn on the significance of the play as a whole . . . and anything in the nature of acting before an audience would destroy the purpose of their study.[12]

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Despite the popularity of these and similar theories, Bristol University inaugurated its Drama Department in 1947, with no British precedent to serve as a model. Professor Glynne Wickham, of the English Department at the University, who was opposed to the popular views of Drama in higher education, was largely responsible for the programme. He felt that it was better to avoid a direct copy of similar programmes which were already established in America and,

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[12] Report of the Oxford Drama Commission. (Oxford: University Press, 1945), p. 5.

[13] Falk, p. 13.

"to evolve an organism appropriate to a particular environment."[14]

A compromise with traditional Liberal Arts programmes was achieved so that Drama and Theatre became a hybrid study which included more traditional areas, such as Art, Social History, as well as the practical dimensions of training in theatre arts.

The aims of the programme were to study drama as a living projection of a text and to tackle the problems created by the rapid development in popular dramatic entertainment. Drama was taught in the Faculty of Arts as one subject in three for the general degree of the Bachelor of Arts. Students were required to study Drama not only as literature but also in terms of art, architecture and social conditions of the theatre. In 1961, Bristol inaugurated the first Chair of Drama in the country. Today in Britain some seven major universities - Birmingham, Bristol, Glasgow, Hull, London, Exeter and Manchester - offer degree programmes in Drama and Theatre. In other universities drama is gaining a place in the undergraduate curriculum, and there is a diversity of approach and a range of interests that extends from the purely academic study of dramatic literature

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[14] Glynne Wickham, "Conclusion: Retrospect and Prospect", in The University and The Theatre, ed. John Garrett (London: Allen and Unwin, 1952), p. 106.

to the sponsorship of professional theatre.[15]

A different sort of Drama and Theatre programme developed in the 1950's in the Colleges of Education because of a growing demand for teachers trained in the areas of Developmental Drama and professional Theatre for Children. This movement, pioneered by Peter Slade, Brian Way and Dorothy Heathcote, spread rapidly to Canada and the United States where it was received with enthusiasm and had a profound effect upon the inception and development of the Drama in Education movement in both countries. Today, many British Colleges of Education in their four-year degree programmes offer drama degrees. The structure of such programmes usually includes the history of drama and theatre, critical studies, practical studies, practical work in the theatre arts and practical experience in Children's Theatre.[16]

Both British and American philosophies, which claim drama as one of the humanities, have become less and less oriented toward the humanist philosophies of the Renaissance and are more and more concerned with learning for its own sake, or preparation for a career. The Humanists had a

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[15] John Russell Brown, "Drama and Theatre Arts in British Universities: Fellows, Theatres, Schemes and Gestures", in Drama in Education 1, Annual Survey, ed. John Hodgson and Martin Banham (London: Pitman 1972), p. 50.

[16] In addition to the universities and colleges of education, higher education in Britain currently consists of: Institutes of Further Education, technical and regional colleges and polytechnics, but none of these institutions offers liberal arts programmes in Drama and Theatre.

sense of social commitment to and an awareness of the individual as part of society.[17] They viewed a liberal education as a general preparation for living in that society and recognized the need for an experiential dimension in that education. Following the rationalist theories of Descartes later British philosophies held that "What mainly matters is the subject studied, studied as a thing of intrinsic and absolute interest in divorce from the saeculum and in disregard of its value as a technical training or a job winner . . .".[18] American philosophies of Drama and Theatre, on the other hand, "are no longer concerned with personal development so much as with the cultivation of professional skills, even when the training is found in a liberal arts college" (Humanities, p. 12). In consequence, American programmes have become increasingly production-oriented.

The danger of production-oriented programmes is, as Granville Barker suggested some thirty years ago, that the quality of the public performance becomes the measure of the success of the programme. Inevitably, pedagogy and

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[17] For further treatment of this topic see, John Ripley "Drama and the Language Arts: The Experience of Literature and the Literature of Experience," The English Quarterly 12, No. 3, Fall (1979).

[18] Dr. J. D. Ripley, "University Theatre in Canada", McGill Daily, December 12, 1969, Sec. Supplement, The Review, p. 2.; hereafter cited as University Theatre. All further references to this work appear in the text.

textual study are subordinated to the exigencies of production; the directors and the 'stars' become all-important, while the less talented students do not have an equal opportunity to participate, and the developmental process is lost as the production becomes an end in itself. Similarly, developmental programmes which ignore the importance of textual analysis, pedagogical interpretation and literary criticism lay themselves open to the charge that a total emphasis on the development of the qualities of perception and self-expression "which are indeed of the mind, but which ultimately war against intellect",[19] do not promote scholarship and learning, and therefore such programmes should not be included in the curricula of institutions of higher education.

Such extremes of practice are responsible in part for the suspicion with which Drama and Theatre programmes are regarded. They reflect the confusion which exists with regard to the nature and value of Liberal Arts Drama and Theatre studies from high school to university. There is, perhaps, less confusion at the high school level where most educationists and administrators can understand and support the values and aims of Developmental Drama which, along with a rudimentary introduction to theatre history and production

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[19] Dr. Claude Bissell, "The University and the Arts", Text of a speech delivered at a conference on "The Arts and the University", Queen's University, Kingston, Ontario, June 1967. All further references to this work appear in the text.

skills, may contribute to the psychological and cultural growth of the individual. It is in the realm of higher education that the values and aims of Drama and Theatre studies become hopelessly confused and misunderstood by administrators, instructors and students alike who too often equate Liberal Arts programmes with professional theatre training.

The position of the creative and performing arts in higher education in Canada, particularly at the university level, has always been, and to a great extent remains, controversial and insecure. Much of the concern arises from the fact that no one has yet defined a satisfactory, universally accepted theory of Drama and Theatre studies as for other branches of learning.

Drama as literature has a clearly defined structure. This, and the fact that dramatic literature has a theatrical form has long been accepted, but "there has been a lack of focus within dramatic studies at the level of both the school and the university"[20] because there is no clear cut structure of intent or methodology. Theories as to the role of theatre in higher education range from those which suggest the theatrical dimension should be subservient to the text, through those which hold that theatre is itself a hybrid form which should be studied "through a variety of constructs as

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[20] Richard Courtney, "The Discipline of Drama," Queen's Quarterly, 84, No. 2. (Summer 1977), p. 231; hereafter cited as Courtney, Q.Q. All further references to this work appear in the text.

history or design or social criticism" (Courtney, Q.Q., p. 242), to theories which attempt to rationalize theatre studies as 'the mirror of the age' or because it is 'the meeting place of the arts'.

The coghitive and/or affective values of theatre as an educational tool are controversial and difficult to prove. Professor Courtney disputes the frequently repeated claim that drama (or any of the Arts) provides merely intuitive knowledge, and argues that the significance of drama within the educational context is that, "it provides a whole, human unified way of learning" (Courtney, Q.Q., p. 242). He suggests that with "an explanatory corpus, a philosophy and a mythology", Drama is a discipline in its own right (Courtney, Q.Q., p. 243).

Canadian universities have been slow to accept Drama and Theatre as a subject in its own right within the Arts disciplines. Dr. Bissell suggests that universities' doubts about the Fine and Performing Arts arise from a notion of their role as servants of the state. Traditionally, he argues, universities "have been concerned with providing a preparation for those professions that society thinks essential for its material well-being, and, indeed, for its survival. These are also the professions that society rewards most conspicuously" (Bissell, p. 14). With a few individual exceptions, this does not include the artistic professions. University budgets for the Arts are usually

much lower than for the sciences, and, except for the primarily arts-oriented universities, arts professors rarely hold administrative positions through which they can influence high-level policies.

Moreover, Dr. Bissell suggests, traditionalists argue that the "unenthusiastic ambivalence" of the universities toward the Arts has not arisen from hostility but from a concern that the introduction of training programmes in the Fine and Performing Arts would weaken the role of the university as an institution concerned primarily with scholarship, which is based on critical analysis, and the development of systematic, orderly processes of thought. Jacques Barzun argues that the university has been "the most spacious of all rooms in the house of the intellect," (Bissell, p.2.), and emphasizes the place of the written word in the preservation of that house.

The Fine and Performing Arts which place a premium on the qualities of perception are concerned with a constant search for experiences which are highly personalized and individual. Barzun suggests that inevitably there is conflict between those who communicate with words, and those who use sound, movement, colour and form as their method of communication and expression:

> For many people art, displacing religion, has become the justification for life, whether as the saving grace of an ugly civilization or as the pattern of the only noble career. In

> sustaining this role, art has put a premium on qualities of perception which are indeed of the mind, but which war against Intellect (Bissell, p. 2).

The philosophies which placed reason at the centre of education, the excessive emphasis on cause and effect and the insistence on the objectivity of knowledge, have resulted in a concern with measurement and evaluation. Preordinate evaluation, which relies upon achievement tests, performance tests and observation checklists to provide evidence that pre-specified goals were or were not achieved, "is not usually sensitive to ongoing changes in program purpose, to unique ways in which students benefit from performing in art media or from encountering artistic expression, or to dissimilar viewpoints that people have about what is good or bad".[21]

Unfortunately, in an era of declining enrolment and rising inflation, 'rationales' must be found if projects and programmes are to be funded. This applies most particularly to the Fine and Performing Arts in higher education which because of their practical dimensions, are frequently in conflict with the more traditional subjects, and must defend their share of funds allocated for Arts programmes.

Despite academic conservatism and a continuing want of

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[21] Robert Stake, ed., Evaluating the Arts in Education (Columbus, Ohio: Charles E. Merrill, 1975), p. 27.

financial support, teaching of practical courses in Music, the Fine Arts and Theatre Arts has made slow but steady progress in Canadian universities. In 1967 Dr. John Ripley reported that credit theatre classes were first offered by Sir George Williams University, Montreal, in 1932, and that the University of Saskatchewan could boast "the first autonomous Drama Department in the Commonwealth (1948)" (University Theatre, p. 3), with the Universities of Alberta and British Columbia ranking next in national seniority in this field. These three universities offered Canada's only Drama degree programmes from 1948-1960. Between 1960 and 1967, however, credit instruction in theatre spread rapidly:

> In the past seven years Honours or Major degree programmes have been established at Victoria, Calgary, Queens (English and Drama), Moncton (in French), Sir George Williams, and Guelph, McGill, Dalhousie, Ottawa and Windsor followed in the academic year 1967-68. A number of other universities already offer fair numbers of credit classes during either the summer or winter sessions, or both; some provide classes for a Drama minor; and many have plans to establish departments and degrees within the next few years. (University Theatre, p. 3).

The survey of Canadian University Drama programmes conducted by Dr. Ripley in 1967 revealed that undergraduate degrees offered three types of training: a Liberal Arts-oriented B.A. in Drama and Theatre: a B.F.A. in Theatre which stressed vocational training, and a B.Ed. in Drama, which aimed to prepare drama teachers for the schools.

These approaches, Dr. Ripley suggested, reflected the struggle between the educational philosophies of the countries which most strongly influence Canada's culture - Great Britain and the United States.

With the exception of the B.A. studies of Windsor University, the aims of the Liberal Arts programmes, the most common of the three, did not differ significantly, Dr. Ripley found. Practical work was a feature of all but was "directed toward an appreciation of the theatre experience, rather than the reproduction of it as a vocation" (University Theatre, p. 3). However, most curricula were structured to permit students to continue their studies at the graduate level or to enter professional academies.

The B.A. offered at Windsor and the B.F.A. programmes at the Universities of Victoria and Alberta were strongly oriented toward vocational training, although Victoria University also stressed preparation for graduate work. Until 1967, Graduate programmes were only offered by the Universities of British Columbia, Saskatchewan and Toronto. The University of Toronto was, in 1967, the only university to provide opportunity for the M.A., the M.Phil. and the Ph.D. in Drama.

A 1969 Ontario Government study indicated that out of thirty universities surveyed nineteen reported considerable dramatic activity ranging from extra-curricular drama clubs

to programmes leading to professional degrees.[22]

By 1971, a Canadian Theatre Centre survey of theatre education noted a marked increase in theatre instruction and a wide variety of subject matter and methods of teaching Drama and Theatre Arts. Programmes ranged from a "heavy emphasis on technical study and play production to a largely theoretical study of dramatic literature."[23] A majority of programmes stressed the general education of students in theatre, and the preparation of Creative Drama teachers for the elementary and secondary schools. The universities, it was felt, were taking inspiration from both the American university-college curricula, and the British professional schools.[24]

Community colleges were established in most provinces across Canada in the late 'fifties and early 'sixties, in response to the need for alternative institutions of higher education. During the decade of the 'sixties, colleges, and universities, were subject to continued enrolment pressures and rapid expansion, and the range of programmes offered increased also. In early 1968, the Canadian Commission for the Community Colleges was established to

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[22] Ontario Theatre Study Report, p. 158.

[23] Canadian Theatre Centre, Scéne-Stage Canada, Supplement. Vol. 6, No. 5A (Toronto: 1971) p. 8.

[24] Scéne-Stage Canada, p. 37.

strengthen and develop junior and community college programmes throughout Canada.[25] A growing public interest in the Arts led to the addition of a wide variety of Fine and Performing Arts programmes to the largely technical and vocational curricula of the colleges. Alberta, Quebec and Ontario led the way in Drama and Theatre programmes.[26]

In British Columbia, five out of some eighteen colleges offer some courses in Drama and Theatre Arts, although there is no authorized Department of Education policy for Liberal Arts Drama programmes.[27] Alberta offers a wide range of programmes and courses at ten colleges, and is the only province which reported plans for the expansion of its Arts programmes at all levels of education.[28] Ontario did not report any

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[25] Burns, p. 93.

[26] Ontario Theatre Study Report, p. 155.

[27] The above information for 1978-79 was obtained in response to a questionnaire sent to every provincial Ministry of Education, and from information obtained from Statistics Canada, concerning Drama and Theatre programmes at the college level. Replies were received from eight provinces.

[28] The primary role of colleges is similar to that of the CEGEP, to provide: pre-university professional education; training for semi-professional and amateur artists of various kinds. L. W. Downey Research Ass. Ltd., Advanced Education in the Fine and Performing Arts in Alberta, A Report to the Department of Advanced Education, Government of Alberta. (Edmonton: Downey Research Ass. Ltd., 1975), p. 42.

Liberal Arts Drama programmes at the college level;[29] three other provinces - New Brunswick, Nova Scotia and Prince Edward Island - reported that they have no Drama programmes at all in their colleges. Quebec, with some forty-five public colleges (CEGEP), offers Liberal Arts Drama and Theatre programmes in sixteen of them.

In Quebec in the mid-sixties, the Rioux Commission considered not only Canadian practices and trends, but travelled widely in order to study those of other countries including the United States, Britain, France, Western Europe and Russia. They consulted experts in each field and considered the philosophies behind programmes in order to design the ideal system for their own environment. Notwithstanding close cultural ties with France, they took their primary inspiration for Drama and Theatre programmes from American colleges.

The promotion of political-cultural awareness among Quebec Francophones through native Drama and Theatre was of paramount concern. It was hoped that, as in America, Drama and Theatre programmes and their attendant college facilities would act as a focus for local theatre activity in rural and suburban areas as well as offering the opportunity for the practical application of the humanities to life and learning, a goal of the liberal arts Drama and Theatre studies in

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[29] Drama and Theatre programmes in Colleges of Applied Arts and Technologies are career-oriented, and will be examined later in this study.

American colleges. It was expected by their founders that college Drama and Theatre programmes would also form a part of pre-university training for potential drama teachers, either in the two or three-year programmes, but such does not generally appear to be the case.[30]

Although not all of the programmes are necessarily oriented toward full-scale productions, the content and structure of the CEGEP Liberal Arts Drama and Theatre programmes are based on American models. While the student is required to "demonstrate some scholarly research skills" (DACT, p. 6), a good deal of practical work is expected and discussions with the instructors at the local CEGEP indicate that most of the programmes favour practical rather than academic work.

The philosophy and programme for the Liberal Arts Drama and Theatre studies as outlined in the Ministry of Education guide, the Cahier, and the Liberal Arts programmes as practised by the individual English-language CEGEP are studied in detail in the next chapter.

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[30] One student only, from the professional theatre programme at Dawson College, is believed to have entered the teaching profession, but no firm statistics are available.

CHAPTER THREE

LIBERAL ARTS DRAMA AND THEATRE PROGRAMMES IN THE MONTREAL ENGLISH CEGEP

Liberal Arts Drama and Theatre programmes in the five English-language CEGEP in Montreal theoretically share a common background, philosophy and curriculum predetermined by Ministry of Education planners. In practice, however, the programmes owe more to individual interest and initiative than to government policies. 'Theatre 560', the Ministry of Education designation for pre-university Drama and Theatre Liberal Arts programmes, made its first appearance in the 1967 curriculum guide for Francophone CEGEP, and the programme of studies seems to have been created by teachers of French literature who had some background in Drama and Theatre, either at the Universities of Montreal and Laval, or the collèges classiques.[1] Initially, the programmes consisted of four courses which treated the history of dramatic literature from ancient to modern times.

The outline for Theatre 560 appears in the annual Ministry of Education publication, the Cahiers de l'enseignement collégial.[2] Each course is identified by a code number consisting of eight numerals, the first three of which identify the section or discipline, the middle three the content of the course, and the last two numerals the year in which the

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[1] Personal interview with M. Clément Paré, Montreal, May 10, 1978.

[2] Ministry of Education, Cahiers de l'enseignement collégial, 2 vols. (Quebec: 1980) The section on Arts and Letters is contained in Volume II, hereafter cited as Cahier. All further references to this work appear in the text.

course was established. The three numerals following the course title indicate the number of hours to be spent weekly in class instruction, laboratory work and preparation. The 1978-79 ~~Cahier~~ described Theatre 560 thus:

560-101-67	Esthétique Théâtrale	I	3-0-6
560-301-67	Esthétique Théâtrale	II	3-0-6
560-202-67	La Réforme Moderne du Théâtre		3-0-6
560-402-67	Les Grandes Interprètes		3-0-6
560-103-70	Théâtre	I	2-4-2
560-203-70	Théâtre	II	2-4-2
560-303-70	Théâtre	III	2-4-2
560-403-70	Théâtre	IV	2-4-2

The outline indicates that of the eight courses which made up this concentration, four were established in 1967 and the remainder in 1970. Four of the courses required no laboratory work or its equivalent, and were made up of three hours of class time and six hours of student preparation. The four courses requiring laboratory work were planned to include, on a weekly basis, two hours instruction, four hours laboratory time and two hours of student preparation. These courses had not changed by 1979 and there were no immediate plans for the revision of this programme, although one important change (see below) was planned for the 1980-81 academic year.

The original programme, which consisted of the Esthétique Théâtrale, I and II, La Réforme Moderne du Théâtre and Les Grande Interprètes, was initially based on Liberal Arts studies in dramatic literature as found in the collèges classiques, and involved no practical work. Esthétique Théâtrale I and II

were comprised of a study of the psychological, social and technical aspects of the texts in the dramatic evolution of the following writers:

Part I; Aeschylus, Sophocles, Arnoul, Gréban, Goldoni, Corneille, Racine, Molière, Marivaux, Beaumarchais and Shakespeare.[3]

Part II; Hugo, Musset, Strindberg, Anouilh, Claudel, Brecht, Ionesco, Beckett, Camus, Gélinas and Dubé.

La Réforme Moderne du Théâtre and Les Grandes Interprètes comprised a theoretical approach to modern theatre through research into the work of such directors as Copeau, Jouvet, Dullin, Baty, Pitoëff and Villar. The courses included a study of the role played by celebrated actors and actresses such as Diderot, Coqueline, Bernhardt, Craig, Stanislavski, Jouvet, Villar and Barrault in the evolution of modern drama.

In 1970, a practical dimension was added with the inclusion of the theatre history courses, Theatre I-IV, which offered both theory and practice. The Cahier outlines these courses as follows:

Theatre I. Greek and Latin period; Diderot, Craig and Antoine.
Laboratory: Speech and Interpretation, and Scenery Through the Ages.

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[3] This section of the course was dropped from the 1980-81 Cahier in an attempt to equalize the total workload and credits in Theatre 560 with other Arts programmes. In all other respects the course outlines are unchanged from previous years.

Theatre II. Middle Ages through Renaissance; Stanislavski.
Laboratory: Movement and Interpretation,
Sets and costumes; design and construction.

Theatre III. Classicism in France; Villar, Barrault and Grotowski.
Laboratory: Improvisation and Interpretation; Production and Stage Management.

The Cahier stresses that the courses numbered 103-403 should constitute a preparatory programme for university studies in literature, cinema and theatre. The student is intended to acquire a comprehensive understanding of drama and theatre through intellectual analysis and practical experience. "En conséquence ils doivent donner à l'étudiant, en un laps de temps relativement court, une perception à la fois globale et pratique de l'experience théâtrale" (Cahier, p. 2-561). The Cahier emphasizes the importance of practical experiences in these programmes even though

> D'un part, on ne saurait envisager d'offrir aux étudiants la partie pratique de chacun de ces cours sans disposer de l'équipment qu'on retrouve habituellement dans une école professionnelle, car ces laboratoires initient aux techniques d'interprétation et de production, et d'autre part, on ne saurait séparer la partie théorique de ces cours de la partie laboratoire sans risquer de ne donner qu'une vue partielle de la réalitie et d'ignorer l'objectif principal. (Cahier, p. 2-561)

A note of caution, reminiscent of Granville-Barker, is sounded in the reminder that "il est essentiel, pour

atteindre l'objectif de chacun des cours, que la partie laboratoire ne constitue pas une fin en soi, mais plutôt une illustration pratique des théories et des techniques exposées dans la partie théorique du cours ..." (Cahier, p. 2-561)

These outlines are of course designed primarily for Francophone students, and English-language CEGEP instructors are expected to adapt the suggested programmes to meet the needs of their particular clientele. Originally, the eight courses were intended to provide a broad general survey of the whole corpus of Drama. Considering the body of work to be covered the study could not be more than superficial. However, the decision in 1980, by government planning departments, to equalize Theatre 560 with other Arts programmes by simply dropping Esthétique Théâtrale I (see p. 67) does nothing to improve the superficial approach. The government's decision has, in fact, created additional areas of concern since it would appear that either a whole body of Drama from Aeschylus to Shakespeare will either be completely ignored, or that a survey of the entire corpus of Drama will become even more superficial.

As outlined, the courses are sharply divided into a theoretical study of dramatic literature and a practical study of theatre history, both of which are chronological and traditional in approach. There seems to be little relationship

between theoretical and practical work despite the professed intention stated by the authors of the Cahier. There is little indication of how the courses relate to one another, or how much and what kind of practical work is expected. As set out in the 1980-81 Cahier it would appear that the courses are intended to be given in the following sequence:

Semester	I	Théâtre I La Réforme du Moderne Théâtre
Semester	II	Théâtre II Esthétique Théâtrale (old Part II)
Semester	III	Théâtre III Les Grandes Interprètes
Semester	IV	Théâtre IV

The decision to drop a course without rethinking the programme as a whole repeats earlier government planning methods. In 1970, when the Cahier took account of new trends in Drama and Theatre teaching, the core of the programme seems not to have been rethought, The practical theatre courses were simply added to the existing programme; and the general vagueness of the outline of studies left the programme wide open to individual interpretation.

In April 1975, after several years of ad hoc experimentation with the Theatre 560 programmes, M. Clément Paré instituted a province-wide committee to assess progress, coordinate the work of the individual CEGEP and plan future

directions.[4] This Programme Committee found that few colleges followed the outline in the Cahier. Only the most general objectives were attempted in the practical work. And there was no communication between participating colleges.[5] In June 1975, the full Programme Committee met and set out its objectives for 1975-76; namely that the courses and programmes currently designated 560 and 561 (the professional programme) should be completely revised, and that a provincial system of information concerning theatre activity and programmes should be initiated immediately (P. C. Report, p. 4).

The Programme Committee reconvened in the Fall of 1975, but made little headway with the proposed course revisions. In May 1976, it reported to M. Paré that its immediate objectives had been altered. Priority would be given to the study and revision of professional theatre programmes, and all other matters would be tabled until this was completed (P. C. Report, p. 4). In April 1978, M. Claude Grisé stated that the Committee had no plans for the study and revision of Theatre 560, and that it was working on the implementation

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[4] The findings of the Comité de Coordination Provincial de l'Enseignement du Théâtre will be treated later in this study. Hereafter referred to as the Programme Committee.

[5] M. Claude Grisé, Provincial Coordinator of the Professional Theatre Programmes, "Rapport des Activités du Comité de Coordination Provincial de L'Enseignement du Théâtre", August 1976, CEGEP Bourgchemin, St. Hyacinthe, Quebec. Hereafter cited as the P. C. Report. All further references to this work appear in the text.

of the revised professional programmes.[6]

Between 1967 and 1980, with only the vaguest of guidance from the Ministry of Education, and little contact with each other or their Francophone counterparts, Anglophone CEGEP Theatre programmes in the Liberal Arts sector developed in a highly idiosyncratic fashion. Each programme bears the imprint of the individual instructor's personality, ideas and interests, and course content reflects less Ministry directives than instructors' biases.

The Dawson pre-university courses in Drama and Theatre were begun in 1969, with Professor Bertrand Henry and Mr. Victor Knight as founding co-chairmen.[7] For the first two years the Department, with a faculty of four, was housed somewhat precariously since renovation of the building designed to accommodate it was not completed when the College opened at the original campus on Selby Street. Locations were changed frequently and classes were conducted to the

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[6] Personal interview with M. Claude Grisé, CEGEP Bourgchemin, April 28, 1978. Personal interviews in November 1980 with the CEGEP Drama and Theatre instructors revealed that there are still no plans for the study and revision of Theatre 560. The only change in 13 years is that one course was cut in the 1980-81 academic year (see p. 67).

[7] Professor Henry graduated from Boston University with an M.F.A. and a B.Ed. before moving to Montreal where he is involved in acting and directing for local theatre, radio and television. Mr. Knight received his training in London, England, at the Central School of Speech and Drama, and he is well-known in professional theatre in Montreal.

sound of workmen's tools. In 1971, the Department settled at the recently acquired campus on Viger Street, where the old auditorium was remodelled into a theatre with dressing rooms, a workshop and offices for the staff. Unfortunately, these premises could not be used for public performances because of fire regulations, and in the school year 1972-73, the Dome Theatre was acquired by the College to house the Drama Department.

Vanier College, the second oldest Anglophone CEGEP, has offered Creative Arts courses in Drama and Theatre for two-year pre-university students since its opening in 1970. The 'Theatre Department', as Theatre 560 is called, occupies the original space allotted to it in 1970, and few changes have been made to the existing facilities (described later in this chapter). Until 1977, the faculty consisted of four instructors but, in spite of a consistent increase in enrolment, for economic reasons the Administration reduced the faculty to two members for the 1977-78 academic year. Since then Ms. Lib Spry has been employed on a full-time basis, while Mr. Sitahal works half-time.[8] This college

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[8] Ms. Spry obtained a B.A. in Theatre from the University of Saskatchewan, Saskatoon, and received her professional training at Studio '68, London, England, and the N.F.B. Actors' Workshop, Montreal. Ms. Spry is currently involved in teaching and playwriting. Mr. Sitahal graduated with a B.A.(Hons.) English, from the University of Bristol and obtained a Diploma in Theatre Arts from the University of Manchester before moving to Montreal where he now teaches, writes, acts and directs for local and national stage and television.

has experienced some unsettling periods since its conversion to a CEGEP, and collisions between administration and faculty have evoked disruptions and a rather low morale amongst the staff.[9]

The Theatre Department hopes that a new Coordinator for the Arts programmes in the 1979-80 academic year will solve some of the problems. In 1981, the College plans to hire two more part-time teachers for the Drama and Theatre programme, one of whom will be a Technical teacher; and the Department has been promised new floors and improvements to the ventilating system in the Theatre space.[10]

At John Abbott College the pre-university programme in Drama and Theatre started in 1971, when the College first opened. Mr. Stan Mallough, the Founding Chairman of the Department, offered the first courses in Drama and Theatre to some thirty students, on the main campus, using regular classrooms and the auditorium stage.[11] The following year

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[9] Staff and students attributed their problems to negative administrative attitudes which have resulted in a lack of support for the programme and continual cutbacks in the budget. The atmosphere was one of militancy, suspicion and distrust.

[10] Telephone interview with Ms. Spry, Montreal, November 7, 1980.

[11] Mr. Stan Mallough graduated from the University of Saskatchewan with a B.A. in English and Drama. Following two years at the Royal Academy of Dramatic Art in England, he worked as a professional actor in London. Since his return to Canada he has worked as a teacher, actor and director in local theatre and with the National Film Board.

the faculty was increased by two instructors for some fifty-seven students. The Kirkland Campus, acquired the following year, became the headquarters for the Department and the Professional Theatre programme. The Liberal Arts courses, however, continued to use the main campus facilities. Enrolment in the Liberal Arts programme dropped considerably when the Professional programme began, but recovered in succeeding years. (See Table 1, p. 76)

The late Margery Langshur, Academic Dean at Champlain College was responsible for the inception of the Drama and Theatre programme in 1973. Mr. Bryan Doubt was hired by Dean Langshur in 1973 for the English Department as a full-time instructor to teach half-time in English and half-time in a new Theatre programme which he was to inaugurate.[12] From its inception the Drama and Theatre programme has had the use of fairly good theatre facilities centrally located in the main building of the campus. Fifteen students were given an introductory theatre course during one three-hour block a week for one semester. Owing to enthusiastic

continued p. 77

[12] Mr. Bryan Doubt obtained his B.A. Honours English degree at Loyola College, Montreal and his M.A. Drama degree at Carleton University, Ottowa. Mr. Doubt's post-graduate work has taken him to Brazil and England, where he studied at the Laban Centre for Music and Dance in London, 1979-80. In addition to his teaching, Mr. Doubt is active locally as an actor, dancer and director in television, films and the theatre.

TABLE 1

LIBERAL ARTS THEATRE PROGRAMME ENROLMENT

Academic Year	'70 '71	'71 '72	'72 '73	'73 '74	'74 '75	'75 '76	'76 '77	'77-'78 N.B.	'78 '79	'79 '80
COLLEGE: Dawson	*	*	*	*	*	52	51	59	43	75
John Abbott	-	30	57	21 (Professional Course began)	53	37	66	43	45	50
Champlain	-	-	-	18	*	*	-	18	20	20
Vanier	60	136	114	191	228	137	220	120 (Staff and Programme Cut Back)	100	118
Marianopolis	-	-	-	18	20	40	51	44	44	44

N.B. The drop in enrolment paralleled general decline in student enrolment in the majority of the CEGEP.

KEY: - No courses offered. * Figure not available.

Source: Information obtained through correspondence with each college:

student response a second section was offered and the time block was extended to six hours for each section. This extension led to some controversy in the English Department because the students were using all of their elective time slots for Drama and Theatre courses, and competition for students as well as for funds was keen.

Marianopolis College offers only two-year pre-university programmes, and is strongly oriented toward the Sciences; but it does offer Literature and Creative Arts programmes also. Mr. Victor Garaway, who initiated the Drama and Theatre programme, is the only instructor for Theatre 560, and in addition he teaches some of the courses in dramatic literature offered by the English Department.[13] The Drama and Theatre programme had its inception in 1973, as a one-semester course with an enrolment of eight students. In January 1974, the course was repeated for a further ten students who had completed the initial programme. 'Theatre' is now a sequential four-semester programme. The facilities, described later, are poor and have changed little since the programme began.

The pre-university and Drama and Theatre programme was offered when each college, with the exception of Champlain,

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[13] Mr. Victor Garaway took a B.A. degree in English, Speech and Drama at the University of Natal, followed by teacher-training in England. He then spent several years as a professional performer in Spain, Europe and the United States before resuming his academic career.

first opened. At Dawson, John Abbott, Champlain and Marianopolis Colleges the instructor in charge of the department or programme in 1979-80 was responsible for its founding. While all the programmes grew and changed between 1967 and 1980, those at Dawson and John Abbott altered most. In theory their original programmes were offered as Liberal Arts studies, but in practice, the programmes were intended as professional theatre training from their inception. When the colleges received Government permission to offer professional theatre programmes, the Liberal Arts programmes were established as separate programmatic units.

Enrolment appears to have stabilised at all five CEGEP (see Table 1, p. 76). Course offerings could be increased if budgets permitted. The special problems posed by practical classes require that instructors limit enrolment to fifteen to twenty students, and demand consistently exceeds the number of places available. Mr. Garaway, for example, in 1979 was obliged to refuse some thirty applicants.

Budgeting is a perennial problem. All of the instructors stressed the unnecessary amount of time and energy spent, and the frustration experienced as a result of inadequate funding. Little hope of further expansion is apparent.

Lack of facilities, too, was and continues to be, a pressing problem. The Drama Departments at John Abbott and

Dawson Colleges include Theatre 560 and Theatre 561, the professional programme. In both colleges Theatre 561 has prior claim to the available facilities. Dawson Theatre 560 students have limited access to the theatre facilities. Approximately one third of their practical programme is done at the Dome Theatre, and the remainder in classrooms at the Richlieu Campus (see ch. 5). Until the 1980-81 academic year, the John Abbott Liberal Arts students had no access at all to the Professional programme, which was housed at the Kirkland Campus. With the opening of the new theatre facilities on the main campus in September 1980 (see ch. 5), the pre-university students now have access, of a limited nature since construction is not yet complete, to the Professional programme facilities.

The Vanier St. Croix Campus consists of several very large, and by North American standards, fairly old buildings. Attempts, not always successful, have been made to brighten and modernise the interior. The area assigned to the Theatre Department is particularly depressing. The 'office', shared by the two members of the theatre staff, consists of an inadequately walled-off section of corridor in which it is impossible to hear oneself speak because of student traffic in the main corridor. Furnished in makeshift fashion with cardboard boxes in lieu of filing cabinets, it also contains theatre furniture and equipment which cannot be accommodated in the storage room opposite.

The small corridor between the two rooms leading to the large classroom/studio-theatre at the back of the enclosure is full of flats, articles of furniture and stage properties.

Some improvements were made in the 1979-80 academic year, however. A new lighting board was purchased; the budget was increased sufficiently to allow for the services of a student technician who works on a regular basis for both the studio and mainstage productions; and the Administration agreed to repair, redecorate and generally improve the working environment. The studio-theatre, which doubles as a classroom, and which is used for all departmental activities, is large and a good working space, marred only by two massive pillars, which challenge the ingenuity of staff and students alike during productions.

Champlain has the best and most modern facilities. The raked auditorium seats 400 and needs only a little work to make it a first-class theatre facility. The open stage and backstage area has sufficient space for scene shops and dressing rooms. There are no rehearsal spaces, scene shops or wardrobe facilities, but the campus boasts what Mr. Doubt rates as "one of the finest dance studios in the country,"[14] with an excellent floor, mirrors and sound system. The Administration is very anxious that all these facilities should be used more frequently by the College and the community.

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[14] Personal interview with Mr. Bryan Doubt, Champlain College, October 5, 1977.

In contrast, Marianopolis College, is the least well-equipped to offer a theatre programme. The only space available for laboratory wotk is a chapel which, although beautiful, leaves much to be desired as a classroom and production area. While the altar can be moved, pews are set at right-angles to the chancel and parallel to the centre aisle. On the ground-floor of the building a very small auditorium boasts a six-foot square stage which provides a very limited area for practical work, most of which is done in a regular classroom. A recently acquired lighting board has, howeyer, added another dimension to practical classes and productions.

Library facilities and ease of access to the available material varies considerably from college to college. Because of the multi-campus situation at Dawson and John Abbott, precise statistical information with regard to library holdings is difficult to obtain. At Dawson College, the main Drama and Theatre collection is housed at Viger Campus, on the opposite side of the city from the Drama Department. There, library holdings consist of some 28,000 volumes, of which approximately 300 have to do with Theatre as distinct from dramatic literature. Up-dated news releases on recent acquisitions are circulated regularly, and there is an efficient inter-campus loan service available.

Until 1980, a similar situation existed at John Abbott College where the main stock of Drama and Theatre material

was at the Kirkland Campus. The Liberal Arts Drama and Theatre students, housed at the main campus, only had access to this material through an inter-library loan service. Total holdings on Theatre are in the region of 11,000 volumes, of which about 1,800 are Drama and Theatre texts, including plays and critical works.[15] In addition to script holdings, the library is well equipped with cassettes, slides and film strips for the Drama Department.

At Vanier College the Theatre collection consists of some 650 volumes out of an approximate total of 80,000 holdings. The Drama and Theatre instructors feel that the material is sufficient for their needs, and that the annual budget for new material in their section is good.[16] While no statistics are available with regard to the library holdings at Champlain College, Mr. Doubt praised the materials available, and said that in this respect the budget is excellent, and the librarian is continaully adding to an already well-stocked drama section.[17] At Marianopolis College, library holdings and pedagogical material for the Drama and Theatre programme are almost non-existent in a

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[15] The librarian noted that the critical texts are very little used.

16 Personal interview with Ms. Lib Spry, Vanier College, September 30, 1977.

[17] Personal interview with Mr. Doubt, Champlain College, October 5, 1977.

facility which contains more than 40,000 volumes.[18]

To what extent the facilities, or lack of them, have influenced the programmes will be more readily understood in the light of individual philosophies and methodologies.

The philosophies behind Theatre 560 differ markedly between colleges with a professional programme and those without one. At Dawson and John Abbott the responsibility for both programmes lies with the Chairman(men) of the Drama Department. In both colleges, the 'Theatre Workshop', as Theatre 560 is known is, inevitably perhaps, of secondary importance. Although it receives close attention from the Department, it is not taken quite so seriously as the professional programme. It is part of the job, but it is not the job. At Dawson College, the workshop courses are referred to simply as 'service courses' by the instructors and in published materials circulated by the College. At John Abbott, the Workshop is seen as "an opportunity for the kids to enjoy themselves while studying some drama and learning some theatre skills; the main thing is that they should be happy and enjoy themselves in the process."[19]

The philosophies at Dawson and John Abbott possibly contributed to the fact that no written course outlines were available for Theatre 560 from either college.

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[18] Personal interview with Mr. Garaway, Marianopolis College, September 29, 1977.

[19] Personal interviews with Mr. Mallough, John Abbott College, September 21, 1977, and November 10, 1980.

Information about programmes and courses could be gleaned only through interviews with departmental chairmen and college administrators.

From the inception of the programme course offerings at Dawson College adhered closely to the suggested outline in the Cahier for Theatre I-IV. Between 1971-73, Theatre Practice I and II was expanded to include courses in Dramaturgy and Movement. An interview with Mr. Knight indicated that a special course in 'Dance' had been added to the programme in 1975; and Voice and Speech techniques were taught by himself in scene studies from texts used in connection with Theatre I-IV.[20]

The Dawson Theatre Workshop is taught by Professor Henry and Mr. Knight and other members of the professional staff. In the areas of staff, time space and funds, priority is given to the professional programme, and production experience for Workshop students is very limited. From 1973-76, Creative Writing was offered by the English Department and dramatic material, in the form of one-act plays written by students of this course, was put to a practical test by the Theatre 560 students. When Creative Writing was withdrawn from the curriculum, studio performances by

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[20] Personal interview with Mr. Knight, Dawson College, April 18, 1978.

Workshop students ceased, and practical experience of dramatic literature became limited to classroom scene studies noted above. Some non-credit production experience is available, however, since '560' students are free to audition for minor parts in the professional performances, and to work backstage as well. A few enthusiasts gain practical experience in this way.[21]

Although Dawson students obtain little actual production experience, they are taught fundamental theatre skills by the professional staff in the theatre plant. Practical work taught there, according to Mr. Knight, is closely linked to interpretation of textual material in the literature and theatre history courses, through classroom improvisations and scene studies. Students are expected to produce two written academic research papers during the school year; one based on textual studies, and the other on some practical aspect of the courses. This programme is in striking contrast to that adopted at John Abbott College.

The Drama and Theatre programme at John Abbott College appears to include a literary component entitled "Drama and the Literary Arts", offered by the English Department. This

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[21] Personal interview with Professor Henry, Montreal, November 8, 1980.

is, in theory, a four-semester study of Drama in relation to the stage, the novel, poetry and film; and is intended to be a co-requisite of the Drama Department's Theatre Workshop I-IV. Mr. William Surkiss revealed that in fact "Drama and the Literary Arts" is a brochure outline which bears little resemblance to actual course content.[22] As a programme of studies, the English Department courses does not exist beyond its title. The Liberal Arts Drama and Theatre programme is based solely on the teaching of such theatre skills as are necessary for the play chosen for each semester's production. Academic work consists mainly of textual study in preparation for performance, and practical work begins immediately after course commencement.

The plays for the Workshop are chosen, seemingly at random, by the instructors, with little or no reference to the Cahier outline. Contrary to Ministry directives, neither Theatre History nor a study of dramatic literature per se forms part of the Workshop programme; and for the most part traditional academic activity consists of one written research project, which may treat the historical, sociological, psychological or technical aspects of the production.[23]

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[22] Personal interview with Mr. William Surkiss, Chief Administrator Art and Letters, John Abbott College, April 19, 1978.

[23] Personal interview with Mr. Stan Mallough, Montreal, November 10, 1980.

The programme is taught by three instructors whose backgrounds and qualifications are primarily academic, although all have some theatre training and practical experience. Until the move to the new premises this year, John Abbott Liberal Arts students, unlike their counterparts at Dawson, had very little regular contact with the professional programme teaching staff, facilities or students. During workshop public performances, the professional staff and students might help with certain aspects of the production if their schedules permitted, but their participation was purely voluntary and casual. Much of this isolation occurred because the Drama Department's headquarters and the Liberal Arts programme were on widely separated campuses. When the new facilities are fully operational it is hoped that the two programmes will work more closely together.

On the basis of information available, the total production orientation at John Abbott college leaves much to be desired. In most cases such benefits as are derived from performance programmes tend to favour the naturally talented Drama and Theatre student, since the exigencies of public performance must encourage the 'star' system. Moreover, a production each semester, which immerses the student in practical work from the very beginning, can leave very little time for academic research, critical analysis or the development of the scholarly skills which

should be a vital part of pre-university preparation. The John Abbott Workshop does not seem to fulfill the aims of either the Liberal Arts-Humanistic, or - Avocational paradigms for college theatre departments outlined by Burnet Hobgood in DACT (see ch. 2). With its emphasis on production, and lacking a strong literary or academic component, the John Abbott programme rather belongs to the Recreational category for which, curiously enough, the student receives academic credit.

If the John Abbott format exemplifies the dangers inherent in a Liberal Arts programme under the umbrella of what is essentially a professional department, the Dawson situation serves to point the shortsightedness of an Administration which expects one small staff to carry the burden of two separate and demanding programmes. Because of lack of staff and inadequate facilities, the Liberal Arts students must depend upon the vagaries of the professional programme for their production experience. While it may be argued that working with professional trainees provides the Liberal Arts students with a unique opportunity for practical theatre experience, a return to the former practice of studio performances would seem to offer a more meaningful experience in drama and theatre at their own level.

Pre-university and vocational programmes in the CEGEP were intended to complement and stimulate each other. Unfortunately, this philosophy, at least in the case of the

Drama and Theatre programmes, would seem to be difficult to put into practice. Inevitably, there is a conflict of interests; and at all levels of administration the Liberal Arts programmes take second place to Professional Theatre Training even at the level of government-programming. This preference would suggest that the goals and values of Drama and Theatre as a Liberal Arts discipline are not understood. Liberal education yields pride of place to vocational training.

For the benefit of all concerned, it would seem highly dessirable that, within the jurisdiction of the Drama Department, responsibility for the Liberal Arts Drama and Theatre programmes be allocated to a traditionally-trained and academically-oriented instructor, rather than a theatre professional or a would-be professional. With a small, separate staff, the director of the Liberal Arts programme should be encouraged to define developmental goals, and produce a planned outline of academic and practical work designed to meet them. If the Theatre 560/561 students are required to share some staff and facilities, as would seem practical and desirable, Liberal Arts students should have fair access to the facilities, and to the professional staff for certain specialized practical studies such as Voice and Speech training and production skills.

In the three colleges in which there is no conflict of interest between professional and liberal programmes, a very

different attitude toward Theatre 560 prevails - at least as far as individual instructors are concerned - because it is his or her 'raison d'être' as an instructor. It is the job, not a job. All three instructors are committed to the programme of their creation, and are philosophically oriented toward the personal and artistic growth of the individual through a programme which is process-oriented.

At Vanier College, the specific aims are to provide an opportunity for self-discovery and self-expression, and to develop an understanding of theatre. Personal development is seen in terms of the evolution of the student's social-political awareness through the study of drama and theatre. The methodology stresses the importance of group discussion and decision-making, and the responsibility of the individual for himself and others. Students in this programme are required to analyse and criticize first their own and then each other's personal and artistic progress throughout the four semesters. This, it is felt, not only develops the student's analytical and critical abilities, but also serves to make him aware of the need for constant evaluation. Group analysis is used to determine the relative value of 'effort' versus 'talent', and to give the student an understanding of the degree of dedication and hard work professional theatre requires. It also attempts to encourage a positive response to criticism, and, above all, to stress the communal nature of theatre.

Studio performances by first and second-year students are an integral part of the programme, but they are technically unpolished due to restricted budget and facilities. Second-year students in their final semester mount more sophisticated productions, with technical work undertaken by students and staff. All performances are open to the college and general public.

The programme at Vanier consists of five courses which the students are advised to take sequentially over four semesters. The courses as outlined were: "Practice of Theatre", "Introduction to Group Theatre", "Group Theatre Creating a Production", "Context of Theatre", and Contemporary Theatre". In 1981, the Department hopes to offer a Playwriting course also.

The "Practice of Theatre" seeks through practical experience to analyse relationships - the relationship of the student to theatre and relationships within the theatre. Improvisations are employed to demonstrate the collective nature of theatre and the role of hierarchy within a company. The "Introduction to Group Theatre" and "Group Theatre Creating a Production" courses combine practical and theoretical study. Based on a study of the works of contemporary writers, such as Brecht, and new forms of theatre (Street Theatre, Guerilla Theatre and Happenings etc.) a group production is created. The "Context of Theatre" deals with the technical aspects of production in

conjunction with "Contemporary Theatre", a theoretical study of personalities and theatre movements and culminates in a workshop production.

The programme at Champlain College remained basically unchanged from 1973-75, apart from the employment of a part-time Movement teacher, and some improvements in facilities. Application was made to the Government for the establishment of a Fine and Creative Arts Department. In 1976, Mr. Doubt took a leave of absence in order to improve his qualifications and professional skills, and the programme was allowed to lapse. On his return Mr. Doubt was informed that no theatre courses would be offered for the 1977 semester, but he would be permitted to rebuild the programme in the Winter semester beginning in January 1977. In 1978-79, when Mr. Doubt took a second year off for further training, the programme was continued, and is now given on the basis of one section per year.[24]

Champlain offers a Developmental programme in which theatre studies are directed toward the personal development of the individual through exploration and self-discovery in an environment conducive to physical, mental and emotional expression. Mr. Doubt makes it a practice to interview each

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[24] Personal interview with Mr. Doubt, Champlain College, November 8, 1980.

student individually prior to course commencement in order to establish rapport, and to obtain some notion of the student's background, previous exposure and level of commitment to theatre. The basis of the programme is "an encounter", first with the self and then with others through techniques which explore and develop sense awareness, creative movement and improvisation.

The programme is oriented toward process not product. Mr. Doubt, like Granville-Barker, believes that once students become involved in mounting a production, training of the most important kind, for first-year students at least, ceases; the production itself becomes paramount.

The Champlain programme currently consists of one course, 'Theatre I', for which there is no pre-requisite or co-requisite. Specifically the concern is with the development of all of the senses, and contact with and awareness of each other and the physical environment. Through creative movement the course attempts to strengthen the body and increase its flexibility. Improvisation is used to stress the importance of working with others, to encourage the full use of space, and to develop self-expression.

The programme occupies six hours a week, and includes two hours of class time and four hours of laboratory work. Academic studies are based on the English Department courses in Drama, given by Mr. Doubt. Each year students are able to take one of two courses - 'Modern Drama', an introduction

to different aspects of contemporary drama, and a 'Survey of Drama' from Aeschylus to Beckett. Both courses are studied in terms of theatre as well as literature. On a weekly basis, three one-hour classes might include lectures, written work, group discussions, improvisation or practical work with scene studies. Whenever possible the students are taken to local professional performances. After the performances, the directors and/or actors are invited to the college to talk with the students. In addition, at least once during each semester, a professional guest-lecturer also visits the college.

The Marianopolis programme also subscribes to the idea of personal and cultural growth, but Mr. Garaway places somewhat stronger emphasis upon social awareness through group interaction and the acquisition of self-discipline through a predefined, tightly-organized programme. A Liberal Arts Theatre programme, Mr. Garaway argues, should be a judicious blend of academic and practical studies; and of all Montreal Anglophone programmes his most closely complies with Cahier regulations in course outlines and organization of time for academic and practical work. The weekly schedule for Theatre I-IV consists of two hours class time for the study of theatre in the form of lectures and tutorials; four hours practical work is divided into a one-hour tutorial for Speech Techniques in groups of two, one hour of group movement and two hours of interpretation, and

two hours per week are devoted to preparation of material to be used in any part of the course.

Although Mr. Garaway makes no attempt to offer a professional training programme, his courses include a considerable technical component - Speech, Movement, Interaction, Interpretation and the like. Possibly because of his British training, Mr. Garaway emphasizes Speech and Movement to a greater degree than do instructors in other Liberal Arts programmes. Such a grounding, he feels, should equip students to enter either a professional school or a university Drama and Theatre programme. The academic content of the programme consists of courses in Theatre History and Dramatic Literature, and students are required to submit two research papers each semester, one based on textual studies and the other on theatre history.

Despite inadequate performance facilities, the programme mounts two productions a year, one at the end of each semester. These productions are simple showcases or demonstrations of the kind of work done by the students rather than full-scale productions. Mr. Garaway's part in these performances is very low-key. He feels that his role is that of an advisor rather than that of a producer or director. Students are given as much opportunity as possible for first-hand experience in creating, directing, and technical work. Performances are open to the general public.

The Marianopolis programme is divided into two areas:

History of Theatre, as outlined in the Cahier, and the practical study of 'free speech' and disciplined movement, which Mr. Garaway believes constitute "the basic requirements for the accurate interpretation and clear understanding of Theatre in all its forms."[25] Over four semesters the History of Theatre courses treat the evolution of theatre from the Greek Classical age to modern times. The format of the sequential courses includes class lectures, discussions and a study of appropriate works from each period.

Speech training is given in one-hour, weekly tutorials, and consists of training in techniques for correct breathing and the development of speech free from physical and psychological impediments. Particular attention is paid to vocal range and projection. Movement classes based on Rudolph von Laban's theories, are designed to develop an awareness of the body through a variety of exercises with the ultimate aim of disciplined visual communication.[26] Group interaction is stressed through activities intended to develop observation, imagination, emotional response and characterization.

The programmes at the five CEGEP comprise a broad spectrum of British and North American theories and practices.

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[25] Personal interviews with Mr. Garaway, Marianopolis College, September 29, 1977, and November 8, 1980.

[26] Rudolf von Laban, The Mastery of Movement on the Stage (London: Macdonald and Evans, 1950), and Rudolf von Laban, Principles of Dance and Movement Notation (London: Macdonald and Evans, 1975)

Each bears the imprint of the personal philosophy of the instructor. A comparison of the suggested programme in the Cahier and actual practice in the CEGEP reveals a confusion characteristic of Liberal Arts Drama and Theatre programmes at all levels of post-secondary education. Uncertainty as to the relative importance of theory and practice and imperfections and inequalities in the programmes are in a large measure due to the laissez-faire attitude of Government Administration to Drama and Theatre as a Liberal Arts subject? Although the Department of Programmes adopted in principle American liberal arts philosophies of drama and theatre education at the college level, the Department did not benefit from American experience and practice in the field. In 1967, the year in which the CEGEP were opened, Burnet Hobgood described in the first DACT five paradigms for theatre departments in colleges. Reports of the second DACT (see ch. 2 of this study) "confirmed these paradigms as still viable and, in relation to all drama in US education, influential as models."[27] Of these five paradigms, three bear a close relationship to Theatre 560:

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[27] Burnet M. Hobgood, "In the United States", in Drama in Education Annual Survey 3, eds. John Hodgson and Martin Banham, (London: Pitman Publishing, 1975), p. 58.

> Avocational. Study of theatre is conducted on a limited or selective scale, usually as a supporting activity of an established field in the humanities or arts. The programme consists of extra-curricular dramatic production and a few courses taught in perhaps two or three departments. Cultural values in dramatic literature and criticism receive stress, since theatre is seen as a subject which an educated person should appreciate (emphasis added).
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> Humanistic. The curriculum treats the chief areas of theatre and drama and each student is expected to undergo instructions in each area. Teachers are generalists and specialization tends to be discouraged. High value is attached to scholarly or critical perceptions. Dramatic productions are regularly done - on an extra-curricular basis; some studio production may be co-curricular (emphasis added).
>
> Recreational. The main value of theatre is thought to obtain in extra-curricular activities, principally dramatic production. Few or no theatre courses are offered. The theatre programme is carried on through a campus club related to the field of humanities or sciences (emphasis added).[28]

The CEGEP Department of Programmes subscribed in theory to these concepts, but gave little thought to their practical implementation. The outmoded models of the collèges classiques were used to express modern philosophies, and CEGEP instructors were left to interpret and implement the programme, such as it was.

By 1980, the result of this policy was five highly individualized programmes which, based on the paradigms

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[28] Hobgood, Drama in Education, p. 58.

above, ranged from Avocational (Champlain) through Humanistic (Dawson, Vanier and Marianopolis) to Semi-Recreational (John Abbott). The philosophy at John Abbott is that the main value of theatre is thought to obtain in dramatic production, except that their programme is curricular and credited. While the three Humanistic-oriented programmes treat, in varying degrees, "the chief areas of theatre and drama", less than the "high value" stressed above is placed on scholarly and critical perceptions, and in all the colleges, the study of dramatic literature is separate from the Drama and Theatre programme. Only Dawson and Marianopolis Colleges structure their programmes to include academic courses in dramatic literature and theatre history and both colleges adhere closely to the Cahier outline.

The Liberal Arts concept of education proposes that the educated person should have an understanding of several fields of knowledge. The danger is that the breadth of material to be covered in any field will preclude intensive or indepth study. The somewhat superficial and outmoded approach engendered by a chronological survey of drama, as advocated by the Cahier and practised by the CEGEP, would seem in need of immediate revision - particularly in the light of recent developments. A study of drama based on genre or themes might provide a more searching and meaningful approach to dramatic literature.

Equally outmoded is the concept which views drama and theatre as separate entities. Current theories argue that theatre is the experience of plays in performance, and that the theoretical and practical aspects of theatre should form the basis for the study of dramatic literature. Contrary to current theory the CEGEP continue to offer artificially compartmentalized programmes. The study of dramatic literature is considered an academic pursuit with clearly defined literary and scholarly goals, which do not require a practical component. The study of theatre is committed to the notion of personal development through practical experience in the theatre arts which theoretically includes a literary component through the study of dramatic literature and theatre history.

Personal development is a broad term which may be used to describe one, or all, of a variety of inter-related areas of growth such as; intellectual, cultural, social, psychological and physiological development. The Department of Programmes and the CEGEP have not clearly defined either their developmental priorities or the methods by which particular goals might be achieved. Whether specific areas of development or total personal development is the aim, and how important performance is to development is left to the individual instructor to decide. Thus, while all, theoretically, are committed to the same basic philosophy of personal development through the study of Drama and Theatre, methodologies range from sophisticated instructor-

oriented production programmes through student-created studio performances to developmental, totally process-oriented programmes in which production in any form plays no part.

To be effective, each programme must be based on clearly-defined, specific developmental goals. With these goals in mind the instructor must then decide how his aims may best be achieved - in the classroom and/or workshop, or through stage productions, and what balance is necessary between practical and academic work. The failure by the Government and to some extent the CEGEP themselves, to define goals and plan methodologies is the root cause of the disparate nature of the CEGEP programmes, and a contributing factor to the isolation in which each programme has operated for so long.

Regrettably there is little or no contact between the five college departments offering Drama and Theatre. Mr. Doubt was the only instructor who deplored the fact that there was no established method of communication, or any exchange of ideas and materials. Champlain College with its modern theatre facilities could offer to host, on a semi-annual basis, a cooperative venture in practical workshops and studio performances which would benefit all concerned.

Lack of coordination between the colleges and high schools and the universities was, and continues to be, a

matter of some concern. Mr. Gerry Gross of Concordia University, made an attempt in 1973, to establish contact with the colleges to discuss the possibility of coordinating programmes and establishing a pattern of communication and cooperation between universities and the CEGEP; but he met with no success. Contact between the CEGEP and the schools is generally limited to performances given by the Professional Theatre Training students. The school authorities would be willing to cooperate with the colleges and the universities but, unfortunately, few anglophone school boards have established programmes in Drama and Theatre.

Sadly, the intention of the Parent and Rioux commissions to provide, at all levels, in Quebec, an opportunity for an artistic education for students at all stages of development has not been realized to date. In the 'sixties and 'seventies, attempts were made by local school boards to institute Drama programmes in the elementary and high schools. In the Protestant Schools system, in spite of the enthusiasm with which Drama was received, the programmes had to be discontinued, mainly because of cut-backs in educational

budgets by provincial and local administrations.[29] The Catholic English-language system has fared somewhat better, and in 1979-80, five high schools were offering credit courses in Developmental Drama at various levels from Grades 7-11.[30]

College and university students who enroll in Drama and Theatre programmes without the benefit of Developmental Drama at earlier levels pose a problem for instructors in higher education. The instructors must decide, what and how much basic developmental experience should be included in their programmes for those students who have not had the opportunity for self-exploration, self-expression and the development of sensory perceptions through structured dramatic activities. The CEGEP programmes were intended to form the peak rather than the base of a pyramid in a dramatic education, but for most college students the Liberal Arts programmes constitute their first formal drama education.

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[29] Mr. Michael Thomas, Senior English Consultant of the Protestant School Board of Greater Montreal, said that from 1969-1972, some eighteen to twenty-two Drama specialists were teaching in local elementary and high schools. By 1978 only one specialist was employed for a Developmental Drama programme at one of the high schools; Drama, where it exists now, is generally limited to single courses given by non-specialists, and extra-curricular activities. Personal interview, Montreal, January 4, 1978.

[30] Information received from Ms. Aileen Collins, Consultant/Secondary English, Montreal Catholic School Commission, April 9, 1980.

Previous dramatic experience has been limited to extra-curricular activities in the form of clubs or school productions.

Drama as an extra-curricular activity is always acceptable, particularly if public performances add to the credit of an institution. Full-scale productions provide an excellent opportunity for public relations between the colleges and the communities, and frequently receive the whole-hearted support of otherwise ambivalent administration.

It is perhaps no coincidence that the programme with the most enthusiastic and supportive administration was to be found at John Abbott College, which has a record in the community for some fine performances by its pre-university theatre students. Similarly, in 1978, the Champlain College Administration sponsored a production of Lillian Hellman's The Children's Hour, in order to provide a link with the community and to stimulate interest in the college.

A successful production which enhances the public image of a college is understandably more acceptable than the

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[31] It is interesting to note that Champlain college is the only one of the five CEGEP which has a large, active amateur group. Since its inception in 1972, the Omega Theatre, as the company is called, has mounted one major production a year. Many of the company members are enrolled in Mr. Doubt's programme; however; the group was sufficiently broadly based in 1977 to warrant a subsidy of $1,000 from the Students' Council for its production of The Picnic.

poorly understood aims of a Liberal Arts Drama and Theatre programme. However, the danger is that, at the administrative level if at no other, public relations aspects of Drama and Theatre programmes may outweigh all other values. An informal conversation with Ms. Spry in June 1978, revealed that the Vanier Administration had constantly tried to persuade the Theatre Department to mount full-scale productions of standard plays. This was against the philosophy behind the programme, and Ms. Spry felt that her refusal might have been partially responsible for the fact that the Administration had for several months been pressuring the Theatre Department to decrease enrolment for 1978-79 (ostensibly because of funding problems) and had questioned the validity of the Drama and Theatre programme.

Inevitably, internal politics and external pressures affect programme orientation. In an era in which declining enrolment may mean staff and programme cut-backs there is a great deal of competition among the various departments of each college and among the colleges themselves. The general attitude that Drama is an educational 'frill', and the unstable nature of the political and educational scene in Quebec, augur an uncertain future for the Liberal Arts programmes.

If the philosophical ideals of Liberal Arts-Humanistic Drama and Theatre are to be fully realized, reevaluation and reassessment of Theatre 560 is essential. If reevaluation is not a priority at the Government level, the college

instructors should unite to reassess the role of Drama within the Liberal Arts, and seek some consensus as to their goals and methods. The CEGEP instructors should also urge afresh the claims of Drama in education to appropriate Government departments, and aim to coordinate their work with the high schools and universities.

Without exception the instructors displayed an impressive degree of enthusiasm for their work and a dedication to the world of theatre. These qualities were shared by their counter-parts involved in the professional training schools and programmes, the study of which is the subject of the following chapters.

CHAPTER FOUR

PROFESSIONAL THEATRE SCHOOLS - AN INTERNATIONAL AND NATIONAL PERSPECTIVE

Formal theatre training in Canada began in the 1950's and owed much to British traditions. Since then, professional training has been modified by contemporary developments not only in Britain but in the United States as well. A brief study of the history, philosophies, methods and curricula at some of the major British, American and Canadian theatre schools will serve to illuminate the CEGEP theatre programmes.

From the seventeenth through the nineteenth centuries, in both Britain and America, most actors trained "on the job". They learned their skills from older actors as they worked their way up through a company. Each perfected a specialized 'line', or character role, such as 'old man', 'old woman' or 'walking gentleman'. Until the late nineteenth century, acting meant beautiful speech and elegant movement, and a concern with romantic rhetoric resulted in, by today's standards, a somewhat artificial performance. Actors generally were more concerned with the outward manifestation of life rather than with the inner feelings of the character; psychological realism is largely a twentieth-century phenomena.

In both British and American stock companies several different bills were presented in the same week. This practice left very little time for rehearsals; "the chief

concern was with lines and 'stage business'".[1] The texts used were standard works and frequently adapted to suit the star, and the 'business' was conventional. Theatre, it was believed, existed to serve the stars, and this belief was perpetuated until the twentieth century by actor-managers such as Kemble, Kean, Benson and Beerbohm-Tree who secured the major role for themselves or the touring stars.

In the second half of the nineteenth century there emerged a growing concern for realism in the theatre. Attempts were made to parallel real life on the stage, and actors began to act more naturally than they had in the past. Staging reflected the same concern with the natural, and the quest for historical and architectural authenticity resulted in elaborate settings, which might include crowds of 'extras', to lend verisimilitude to performances. Texts were drastically cut or adapted to accommodate the contemporary craving for realistic spectacle. The naturalistic movement was not universally popular. Many traditionalists felt that naturalism was achieved at the price of tragic grandeur, particularly in the performance of Shakespeare, and that the classical traditions should be preserved.

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[1] Christine Edwards, The Stanislavski Heritage (London: Peter Owen Ltd., 1966), p. 187: hereafter cited as Stanislavski. All further references to this work appear in the text.

Professional Theatre Training in England

In the 1880's, Frank Benson began a lifetime struggle to save the classical acting traditions from extinction. For a year he studied with actors of the old tradition and then established his own company which toured England until the end of the first World War. The actors training in Benson's Company kept alive the classical traditions in British theatre for the next half century.

In 1904, Herbert Beerbohm-Tree, the leading actor-manager of the period, and other prominent men of the theatre including A. W. Pinero, J. M. Barrie and George Bernard Shaw, founded what is credited as the first British theatre school, the Royal Academy of Dramatic Art (RADA). This school was concerned with the classical traditions and its training emphasized the outer skills of the craft - speech and movement. In 1906, Benson and Elsie Fogerty established the Central School of Speech and Drama, which also based its training on the classical approach.

The establishment of these schools (which will be studied in greater detail later), and the concept of a formal actor training programme was a radical departure from the long established and lengthy process that had existed previously. Theatre schools, with their formalized methods in the classical traditions, offered a training that was more effective and efficient than the traditional, hierarchical progression through a stock company. However, although

actor training schools were a startling inovation, they perpetuated the classical techniques, and the philosophy that theatre existed to serve the star remained largely the same as it had been since the seventeenth century. The notion of integrity to the text or that theatre should exist to serve the play did not begin to emerge in Britain until the early '30's.

In 1935, an experimental school, the London Theatre Studio, was established and directed by Michel Saint-Denis, who was later to become one of Europe's great theatrical figures and a recognized leader in the field of theatre education.[2] His philosophy of theatre and his concept of theatre training has had a profound influence on developments in Britain, America and Canada, and is largely the basis of current practice.

As early as 1919, Saint-Denis, always a non-conformist, had been a disciple of Jacques Copeau who, in reaction to the spectacular nature of French theatre of that period, wanted to "free the stage from cumbersome machinery and showy effects; and give first place and importance to 'poets'",[3] i.e. to the dramatist and the text. Saint-Denis and Copeau

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[2] John Houseman, "In Search of an American Acting Tradition", Educational Theatre Journal, 20, No. 1 (March 1968), p. 95. All further references to this work will appear in the text.

[3] Michel Saint-Denis, Theatre: The Rediscovery of Style, (London: Heinemann, 1960), p. 39. All further references to this work appear in the text.

fought against both the naturalism of the age and the survival of romantic rhetoric in the interpretation of the classics. Contemporary drama, such as the works of Ibsen and Chekhov, demanded from the actor a new kind of realism - a realism which Saint-Denis believed could also enrich the interpretation of the classics.

In 1922, when the Moscow Art Theatre with Stanislavski visited Paris, Saint-Denis was confronted with the kind of realism he was seeking; a realism which was psychological rather than photographic in nature. He then dedicated himself to "an experiment directed toward the discovery of all the means by which reality can be given to fiction on the stage" (Saint-Denis, p. 18). During the next few years Saint-Denis' concern was with all forms of reality that were true to life in order to give the theatre-goer psychological insights which had been impossible under the classical tradition. After some ten years of work and experimentation with Copeau, Saint-Denis formed his own company, Compagnie des Quinze, and took it to London in 1934.

Following its success and eventual disintegration, Saint-Denis established himself in London and formed a new group in 1935. He drew up plans for a school and with "the effective support of Tyrone Guthrie, and the close collaboration of George Devine and soon the help and friendship of Laurence Olivier, John Gielgud, Glen Byam Shaw", and many other men and women of the theatre, Saint-Denis opened

The Studio in 1935, and operated it until 1939 (Saint-Denis, p.44).

The purpose of The Studio and subsequent schools founded by Saint-Denis was to further the evolution of dramatic art by training people in all branches of theatre. Since such schools, Saint-Denis felt, should be in a position to limit entry into a crowded profession to talented students, they could not be a money-making proposition. He also believed that a theatre school should not exist in isolation but should be related to an active theatre.

The basic concept behind his notions of theatre training was that it should never work from or towards a system, but be partly experimental; its chief practical purpose was to train actors who could comprehend and interpret the text as a whole, and "understand the author's intention and submit to it" (Saint-Denis, p. 92). His commitment to textual integrity precluded adaptations or cuts to suit the demands of one or two performers or to serve spectacle. Saint-Denis argued that each actor was part of an ensemble whose task was to serve the play. As such each actor was equally important to its total interpretation.

These concepts were a radical departure from all previous notions of acting and actor training in Britain. Saint-Denis was intent upon training the individual actor for a greater range of roles than had been traditionally demanded. He felt, however, that the techniques fostered by the classical

tradition were also important to the modern actor because the skills of outer expression (speech and movement) were an essential complement to the psychological techniques used to portray the inner life of the character. Saint-Denis believed that "while technique should never be allowed to dominate and supersede invention and interfere with what is called truth," there was no possibility of expressing truth, "especially truth to a theatrical style, without a strongly developed technique" (Saint-Denis, p. 93).

Saint-Denis' training was divided into three main, interdependent parts described as "cultural, technical and a central section concerned with improvisation and interpretation" (Saint-Denis, p. 98). Academic attitudes (the study of a subject for its own sake) were to be avoided; every cultural and technical development presented to the students had to have a pragmatic theatrical justification. For example, a "study of the Commedia dell' Arte was justified when it was needed to support practical work in the improvisation of comic characters. Acrobatics came in when students needed greater physical freedom, better timing, or quicker control of their bodies" (Saint-Denis, p. 99).

The curriculum was organized into three main divisions: Movement, Language, and Improvisation and Interpretation. Movement classes ranged from relaxation exercises through dramatic expression to dancing, fencing and acrobatics; Language courses combined speech training and 'cultural

studies' through the examination of literary texts written in a variety of styles, and practical speech work was based on excerpts from the classics. Cultural studies were an important part of the whole programme and included; theatre history; general history in relation to the great dramatic periods and their arts, customs and styles; a study of the world's great novels and visits to art galleries and museums. The improvisational approach was integral to all areas of the programme, and Improvisation and Interpretation embraced silent and spoken improvisation and seminar and workshop study of classical tragedy, comedy and modern realism.

The study of cultural subjects was dealt with principally during the first year of the three-year programme. Various physical training techniques were gradually phased out during the second year; the real work of the complex problems of interpretation did not begin until the middle of the second year, while the study of language and vocal techniques developed continuously especially in the third year.

By 1939, Michel Saint-Denis had evolved a theatre training programme which combined the outer techniques of the classical tradition with Stanislavki's theories of the importance of evoking the inner life of the character. However, Saint-Denis' and Stanislavski's theories made little impact upon such schools as RADA and the Central School until the late 'fifties and the early 'sixties, when some 'Method'

courses, then in vogue in the United States, were introduced into their curricula. Now standard theatre training blends the outer classical techniques with the inner skills of modern realism.

Michel Saint-Denis is largely credited with the renaissance that took place in English theatre after World War II. In 1946, he established the widely acclaimed Old Vic Theatre School, which was forced to close for financial reasons in 1952. Inspired by the success of the Old Vic Theatre School, other professional training schools speedily sprang up. By 1973, more than thirty-eight establishments offered full-time professional courses.

A brief examination of three of London's most influential theatre schools - The Royal Academy of Dramatic Art, the Guildhall School of Music and Drama and the Central School of Speech and Drama - will provide a fair sample of contemporary British professional theatre education and a background against which to consider similar programmes offered by the CEGEP.

Located ~~in~~ or near London, each school is fully equipped in terms of physical facilities, which include a library, flexible theatre spaces, studio theatres, speech laboratories, studios for broadcasting and television and all necessary workshops and offices.

Established in 1904, RADA is a private foundation and its fees range from £500 - £600 ($1,500 - $1,600) per term.

The fees are non-refundable and must be paid in advance each term. RADA candidates may apply for a limited number of RADA scholarships and Local Education Authority (LEA) grants, for which certain academic criteria must be met - usually a minimum of five 'O' (Ordinary) Levels.

RADA offers three main courses each of which can be taken only in its entirety: Acting, Stage Management and Specialist Diploma Courses in Scene Painting and Design, and Stage Carpentry. Regular technical classes for professional actors are held throughout the year, and a summer school for actors, leading to the Academy's Certificate, is given as a three- to four-week Drama Workshop in August. This course is planned not only for professionals and those with experience, but also for anyone interested in acting, whether or not he or she intends to make a career in the theatre.

Students who satisfactorily complete the full-time programme are awarded the Academy's Diploma, and acting students of exceptional promise may achieve an Honours Diploma. The Academy operates on a year-round basis with the Academic year divided into three terms which vary in length from eleven to fourteen weeks; the sixth and seventh terms are never less than twelve weeks each. Both the full-time Acting and Stage Management programmes cover a maximum of ninety-four weeks (seventy-nine minimum).

Students are admitted only in alternate terms and must start their course in the term of entry following the audi-

tions which are held twice a year. Acting candidates must take an Entrance Audition. An academic qualification, although desirable, is not essential for entrance, but it is very unusual for a candidate for Acting to be admitted to the Academy under the age of eighteen. Stage Management candidates must be at least seventeen and are selected by interview.

Acting candidates are required to perform two contrasting pieces of their own choice for the audition. Of not longer than three minutes, one piece must be a Shakespearean monologue, and only one piece may be directly addressed to the audience. Potentially successful candidates may be asked to repeat their auditions on the same day and have an interview with the Principal and the Administrator-Registrar.[4]

The brevity of the audition leads one to suppose that either an obvious and high degree of potential talent is demanded of successful applicants, and/or that RADA has an enormous number of applicants from which to make its choice. Although RADA does not define its criteria for judging candidates, its international reputation and continuing success as a theatre school suggests that their auditions are sufficient for their criteria, however inadequate they may

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[4] Information received in correspondence with the Administrator-Registrar, The Royal Academy of Dramatic Art, November 1980.

seem in comparison with audition policies at other schools.

Detailed information concerning the courses was not available. As outlined in RADA's literature, its acting course consists of two complementary categories of work which reflect internationally established practices of combining the outer techniques of the craft with inner psychological processes. The technical courses are concerned with "the particular skills an actor needs, of which the most important is that which aims at developing physical equipment so that voice and body can be used with maximum expressiveness and minimum effort."[5] The second category is concerned with the art, rather than the craft, of acting and "seeks to explore the nature of the creative process and discover how an actor may best use all his resources in the creation of character." (RADA, p. 4).

Practical work on texts begins immediately although the earlier emphasis is on scene studies rather than entire plays. Later the balance changes "until in the final two terms most of a student's time is devoted to intensive rehearsal of plays which are publicly performed in the Academy's theatres." (RADA, p. 4).

In the Stage Management course all aspects of stage management are covered. Students follow a natural

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[5] The Royal Academy of Dramatic Art Brochure, 1980-81, (Berkshire: Kenion Press Ltd.), hereafter cited as RADA. All further references will appear in the text.

progression from Stage Hand to Assistant Stage Manager, and then Deputy Stage Manager. Instruction covers a wide field of related subjects such as the history of furniture, lighting, sound recording, scenic design, period costume and business management. (RADA, p. 6).

From the outlines of the RADA programmes it would seem that the main thrust of their actor training is toward the acquisition of technical skills and performance experience. How much, if any, academic work is included in the programme is impossible to determine. There is no reference to theatre history or world drama studies in their brochure, and if such subjects are included in the programme they do not merit mention in the course outline. The three main programmes, Acting, Stage Management and Technical, interact in the course of the School's performances.

A staff of specialist teachers is reinforced by visiting directors. No statistical information was available with regard to the number of staff or admission of students. The Academy's literature states that class sizes are very small, and that much of the work in the programmes is individualized as the ratio of staff to students is high.

The Guildhall School of Music and Drama was first founded in 1880 as a School of Music. Courses in Speech and Acting were begun in the 1920's and by 1935 the School had added 'Drama' to its title. Now located in the very modern and sophisticated Barbican Arts Centre, the Guildhall is

owned, operated and funded by the City of London Corporation at no cost to the ratepayer and without any direct support from the nation. It is known throughout the world as a conservatiore for training entrants to all branches of the professions of music and drama.

Primarily, the School specialises in the training of performers, although the School does offer a two-year certificate in Stage Management. The School also has a department for individual tuition in Speech and Drama on a part-time basis, and a Junior Department which provides training for talented children. The basic fee for the full-time drama student is approximately £1,600 ($3,840) per year.

The Professional Acting course lasts for eight terms over three academic years, or approximately eighty-eight weeks. Of these, sixty-six are spent in training, while the last two terms of some twenty-two weeks "are run as far as possible as a Repertory Company with professional directors, including some from the Royal Shakespeare Company", another resident of the Barbican.[6] The courses consist of rehearsals, group tuition, lectures and individual tutorials leading to public performances.

Candidates must be at least eighteen years of age and although educational certificates are not essential for

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[6] Information received in correspondence with the Registrar, The Guildhall School of Music and Drama, November 1980.

entry LEA grants are not awarded unless minimum education qualifications are met (usually five 'O' Levels).

Applicants to the course are required to attend a preliminary audition in December. Those who are successful return in January/February for further work with the audition panel, which includes a member of the Royal Shakespeare Company. The preliminary audition is in two parts: a short movement warm-up and improvisation followed by a dance routine, for which no preparation is necessary; and the performance of three self-chosen contrasting pieces. One of these must be comedy, and another, Shakespeare. All pieces must be a maximum of three minutes in length. Candidates are also expected to sing a song of their own choice. Students recalled for a second audition undertake more detailed improvisation, and the voice and audition pieces are more thoroughly examined.

On the basis of the information received from the School it would seem that the main thrust of their programme is toward the outer rather than the inner techniques as students have a weekly programme of six periods of Movement to four periods of Speech (plus tutorials) to two and one-half periods of Improvisation. In the first two terms:

> There are classes in Movement, Voice, Improvisation, Singing, Mask Work, Tumbling, Make-up, Period Dance, and Stage Combat . . . There are lectures on the history of Drama. Work on Shakespearan text begins and the

> students gradually progress towards work on scenes, both in Shakespeare and other classic and contemporary authors.7

During the next four terms, the emphasis gradually moves towards performance, although Movement classes and Speech and Voice tutorials continue throughout the last two terms. Media training begins in the second year, and public performance in the theatre begins in the sixth term.

The Acting course is staffed by some thirty-two full- and part-time teachers, but no information was available with regard to class sizes or staff/student ratios.

The Stage Management course requires candidates to have passes in at least five Ordinary Level subjects (unlike the Acting course for which no academic qualifications are required), and the applicants must be between the ages of eighteen and thirty.

The first year of the course includes theoretical and practical work in Stage Management - lighting and sound; the history of architecture, costume and furniture; play study, voice and acting techniques; the rudiments of music and score reading, and basic practical work in production. In the second year, students specialize while working in the School's theatres, studios and concert halls. The Stage Management Department, which includes the Production-Design

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7 The Guildhall School of Music and Drama Prospectus 1981-82, (London, Barbican 1980), p. 35.

section, is staffed by thirteen full-time and seven part-time faculty.

The Stage Management programme at the Guildhall is more extensive than that offered by RADA, and, from the outline available, it would seem similar in many respects to the production programmes offered by the CEGEP. Of particular interest at the Guildhall are the required courses for production staff, in Voice, Acting and Rudimentary Music. An understanding of all the components in theatre is essential to the notion of an ensemble, and complementary courses in each area are vital for both Acting and Production students.

Although detailed information concerning courses, admission policies and staff/student ratios etc. were not available for purposes of comparison, the developments at the Central School of Speech and Drama are of particular interest in relation to the CEGEP. A descendant of the original School founded by Benson and Fogerty, the Central School has become much more broadly based and has altered more radically than RADA in the same period. Originally committed to an actor training programme designed to perpetuate classical traditions and techniques, over the last half-century three separate but related areas of training for actors and theatre technicians, speech therapists and teachers have evolved.

In 1972, the School became grant-aided by the Inner-London Education Authority. By agreement with the

Department of Education and Science, the School is now linked with the Department of Teaching Studies of the Polytechnic of North London for teacher training purposes. In all other respects the School has been designated by the Education Authority as an independent specialist establishment of Further Education. The School collaborates in various ways with the College of Education, the College of Fashion and Clothing Technology, the London College of Printing, the Central School of Art and Design, the London College of Furniture and the Wimbledon School of Art.

The School consists of three departments. The Stage Department offers both an Acting and a Technical course - a two-year programme with an optional third year for specialization. The Acting course prepares students for a wide range of work in every branch of the theatre and related media. The School in its literature to prospective students emphasizes that acting, movement and voice are not separate subjects but different aspects of the one activity. Some dozen or more productions are given publicly by students in their final year in a wide range of plays presented at the School's Embassy Theatre and on tour.

The Teachers' Department offers a three-year B.Ed degree in conjunction with the North London Polytechnic. A fourth (Hons.) year is under active consideration.[8] A

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[8] Information received in correspondence with the Registrar, The Central School of Speech and Drama, November 1980.

B.A. Hons. Language and Drama is also offered by the School in conjunction with the Westfield College of the University of London. Candidates for both degree programmes must be at least eighteen years old and have a minimum of five 'O' Levels and two 'A' Levels, including English Literature. The students, based at the Central School, are taught by the staff of all three Colleges and are prepared to teach English and Speech and Drama at the secondary level.

The Teachers' department also offers two diploma courses for Advanced Study in Speech and Drama for teachers with a minimum of five years' experience. This one-year, full-time course, approved by the Department of Education and Science, provides basic training in voice, movement, rehearsal, practical theatre presentation and aspects of speech and drama in education. Also, every student must select a special theme to be studied intensively and presented in the form of a substantial piece of written work.

The second course is a three-year part-time study in Speech and Drama which is intended for teachers who wish to extend their knowledge of Drama and Speech and English in its oral aspects. The course content is specifically oriented toward the classroom.

In the Speech Therapy Department students are prepared in three years for the Diploma of the Licentiateship of the College of Speech Therapists. There is a considerable academic syllabus as well as practical and clinical studies.

Negotiations are under way for the Course to be recognized as a B.Sc. Hons. Speech Science.[9]

The departure of the Central School from its traditions of strictly professional training was largely due to the development of the Drama in Education movement in Britain in the late 'fifties and early 'sixties. Many theatre schools now collaborate with Local Education Authorities and the Department of Education and Science to offer drama-related programmes and courses to teachers in training, and advanced courses and diplomas for those already qualified.

In general, British theatre schools continue to teach the skills of the profession. The emphasis is still upon movement, voice and speech techniques rather than upon improvisation and the inner techniques, although these latter skills do form part of a comprehensive programme designed to equip the actor with a wide range of skills. Production experience plays an important part in British training and third-year students mount some twelve or more productions in various styles.

Most British Schools are within easy reach of professional theatre companies, and working members of the profession are available to augment the full-time faculty. The Guildhall is particularly fortunate in its close association with the Royal Shakespeare Company in the

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[9] Information received in correspondence with the Registrar, The Central School of Speech and Drama, November 1980.

Barbican Centre. Although in their brochures RADA, the Guildhall and the Central School all support the notion that a good general education should be part of every actor's equipment, none of the schools does more than pay lip service to the idea. The fact that these eminent schools, and so many others like them, regard academic studies as the least important facet of theatre training constitutes a major weakness in their programmes.

Professional Theatre Training in the United States

British stock company traditions formed the basis of American theatre practice until the late nineteenth century. By the turn of the century American actors had begun to evolve numerous theories and methods of acting. The different theories gave rise to two major controversies namely: (1) whether acting can or can not be taught; (2) whether or not the actor should feel the emotions of the role he is playing.

Schools of acting based on current theories such as the Empire Theatre Dramatic School (1897) and the Leland Powers School of the Spoken Word (1904) became popular.[10] Textbooks in vogue revealed an "emphasis upon the conscious

[10] Fred C. Blanchard, "Professional Theatre Schools in the Early Twentieth Century," in History of Speech Education in America, ed. Karl B. Wallace (New York: Appleton-Century-Crofts, Inc., 1954), pp. 618-20.

control of the outward appearance of emotion, by controlling the quality and inflections of the voice, and the movements of the body or eyes," (Stanislavski, p. 164). The majority of texts, however, stressed objectives rather than techniques, and most systems and methods of training claimed "nature" as their model whether they belonged to the school of thought which believed that an actor should analyse and experience the emotions of the character, or those who believed that creative expression depended upon the carefully cultivated and conventional techniques of the classical tradition.

The twentieth century phenomenom of the film industry had an even greater impact on theatre in America than it did in Britain. With the advent of motion pictures, the entertainment industry was concentrated in two widely separated areas on the east and west coasts of the United States. Drama and theatre survived in the hinterland largely because of what were essentially Liberal Arts Drama programmes in the universities and colleges. When in the early 'twenties both state and privately endowed institutions of higher education began to build elaborate and sophisticated theatre plants within their establishments, they served as community theatres as well as training facilities. Today many universities have professional theatres attached to their

institutions and offer B.F.A. and M.F.A. Theatre degrees.[11]

Apart from the Liberal Arts programmes offered by the academic institutions in the 1920's, any professional training of note was to be found in Hollywood or New York. Since the training establishments on the West Coast were, and still are, oriented more toward the motion picture industry than the stage, it is more fruitful to examine the evolution of theatre training in New York.

The late nineteenth century controversies surrounding the theories related to emotion versus technique lasted until the advent of Stanislavski. When the Stanislavski System was brought to America in the 'twenties it became the basic of theatre training and practice. The classical disciplines gradually disappeared to be replaced by the System and later, variations of the System known as the 'Method'.

Constantin Stanislavski (1863-1938) was the son of a wealthy Moscow business man, whose family was interested in all aspects of theatre. He was always immersed in acting and producing, and "sought almost from the beginning to discover means of improving acting as an art ... [and] strove

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[11] The development of college and university theatre programmes, and the unresolved controversies related to professional theatre training under the auspices of institutions of higher education were treated in ch. 2. For further information on this topic see "The Humanities and the Theatre", The American Theatre Association Report (Washington, D.C.: American Theatre Ass., 1973)

to secure the belief of the audience in the reality of his offerings" (Stanislavski, p. 27). By 1897, Stanislavski had proven himself to be an ingenious and imaginative director; "he had already developed such techniques for the actor as belief in the given circumstances and communion with one's partner, and had learned to seek his examples in life" (Stanislavski, p. 60).

Vladimir Danchenko, a dramatist and teacher at the Philharmonic School of Drama, was working toward the same goals as Stanislavski. The historic meeting between the two took place in June 1897. At their first meeting the basic principles for the organisation of a new theatre were agreed upon. Later known as the Moscow Art Theatre (MAT), the company was recruited from pupils of the Philharmonic School, Stanislavski's actors at the Society of Art and Literature, and certain chosen professional actors. Working as an ensemble the new company through a search for inner truth, for truth of feeling and experience, was in revolt against:

> The customary manner of acting, against declamation, against overacting, against bad manner of production, against the habitual scenery, against the star system which spoiled the ensemble, against the light and farcical repertoire which was being cultivated on the Russian stage at that time. (Stanislavski, p. 71)

The spiritual birth of the MAT, and a new phase of acting, was begun and continued with productions of Chekhov's

plays. The embryonic 'inner technique' and the methods tried in those productions would later be developed into the Stanislavski System, in which he constantly emphasized the need for the interaction of inner and outer techniques, and which later popular misconception was to equate with an acting style.

Throughout his life Stanislavski reiterated that his System was not a recipe for becoming an actor or playing a part, but rather a way for an actor to find "the correct state of being on the stage" (Stanislavski, p. 297). He believed that the actor must experience real emotion and he must identify with the character he portrayed; that the actor should draw upon his own past emotional experiences; and, above all, he must learn to speak and behave as naturally on the stage as a person would in real life. Summarizing Stanislavski's methods for assisting the actor in the interpretation and execution of his role, Christine Edwards suggests that:

> Among the most valuable aids to this end are the discovery of the trunk line of the play, and the superobjective, and the main actions and objectives of the character; the playing of actions; the use of counteraction; the use of the five senses to express actions and inner states; the use of emotion (affective) memory; the inner monologue and the actor's creation of images in response to the thoughts of his own part and the lines of his partner. A further contribution in this area is his emphasis upon the use of so-called external techniques such as intonation, inflection, pause, tempo-rhythm, and body movement in relation to the inner scheme of the play and the character. (Stanislavski, p. 311)

From 1897-1938, the MAT under the guiding hand of its cofounder Stanislavski was acclaimed in Russia, in Europe and also in America, which it toured twice in 1923 with great success. At the end of the tour some of the members of the Company elected to stay in America. One, Boleslavski, began a series of lectures at the Princess Theatre in New York, and later in the year started a school in an apartment on 60th Street, where he was joined by two members of the Company who also remained behind. This School, known as the American Laboratory Theatre, introduced American actors to the aesthetics and methods of Stanislavski and the MAT.

In 1929, Stanislavski wrote a piece called "Directing and Acting" for The Encyclopaedia Britannica. This article was basically an outline of his System. In 1933, Boleslavski's Acting: The First Six Lessons, was published, and became the standard university text and a favourite of professional actors.[12] In 1936, Stanislavski's An Actor Prepares, which described his System in detail, was published in America and it was received with great acclaim by critics and actors alike.[13] Between 1930 and 1945 defectors from the MAT

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[12] Paul Gray, "Stanislavski and America: A Critical Chronology," Tulane Drama Review, 9, No. 2 (Winter 1964), p. 32; hereafter cited as TDR. All further references to this work appear in the text.

[13] Constantin Stanislavski, An Actor Prepares, translated by Elizabeth Reynolds Hapgood (New York: Theatre Arts Books, 1936).

opened studios in both New York and Hollywood, and "young American disciples ... [applied] their learning to experimental theatre productions preparatory to incorporating the System into the mainstream of American theatre" (TDR, p. 32). Three students destined to make significant contributions to the development of the System in America were Lee Strasberg, Stella Adler and Harold Clurman.

The ranks of those who had brought the System to America thinned rapidly during the 'forties, and the teaching of those first-generation proponents "became a matter of coaching alone, separated from theatrical production" (TDR, p. 41). A second and third generation of performers, directors and teachers established their careers, became notable directors or set up their own schools. Inevitably the Stanislavski System was open to interpretation, adaptation and change. It was during this period that the misconception that the System was an acting style developed. The 'Method' as it became known attracted "many disciples who were recognizable by a certain stance, certain gesture, certain tones (or non-tones)" (Stanislavski, p. 1). Lee Strasberg, behind the scenes in the early 'forties, became very much the Method prophet as the decade reached its end.

In 1947, three former students and associates of Strasberg's - Elia Kazan, Robert Lewis and Cheryl Crawford - formed a school. "The Actors Studio", as it was called, was intended to be a training ground for young professionals.

Among its first students were Julie Harris, Montgomery Clift, Marlon Brando and Eli Wallach. By 1951, when Strasberg joined the staff of the Studio, Stanislvski's Building a Character - the sequel to An Actor Prepares - had been published.[14] The importance Stanislavski attached to the theatrical elements of stage production was, however, largely lost upon the actors, directors, and teachers who by now were almost exclusively committed to the inner approach to a role through the personal experience of the actor.

The failure to understand Stanislavski's belief in the need for training in the outer techniques of speech and movement resulted in a training in which the emphasis was almost solely upon the training of the psyche of the player; and very little emphasis was placed upon training the instrument - the body - for disciplined communication. The success of the Studio led to the establishment of Method schools across the City, and the field was flooded with actors trained in varying Method approaches. The result was a proliferation of actors who were able to "feel" a role, but very few who were able to communicate their insights.

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[14] Constantin Stanislavski, Building a Character, translated by Elizabeth Reynolds Hapgood (New York: Theatre Arts Books, 1949).

The Method worked well for the interpretation of works by writers such as Inge, Williams, Albee and O'Neil, who were writing basically psychological dramas in which the inner self is everything and the speech fails to rise much above the level of ordinary life. Method actors were less successful in meeting the demands of Shakespeare and other classical dramatists because they were not trained in the techniques, traditions and styles required for non-naturalistic plays. Despite the protests of more conservative actors that "the great quest for the 'natural, honest and true' was destroying the theatre in theatre" (TDR, p. 44), the great classical repertoire and its traditions gradually sank into virtual oblivion on the American stage for some thirty years.

Early in the 1960's, a dramatic change in repertory at the Lincoln Centre gave indication of an impending move away from the emphasis on the naturalistic drama of Inge, Williams et al. The new trend was towards the classics and the plays of Brecht, Beckett and other writers whose work did not lend itself to Method interpretation. In 1961, plans for the formation of the Lincoln Centre Repertory company were announced, with an opening date planned for the beginning of the 1963 season. With Elia Kazan as director, a troupe of thirty-five actors would undergo a period of seven months' training which, it was stressed, would be anti-psychoanalytical (TDR, p. 54). In 1963, Strasberg and the Actors Studio announced plans for a theatre company committed to

a Method approach, and, apart from the courses offered by the universities and colleges and ephemeral Method schools of varying degrees of competence, these two major companies and their training programmes were the recognised institutions for professional theatre students until the end of the decade.

Another development which took place in the 1960's was inaugurated in the late 'fifties by the Rockefeller Foundation which conducted an enquiry into theatre training in the United States and Europe. Upon completion of the enquiry in 1958, Michel Saint-Denis was invited to the United States as 'consultant' to the Julliard School of Music which was contemplating the foundation of a professional acting school. His "familiarity with the classical theatre both in England and France, combined with a contemporary approach to education and training for the stage" (Saint-Denis, p. 13), allowed him to bring an international point of view to the introverted practices currently in vogue. Saint-Denis aware of:

> [T]he development of a realistic tradition more or less based on Stanislavski's example [found that] American theatre, not only by 'method', but in basic outlook and, so to speak, by constitution, was realistic. Any evolution, whether in subject-matter or style, the need for which was being expressed by several dramatists, directors and critics, would have to start from the deeply ploughed field of realism in its different aspects. (Saint-Denis, pp. 13-14)

In a series of four lectures given to the American

Shakespeare Festival and Academy at the Plymouth Theatre in New York in March 1958, Saint-Denis expressed his belief that theatrical naturalness limits the actor. He suggested that the need of contemporary theatre was to transpose the reality of life into an expressive theatrical style. Such style, he felt, could best be achieved through the techniques of modern realism in conjunction with a study of classical traditions, which demand a most exact diction and physical elegance. Saint-Denis stressed the importance of interpretation, textual study, and the inter-relationship of all theatre arts.

Saint-Denis' approach to theatre training in America found expression in the programmes of the Drama Department of the world-renowned Julliard School of Music in New York, which opened in 1968 with Saint-Denis and John Houseman as co-founders and directors. In a convocation address delivered by Mr. Houseman at the School prior to the opening of the Drama Division in September 1968, he argued that:

> [A]fter more than a century of commercial exploitation, the American theatre, for all its occasional flashes of genius and energy, had neither professional tradition nor cultural status. The present situation of a total lack of professional personnel trained to meet the rigorous creative and technical demands of a continuing theatrical operation, was the result of training methods that were fragmented, disoriented and totally lacking in the technical disciplines and standards required of professional musicians and dancers." (Houseman, p. 95)

Mr. Houseman went on to say that it was hoped that the example of the Music and Dance Divisions of the Julliard School would encourage the students of the Drama Division to accept the necessity for a degree of vocational skill heretofore unknown to theatre trainees in America.

Since its founding in 1905, the School's tradition was that of a professional school with a somewhat narrow concept of vocational training. In 1968, after a period of reassessment, it committed itself to the belief that the acquisition of technical skills does not in itself constitute a full education or even an adequate vocational preparation for the student who aspires to a career in the performing arts. Its new curriculum, while designed to give the student the necessary skills to the highest degree possible, at the same time directs the student to a consideration of the entire art. Thus the student is expected to have a broad knowledge of his art, a familiarity with its history, its literature, and its techniques, as well as an understanding of the relationship of his art to the social and cultural environment in which he will practise it.

Like the Guildhall School in London, the Julliard School is a fully autonomous constituent member of a professional Arts Centre, the Lincoln Centre, which is made up of the major orchestras, opera and ballet companies in New York, as well as housing the Repertory Theatre, and the Library and Museum of Performing Arts. Any student of this

School is, therefore, in daily contact with leading artists and performances of the highest calibre. The complex built for the School by the Centre contains model facilities for training in the performing arts and the emphasis of the School has always been on a thorough training for, and through, performance.

To be eligible for admission to the School a student must have as a minimum a high school graduation certificate. All applicants must give evidence of sufficient prior preparation in their proposed majors to warrant consideration for entrance examinations. Admission to the School is based mainly on the results of a competitive performance examination in the major study. Only in exceptional circumstances are students of over thirty years of age admitted. Annual tuition fees range from $3,000 - $4,000. Completion of a chosen course of study is recognized by a Diploma. The degree of B.F.A. is awarded for the major study of Dance or Drama in conjunction with academic curricula.

Julliard, which accepts 25-30 students each year for the Theatre Centre, is the only professional school which has clearly articulated objective criteria for the selection of candidates:

> The purpose of the audition is to select not only individuals but a group which seems best prepared to enter this course of study and to work together. Beside the applicant's present acting ability, therefore, the jury will consider personality, physical and emotional equipment,

> experience, and compatibility with other elements of the class. 15

Applicants are required to prepare, without the help of a teacher or coach, two scenes of not more than five minutes in length: one from the classical repertory, and the other from a play written within the last hundred years.

The School's concern with a candidate's emotional equipment, experience and compatibility is not shared, or at least articulated, by the other professional schools in this study. Julliard's selection criteria and its broadly based programme represent a major advance in theatre training.

The Julliard Drama School is unique in that it is a professional theatre school which offers university level programmes. This policy is in keeping with the Julliard's tradition of a professionalism which relies upon more than the acquisition of technical skills. The four-year basic training programme provides an integrated curriculum in Dramatic Interpretation, Techniques and Culture. The main concerns are with interpretation and the techniques which will increase the actor's range of expression. Out of a total of 155 credits, 68 credits are given for Interpretation courses, 36 credits for work on Techniques, and the remaining 15 theatre credits are divided among courses in Theatre History, Period and Style, Dramatic Literature (studied by

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15 Information received in correspondence with the Associate Dean and Registrar, The Julliard School of Music and Drama, November 1980.

genre), and one three-credit course in Stagecraft. In addition to the basic undergraduate theatre curriculum, the students concurrently undertake an academic programme for some thirty credits. The course of studies includes required work in English Literature and Writing, the History of Western Culture, and one Psychology course; electives may be chosen from among Foreign Languages, Literature, Music or Art studies.

The basic training programme is similar to that outlined by Saint-Denis in his book Theatre which was based upon his American lectures in 1958. Dramatic Interpretation develops over the four-year period from silent, individual interpretation to participation in three public productions in repertory in the final year. The closely-related Techniques programme, based on body and voice training, includes both the inner-life skills and the outer techniques of the classical tradition. In the first year time is divided between body, voice and speech and cultural instruction. Great importance is attached to Improvisation in its various progressive phases, initially as an aid to self-expression and later as an aid to interpretation, while at the same time the student is introduced to non-dramatic and then dramatic texts.

During the second year emphasis continues on improvisation, but at mid-year cultural, technical, and improvisational work and skills are joined with problems of interpretation through the study of plays of the past and present

in as many different styles as possible.

The third year's work centres on interpretation, and plays from various periods and of different genres before a limited audience in the Workshop Theatre. In the fourth year, three productions in different styles are presented in repertory before the public. These productions are then scheduled for in-school performances throughout New York State.

Although the Julliard programme is based largely on Saint-Denis' concepts of theatre training, the four-year degree programme reflects the influence of the Julliard School of Music and its traditional concern with a training in which cultural studies are regarded as essential to professional artists.

The basic training concepts voiced by Saint-Denis were shared by many others in the profession, and in the decade of the 'sixties, largely through the efforts of the International Theatre Institute, theatre artists from all over the world began to observe and understand each other's methods. A general concept of training evolved in which Stanislavski's stress upon the inner technique was allied to the teaching of technical skills and studies in interpretation. This integrated approach has since become the established mode of theatre training in both professional schools and universities. However, the degree of importance that should be attached to cultural studies in actor training remains a

subject of considerable controversy between educational theatre programmes and professional theatre schools. Current international trends are towards Liberal Arts training in the Julliard model.

Professional Theatre Training in Canada

Professional theatre in Canada in the early 'sixties offered little scope for graduates of either the recently established National Theatre School or the few existing university programmes (see ch. 2). Theatre development in Canada had passed through four distinct phases: (1) the garrison theatres of the eighteenth and early nineteenth centuries, (2) the era of local repertory houses and visits from American and British touring companies throughout the nineteenth and early twentieth centuries, (3) the decline of commercial theatre between 1920 and 1940 due to the popularity of motion pictures, and (4) the rise in the 'forties and 'fifties of the little theatre movement and university theatre.

Theatre traditions in English-speaking Canada owed much to those of Britain and the United States; and Canadian professional theatre had a sporadic and somewhat uncertain history until the nationalistic fervour of the early 'sixties led to a renewed interest in the drama and encouraged the growth of indigenous drama and professional theatre companies. At the start of the 1965-66 season, noted Nathan Cohen, the English-language professional theatre in Canada consisted of:

> [T]en theatres across the country, stretching from the Neptune in Halifax to the Playhouse in Vancouver. We had one national touring company, the Canadian Players, and five genuine repertories - the Stratford Festival, and the Canadian Players, the Charlottetown Festival, Neptune, and Workshop Productions. We had six companies which operated the traditional late autumn to spring seasons, three which performed in the summer only, and one which began in mid-winter and ended in the late autumn. We had three institutions (four, if you include the annual touring revue, "Spring Thaw") which were more than a dozen years old, and two - the Charlottetown Festival and Edmonton's Citadel - which were just ending their first season. We had three theatres with rehearsal, wardrobe and production facilities on the premises. 16

Professional theatre training in Canada prior to 1951 consisted mainly of courses in acting and diction given by private teachers. Generally, trainee actors learned their craft with professional groups in Canada, the United States or Britain, although many studied at British professional schools. The teaching of Theatre Arts as an organized and institutionalized process in Canada had its inception in Quebec.

In 1952, Montreal's Théâtre de Nouveau Monde opened an Acting school. Staffed by members of the troupe it was a first attempt to give more comprehensive training to young people with theatrical ambitions. The company generally recruited its actors from among the students of the

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16 Nathan Cohen, "Professional Theatre in English Canada", The Stage in Canada, Theatre Year Book 1965-66, 13, No. 8A (1967), p. 6.

school which operated for several years until it had to close for financial reasons in 1956. This endeavour was important, however, because:

> [It] established the idea of a school which, like the Old Vic Theatre School or the Strasbourg School, would combine in one autonomous organization the teaching of all the disciplines necessary to the practice of the dramatic arts (acting, production techniques, stage design) and the training of young stage performers. 17

A second institution, the Conservatoire d'Art Dramatique, was set up in Montreal in 1954. Like RADA, the Conservatoire was a stronghold of the classical tradition:

> Oriented essentially to the study of the French classics, it fostered an ideology of perfectionism in speech and movement, a heightened sense of the dignity and rigour of the dramatic art, a profound respect for tradition, an appreciation for the set ways of the theatre, a primacy of correct diction and a systematic rejection of local theatre. (CCR, p. 98)

The example afforded by these two schools inspired the proponents of English-language theatre in Canada to suggest a professional theatre school on a national basis which led to the establishment of the bilingual National Theatre School of Canada (NTS) in Montreal in 1960. The need for such a school had been voiced many times over the years, but it was

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17. Report of the Committee of Inquiry into Theatre Training in Canada. (Ottawa: The Canada Council, 1978), p. 98; hereafter cited as CCR. All further references to this work appear in the text.

the Dominion Drama Festival which actively recognized the need in 1952 and approached Michel Saint-Denis for his advice. M. Saint-Denis, who had adjudicated widely in Canada, was unable to remain here at that time and the idea of a national theatre school remained in abeyance until 1958 when Saint-Denis was able to return to Canada.

After several meetings of interested groups and individuals certain basic decisions were made in May 1958:

1. That a Canadian school should be conceived along the lines of M. Saint-Denis' principles, adapted to suit conditions in Canada.
2. That it should be a national school.
3. That it should be co-lingual in the sense that it would provide training in both French and English traditions under the same roof.
4. It should be completely independent.

[18]

In May 1959, the Canadian Theatre Centre agreed to form a pilot committee, with Michel Saint-Denis as advisor, which would be entrusted with the task of formulating policies and bringing the school into operation.

The structure and basic founding philosophy of the National Theatre School were established by Michel Saint-Denis,

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[18] Canadian Theatre Centre Recommendations, "A Plan for the Establishment of the National Theatre School of Canada - École Nationale de Théâtre du Canada". Ratified by the Board of Directors, Canadian Theatre Centre, February 1960; hereafter cited as CTCR. All further references to this work appear in the text.

Powys Thomas, once a pupil of Saint-Denis' and a graduate of the Old Vic Theatre School in London, and Jean Gascon, Artistic Director of "Le Théâtre du Nouveau Monde" and treasurer of the Canadian Theatre Centre. It was decided that the school should operate in both English and French; that adolescents only would be recruited; that the length of training should be a minimum of three years; that the training would be based on classical disciplines; and that the purpose of the school would be "to train actors, designers, and technicians for the professional theatre" (CTCR, p. 7). The aim of the school was "to bring English and French speaking students together in one institution so that by meeting and working together they may become familiar with traditions other than their own, and in time develop an approach to theatre that will be both unique and Canadian" (CTCR, p. 7).

Three factors contribute to the unique quality of the School: (1) despite its co-lingual structure, it has a unified faculty and philosophy of training, (2) the non-academic programme "forces graduates to seek employment in a professional situation ..."; and, (3) the School has no seniority obligations to faculty who, unlike their counterparts in colleges and universities, do not have tenure.[19]

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[19] Philip J. Spensley, "A Description and Evaluation of the Training Methods of the National Theatre School of Canada, English Acting Course, 1960-68", Diss. Wayne State University, 1970.

The School has a large Board of Governors, and is run by a Board of Directors, which currently consists of five Members and eight Members at Large.[20] Its staff of some eighty full-time and part-time instructors are all working professionals, and each year professional actors and directors are invited to work with the students on a casual basis.

The School offers training in both Acting and Production, and an Anglophone Playwriting Section was introduced in September 1980. The Acting course provides separate but similar training programmes for both French and English speaking students, while the Technical Production and Design courses are bilingual in nature, instruction being given in the instructor's language. The programmes of study are described as "intensive, arduous, challenging and creative", and it is stressed that the promise of the School to its students is not to produce accomplished artists but rather to provide them "with a concrete basis on which [they] may build [their] art."[21]

Enrolment statistics for 1980-81 record a total of 145

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[20] From 1976-79 the Chairman of the Board of Directors was Jean-Louis Roux, Artistic Director of the Théâtre du Nouveau Monde. The Governors, members of the Corporation and Directors form an impressive list of those men and women who contributed, and who still contribute, to Canada's professional theatre.

[21] The National Theatre School of Canada, (Montreal: Depot legal, 1977, p. 3.

students including students in the French-language section. Enrolment has increased annually (see Table 2, p. 151). The division of students by section and course is described in Table 3 on p. 152. In 1980, the school introduced a Preparatory year for promising students who, it was felt, were not ready for the current programme. Priority is given to Canadian students but the School does not determine enrolment on a quota basis according to geographic region or province within Canada. (Foreign students are accepted when space is available). Ability is the deciding factor. Admission is decided solely on the basis of talent and commitment, judged through auditions and interviews.[22]

Auditions and interviews are held in major cities across Canada each year during March and April. Auditions take two days and ten-twelve candidates are seen each day. All students must have completed high school at the time of admission and show sufficient knowledge of the language and culture in which they plan to study. Acting Course students are accepted only between the ages of 18 and 25 years, although exceptions are considered in special cases. The age limit for Production students is 30 years.

When the School opened in 1960, some thirty-two candidates were selected from among 116 applicants. In 1980, seventy-seven candidates were accepted from among the 818

continued on p. 153

[22] Personal interview with Richard Dennison, Director General, National Theatre School, March 14, 1980.

T A B L E 2

NATIONAL THEATRE SCHOOL / 1980-81 SCHOOL YEAR

ENROLMENT / INSCRIPTIONS

School year Année scolaire	Number of candidates Nombre de candidats	Accepted candidates Candidats acceptés	Total number of students enrolled Nombre total des élèves inscrits
1960-61	116	32	30
1961-62	175	42	66
1962-63	170	42	87
1963-64	157	41	83
1964-65	155	44	91
1965-66	281	49	97
1966-67	311	49	104
1967-68	400	50	105
1968-69	421	54	112
1969-70	466	51	105
1970-71	383	49	104
1971-72	503	55	110
1972-73	530	55	117
1973-74	592	59	130
1974-75	631	52	118
1975-76	649	52	115
1976-77	582	54	109
1977-78	620	57	116
1978-79	610	68	126
1979-80	755	68	125
1980-81	818	77	145

Source: Information received in correspondence with the National Theatre School, November 12, 1980.

T A B L E 3

NATIONAL THEATRE SCHOOL / 1980-81 SCHOOL YEAR

DIVISION OF STUDENTS BY SECTION AND BY CLASS

	1st year	2nd year	3rd year	Total
English Section:				
Acting	14	13	10	37
Playwriting	3	-	-	3
French Section:				
Acting	14	9	8	31
Playwriting	2	2	1	5
1 year participation	1	-	-	1
Technical Section	14	11	-	25
Design Section	10	9	4	23
Preparatory Year	17	-	-	17
TOTAL	75	44	23	142

Source: Information received in correspondence with the National Theatre School, November 12, 1980.

who had auditioned across Canada. Acting Course candidates receive written instructions from the School concerning the material to be selected and prepared for the audition. Production Course applicants are selected on the basis of an interview and a test, which must be submitted to the School within one month of the interview. Design Section candidates are required to show samples of their previous work.

The auditions consist of prepared speeches from one classical play - chosen from a list supplied in advance by the School - and one modern speech chosen by the candidate. The modern text must be in a contrasting mood to that of the classical piece. The candidates work as an ensemble for two or three hours doing warm-up exercises and improvisations, which are observed by the auditioning panel. Later, selected individuals perform their prepared material. Only rarely are extra interviews or second auditions given. Selection is based on the group observation and the individual test.

The annual tuition fee is $500. Both Provincial and Federal Governments, as well as some private organizations, grant loans and bursaries to students who meet their requirements. The School's last published statement showed annual expenditures of more than $1,400,000. The Canada Council, which has supported the School since its founding, in 1979-80 provided the bulwark of public financing with a grant of $990,000.[23]

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[23] National Theatre School of Canada, 20th Annual Report, 1979-80 (Montreal: 1980), ch. 2, p. 3.

The Quebec Government owns the School's main building (leased at a dollar-a-year), and its facilities include a large theatre, practice rooms and numerous workshops as well as facilities for training in the Communications media and a large library which, with some fifteen thousand holdings, is one of the best specialist theatre libraries in the country.[24]

As might be expected, because of the influence of Michel Saint-Denis, the NTS three-year Acting Course taken over six sixteen-week semesters is similar in many ways to that of the Julliard School. In keeping with Saint-Denis' philosophies, the principal focus is on interpretation, the mastery of technique and a high standard of professional discipline. The Acting course offers three years of study. The first year is devoted to two main areas, Voice and Body training, and the stimulation of a creative imagination. The student is introduced to the techniques of rehearsal through constant, extensive improvisation and interpretation of texts from many historical areas. In addition to the core study there are classes in singing, theatre history, Canadian literature, masks, fencing, and aikido. There is no public performance in this first year.

In the second year basic training of voice and body continues, but now the student attempts to utilize technical

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[24] Personal interview with Richard Dennison, Director General, National Theatre School, March 14, 1980.

disciplines as plays in a variety of styles are performed before invited audiences under rehearsal conditions. Period and Modern Dance are also added to the programme of study.

The third, and final year focuses attention on public performance. Basic voice and body training continues, while the student attempts full-scale productions, both modern and classical, under the direction of visiting professionals.

The two-year Production Course is for those students who wish to train as designers, stage managers, production managers or assistant directors. The Production programme normally offers two years of training; although a preparatory year may be required of students with insufficient general background, or an extra year may be offered to students of exceptional ability during which they design scenery and costumes for the School productions. The Production programme is divided into two sections, one specialising in Technical studies and the other in Design.

Courses in the Technical Section include History of the Theatre as well as Stage management procedures in rehearsal and performance, Theatre Administration, Production Management, Lighting and Sound, and an introduction to the techniques of television, radio and film. During the first year, through theory and practice, the students learn the basic principles of theatre organization and act as the stage crew under the direction of instructors who build and run the School's productions. In the Second year students assume major responsibility for all aspects of production

for the School's public performances, with particular attention to the needs and problems of the actor.

The Design Section provides instruction in the essentials of Set design with additional classes in the history and designing of costumes, costume cutting, and life drawing and colour. The history of theatre and architecture is combined with courses in architectural rendering and technical drawing. These theoretical courses are given practical expression through a study of stage carpentry and lighting, and the making of models, sets and properties. Production and stage management courses complete the programme for the Design student.

During the first year, through theory and practice, the concentration is on the acquisition of skills which in the second year are applied to particular plays through practical work on the School's productions.

The NTS is, as its brochure states, a professional school with a curriculum oriented solely toward the preparation of actors, designers and technicians. The NTS' statement that it "is not an academic institution and does not undertake an academic training"[25] has, however, caused some dissatisfaction and concern. In an era when the entire concept of theatre is being challenged, an over-emphasis on a perceptual approach to theatre training is considered limited; the intellectual training of an artist is believed

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25 Marie Choquet, "Training for the Theatre - La Formation," Scéne - Stage Canada Supplement, 6, No. 5A (1971), p. 103.

to be of equal importance in the formation of theatre professionals capable of thinking out or rethinking their role in society and the function of theatre as an art of communication.

Because of its unique position and consequent responsibility the School is a target for much criticism. Marion André voices the concerns of numerous members of the profession and theatre educators with regard to theatre training in general and the NTS in particular. His objections may be summarized as follows:

1. The concentration on training 'craftsmen', "hired hands" with skills to sell ...

2. The NTS, as presently structured, tries to train committed English speaking theatre artists outside the perimeter that defines English Canada - without the daily contact with the social, political and cultural influences that mould English Canada. ... the result is that the students of the English Section have no clear raison d'être for their artistic existence ... and are propelled by a dream of personal achievement. (in New York or Hollywood?)

3. The programme of the NTS is basically designed to prepare the young actor to become 'an instrument' ... their training excludes "aesthetic" disciplines, the study of the history of the art in general and theatre arts in particular.

4. The scientific examination of what forces shape our actions and our behaviour have never been pursued with such urgency and intensity ... and yet this inquiry - seemingly so close to what theatre pursuits are all about, is considered taboo in the training of actors.

5. Most NTS students enter the School at the age of eighteen with a severely limited educational background."[26]

Points one, three and five are crucial and apply to the majority of British and North American theatre schools, including the CEGEP. Most professional theatre training is based on the misconception that theatre is simply and strictly a craft, the skills of which can be learned. While it is of course true that the craft of theatre can be learned, this simplistic view ignores the notion that theatre is the product and mirror of an entire cultural, social and scientific life. Today's repertory is strongly oriented toward complex social problems, and current plays demand actors who are capable of understanding and articulating the concerns which the plays reflect. The broader and deeper the actor's general education, the better he will be able to interpret modern drama, as well as enrich contemporary theatre through his ability to re-interpret the classic repertoire.

Current theatre school policies in Britain, the United States and Canada allow school-leaving age students, with little or no Liberal Arts Humanities background, to enroll in training programmes which are themselves lacking in the aesthetic disciplines. Most schools pay no more than

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[26] Marion André, "Theatre Training in Canada", Canadian Theatre Review, CTR 17, (Winter 1978), 31-37.

lip-service to the notion of the need for theatre artists with a good cultural background.

Other concerns with regard to the NTS were supported by the enquiry into theatre training commissioned by the Canada Council. "Many people expressed concern about the location in Montreal of the English section of the School. The general feeling is that the students are isolated from the mainstream of English-language Canadian theatre" (CCR, p. 13). It was also felt by some that the "centralizing of training ... robs the regions of people who might build at the grass-roots level" (CCR, p. 13).

Inspired by the celebrations for the national Centenial in 1967, there was a growing concern for a Canadian identity and a Canadian culture; a growing interest in the Arts in general, and in theatre in particular. In the major cities across Canada this led to the construction of Arts Centres, civic theatres, community theatres, first and second-stage theatres, as well as the growth of a network of alternate theatres, university theatres, street theatre groups, happenings and amateur activities of varying degrees of competence and sophistication. This heightened awareness of, and interest in, theatre created a need for competent actors, technicians and directors. Certain regional professional theatre companies, such as the Manitoba Theatre Centre in Winnipeg and the Vancouver Playhouse, and the Citadel in Edmonton, along with a small number of community colleges across Canada, began to offer theatre training

programmes. While these ventures are not of the scale of the NTS, they nevertheless offer examples of theatre training across Canada, three of which are described briefly below.

The Manitoba Theatre Workshop (MTW) is a by-product of the Manitoba Theatre Centre which, for more than a decade, has been, "with the exception of the Stratford Festival, the single most important theatre institution in Canada. With its School, its tours, and its main programme it was the very model of what a community theatre should be," wrote Nathan Cohen in 1966.[27]

The MTW, a professional community theatre arts centre, runs a school for 250 students ranging in age from eight to the mid-forties. Even older students are invited to participate. The students explore such areas as developmental drama, creative movement, mime, improvisation, acting techniques, experimental theatre, performance and production. Students attend for a variety of reasons and have a wide range of ability.

In Vancouver, B.C., the Playhouse Theatre Centre, of which the Vancouver Playhouse is a part, is the main theatre resource for the province. The Playhouse Acting School, run by the Theatre, offers two professional training programmes: one, a two-year actor training programme, and the other a

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[27] Cohen, p. 7.

seasonal apprenticeship programme.[28]

The two-year professional acting programme accepts twelve students, selected by audition, only every two years. Founded by the late Powys Thomas,[29] the School is run by three full-time and several part-time professional teachers. Tuition and practical work form the basis of the first year studies, and these continue in the second year although the main thrust then is on public performance. Students are cast in a maximum of three productions of the Playhouse Acting Companies.

High school graduation is said to be the academic requirement for entrance, but this is not compulsory. The age range of the students accepted is between 18 and 28. The fees are $875 annually, with an assessment of $1,200 refunded as a weekly allowance. Graduates of the School receive a diploma.

An apprenticeship programme is offered through Canada Manpower, which subsidizes six apprentices for one season, with a weekly salary of $145 per person. The intention of this project is to provide "second stage training" and work experience for individuals who already have a basic training, or elementary experience in the technical aspects of theatre, but who have never been offered the opportunity to

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[28] It is interesting to note that the Canada Council Committee included this School as one of the three it considered which offered professional actor training (CCR, p. 81).

[29] The first Artistic Director of the English Acting Section, NTS.

refine what they have learned at school by working in an actual professional theatre situation.[30]

Also in British Columbia five community colleges, Camosun, Capilano, Selkirk, Douglas and Vancouver City College currently offer two-year professional programmes leading to a general diploma. Tuition fees range from $250-$450 per year. Of these five colleges only one, Camosun, is associated with a theatre although some senior students at Vancouver City College may work with a professional company, West Coast Actors, from time to time. The available information indicates that City College offers the most comprehensive and sophisticated programmes.[31]

One other example of professional theatre training in Community colleges is to be found in the programmes of drama and theatre at the Colleges of Applied Arts and Technology (CAATs) in Ontario.

Some twenty-two colleges, consisting of more than eighty-eight campuses, were established in the mid-'sixties to serve the needs of specific regions and were envisaged as playing an important role in their communities. These colleges are neither universities nor extensions of the secondary schools. They are similar to the CEGEP in that they offer students an opportunity to broaden their

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[30] Information received through correspondence with the Vancouver Playhouse School, Vancouver, January 1979.

[31] For further details on these programmes see the CTC Theatre Directory.

education, and provide career-oriented post-secondary programmes. CAAT students, unlike their CEGEP counterparts, pay fees ranging from $300-$400 per year. While it is not intended that the colleges should act as feeder institutions for the universities, honours graduates may qualify on an individual basis for admission, or even for advanced standing at university. Placement statistics show that up to 90% of the graduates either find jobs or continue with their studies. Business and industry rely on the colleges as a source of well-qualified manpower.[32]

At most colleges programmes are grouped into major divisions such as - Applied Arts, Business, Health Sciences, Technology and extension courses. In the 1978-79 academic year only four of the twenty-two colleges and Ryerson Polytechnic Institute in Toronto offered programmes in theatre: Niagara, George Brown, Humber and Sheridan, which are close to centres of professional theatre activity in the Toronto, Stratford and Niagara regions.

The theatre programmes are designed to train students for professional theatre, children's theatre, and community theatre. They also give pre-university professional training for potential teachers of theatre. A further function of these programmes is to offer to their communities serious

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[32] The following brief outline of the Ontario programmes was obtained by this researcher in a preparatory and in depth study undertaken in 1977. Further information may be obtained from the Report of the Community Colleges Committee, Ontario Association For Continuing Education, The Community Colleges and Their Communities (Ontario, 1971).

theatre of a professional standard, especially in those areas in which there are no professional companies.

Admission requirements for the programmes differ slightly at each college, but as a rule all students must be interviewed, auditioned and in some cases recommended for admission to the programmes. The Ontario Secondary School Certificate, or its equivalent, is the basic requirement for college admission. Mature applicants may qualify under current guidelines and regulations.

The programmes are set up for either a two or three-year diploma, taken over four or six semesters. Ryerson Institute offers a three-year diploma with a fourth year of professional training for actors only. In most cases the third year is optional or offered only to exceptional students. This is mainly an intern year with a professional company, and may be spent anywhere in Canada, or even occasionally in England or Europe, and is arranged through the college. All of the colleges have contact with one or more professional theatre groups, and some colleges have advisory boards comprised of top professionals in the entertainment industry.

The Ontario programmes differ from those of the CEGEP in that the thrust in most colleges is toward technical training, and acting is an elective. The programmes consist of two years vocational training, rather than three years as in Quebec; the students are required to take only two basic

continued on p. 166

TABLE 4

College	Dip. Arts Courses Established	Diploma Yrs. + Intern Yr.	Staff	Enrolment 75-76	Enrolment 76-77	*Courses Available
Canador	1971	2	-	15	x	Set Design and Construction, Scene Painting, Sound, Lighting Costume Design, Costume Construction, Properties, Masks, Make-up, Producing Stage Management, Front of House, Theatre Administration, Directing, Acting, Creative Drama/ Improvisation, Mime, Voice and Speech, Movement/Dance, Musical Styles, Singing, Musical Theatre, History of Theatre, English (Drama), Play and Script Analysis, Composition (Lyrics), Children's Theatre, Camera and Video, Apprenticeships.
Confederation	1972	2	-	4	x	
George Brown	1975	2+1	2 Advisory	14	20	
Humber	1971	3	6 Some are part-time	24	35	
Niagara	1969	2+1	6	38	52	
Sheridan	1974	2+1	7	44	50	
St. Clair	1971	2	-	8	x	
St. Lawrence	1973	2	3	20	x	
Ryerson	1971	3+1	42	179	-	

Key - information not available
* not all courses given in every college
x indicates that the programmes have been discontinued

Ontario CAAT Theatre Programmes 1970-77
Source: Ontario Ministry of Education, Community Colleges Division.

humanities courses - English and one other - and the two year acting training would appear to be less intensive than that in the CEGEP, with the emphasis upon the transmission of techniques and with more preparation for musical theatre (see p. 165).

When the Canada Council for the Arts conducted its enquiry into theatre training it found that by 1977, in the anglophone community of Canada, there were "at least 22 institutions whose primary function is stated to be the training of students who aspire to be professionally employed in a variety of theatrical activities" (CCR, p. 9). The Committee found that full-time training schools in Canada fall into three categories:

1. Exclusively professional training schools and conservatories.
2. Community colleges and the CEGEP, and
3. University theatre departments (CCR, p. 9).

The programmes offered by the universities do not fall within the scope of this study, but it is worth noting that the Committee felt that, so far as the majority that were canvassed were concerned, "there is real confusion as to what constitutes a professional programme" (CCR, p. 38). It is within the framework of international and national theatre training studied in this chapter that the programmes in the Montreal English-language CEGEP must be studied.

CHAPTER FIVE

PROFESSIONAL THEATRE TRAINING IN THE CEGEP

Any study of CEGEP theatre programmes must consider the nature of the institution and the unique situation of Professional Theatre training within the institution. The programmes offered by the English CEGEP, Dawson and John Abbott, will be studied in terms of their origin and development from 1967-1980. The unique quality of the programmes, the similarities, differences and the particular problems of the CEGEP, as compared with the major theatre schools examined in the previous chapter, will be explored in relation to funding, facilities, staff, admission policies and curriculum.

Historically, there is a profound difference between the CEGEP programmes and those offered by the professional schools in London and New York or even the NTS. The British schools have been in the making for a long time, and their programmes were initiated by distinguished, active members of the profession. They were based on clearly articulated philosophies and internationally recognized ideas of what theatre was about. Julliard and the NTS employed recognized figures as consultants who, in response to a clearly articulated need, set down an agreed philosophy and methodology, and planned a carefully developed programme. In comparison, Theatre 561 in the CEGEP was serendipitous in origin and growth.

The Canada Council Committee concluded that "theatre training in Quebec has developed more through spontaneous

response to artistic and humanist needs and individual initiatives, formalized after the fact by the public authorities, than as a result of a rational study of the profession's practical requirements of a planned supply to meet a calculated demand" (CCR, p. 1). While there is little evidence to suggest that the practical requirements of the profession have ever dictated the number of theatre schools, the Council's findings accurately describe the origin and evolution of the Quebec Professional Theatre programmes. The English-language courses in particular clearly owe their inception to individual initiative in response to student interest rather than to any objectively-demonstrable need.

The first three-year professional theatre programme at an English CEGEP was instituted in response to an application made by Mr. Victor Knight of Dawson College. Initially, in 1969, Dawson offered a Theatre Workshop which was officially a Liberal Arts Drama programme, but the founding co-chairmen were more interested in professional theatre training. When RADA held its North American auditions in 1972, out of some four hundred students from all over the continent who auditioned, only three were successful. Two of these were students from the Dawson Theatre Workshop. Both instructors concluded that they "must be on the right track", and the decision was made to apply for professional training status.[1]

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[1] Personal interviews with Professor Henry and Mr. Knight, Dawson College, Montreal, September 16, 1977 and April 18, 1978.

The Government eventually agreed that such a programme should be started, but allocated no capital funds to it, and designated that it be located at John Abbott College since Dawson already had several professional programmes.[2]

Although the decision was something of a Pyrrhic victory for Mr. Knight and Professor Henry, they agreed to collaborate on the project with their John Abbott colleagues. In 1973, Dawson and John Abbott entered into an official agreement to share Professional Theatre Training 051. In summary the terms of the agreement were as follows:

1. As the programme was officially offered only by John Abbott College, all student applications must be processed through that College, and successful applicants registered as John Abbott students, registration to take place at that College. Class lists and official transcripts for the Dawson College Campus for Professional Theatre courses would be provided by John Abbott College.

2. Entrance auditions would be held before a committee made up of instructors from both colleges.

3. The Production Option would be offered at John Abbott College only, and Dawson students wishing to enrol would have to attend at the John Abbott campus.

4. The entrance quotas to be:

John Abbott	20 Acting
	20 Production
Dawson	20 Acting.

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[2] Personal interview with M. Paré, Montreal, May 10, 1978.

5. The third year of the programme would be offered at John Abbott only, and if insufficient numbers enrolled at any time, John Abbott College alone would offer the programme.

6. Dawson would supply the instructors required for the Acting Option but, in an effort to assist for the coming year, John Abbott would employ the equivalent of one full-time instructor who would be stationed at Dawson College to give Professional Theatre courses; the instructor would be chosen jointly but would enjoy all the rights and privileges of a John Abbott teacher.

7. Dawson College would make available the facilities required for the Acting Course, and John Abbott the scene shop and related facilities at the Kirkland campus, for use by Dawson personnel and students.

8. No capital funds would be made available for the programme at Dawson during the term of the agreement. John Abbott would make available up to equivalent of $2,000 (this was to be increased to $4,000 during the second year of the entente) in materials or services for the production of plays at Dawson College, the budget to be controlled by the Department Chairman of John Abbott College.

9. That the agreement could be cancelled by either party at the end of any academic year, notice to be given by February 1st of the preceding year.3

Theatre 561, as it is now designated, was conceived in the wake of Parent and Rioux recommendations amidst the cultural fervour of the Centennial when there was a strong

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3 Memorandum of Agreement - Professional Theatre 051. Dawson and John Abbott Colleges, October 11, 1973.

demand for all Arts programmes. The only models on which the CEGEP could draw were the British and American schools and the NTS. Initially, in creating the CEGEP programmes, Mr. Mallough said that it was felt important that they would not be merely copies of the National Theatre School programme, if for no other reason than that the colleges did not have the equipment, facilities or staff or budgets needed for a sophisticated operation.[4]

The notion that a theatre training programme may be tailored to meet the needs and resources of a particular situation suggests that the founders of the programmes were arguing after the fact of a created, rather than a real, need for professional theatre training. Such a notion also presupposes that there is no objective body of information that an actor requires to practice competently as a professional. In order to meet the objective requirements of actor-training there is a minimum level of resources in terms of staff and facilities without which a vocational programme cannot be professionally competent.

In the absence of a clearly articulated need, without a stated philosophy or an agreed methodology, and with much less than minimum resources, Theatre 561 was inaugurated. It says much for the determination and initiative of its founders that the programme survived. The entente was in

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[4] Personal interview with Mr. Mallough, Montreal, September 21, 1977.

effect from 1973-74. Unfortunately, it proved unsatisfactory to both parties, given the highly competitive nature of such programmes and their widely separated locations. After the dissolution of the entente in 1974, Dawson worked alone to develop its own actor-training programme, and finally received official permission to offer it in 1975.

At John Abbott College, the original programme, which consisted of the Acting Option with some courses in Production, was expanded to include a full Production programme in 1975. In the same year the Theatre Department became actively involved in the Comité de Coordination Provinciale de l'Enseignement du Théâtre.[5] The committee had its origin in a recommendation by DGEC in 1974, through M. Clément Paré, that the French CEGEP which offered Drama Theatre programmes should cooperate and exchange ideas with the English CEGEP.[6] Initially, the suggestion met with little success; but in April 1975 an attempt was made to create a committee to study theatre programmes on a provincial basis; M. Claude Grisé, Chairman of Theatre at College Bourgchemin in St. Hyacinthe, acted as Coordinator.

John Abbott was one of some fifteen colleges who attended the initial meetings and subsequently played an important and equal part with the French CEGEP in the work

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[5] See ch. 3.

[6] DGEC - Direction Générale Enseignement Collégial

of the Committee. When Dawson received its official permission to offer the Acting Option in 1975, the chairmen of its Theatre Department were invited to join the provincial committee and work with the other colleges on the planning and coordination of the programmes. Dawson did not respond to this invitation and did not contribute to the programmes developed by the Committee.[7]

The Committee's decision to concentrate its efforts initially on the professional theatre training programmes resulted in an agreement among the three participating CEGEP upon a programme 'grid' or 'grille' as it is called in the reports, for two professional options - Acting 561.01 and Production 561.02. By 1978, the Committee had established an agreed outline for the programmes, including objectives and course content. The proposed programme was submitted to DGEC's department, 'Services des Programmes', which has the final word in terms of programme content and time allotment. In 1978, it was decided by the Department, after several months of study, that the 'across the board' maximum work load for every CEGEP student should be forty-five hours per week, made up of class time, laboratory and personal preparation time.

The programme submitted to DGEC by the Provincial Committee in 1978 contained several discrepancies in time

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[7] Personal interview with M. Paré, Montreal, May 10, 1978.

allotment and programme content among the three participating CEGEP, and demanded a degree of flexibility unacceptable to DGEC.

As outlined by the Committee in their report, the programmes consisted of three 'core' courses - English, Humanities and Physical Education (obligatory for all CEGEP students and without which they may not graduate), a 'trunc commun' and 'specializations'. The common-trunk courses were basic theatre courses given by all three participating CEGEP - John Abbott, Bourgchemin and Lionel-Groulx; specializations were courses given only as indicated at each of the three colleges.[8] A study of the planned theatre grid below shows that not only were two colleges in excess of the maximum but that the number of hours varied considerably between the three colleges.

College	Programme	Hours per Week 1st yr.	2nd yr.	3rd yr.
John Abbott	561.01	61	57	52
Lionel Groulx	561.01	51	56	46
Bourgchemin	561.01	45	45	27
J.A.	561.02	54	53	48
L.G.	561.02	52	57*	22
			49+	26
Bourgchemin	561.02	42	50	32[9]

* technique + conception

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[8] See Tables 5 and 6, pp. 176 and 177.

[9] This information and the data for Tables 5 and 6 was compiled from the Provincial Committee Report to DGEC, and lent to the researcher by Mr. William Surkiss, Chief Administrator Arts and Letters, John Abbott College, Montreal, June 1978.

TABLE 5

COURSE GRID FOR THEATRE 561.01
FOR JOHN ABBOTT, LIONEL GROULX
AND BOURGCHEMIN COLLEGES

Common Trunk Course	No. Semesters
Movement	6
Improvisation	6
Dramaturgy	4
Interpretation	6
*Voice	6
*Make-up	2
*Mime	2
*Text	4

*- Given by all three colleges but listed in the course grid as Specializations

Specialized Courses
(other than or in addition to those above)

John Abbott		Bourgchemin		Lionel Groulx	
Introduction to Production	2	Technique du Geste	2	Introduction to Production	2
Fencing	2	Dramaturgie	2	Acting Lab	6
Acting Lab.	6			Technique Vocal	4
Musical Interpretation	2			Camera Acting Technique	2
Audio-Visual Techniques	2			Texte	2
Mime	2			Psycholo-gical Perception	2
Texte	2				
Dance	4				

(numbers indicate semesters)

TABLE 6

COURSE GRID FOR THEATRE 561.02 1976-77, FOR JOHN ABBOTT, BOURGCHEMIN AND LIONEL GROULX COLLEGES

Concentration Courses (Common Trunk)	No. Semesters
Theatre History (Dramaturgie)	4
Stagecraft (Techniques Scéniques)	4
Scenography	2
Scenic Drafting (Dessin Scénographique)	2
Set Design (Conception du Décor)	2
Costume Design (Conception de Costume)	2

Specialization Courses
(other than or in addition to those above)

John Abbott		Bourgchemin		Lionel Groulx	
Production Lab	6	Dramaturgie	2	Dessin	4
Costume Execution	6	Conception spatiale et picturale	6	Initiation à l'interprétation	2
Drawing	2	Dessin-art	4	Labo de Production	4
Lighting	6	Dessin Scénographique	2	Histoire du décor ou costumes	4
Theatre Management	2	Production Radio - T.V.	4	Introduction au métier de la Scène	2
History of Costume	2			Éclairage	4
Scene Painting	2			Régie	4
Set Design	2			Son	2
Stagecraft	2			Tehnique des Matériaux	2
Costume Design	2			Moyens audio-visuel	2
Properties	2			Conception décors	2
Theatre Architecture	1			Conception costumes	2
Sound	2			Techniques Scéniques	2
Independent Research Project	1				

(nos. indicate semesters)

proposed to DGEC

Many of the discrepancies occurred because of the differences in the number of specializations offered by individual colleges. It should also be noted that core courses did not extend into the third year, and that, because of performances, third year students' actual work load was much heavier than the figures indicate.

The work load led to a second point of contention with the Department of Services. The grid and course demands were so heavy that although the three core programmes were included, no time was permitted for the student to take them.[10] DGEC therefore refused to accept the theatre-grid as presented by the Committee, and would not allow its inclusion in the Cahier until such time as the grid and courses were revised to bring the hours in line with other CEGEP professional programmes - on paper at least.[11] After the successful completion of 'Phase C' of the Committee's work in February 1979 (the preparation of the grid for acceptance by DGEC's Department of Programmes), the programme was included in the official Cahier for 1979-80, and became a mandatory course of studies for professional theatre training throughout Quebec. One major revision made by the

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[10] At that time Physical Education could not be taken in any case, due to the lack of facilities in the English CEGEP.

[11] Personal interview, M. Grisé, Montreal, April 28, 1978.

Committee was in Production, which has now been divided into three options. The revised theatre programme currently consists of Theatre 561.01 Acting; .02 Production; .03 Design, and .04 Technical.[12] The options and curricula as offered by Dawson and John Abbott Colleges will be studied in detail later in this chapter.

The development of all areas of CEGEP programmes has, to a large extent, been determined by the public nature of the institutions and government policy in the funding of post-secondary education. The practice is to allot so many dollars per student per course. Therefore, almost every university and college department is under pressure to offer popular courses which can be accommodated in large classrooms. This policy creates an unfortunate degree of competition between departments, frequently to the detriment of quality programming - a situation peculiar to the public institutions of higher education. The CEGEP must meet their quota for a specific enrolment; and, inevitably, "classes are often too big and students permitted to enter a program and remain in it to keep up the numbers" (CCR, p. 47).

The CEGEP theatre training situation is unique in comparison with the professional schools studied in Chapter

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[12] A fifth Professional Option was introduced in 1980-81. A three-year experimental college-level programme of Danse-Ballet, 561.06, is to be given at a secondary school - Pierre Laporte - in the Sainte-Croix School Commission in Ville Mont-Royal.

Four. Theoretically, the college programmes have the advantage of being part of a large institution which can draw on public funds. RADA and Julliard are private foundations; the Guildhall is under the aegis of the Corporation of London; and the Vancouver Playhouse School is supported by the Playhouse Theatre Centre; the Central School and the NTS are grant-aided; and even the globally-funded Ontario CAAT programmes are partially supported by fees. Essentially, the major schools are private or independent institutions which can predict, approximately, what their budget will be each year.[13] As individual units the professional schools do not have to compete with other departments or institutions for funds. The CEGEP theatre departments, despite their potential financial advantage, in fact, have less money and freedom than the private schools.

Financially, the CEGEP programmes have been at a disadvantage from the outset. The courses were not established by a major commission, and no legal provision was made for such programmes when the CEGEP were founded in 1967. Since the inception of the theatre departments no specific funds have been set aside for their use. All programmes are funded by the individual colleges out of global funds, and the Theatre section has to compete with other departments on a year-to-year basis. Neither college was willing to reveal

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[13] The NTS is not a private institution, but it is independent of any sponsoring body.

its budget, but the chairmen indicated that 'getting the budget' required a 'continual fight with the administration'.[14] In view of rising operating costs and a general decline in college enrolment - which means less money from the Quebec government - the dissension over the budget is not surprising.

As public colleges the CEGEP are also subject to the 'predictions' and whims of civil servants in the government planning department. At this administrative level priority is given to meeting 'norms' and the standardization of programmes. The needs of individual programmes - even if they are understood - are subordinate to the demands of 'across the board' planning. The Theatre programmes are therefore at the mercy of local and government administrations whose priorities are usually determined by internal or external politics and not necessarily the needs of any particular programme - a serious disadvantage, and one which raises the question of the desirability of professional theatre training in the CEGEP.

The serendipitous origin and growth of the programmes combined with the unique financial problems of the CEGEP have contributed to the inadequate facilities with which

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[14] Both Professor Henry and Mr. Mallough estimated that a full-scale performance costs approximately $5,000; and that their production budgets for 1980 were in the region of $19,000.

the Theatre Departments have had to contend since their inception.

At Dawson College the Dome Theatre is the permanent home of the Theatre Department. Built as a legitimate theatre in the early years of the twentieth century, the Dome was later converted for use as a cinema. Today it has reverted, if not to its original glory, at least to the purpose for which it was built. With a twenty-six foot high proscenium arch stage and a seating capacity of 150-200, the main body of the theatre does duty as classroom, studio, scene shop, and rehearsal and production area. Costumes and properties are stored in the dressing rooms and the old projection room. In April 1980, a fire caused some damage to the stage and auditorium. Fortunately the damage was not extensive and repairs were completed in time for classes in September 1980, but the budget did not allow for major improvements to the out-dated facility.[15]

Large as it is, the building is inadequate for both the pre-university and professional programmes; consequently, some classes are held in two rooms in the basement of the Richlieu Campus, which also houses the Departmental offices. The campus is about ten minutes from the theatre. This distance has to be taken into consideration when schedules are planned, since an allowance of some twenty to thirty minutes

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[15] Personal interview with Professor Henry, Montreal, November 8, 1980.

must be made for the movement of staff and students between the theatre and the main campus.

The Theatre School, as the professional programme is called at John Abbott College, was located on the Kirkland Campus until January 1980. Intended as a temporary site until such time as new facilities were completed on the main campus, it was the home of the Theatre School from 1973-1980. Originally built as a factory, the long 'L'-shaped, single-storey construction was converted for college use, and the Theatre School and related technical programmes occupied a large section of the building.

Facilities included a 200-seat auditorium with a raked floor, and a low-arched proscenium stage. A good-sized scene shop did duty as costume shop, design room, and property shop. There were small classrooms for music, dance and fencing and there was a well-equipped audio-visual studio nearby.

In January 1980, the new theatre complex in the Casgrain Building on the main campus became available for limited use. The main theatre space is still incomplete. Classroom space for actors is to be in the building next door; but until this is finished, classes must be held in locker and dressing rooms in the theatre. Mr. Mallough estimates that construction will not be completed in all areas of the Department until early in 1982.[16]

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16 Personal interview with Mr. Mallough, Montreal, 10 November, 1980.

The facility has two performing areas - a proscenium theatre and a studio performance space. The main stage has a traditional proscenium arch stage with a fairly small house which seats 296. The stage itself is thirty-five feet wide with an eighteen-foot wing space on either side and thirty-five feet deep. The back wall of the stage has an opening in the form of hinged doors equivalent to the width of the proscenium arch, and opens to the scene shops. The proscenium arch is twenty-five feet high. The fly galley rises to sixty-five feet, and the theatre has a complete light and sound installation.

The difference between the main stage theatre and a commercial plant is that the emphasis is on the stage and not on audience facilities. The technical installations, the stage and back-stage facilities, which are those of a sizeable theatre, are combined with the intimacy of a small house. The backstage areas incorporate the flow patterns of a professional theatre. A corridor allows students to progress from the locker rooms, to costume and wardrobe, through the dressing rooms to the green room. The green room communicates with both the mainstage and studio theatre.

The Studio is a forty-five-feet-square flexible space for training students in other than the traditional actor/audience configurations. Its more modest technical installations enable the staff to scale down productions and train students to deal with more modest facilities. The Studio

serves as a rehearsal room and dance space when equipped with moveable mirrors.

There are special classrooms for the teaching of making costumes and carpentry, and a technical laboratory with a complete lighting installation is easily accessible for training purposes or experimentation. The storage area is more limited than in a commercial theatre, since in a training plant the emphasis is on designing and building new sets, properties and costumes rather than on storing and recycling used materials. The classrooms, mainstage and studio are equipped with audio-visual monitors, and the students have access to a colour television studio.

John Abbott students also have access to three Media Resource Centres which offer a wide range of print and audio-visual materials and services. This is not the case for Dawson students who must rely on an inter-library loan service since the main holdings in Drama and Theatre are located at an East End Campus (see pp 81-82). Ideally, the Department would like to have its materials closer to hand, or at least a stock of basic texts housed in the theatre, but space is at a premium and this is not possible. The Theatre Chairmen at both colleges expressed satisfaction with the Library and Media resources currently available.[17]

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[17] See ch. 3 for information on total holdings and the number of Theatre-related texts.

In the area of media resources the Administrations are generous, and the needs of the programmes are more than adequately met. Unfortunately, the same is not always true in terms of faculty, since it is the size of the budget and not the needs of programmes which determine the number and calibre of staff at both John Abbott and Dawson colleges.

The ratio of staff to students is crucial to the quality of a theatre training programme. A high ratio of staff to students permits programmes tailored to suit the individuality of the performer in order to capitalize on his strengths and minimize his weaknesses. The British and American schools stress the importance of the individual approach in actor training and, in their literature, emphasize the high ratio of staff to students in their schools. No firm statistics were available from those schools, but the NTS, which also stresses the individual approach, has a faculty of some eighty full- and part-time teachers (excluding administrative and other staff) for one hundred and forty-five students - or a ratio of 1:2.5. In the 1980-81 academic year, John Abbott had fifteen full-and part-time teachers (including administrators) for some ninety students; a ratio of 1:6. Dawson College increased its faculty by three full-time members in September 1980, and currently has a faculty of nine (administrators included) for some forty-seven students; a ratio of 1:5. Although a ratio of one faculty member for every five or six students is not

high, this figure is double that of the NTS. Moreover, the CEGEP figures also include administrators, which means that there is probably less individual instruction time available than the ratios would suggest. Both Chairmen said that they would like to increase the number of full-time appointments since most of the present staff were carrying a load well in excess of the standard maximum (twelve teaching hours per week).

Financial considerations not only determine the number of faculty but also inevitably affect the calibre of the staff. While it is not within the scope of this research, or the competency of the researcher, to judge the quality of the qualifications of the CEGEP faculties, it is essential to point out the particular problems of the colleges in terms of staffing the theatre programmes.

The majority of theatre schools and theatre training programmes operate on the conception that professional theatre training is best taught by professional performers. This belief has largely determined the make-up of the faculty at the two English CEGEP.

The staff at both colleges are all members of the profession, which is one of the criteria for their employment. In addition to their professional training, some have had teacher training, although this is the exception rather than the rule. Most maintain their professional status by working in their own fields when the opportunity arises - somewhat infrequently for the full-time faculty. Also, unlike their

counterparts at the NTS and the private theatre schools, the CEGEP staff (as employees in the public sector) are unionised and have tenure. While it is in their interests to retrain and remain active in the profession, there is not the same incentive for them to do so as for the teachers in the private institutions.

In Canada anyone who gets paid for working in the entertainment industry (or in related fields such as commercial advertising) and who obtains the requisite number of work permits to join ACTRA or Equity, has the right to call himself or herself a professional. If the CEGEP policy is to employ professionals to teach, the question must be raised as to how competent and experienced these professionals are when judged by international standards.

The potential pool of professional talent upon which the CEGEP has to draw is considerably smaller than that available to the NTS, and very much smaller than the rich resources British and American schools have at their disposal. Moreover, the CEGEP programmes find themselves less able to attract the services of competent and experienced professionals than is the NTS, because the latter is an independent school and can offer more money than the CEGEP. Its more flexible schedule also enables the School to take advantage of available professionals. As the only nationally recognized professional theatre school, the NTS has more prestige, and much closer contact with the world of

professional theatre. Its large and professionally active staff can offer a much greater breadth of experience than the CEGEP.

Despite the problems which beset the colleges and make staffing a difficult task, the obvious enthusiasm and dedication of the faculty members at both CEGEP is exciting and encouraging, The Canada Council Committee noted that the "teachers like to teach, and do so conscientiously, sometimes even passionately. One finds no evidence of charlatanism, but on the contrary the responsible attitude of people who shun complacency and are always trying to do better" (CCR, p. 116).

These qualities on the part of the staff are in a large measure responsible for the survival of the theatre programmes despite financial problems, inadequate facilities and the spectre of declining enrolment. During the last five years the general pattern of declining enrolment and the problems caused by the francisization policies of the Quebec government have affected all levels of education. Government per capita funding inevitably influences admission practices and selection criteria in the Professional Theatre programmes in the CEGEP.

Statistics reveal a fluctuating pattern of enrolment in both CEGEP theatre programmes and those of the National Theatre School:

	'73 '74	'74 '75	'75 '76	'76 '77	'77 '78	'78 '79	'79 '80	'80* '81*	
John Abbott	30	70	62	76	68	84	87	73	
Dawson (No production option)	students registered at J.A.		52	51	59	45	47	47	
NTS Total enrolment	130	118	115	109	116	126	125	142	N.B.
NTS English Section All options	(statistics not available .....)						51	63	

N.B. NTS added an English Playwriting and a Preparatory Production section.

The figures for all schools include first-, second- and third-year students.[18]

* As of November, 1980.

The attrition rate in Theatre 561 is high, especially in the first year, a factor which is taken into account in

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[18] Information received from all three schools in 1978 and updated in November 1980. The Canada Council in its Report gave a detailed statistical analysis of the budgets, staff and student enrolment of the French training programmes only. Their findings have been summarized in Appendix B of this study.

CEGEP admission policies. In the Acting option, class size is limited to twenty students; in the Production/Design/Technical sections the classes are limited to twenty-five students because this is the legal limit for a 'technical shop'. In order to counteract the high rate of attrition in the CEGEP, actual enrolment in the Fall semester averages from twenty to twenty-five students in the Acting option and twenty-five to twenty-eight in the other sections. The first year Acting class is usually reduced to fifteen to twenty students in the first semester, and to between twenty to twenty-five in the production options where the attrition rate is lower.

During 1979-80, the NTS attrition rate in the English Acting section was two out of fifteen; and in the colingual Design/Technical section a total of five students out of twenty-five either failed or withdrew during the year.

Both CEGEP chairmen and Mr. Dennison of the NTS consider the first-year attrition rate natural and desirable. Training programmes designed to ensure the highest possible competence in the professional entertainment industry must be of a nature and intensity to discourage students with insufficient stamina and ability for a demanding career.

Candidates far outnumber the places available in the majority of theatre schools. The British and American schools audition applicants two or three times a year at home and abroad, and each receives several hundred

applications annually. In 1980, the NTS held auditions for some 818 candidates in eleven major centres across Canada; seventy-seven were accepted for September 1980. The CEGEP also have more candidates than places, but the number of applicants is considerably smaller than at the other schools. Dawson College averages some eighty to ninety candidates annually. In 1980, John Abbott had thirty-five candidates for its Production sections and auditioned sixty-eight Acting candidates.

The number of candidates has a direct effect upon the calibre of talent in any given year or programme. The standards of selection rise or fall in relationship to the number of applicants: RADA and the NTS with several hundred applicants from which to choose can be highly selective; the CEGEP with quotas to fill and fewer candidates available, cannot.

The relatively small number of Canadian candidates for theatre training leads to a great deal of competition amongst the institutions which offer, or profess to offer, professional education. Attempts to attract students to particular schools frequently leads to injudicious soliciting. The Canada Council Committee deplored the soliciting of students for programmes on any level, because schools "sometimes use a form of advertising that is misleading regarding the actualities of their programmes and the realities of the profession" (CCR, p. 87).

Employment opportunities and salaries are described in somewhat unrealistic and obscure terms in local CEGEP brochures. John Abbott College assures its applicants that:

> Job opportunities are good for well trained graduates with ability. The entertainment industry is continuing to undergo a strong constant growth. Graduates of the theatre career programme will be prepared for challenging and creative jobs in radio, television, film and professional theatre companies. Salaries for actors and production people in theatre and cinema are set by agreement between employers and the unions involved. 19

Dawson College is a little more cautious in its approach:

> Graduates of the Professional Theatre Programme will be prepared for challenging and creative jobs in radio, television, film and professional theatre companies. Theatre, however, is a mobile career and graduates should be prepared to relocate when necessary. In addition, securing a job in the first place will depend to a significant degree on the individual energy and talent demonstrated by the graduate.20

Although neither college spells out the realities of the profession and its opportunities, the two groups of

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19 John Abbott College Brochure, 1979-80.

20 Dawson College Brochure, 1979-80.

third-year students with whom I discussed this problem appeared to understand and accept the reality of probable unemployment, low salaries and long years of hard work ahead. I was assured by the chairmen of both programmes that, despite the current general decline in college enrolment, increased financial pressures and a tendency to regard students as "basic income units" (CCR, p. 47), the facts of employment and salaries are explained to students during their auditions and interviews, and the chairmen try to discourage those students with an inflated view of the profession.

The immaturity of the CEGEP students undoubtedly influences their somewhat optimistic approach to the problem of future employment; and this factor was of some concern to the Canada Council Committee. CEGEP policy is to accept successful graduates into professional/vocational or academic programmes directly from high school, although additional courses or a certain level of marks are needed for entry into some programmes. Thus, although theatre students could be as young as sixteen years of age, "the curricula, training methods and final goals of the CEGEP are largely the same as those of the other Theatre schools, where entering students are an average of 2 or 3 years older" (CCR, p. 117).

Few sixteen year olds have the motivation, maturity, broad cultural background or life experience essential to professional artists. Julliard stresses the importance

of maturity and experience in its selective criteria, and seventeen to eighteen years is the minimum age for admission to most professional schools. The two English CEGEP, which originally accepted mainly sixteen year old students, now feel that eighteen years should be the minimum age for the theatre programmes, and have accepted fewer sixteen- and seventeen-year olds during the last two years. Neither chairman sets a maximum age limit for their programmes, unlike the other professional schools mentioned where the maximum age range is twenty-two to twenty-five years.

Students from other provinces or countries are welcomed provided they can meet the criteria for admission as specified by the Government and the individual colleges. Considering the low cost and comparative ease of admission it is not surprising that both colleges receive applications from as far afield as the Maritimes, Ontario, Alberta, British Columbia and the United States. Of the more than eighty theatre 'schools' listed in the Directory of Canadian Theatre Schools,[21] the Quebec CEGEP alone offer free tuition. Canadian students are required to pay only a $10.00 Application Fee, an annual $32 Student Activity Fee and any special course fees indicated within the course descriptions. International students, however, are required to pay a $750

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[21] Canadian Theatre Centre, A Directory of Canadian Theatre Schools (Ontario: York University, 1979).

per year tuition fee and an additional sum of $115 for Health Insurance.

In comparison with the CEGEP, student fees are very high in all major professional schools except the NTS, where tuition fees are only $500 per year. Guildhall and Julliard students pay approximately $3000 - $4000 per annum; RADA students' fees are $1500 per term (for three terms), and the Central School's fees range from $1500 a year for the Teacher Training programme, through $1200 for Speech Therapy training, to $400 per annum for the Acting and Stage Management courses - the first year of which is free for students under eighteen on September 1 of commencement. In the majority of schools the fees must be paid in advance by term or year, and are non-refundable. Even with the help of grants and scholarships, the cost of the British and American programmes is likely to prove a deterrent to all but the most highly motivated and dedicated students.

All of the professional schools, including the CEGEP, select candidates on the basis of an audition and/or an interview, the format of which varies from school to school. Inevitably personal prejudice, the number of applicants and the quality of the talent will determine admission. RADA is reputed to select students on the basis of talent and physical appearance. The NTS looks for a "high degree of talent, and a unique individual quality - personality,

and commitment"[22], and the CEGEP chairmen stress "talent, personality and potential" as their major criteria in the selection of candidates to meet predetermined government quotas.[23]

The objective criteria upon which selection of candidates is based is vague and poorly defined in most of the schools. The Julliard is the only school to state its criteria clearly in its literature. Perhaps because of the early influence of Saint-Denis, the stress on the ensemble is very strong at Julliard. Talent is, of course, of prime importance, but the School attaches considerable weight to those characteristics which will contribute to the compatibility and success of the group: personality, physical and emotional equipment, experience, maturity and the ability to work with others. The stated purpose of the auditions is to select not only individuals, but a group which will study and work together effectively. The audition itself is very short - a total of twelve minutes for two contrasting scenes. In its brevity and content it resembles the RADA audition. The Guildhall school would

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[22] Personal interview with Richard Dennison, National Theatre School, March 14, 1980.

[23] Personal interviews with Professor Henry and Mr. Mallough, November 1980.

appear to be the only institution which recalls all short-listed candidates at a later date for a second audition.

The majority of the Schools, including the CEGEP, base their auditions on two scenes drawn from the classical and modern repertoire, a song and an interview. Although application procedures vary slightly in the two colleges, students who apply for Theatre 561 must, in addition to the general application procedures, audition and have interviews with the Chairmen and other members of the faculty.

At Dawson College the candidate auditions before a panel consisting of a minimum of five members of staff, which always includes Mr. Knight and Professor Henry. Usually the panel includes all the full-time members of staff and part-time specialists likely to be most involved with the student. The pattern for the auditions is as follows:

1. The student presents two prepared pieces of approximately forty-five lines, one modern and one classical;
2. One prepared song, free choice of style and material;
3. The student is then subject to what Professor Henry termed a "rather rigid interview", by the panel;
4. Following which the student then is asked to do one or two improvisations on themes suggested by the panel, and to sight-read from a supplied text.

The applicants are then short-listed, and certain students are called back for a second interview by the panel, after which the final decision is made.

Similarly, at John Abbott College the student applying for the Acting Option must:

1. Present two fully-prepared and memorized dramatic speeches between two and five minutes long; one from Shakespeare, and one from a modern prose play and in a contrasting mood;

2. Submit two letters of reference, one from a high school teacher of Drama or Theatre Arts, and one from a person for whom the applicant has worked.

3. Perform a suggested improvisation and,

4. Have an interview with the auditioning panel.

Applicants for entry to the Design and Technical Options have an interview with a technical production staff panel and, in addition to the letters of reference, must submit a portfolio containing examples of any arts and crafts or theatre work completed within the last two years.

The Canada Council Committee, while applauding the seriousness and sense of responsibility which they found governed audition procedures, felt that the auditions were somewhat one-sided because students have no practical opportunity to assess the teachers, philosophies and programmes to which they are proposing to commit themselves for the next three years. Nevertheless, student appraisal of the programmes is not a practice at any of the professional schools studied in Chapter Four. Guildhall candidates who are short-listed do have an opportunity for

considerable contact with the faculty during their second audition and interview, but this is the exception rather than the rule.

Just as each CEGEP has been responsible for establishing its own selective criteria and admission policies, so for many years has each college been responsible for the standards and content of its training programme. Until 1979, programmes and curricula owed much to the individual biases and backgrounds of the founders. There was no outside consultancy and no arbiter of standards for the programmes. Before M. Paré instigated the Provincial Committee to study Drama and Theatre programmes in the CEGEP in 1976, the various programmes functioned in virtual isolation, and very much according to their own whims.

The move to establish a provincial professional theatre programme reflected international trends toward homogeneity in theatre training. The consensus of what actor training should be was influenced strongly by the theories of Stanislavski and Saint-Denis. Studied as an organic whole, the inner techniques of modern realism, complemented by the classical techniques of voice and movement as an aid to interpretation of the text became the standard method of actor training on both sides of the Atlantic. The NTS programme, founded by Saint-Denis, was based on this approach.

The Provincial Committee which met to study theatre training included several graduates of the NTS, notably M. Grisé, Committee Coordinator. The basic training

programme developed by the Committee bears a strong resemblance to that of the NTS but is made unique by reason of the general education courses in English and the Humanities. Also, Theatre History was elevated from a four-semester to a six-semester course in the programme revisions made in 1978-79. Of the other professional schools, only Julliard offers a Liberal Arts component in its professional theatre programme. The Julliard and CEGEP programmes thus represent a considerable advance in professional theatre training among the schools studied in Chapter Four. Both programmes reflect the international trend toward a Liberal Arts Professional Theatre training.

It is only recently, however, that the CEGEP Theatre departments have taken advantage of the unique opportunity afforded them by their position in an academic institution - and then only on the insistence of DGEC. Until 1979, the CEGEP failed signally to ensure that their students took the general education course. Also, from 1973-79, the intensive nature of the individualized programmes was such that theatre students had neither time nor incentive to take the core programmes. Lacking these, they failed to qualify for a DCS certificate.

A Planning and Research Study in 1976 conducted by Canadian Manpower and Immigration revealed a disquieting decrease in the number of graduates in the Performing Arts:

QUEBEC

Program Name	Years	Historical				Projected	
Performing Arts	3	'72 '73	'73 '74	'74 '75	'75 '76	'76 '77	'77 '78
1st year enrolment		269	225	255	244	258	287
Total Full-time enrolment		464	521	464	444	469	522
Graduates (receiving college diploma)		56	121	155	152	135	129

The decrease in the number of graduates within the professional theatre programmes was of some concern to the Provincial Administration. The heavy work-load entailed in the proposed theatre training programme left little time for the core courses and DGEC and the Department of Programmes refused to accept the plans of the Provincial Coordinating Committee in 1978.

One of the arguments made for incorporating Professional training within institutions of higher education is the need for artists who have more than merely technical skills to bring to their profession. The Canada Council Committee

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[24] Canadian Community Colleges, Programs, Groupings and Projected Outputs to 1980/81, Canadian Manpower and Immigration, Strategic Planning and Research for Canadian Community Colleges, 1976.

supported the need for theatre trainees with a broad cultural background and recommended that the Quebec Ministry of Education should "consider that the CEGEP must first ensure that future theatre students receive a good general education" (CCR, p. 130). So far as the CEGEP diploma itself is concerned the Committee felt that, despite the fact that a college diploma will be of little value to an actor seeking employment within the profession, trainees should complete their diploma courses because:

> When we consider jobs in the public service the situation is quite different. Only the diplomas awarded by the two CEGEP and by the universities have any real value (in terms of salary scales). The certificates of study given by the National Theatre School and the Conservatories are, administratively, hardly worth the paper they are written on. (CCR, p. 125)

Currently, the diploma courses are an integral part of both the Dawson and John Abbott programmes. Students are not only encouraged to take the general education courses in the first two years, but are refused admission to the third year of vocational studies if the Liberal Arts courses have not been completed. Interviewed in 1980, both chairmen enthusiastically supported the trend towards Liberal Arts training for their theatre students. This is the first year this rule has been in force, so it remains to be seen (given the nature of the programme which demands far more time than appears on paper) how effective this rule

will prove. Fortunately, the CEGEP year is structured so that students may retake failed courses or missed requisite courses during a special summer session.

The CEGEP year consists of three sessions. The two main semesters from September to May are made up of eighty-two days each, and 105 hours per course per session. The summer semester is set up to permit students to make up courses that were missed or failed during the regular school year and to allow students to take prerequisites. Based on a quantitive analysis the length of the CEGEP programmes, exclusive of summer sessions, compares favourably with those of the other professional schools:

CEGEP	492 days over six semesters
NTS	480 days over six semesters
RADA	470 days max. (395 min.) over seven terms
CENTRAL SCHOOL	540 days (all programmes) over nine terms
GUILD-HALL	440 days in eight terms
JULLIARD	600 days over twelve terms

During the three-year period the CEGEP theatre training follows the set pattern for all vocational/professional

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[25] The above figures were based on a five-day week multiplied by the number of weeks per term (session, semester etc.) as stated in the literature supplied by each school for the 1980-81 academic year.

programmes which consists of:

12 Core courses (English, Humanities and Physical Education)

1 field of Specialization
4 Complementary courses

The field of Specialization includes all the courses required by the department concerned, as set out in the Cahier. The Complementary courses, by DGEC regulations, must be taken from other fields or disciplines in order to give the students as broadly based an education as possible.

Until 1979, the CEGEP theatre departments had been, more or less, independent in planning courses and regulating the number of hours. The new programme, with its rigidly controlled number of credits, hours and courses, allows much less flexibility than previously, and, for the acting students, offers only the most basic courses. If, originally, the professional programme was of such an intense nature that students were unable to benefit from the general academic programme, it would now appear that the demands of the general, academic programme are seriously limiting the breadth, and therefore, inevitably, the quality of the professional programme.

A comparison of the CEGEP programmes prior to 1979, with those offered by the professional schools in Britain, the United States and Canada indicates that there was little difference in terms of philosophy, methodology and courses.

Surprisingly, the Canada Council Committee, in its concluding remarks on English-language theatre training, and commenting "not on the quality of the instruction but merely on the scope of the curriculum" (CCR, p. 81), did not include the CEGEP in its lists of schools which, in their opinion, offered professional training. If indeed the Committee's conclusions were quantitive rather than qualitative it should be noted (in fairness to the CEGEP) that in 1976-77, the NTS (included by the Committee in its list of professional schools, Acting Section), at the time of the survey offered only Aikido in addition to those courses offered by John Abbott College, and in the case of Dawson, Aikido and Fencing.

The Committee gave eight guidelines for what it considered to be the minimum requirements for viable professional theatre training. Summarized, they are as follows:

1. Admission must be based on audition.
2. Continuation in the programmes should be based on constant evaluation.
3. Daily voice, movement and interpretive instruction.
4. The school must have a profound understanding of the professional world and keep its students in contact with this.
5. Training period should be five days a week for not less than two school years.
6. No studio class should have more than 14 students, and preferably less.
7. Courses outside of the theatre should be no more than a fifth of the programme (universities).

8. The guiding philosophy should be clearly stated, practised and understood by everyone. (CCR, p. 77)

In 1977, the CEGEP fulfilled at least seven of the above requirements. The three-year college programme exceeded that suggested by the Committee. Although the Committee felt that fourteen students should be the limit for a studio class, most professional schools work with fifteen to twenty students. At the time of the survey, courses other than theatre studies occupied approximately one quarter of the CEGEP programme; now more than one third are 'outside' courses. The CEGEP did not, in 1977, and still do not fulfill the requirements in guideline number four. The same, however, might be said of the NTS also. Both the anglophone CEGEP and the English section of the NTS are operating in a province in which the culture and its theatre are predominantly French. What is regarded as a major problem for the CEGEP is seen as an advantage for the NTS; "for many students," the Committee argues, "attendance at the NTS is the one chance they will ever have of exposure to Quebec culture" (CCR, p. 88).

Unfortunately, since the implementation of the new programme in 1979, the CEGEP do not bear comparison on even a quantitive basis with the other schools. Several courses have been curtailed, and others (indicated below) have had to be, or should have been, dropped from the programmes in order to comply with the regulations. This has seriously

affected the breadth and the intensive nature of the programmes. One instructor, who wished to remain anonymous, said that, "Since the new programme has been introduced it's (Theatre 561) not like a professional school anymore; it's getting to be just a CEGEP programme like all the rest."[26]

Despite the restrictions imposed by DGEC, the colleges are currently giving more than the proscribed basic actor-training programme. Theatre students can never seem to have too much of the theatre and willingly put in many extra hours. Moreover, DGEC, having established the basic programme, is turning a blind eye to 'minor infringements' of the established norms. How much flexibility the colleges will be permitted remains to be seen. If either the general education programme or the professional training suffers in quality because of the demands of the other, then it would seem advisable to reassess the role of theatre programmes in the CEGEP.

Currently, the basic theatre training programme as approved by DGEC and set out in the 1980-81 Cahier is as follows in Tables 7 - 10.

Key for Tables 7 - 10

Year numbers indicate the length of the course and not necessarily the year in which the course is given. Numerals 0-0-0, indicate the number of hours per week in class time,

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[26] Telephone interview, CEGEP instructor, January 19, 1981.

laboratory and preparation time. Numbers in (0-0-0) indicate course hours before 1978-79. --- = no course.

TABLE 7

ACTING OPTION 561.01

Course	Numbers	Year 1	Year 2	Year 3
DRAMATURGY (Theatre History)	110-610	3-0-1	3-0-1	3-0-1 (added 1979)
MOVEMENT	111-611	0-5-0	0-5-0	0-5-0 (0-4-0)
IMPROVISATION	121-621	0-5-0 (0-3-0)	0-5-0 (1-2-0)	0-5-0 (0-2-0)
VOICE	131-631	0-3-0 (0-4-1)	0-3-0 (0-4-1)	3-3-0 (2-2-2)
INTERPRETATION	141-641	2-4-1 (2-4-3)	2-4-1 (2-4-3)	2-4-4
ACTING LABORATORY	151-651	0-6-0 (0-6-4)	0-6-0 (0-6-4)	0-6-3 (0-6-4)
TEXT	161-461	2-2-0 (1-2-0)	2-2-2 (0-3-1)	----- (0-3-1)
MAKE-UP	371-471	0-3-0 (0-6-4)	-----	-----

TABLE 8

PRODUCTION 561.02

PRODUCTION LABORATORY	120-620	0-6-0	0-6-0	0-6-0 (0-6-4)
DRAMATURGY	110-610	3-0-1	3-0-1	3-0-1
PICTORIAL AND SPACIAL DESIGN	112-612	3-3-0 (3-3-2)	3-3-0 (3-3-2)	3-3-0 (3-3-2)
SCENOGRAPHY	130-630	2-1-1 (2-1-1)	2-1-2	2-1-1

Course	Numbers	Year 1	Year 2	Year 3
STAGECRAFT	150-650	0-3-0	0-3-0	1-2-2 (0-3-0)
ARTISTIC DRAWING	152-452	1-2-0 (2-2-2)	1-2-0	-----
INTRODUCTION TO STAGECRAFT	160-260	2-1-1 (3-0-3)	3-0-1	-----
RADIO/TELEVISION PRODUCTION	322-622	1-2-1 (3-3-0)	1-2-1 (3-3-0)	-----
STAGING PRODUCTION	592-692	0-10-0 (new course in 1979)	0-10-0	-----

TABLE 9

DESIGN 561.03

HISTORY OF COSTUME AND DECOR	520 Art History 160-260	3-0-1	-----	-----
PRODUCTION LABORATORY	120-620	0-6-0	0-6-0	0-6-6
INTRODUCTION SCENOGRAPHY	134-234	2-1-2 (new course in '78-'79)		-----
INTRODUCTION LIGHTING	140	2-1-1 (1 semester. New course in '79)	-----	-----
STAGECRAFT	150-250	0-3-0	-----	-----
INTRODUCTION TO THEATRE MANAGEMENT	160	2-1-1 (1 semester)	-----	-----
DRAWING	170-670	2-2-2	1-2-0	0-2-2
SCENIC DRAFTING	180-280	1-1-1 (1-2-1)	-----	-----
DRAMATURGY	210-610	3-0-1 (1 semester)	3-0-1	3-0-1
SET DESIGN	333-633	1-1-1 (2-1-2)	1-2-3	-----

Course	Numbers	Year 1	Year 2	Year 3
LIGHTING DESIGN	340-440	1-2-0 (new course)	-----	-----
COSTUME DESIGN	343-643	1-2-0 (2-1-2)	1-2-2 (1-2-3)	-----
CUTTING - COSTUME EXECUTION	353-653	1-2-1	1-2-0 (1-2-1)	-----
PROPERTIES	560-660	1-2-1 (0-3-1)	-----	-----
SET PAINTING	590-690	0-2-1 (0-3-1)	-----	-----
plus: ONE of the following:				
HISTORY OF COSTUME AND DECOR	ARTS 520 360	1-2-1 (1 semester)		
or				
LIGHTING DESIGN	540	1-2-1 (1 semester)		
and ONE of the following:				
HISTORY OF COSTUME AND DECOR	ARTS 520 460	1-2-1 (1 semester)		
or				
LIGHTING DESIGN	640	1-2-1 (1 semester)		

TABLE 10

TECHNICAL 561.04

DRAMATURGY	110-610	3-0-1	3-0-1	3-0-1
PRODUCTION LABORATORY	120-620	0-6-0	0-6-0	0-6-6
INTRODUCTION SCENOGRAPHY	134-234	2-1-2		
INTRODUCTION LIGHTING	140	2-1-1 (1 semester)		

Course	Numbers	Year 1	Year 2	Year 3
STAGECRAFT	150-650	0-3-0	0-3-0	1-2-2 (1 semester)
INTRODUCTION THEATRE MANAGEMENT	160	2-1-1 (1 semester)		
DRAWING	170-270	2-2-2	-----	-----
SCENIC DRAFTING	180-480	1-1-1	1-1-1	-----
STAGE MANAGEMENT	314-414	3-0-1 1-2-1 2nd semester (1-2-1)		
LIGHTING DESIGN	340-640	1-2-0 (new course '79)	1-2-1	-----
SOUND	404-604	1-2-1 1-2-2 (1-2-1)	1-2-2 (3 semesters only)	
LIGHTING TECHNIQUES	444	1-2-0 (1 semester) (1-2-1)		
THEATRE ADMINISTRATION (Production Management)	524-624	1-2-2 (1-2-1)	-----	-----

Plus: ONE of the two following courses:

HISTORY OF COSTUME AND DECOR	520-160	3-0-1
CUTTING - COSTUME EXECUTION	561-353	1-2-2

One of the two following courses:

HISTORY OF COSTUME AND DECOR	520-260	3-0-1
CUTTING - COSTUME EXECUTION	561-453	1-2-1

Three courses from amongst the following:

HISTORY OF COSTUME AND DECOR	520-360	1-2-1
STAGE MANAGEMENT	561-514	1-2-0
CUTTING - COSTUME EXECUTION	561-553	1-2-0
PROPERTIES	561-560	1-2-1
SCENIC DRAFTING	561-580	0-1-2
SCENIC PAINTING	561-590	0-2-1

Three courses from amongst the following:

HISTORY OF COSTUME AND DECOR	520-460	1-2-1
STAGE MANAGEMENT	561-614	1-2-0
CUTTING - COSTUME EXECUTION	561-653	1-2-0
PROPERTIES	561-660	1-2-1
SCENE DRAFTING	561-680	0-2-1
SCENIC PAINTING	561-690	0-2-1

A study of the changes made to the programmes listed above shows that, in order to bring the total number of hours in each option in line with DGEC requirements, in general, it is student preparation time which has been cut rather than class and laboratory time.

Prior to 1979, the Production option 561.02 combined Production, Design and Technical courses. DGEC regulations made considerable changes necessary in this option. The result was three separate and clearly defined specializations in the area of Production. Very few changes were necessary in the courses themselves which make up these three programmes to bring them into line with DGEC norms. It is worth noting that Production students, like their counterparts in the Acting option, must take a three-year sequence of Theatre History classes. Unfortunately, the production programmes do not provide opportunity for would-be technicians to take introductory acting courses. An understanding by the production staff of the special role and problems of the actor is essential to the proper functioning of the ensemble.

It is the Acting option which has suffered most severely from the programme revisions of 1979. As outlined, the programme provides only very basic training in the major areas

of Voice, Interpretation, Movement and Improvisation, supplemented by Theatre History, Text and a rudimentary course in Make-up. Introduction to Production was one of many actor-training courses to be dropped in order to meet DGEC requirements. Thus, Acting students no longer have formal opportunities to experience at first hand the problems and responsibilities of the production team. The colleges have also been forced to drop classes in Dance, Mime, Fencing, Music and Audio-Visual Techniques. Other courses such as Voice, Make-up, Interpretation and Text have had their class-hours or preparation time curtailed. Movement, Improvisation and Theatre History, on the other hand, have been given greater importance. Movement classes have been allotted an extra hour each week in the third year; Improvisation now occupies five hours per week instead of two; and a third-year class in Theatre History has been added.

The emphasis on Theatre History in all options reflects the international trend towards a more liberal education for professional theatre artists. In this respect the CEGEP students with Theatre History, English, Humanities and four other complementary courses are better served than their counterparts in the NTS and the British schools where academic studies are either minimal or non-existent. The severely limited nature of the CEGEP Acting option, however, raises the question as to whether the colleges can now offer, or claim to offer, professional actor-training. In a

quantitive analysis, their programmes do not now compare favourably with any of the major professional schools.

Despite the new regulations, both Dawson and John Abbott College have contrived to extend their actor-training programmes beyond the limits set by DGEC. No written outlines were available from Dawson College, but Professor Henry indicated that his courses follow closely the content and objectives outlined in the 1980-81 Cahier, as do those of John Abbott whose instructors were involved in planning and writing the rationales for the Cahier.[27] In addition to the basic programme Dawson offers training in Mime, Singing and Dancing. As has always been the case at Dawson, an introduction to production is an integral part of the Acting programme since there are no Production options at this college. Acting students are taught rudimentary production skills and do most of the technical work for their own shows, with help of the faculty and such Theatre 560 students as wish to gain practical production experience.

John Abbott has, officially, dropped its production course for Acting students, but first- and second-year students may gain experience by helping with second- and third-year shows. Dance has been dropped from the programme. The work in this course is now combined with the Movement courses and the Acting Laboratory to give the students training in dances in different periods and styles. Musical

continued on p. 217

[27] Personal interview with Professor Henry, November 8, 1980. See Table 11, p. 216.

TABLE 11

PROFESSIONAL THEATRE 561.00

ACTING 561,01

FIRST SEMESTER

603-	English
345-	Humanities
109-	Physical Education
561-100-79	Dramaturgy I
561-111-79	Movement I
561-121-79	Improvisation I
561-131-79	Voice I
561-141-79	Interpretation I
561-151-79	Acting Lab. I
561-161-79	Text I

SECOND SEMESTER

603-	English
345-	Humanities
109-	Physical Educ.
561-210-79	Dramaturgy II
561-211-79	Movement II
561-221-79	Improvisation II
561-231-79	Voice II
561-241-79	InterpretationII
561-251-79	Acting Lab. II
561-261-79	Text II

THIRD SEMESTER

603-	English
345-	Humanities
109-	Physical Education
561-310-79	Dramaturgy III
561-311-79	Movement III
561-321-79	Improvisation III
561-331-79	Voice III
561-341-79	Interpretation III
561-351-79	Acting Lab. III
561-371-79	Make-up I John Abbott (Text III Dawson)

FOURTH SEMESTER

603-	English
345-	Humanities
109-	Physical Educ.
561-410-79	Dramaturgy IV
561-411-79	Movement IV
561-421-79	Improvisation IV
561-431-79	Voice IV
561-441-79	InterpretationIV
561-451-79	Acting Lab. IV
561-471-79	Make-up II John Abbott (Text IV Dawson)

FIFTH SEMESTER

561-361-79	Text III (Dawson - Make-up I)
561-510-79	Dramaturgy V
561-511-79	Movement V
561-521-79	Improvisation V
561-531-79	Voice V
561-541-79	Interpretation V
561-551-79	Acting Lab. V

SIXTH SEMESTER

561-461-79	Text IV (Dawson - Make-up II)
561-610-79	Dramaturgy VI
561-611-79	Movement VI
561-621-79	Improvisation VI
561-631-79	Voice VI
561-641-79	InterpretationVI
561-651-79	Acting Lab. VI

Source: John Abbott Calendar 1980-81, p. 52.

Interpretation is no longer on John Abbott's programme. It has been replaced by an extra-curricula activity called 'choir'. Fencing, once part of actor-training, is now offered by the Physical Education Department in its first-year programme, so Acting students are able to benefit from this course as part of their Core requirements.

Despite the importance attached to voice training in the Canada Council Report, Voice was one of the courses downgraded by the CEGEP Programme Committee in 1979. The NTS in comparison has recently extended its classes by about one hour per week in all three years, and British schools have traditionally placed considerable emphasis upon this aspect of actor-training.[28]

Officially, neither college offers courses in audio-visual techniques. Given the nature of the market, especially for young actors, it is to be hoped that some provision for training in this vital area will be made by each of the colleges. John Abbott, in particular, should be able to take advantage of its new facilities and utilize the expertise available in its Design and Technical sections to offer some experience in audio-visual techniques, even if it is not able to offer the full course as before.

The objectives for each course and the content of the programmes are clearly outlined in the Cahier. None of the

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[28] Personal interview with Mr. P. Dennison, NTS, Montreal, March 14, 1980.

CEGEP involved with Professional Theatre training offers all four Theatre options. Both English CEGEP have the Actor-training programme; but, to date, only John Abbott in the English sector is empowered to offer any of the Production programmes. Currently, John Abbott's production-training consists of the Design and Technical options. The objectives and content for the Acting, Design and Technical courses are summarized and described briefly below.

Dramaturgy, or Theatre History, is a required course for all Theatre options. The programme in the Cahier is designed for the French CEGEP. The chronological study begins with the Greek, Roman and Italian theatres and playwrights and concludes with a study of contemporary drama. The playwrights and texts listed emphasize French culture, and considerable attention is given to the evolution of drama and theatre in Quebec. The English colleges are expected to adapt this outline to meet the needs of their students. Theatre History in the English CEGEP, recently extended to a three-year programme, is currently under review. As outlined in the John Abbott 1980-81 calendar, the courses are based on the traditional, chronological approach and there are no outlines, as yet, for third-year courses. The format for the programme consists of lectures and discussions. Students are expected to submit one written research paper each semester based on the study of an article, play or production. The student must also communicate, in written or practical form, the experiences and

insights gained during his or her research.

Movement courses in the first year feature basic exercises designed to develop body awareness, flexibility, control, strength and good posture. Creative work is combined with movement improvisation and elementary choreography in the construction of dances. The second- and third-year courses continue basic exercises while teaching a variety of movement skills to enable the student to move effectively in any given dramatic situation. In the third year more time is devoted to creating detailed choreographic work. Evaluation is based on attendance, participation and artistic growth.

Improvisation is a three-year course. The objectives of the first two years are to free the student from mechanical or clichéd behaviour and to stimulate spontaneous creative activity. The courses include exercises in orientation, exposure and involvement, sensory awareness, acting with the whole body, emotive exercises and the development of material for specific dramatic situations. Students are expected to analyze and evaluate their reactions and arrive at artistic judgements. Formal evaluation is based on attendance, participation, and acquisition of skills. The third-year course is designed to polish improvisation techniques, to expand the range of emotion and to give experience in the development of relationships through improvisations. In tightly-controlled exercises restrictions are imposed in terms of subject, time and situation. Story theatre

techniques are developed to a performance level, and students are evaluated on concentration, character development and their ability to polish improvisational work.

The objectives of the three-year Voice programme are to teach the student to use his voice with ease, clarity and control; to project without strain; and to evaluate his own and others' voices. Studies in breath control, projection and resonance, phrasing and vocal interpretation, range, pitch and the mastery of vowel sounds of Standard English make up the programme. Individual faults are isolated and corrected. The need for continual practice is stressed; and methodology includes lectures, assignments, and the use of audio materials in individual and group exercises. Evaluation is based on commitment and progress as reflected in class-performance, recordings made at the beginning and end of each term, and, in the second year, projection work on the stage. In the third year, work on basics continues, and the need for constant vocal practice is again stressed. The emphasis at this level is on the development of warmth and variety of tone, on resonance and nuances in speech, tonal and pitch ranges and work on a variety of dialects. The student is evaluated on a presentation before a panel of the acting faculty.

Interpretation is concerned with acting techniques for theatre, film and television. The first year is an introduction to basic acting skills, with special attention to

imagination, concentration, relaxation, and the achievement of a sense of truth. Increased flexibility and versatility through working against one's own 'type' constitute the primary goals for the second year. Improvisation is used to develop characterizations, and time is devoted to the preparation of scene studies from a variety of modern texts. In the second semester one-act plays and, later, classical scenes are presented as studio productions. The final year consists of some theoretical review of the work already completed, intensive practical classroom experience and public performance in the college theatre. In the first semester, students increase their knowledge of the demands made by the classical repertoire through the study and presentation of two complete acts, one each from a comedy and a drama. By the end of the semester the student is expected to have mastered the basic elements of style demanded by each of the classical periods and to utilize these skills in an effective performance of a character. In the second semester the student is expected to create and interpret a role effectively in any given play. Evaluation in this course is based on attendance, participation and artistic growth.

The Acting laboratory extends the work in interpretation and improvisation, teaches the methods of rehearsal preparation, rehearsal ethics and theatre discipline, and develops an awareness of the relationships between various

theatre personnel. The material used is closely related to the work in progress in other classes, and evaluation is based on attendance and term work. In the third year contrasting scenes from the classical and modern repertoire are studied, and the student prepares his role for the final full-length production. During the final semester, the student also prepares scenes and audition pieces under the guidance of an instructor.

The principal objectives in the first year of the Text course are to train the student to sight-read a variety of material fluently and expressively, and to encourage an analytic study of dramatic scripts. The methodology used combines lectures, discussions, demonstrations and practical laboratory work with a tape recorder. The second year supplements the Voice course and gives the student opportunity to apply techniques of oral interpretation to passages drawn from dramatic, narrative and poetic texts. The student is expected to study and discuss the material and then give his interpretation of it. Individual coaching is an important part of the course. Evaluation is based on four class presentations. Improvement as well as ability is taken into account along with attendance and participation. The third year is devoted to the reading and discussion of a variety of texts with a special emphasis on the use of language and its idiom. Prepared scenes or speeches form part of the final evaluation.

Make-up classes in the first semester aim to develop

skills in the two- and three-dimensional effects used in character make-up for the stage, and include some texturing techniques and the application of false hair and facial lifts. In the second semester instruction focuses upon the three-dimensional effects used in film and television, with an emphasis on prosthetics. Students are taught how to assemble a 'morgue' book which, with a practical exam, is the basis for evaluation in this course.

Musical Interpretation is now an extra-curricular activity. Variously known as 'Choir' (John Abbott), or 'Singing' (Dawson), this activity is intended to complement the training in voice, rhythm and communal cooperation. In the first semester students study the rudiments of music and prepare choral selections. The second semester is devoted to a deeper level of comprehension of musical theory and the study and presentation of more complex choral pieces.

At Dawson, Dance classes expose students to a variety of dance styles, ancient and modern. Creative compositions are also encouraged.

Training in Mime at Dawson develops the art of gesture by using traditional techniques with emphasis at first on simple movements and the neutral mask. In the second year emphasis is placed on the analysis of expressive movement and performance styles, and creative work is encouraged. A study of traditional character masks and the presentation of a mime in a studio workshop completes the training.

In the final year both colleges ensure that students are taught how to seek professional work. They must know the requirements of the professional organizations of Equity and ACTRA, and be able to assemble material suitable for the best exposure of their individual talents.

Mr. Mallough and Professor Henry both stressed the need for constant evaluation. Throughout the three-year period the ongoing work of each student is analysed, evaluated and re-evaluated by his peer group, individual members of staff and the staff as a whole. In this way the student is made objectively aware of his progress and learns to respond to both positive and negative criticism. Both colleges utilize a similar percentage system of evaluation which is based upon attendance (at John Abbott three unjustified absences constitute failure of the course), participation, progress and a final assignment or examination, depending upon the nature of the course.

The Acting programmes at the English CEGEP reflect the basic philosophies of the English Acting section of the NTS. Actor training is directed towards the acquisition of skills rather than towards exploration, experimentation and the development of the students' self-expression. The English CEGEP programmes as a whole are more concerned with preserving established values and methods than providing a centre for experimentation. It should be noted that experimentation, the commissioning of new works and the

production of Quebec plays is a major concern of both the francophone section of the NTS and the French CEGEP.

Training for would-be Directors is seemingly rare. None of the professional schools include director-training in their programmes. So far as the CEGEP are concerned, training for direction consists of teaching acting and production students to understand the rudiments of the director's work and his relationship to the cast and crew. Opportunities to observe and work with professional guest directors occur throughout training and, in particular, during the third-year productions.

The two CEGEP maintain close contact with local professional theatre groups, television, radio and the National Film Board in order to offset in some measure the isolation of the colleges from the world of professional theatre. Saint-Denis believed that a theatre training school "should not exist in isolation. It should be related to an active theatre, the actors from which might find it profitable from time to time to return to the school to improve or develop one aspect of their talent" (Saint-Denis, p. 108). With one exception, Canadian professional schools are not attached to professional companies. At present the only Canadian school in that enviable position is the Vancouver Playhouse Theatre School. John Abbott College hopes, once construction of its facility is completed, to form its own company and also to offer workshops for professionals. The students would thus have the opportunity to observe and work with

professionals and, occasionally, to participate in the company's performances.

Performance plays an important part in CEGEP training programmes but, in common with the other professional schools, it is not until the third year at either college that students are permitted to appear in major roles in full-scale public performances. During the first and second years, practical work takes place in workshop situations and studio productions. Second-year students of particular promise are permitted to audition for minor roles in third-year productions as the need arises.

Second- and third-year productions include scenes, acts and plays from both the classical and modern repertoire. Emphasis in the first year is on modern texts and scenes, and in the second year on classical scene studies. Third-year productions may be either classical or modern, depending upon the particular needs of the group in any given year. Mr. Mallough and Professor Henry cited the following as a random sample of second and third-year performances during the last two years:[29]

John Abbott

Antigone	Jean Anouih
How the Other Half Loves	Alan Ayckbourn
A Phoenix Too Frequent	Christopher Fry
A Midsummer Night's Dream	Shakespeare
The Miser	Molière
The Italian Straw Hat	Eugene Labiche
Ring Around the Moon	Jean Anouih

29 Personal interviews with Mr Mallough and Professor Henry, Montreal, November 1980.

John Abbott

Black Comedy and White Liars	Peter Shaffer
Ah, Wilderness!	Eugene O'Neill
The Country Wife	William Wycherley

Dawson

Twelfth Night	Shakespeare
Rose Tattoo	Tennessee Williams
Saturday, Sunday, Monday	Eduardo de Phillipo
As You Like It	Shakespeare
Uncle Vanya	Anton Chekhov
The Hostage	Brendan Behan
Volpone	Ben Jonson
After the Fall	Arthur Miller
JB	Archibald McLeish

It must be stressed that the above is a random sample and does not necessarily indicate bias towards training in either the classical or the modern repertoire at these colleges.

Public performances provide an opportunity for contact with local high schools and the community at large. The professional theatre students prepare and take scene studies to the schools as part of their training programme, and the schools in their turn reserve blocks of tickets for major productions. By reason of their location both colleges might be said, to some extent, to act as local community theatres, and each has built up a neighbourhood audience. The third-year productions also act as show-cases for graduating students. Professional people from local theatre companies, the Film Board, television, radio and film companies, as well as local critics, are invited to attend the shows, which are judged by professional standards.

To what degree the performances affect the graduates'

chances of employment is impossible to determine. No statistical information is available concerning the number of CEGEP students who have succeeded in obtaining employment upon completion of their training. A local film-making 'boom' in the last few years has, according to both chairmen, provided employment for many graduate actors and technicians.[30] The hearsay reports of CEGEP chairmen indicate that the "majority" of their students have succeeded in finding employment in some area of the entertainment industry, and that, generally, technical students are able to obtain employment more easily than acting students.[31]

The Technical options designed by the provincial Coordinating Committee are very similar to those offered by the NTS or, indeed, any of the international schools which offer specialized technical theatre training. As is the case in most professional schools, the CEGEP production programmes are intended to interact with the Acting option. A comparison between the Cahier courses described on pages 209 - 213 and John Abbott's programme on pages 229 - 230

continued on p. 231

[30] Personal interviews with Professor Henry and Mr. Mallough, Montreal, November 1980.

[31] The President of the Canadian Actors' Equity Association, Mr. Dan MacDonald, informed the Canada Council Committee that he estimated that anglophone Canadian theatre might be able to absorb thirty or so new members each year. (CCR, p. 10)

TABLE 12[32]

PROFESSIONAL THEATRE 561.00

DESIGN OPTION 561.03

FIRST SEMESTER		SECOND SEMESTER	
603-	English	603-	English
345-	Humanities	345-	Humanities
109-	Phys. Education	109-	Phys. Education
561-110-79	Dramaturgy I	561-160-79	Intro to Theatre Management I
561-120-79	Production Lab I	561-210-79	Dramaturgy II
561-130-79	Scenography I	561-220-79	Production Lab II
561-140-79	Intro to Lighting	561-230-79	Scenography II
561-150-79	Stagecraft I	561-250-79	Stagecraft II
561-170-79	Drawing	561-270-79	Drawing II
561-180-79	Scenic Drafting I	561-280-79	Scenic Drafting II

THIRD SEMESTER		FOURTH SEMESTER	
603-	English	603-	English
345-	Humanities	345-	Humanities
109-	Phys. Education	109-	Phys. Education
520-160-79	Set and Costume History I	520-260-79	Set and Costume History II
561-310-79	Dramaturgy III	561-410-79	Dramaturgy IV
561-320-79	Production Lab III	561-420-79	Production Lab IV
561-333-79	Set Design I	561-433-79	Set Design II
561-340-79	Lighting Design I	561-440-79	Lighting Design II
561-343-79	Costume Design I	561-443-79	Costume Design II
561-353-79	Cost. Execution I	561-453-79	Cost. Execution II
561-370-79	Drawing III	561-470-79	Drawing IV

FIFTH SEMESTER		SIXTH SEMESTER	
561-510-79	Dramaturgy V	561-610-79	Dramaturgy VI
561-520-79	Production Lab V	561-620-79	Production Lab V
561-533-79	Set Design III	561-633-79	Set Design IV
561-540-79	Lighting Design III	561-640-79	Lighting Design IV
561-543-79	Costume Design III	561-643-79	Costume Design IV
561-553-79	Cost. Execution III	561-653-79	Cost. Execution IV
561-560-79	Properties I	561-660-79	Properties II
561-570-79	Drawing V	561-670-79	Drawing VI
561-590-79	Scene Painting I	561-690-79	Scene Painting II

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[32] John Abbott Calendar 1980-81, p. 53.

TABLE 13[33]

PROFESSIONAL THEATRE 561.00

TECHNICAL OPTION 561.04

FIRST SEMESTER		SECOND SEMESTER	
603-	English	603-	English
345-	Humanities	345-	Humanities
109-	Phys. Education	109-	Phys. Education
561-110-79	Dramaturgy I	561-100-79	Intro to Theatre Management I
561-120-79	Production Lab I	561-210-79	Dramaturgy II
561-130-79	Scenography I	561-220-79	Production Lab II
561-140-79	Intro to Lighting	561-230-79	Scenography II
561-150-79	Stagecraft I	561-250-79	Stagecraft II
561-170-79	Drawing I	561-270-79	Drawing II
561-180-79	Scenic Drafting I	561-280-79	Scenic Drafting II

THIRD SEMESTER		FOURTH SEMESTER	
603-	English	603-	English
345-	Humanities	345-	Humanities
109-	Phys. Education	109-	Phys. Education
561-310-79	Dramaturgy III	561-410-79	Dramaturgy IV
561-314-79	Stage Management I	561-414-79	Stage ManagementII
561-320-79	Production Lab III	561-420-79	Production Lab IV
561-340-79	Lighting Design I	561-440-79	Lighting Design II
561-353-79	Cost. Execution I	561-444-79	Lighting Techno. I
561-380-79	Scenic Drafting III	561-450-79	Stagecraft IV
561-404-79	Sound I	561-453-79	Cost. Execution II
561-350-79	Stagecraft III	561-480-79	Scenic Drafting IV

FIFTH SEMESTER		SIXTH SEMESTER	
561-504-79	Sound II	561-604-79	Sound III
561-510-79	Dramaturgy V	561-610-79	Dramaturgy VI
561-520-79	Production Lab V	561-620-79	Production Lab VI
561-524-79	Prod. Management I	561-624-79	Prod. Management II
561-540-79	Lighting Design III	561-640-79	Lighting Design IV
561-550-79	Stagecraft V	561-650-79	Stagecraft VI
561-553-79	Cost. Execution III	561-653-79	Cost. Execution IV
561-560-79	Properties I	561-660-79	Properties II
561-690-79	Scene Painting I	561-690-79	Scene Painting II

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[33] John Abbott Calendar 1980-81, p. 54.

shows that the Design option has its full complement of designated courses. The Technical programme, however, would appear, to judge from the John Abbott 1980-81 Calendar, to lack the following courses from the programme of studies:

COURSE	NUMBER(S)	LENGTH OF COURSE BY SEMESTERS
Stage Management	514-614	2
Scenic Drafting	580-680	2
History of Sets and Costumes	360-460	2

The ommission of these courses is no doubt occasioned by DGEC's hour and credit norms, but their absence is a matter of considerable concern. If, as in the Acting option, DEGEC norms take priority over a thorough professional training, then the CEGEP and the government departments should re-assess the viability or role of professional theatre training at the college level.

Currently, the Design and Technical sections at John Abbott share an intensive, common first year. The student is expected to "achieve a certain degree of skill, comprehension and appreciation of all the design and technical aspects of theatre"[34]. In the second and third years the student follows the curriculum appropriate to his/her specialization.

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[34] John Abbott Calendar 1980-81, p. 52.

Students in these options are, under the guidance of faculty in the first and second years, responsible for mounting all shows presented by the Acting section. These may range from workshop productions to full-scale public performances. Evaluation depends to some degree upon the nature of the courses in this option, but in general class attendance and participation account for approximately 40%-50% of the final mark. The remainder of the mark is awarded for execution and completion of specific projects. Three unjustified absences constitute a failure of the course. A student must also pass all professional and core courses in his/her semester in order to proceed to the next level. Exceptions may be made only with the formal approval of the faculty.

The objectives and course content for the Professional Theatre Production options are given in detail in the Cahier. The Design and Technical programmes at John Abbott, summarised and described below, comply closely with DCEG regulations.

The Production Laboratory first-year courses are intended to provide the student with an opportunity to acquire technical experience as a crew member, working at a variety of tasks under actual production conditions. In the second year, students learn supervisory skills as a crew chief during a production, assisted by a staff resource person; and in their final year students are assigned

specific creative responsibilities depending on individual capabilities and vocational goals. Compulsory attendance at professional theatre performances is an integral part of the three-year programme. Evaluation is based on standards of work, dependability, ability to work in co-operation with others, supervisory skills and success in meeting deadlines.

The first two semesters of Costume Design are intended to develop the script analysis skills necessary for the creation of an appropriate and effective wardrobe for any given play. Life-drawing skills, costume-drawing and costume designs for a modern one-act play complete the work of the first year. Considerable emphasis is placed on the importance of the director's concept and on working together as an ensemble. Students are given weekly assignments and a project at the end of each semester. Second-year courses aim to perfect skills in costume design and rendering, and to teach students to coordinate costume and set design. Students are expected to design period costumes and to render costumes for the school's third year productions. The students are also taught how to prepare a portfolio for professional presentation.

Costume Execution (Cutting) in the first year aims to teach the fundamentals of the costume cutter's craft. By the end of the year students have acquired complex sewing skills, and have some familiarity with pattern adjustment and the calculation of fabric estimates for various styles

and periods of costume. In the second year students learn to build and execute a ground pattern from exact measurements, to style a ground pattern to various costume shapes, to make modern garments from the pattern and to drape and cut a costume on a figure. Evaluation is based on precision, efficiency, attentiveness, homework assignments and major production projects.

Drawing is now a three-year programme which, in the first year, aims to develop basic skills in drawing that can be utilized in theatrical design. The first year also includes a study of art history, and the student is expected to produce a written paper based on the study of an artist of his/her choice. In the second year the student is encouraged to perfect visualization skills, to experiment with the use of various media, and to establish an effective style. This course also includes freehand perspective rendering, the visualization of form in space, mass and movement, the graphic treatment of textures and the use of colour and light. Third-year studies stress speed and accuracy in rendering creative designs. In conjunction with the study of figure-drawing, and period costume and accessories, students are instructed in methods of historical research and are required to produce written evidence of their research at the end of the final semester.

The History of Sets and Costumes is a compulsory Fine Arts programme of studies for Theatre Department students in the Design section. The Cahier describes this as a

two-year programme, but John Abbott's Design option appears to include only two of the required four courses. Through lectures, discussions and research, Design students study the changing fashions in sets and costumes from the Greek Golden Age to modern times. A specific study is made of changing theatrical presentation from nineteenth century naturalism to the present day. The course of studies also covers a variety of rituals and festivals, including those of the Orient. Evaluation is based on attendance and an independent research project.

The Lighting programme includes Introduction to Lighting, Lighting Design and Lighting Technology. The introductory course is designed to familiarize students with equipment and procedures used in theatrical lighting execution. The four-semester Lighting Design section first treats the basic skills necessary to design with lights in a standard theatrical space. The second semester stresses a technical grasp of colour, optics and the behaviour of light in theatrical creations. A concise methodology for approaching design problems in theatre is established. In the second year, the aim is to devlop competence in designing lighting for realistic settings for proscenium and arena stages and cycloramas. Lighting Technology is intended to give the students an understanding of the electrical and electronic stystems used in a theatrical installation, and students are taught how to operate a Memory Control System.

Two closely-related areas of theatre administration are studied in the Production Management and Theatre Management courses. Production Management treats the functions of each department involved in theatre production - performance, publicity, ticket sales and the like. The basic skills of scheduling and budgeting are taught, and students are required to make up a schedule, and to plan the staff and budget for a small summer season. Second semester studies examine commercial and subsidized theatres. In this semester students set up a schedule and outline staffing and budgets for a regional theatre to a standard needed for presentation to a fund-raising body.

Theatre Management gives an understanding of theatrical organization, and the accepted channels of communication and authority in Canadian, American and European companies. Theory and practice in Front-of-House skills, Producing, Business Management and an examination of the financial and legal aspects of theatrical organization completes the course.

The Properties course teaches the techniques of construction and a practical understanding of the materials used. The student learns how to interpret a property drawing and to execute a solid workable property. Evaluation is based on the quality of projects.

Scenic Drafting introduces the student to basic drawing techniques and the specific challenges posed by technical drawing for the theatre. Students are taught how to interpret set designs into clear, precise technical drawings for

set construction.

Scenography or the Principles of Design - involves a systematic investigation of the theory and practice of design for the theatre. Lectures and discussions emphasize the relationship between the design and the script, and the different architectural and directional requirements demanded by theatre through the ages.

The closely-related Set Design course consists of lectures, discussions and analysis, and practical projects in its first year. This course attempts to give the student a working knowledge of script analysis for set design, and an understanding of the technical methods used to create atmosphere in a variety of sets. In the second year, students perfect their practical design skills by working with multiple sets and decorative designs. During this year individual help is given in the preparation of a portfolio for professional presentation.

Scene Painting gives instruction in the layout of scenery, the mixing of paints and textures for flat and three-dimensional scenes, and the skills of 'bas relief' on canvas and scrim-drop. An evaluation is made of the student's participation and the quality of a drop project and a set-piece.

Stage Management is a two-semester course. Audition and rehearsal procedures are studied as well as departmental supervision, and methods of running a production at home and on tour. Evaluation is based on the quality of

prepared prompt scripts and plots for scenes and plays of increasing complexity.

Finally, the Sound courses give theoretical and practical experience in the purchasing, assembly, installation and use of audio equipment for live theatre, television and film and recording studios. Special emphasis is placed on preparation for production situations of an unexpected nature. Evaluation is based on the level of acquired skills.

The Design and Technical options described above are similar in methodology and content to the Production section at the NTS. A comparison between the Design and Technical sections offered by John Abbott and the National School (see ch. 4) shows that, in terms of course offerings, the programmes are almost identical. There are, however, two major differences: NTS students do not receive the benefit of a Liberal Arts education and the opportunity to graduate with a College Diploma; and the CEGEP programme is three years in length as compared with the two-year programme offered by the NTS. The three-year production programme, it should be noted, is longer than any comparable professional programme in Canada, Britain, or the United States. The CEGEP third year could be said to serve as an apprenticeship programme since it consists of full-time practical experience mounting all types of production for the Acting section.

The practice of using Production programmes to service

Actor training was not fully supported by the Canada Council Committee. In its Report the Committee suggested that such a practice resulted in "premature exposure and concentrated application [which] can harm artistic development. Similarly, exposure to unworkable scripts and poor direction too early in the development of the designer can be devastating." In general, the Committee felt that production students were given too much responsibility for mounting productions with inadequate training (CCR, p. 65). Complementary Acting and Production programmes are common to most institutions offering both options, since the mutual benefits derived from such a practice are obvious and practical. The Committee suggested that instead, production students should be apprenticed to professional companies for one year. Given the current high unemployment among production personnel and union objections certain to be raised by Equity and ACTRA, the CEGEP third year production experience seems as practical a strategy as any suggested to date.

The Committee also criticised the hierarchical divisions and other forms of segregation it found in many training schools. Segregation would not seem to pose a problem within the Professional programmes at John Abbott. All three sections share a common course (Dramaturgy); the Design and Technical students share a common first year, and all groups receive instruction on the relationships between actors, directors and production staff. The

Department also emphasises the communal effort required to make a production.

The NTS production programmes were judged by the Canada Council Committee to be comprehensive and satisfactory in most areas. Despite the similarity between the CEGEP and the NTS's programmes, no CEGEP was included in the Committee's list of schools considered, on a quantitive basis, to offer adequate Production training (CCR, pp. 81-83). Yet, on page 116 of the Report, it states that "the training of actors, technicians, and designers is generally competent in all the theatre schools in Quebec", a contradiction which leads one to suspect that the programmes in the English CEGEP received only cursory attention.

Despite the somewhat uninformed and negative attitude of the Committee towards the CEGEP theatre programmes, the Report did note that the majority of students who were interviewed seemed satisfied with most of the training. The Committee was also favourably impressed with the conscientious and enthusiastic attitudes of the CEGEP instructors (CCR, p. 116).

While one cannot but admire the dedication and zeal which inform professional theatre training at the English-language CEGEP, it is impossible to ignore the 'quo vadis' aspect of these programmes. It became clear in my discussions with M. Paré that their future (and those of the French CEGEP to a lesser degree) was in some doubt.

This uncertainty was also underlined by the findings and recommendations of the Canada Council Committee, which reported that in 1977, "some twenty-two theatre schools graduated approximately 214 students in addition to the unknown numbers of non-graduates who swell an already glutted market" (CCR, p. 10). Paramount among their concerns and recommendations was the belief that there are too many anglophone acting schools. The Committee felt that four would be sufficient, and recommended that "the provincial governments should re-examine the viability of CEGEP's and community colleges as places for professional training" (CCR, p. 88).

The Committee and many professionals feel that the college graduates are "too numerous [and] in many cases too young and ill-prepared to meet the demands of the Profession" (CCR, p. 89). The Committee did, however, offer some constructive suggestions for the role that the colleges could play in the overall theatre training process. Their criticisms and suggestions, and the conclusions reached by this researcher, will constitute the final chapter of this study.

CONCLUSION

Underlying CEGEP pedagogy is the premiss that liberal and vocational education are not mutually exclusive. At the post-secondary level, drama and theatre studies, it is believed, can enhance the education of every student, whether liberal or vocational. Developmental goals, however, particularly in the general education studies, are poorly defined by both the government and the colleges.

Theatre 560 owes everything to individual initiative and nothing to an understanding of the goals of Liberal Arts Drama and Theatre programmes or careful planning at the government level. When the new college programmes were established in 1967, government planners uncritically adopted the outmoded Drama pedagogy of the collèges classiques. In 1970, a practical dimension was perfunctorily added to existing Drama courses. In 1980, in order to comply with new government norms and regulations, an important segment of dramatic literature was dropped from the programme. No serious efforts to reassess and replan the Liberal Arts Drama and Theatre programmes have been made since 1976, when a study of Theatre 560 was tabled by the Provincial Planning Committee.

In view of the government's patent disinterest, the disparate nature of the Liberal Arts programmes in the five CEGEP is not surprising. Individual interpretation of the basic aims of Drama and Theatre studies is inevitable. Four

of the colleges might be said to conform to the spirit if not the letter of a Liberal Arts credo. Each of the four does, in varying degrees, offer an opportunity for cognitive and affective development, and provide instruction and practice in the skills of the art form. Measurement and evaluation in the Arts is very difficult. The quality of the developmental processes involved and the effectiveness of the individual programmes cannot be determined in this study; but interviews and first-hand observations suggest that less stress is placed on scholarly and critical perceptions, or the development of cognitive communications skills, than on affective development and/or skills of the art form.

To what degree cognitive and/or affective development is stressed depends largely on the instructor's interpretation of the goals and his personal biases. To some extent, methodology is also influenced by facilities, but pedagogical approaches at each of the CEGEP clearly owe more to personal bias than to the exigencies of the physical plant. Vanier's group-theatre programme, for example, reflects strongly the belief of its instructors that cognitive and affective learning should be directed toward the development of social-political awareness. Textual analysis, interpretation and the skills of the art form are directed toward the growth of the individual in relation to his socio-political responsibilities to society. Despite poor physical conditions practical experience is stressed.

Individual participation progresses through group work to studio workshops and finally to public performances. The emphasis throughout is on the developmental processes involved rather than the product.

The Marianopolis College programme is designed to offer a comprehensive study of Theatre. Under even more difficult conditions than Vanier, Marianopolis offers practical instruction and experience in the art form through workshops and studio presentations. Courses in theatre history, textual analysis of plays in different styles and genres, and classes designed to develop self-awareness and sensory perception provide for cognitive and affective development.

Champlain College's one-semester Theatre course is concerned mainly with affective development. This college, where Drama is an English Department discipline and Theatre is taught by the Department of Fine and Creative Arts, offers an excellent example of an artificially compartmentalized Drama and Theatre curriculum. Funding policies unfortunately encourage such compartmentalization, which in turn leads to competition between departments for courses and students.

Competition of a different kind obtains at the two colleges which offer both Liberal Arts Drama and Theatre studies and Professional Theatre Training. Theatre 560 at Dawson and John Abbott Colleges is subordinated to the claims of the Professional programme. Within the limits imposed by these claims, Dawson's approach appears to emphasize cognitive and affective development. The somewhat

limited opportunities for practical participation give cause for concern. In terms of personal development, essential practical participation may take place effectively in the classroom. In order to explore Drama and Theatre as a discipline, however, some level of public performance is necessary. Without the opportunity to experience the skills of the art form, albeit at the level of studio or workshop presentations, such programmes do not provide a valid basis for the total exploration of the discipline. If Dawson tends to scant the practical dimension of Drama and Theatre studies, John Abbott minimizes, in its obsession with public performance, studies in textual interpretation and critical analysis, both of which are essential to an understanding of the theatre art and integral to a liberal arts education. A further weakness of this type of approach is the tendency to foster 'stars' at the expense of the development of all individuals enrolled in the course.

A major disadvantage of the Liberal Arts programmes is the lack of clearly articulated aims and a planned methodology at the government level. The colleges, in their turn, have not thoroughly examined and defined the aims of Liberal Arts Drama and Theatre for themselves. Once the goals are established, it is essential that each Theatre Department head clearly articulate the intent of his/her programme. Instructors should ensure that the aims and content of their programmes are clearly stated in promotional material so that students can be guided to those institutions best suited

to their needs. Constant and rigorous evaluation of departmental offerings is of the greatest importance.

Drama and Theatre programmes currently available at the CEGEP owe everything to chance and nothing to planning and cooperation. Each instructor and his programme exists in splendid isolation. The lack of coordination between programmes may be due in some measure to the heavy teaching schedules of the instructors. The geographical 'spread' of the five institutions also adds to the difficulties of cooperation. But the main stumbling-block lies in the attitudes of the instructors themselves. With the exception of the instructor at Champlain College, there was a total lack of interest in the programmes of the other colleges.

No doubt a contributing factor to the problem of isolation is the instructors' anxiety about the future of Drama, and other Arts programmes, in the Quebec educational scheme. That these programmes exist at all is largely due to the dedication and enthusiasm of their founders, and the hard-won support of students and administrators. The instructors know, and none better, that in times of economic stress and political uncertainty, such programmes as Drama and Theatre are usually the first to be dropped from the curriculum. This results in a self-protective withdrawal lest the status quo be disturbed.

The lack of cooperation between the colleges is not peculiar to the anglophone CEGEP. It is reflected in the lack of cooperation and coordination among Drama and Theatre

programmes at all levels of education throughout the province. Little leadership in this area is to be expected from government sources, for whom Arts education is not a priority. The decision in 1976 by the Provincial Planning Committee, set up to coordinate Drama and Theatre in the colleges, to table indefinitely the study and revision of Liberal Arts programmes in favour of vocational programmes makes the government's disinterest abundantly clear.

In view of these attitudes, a concerted effort in cooperation and planning by the five English-language colleges in Montreal, which might eventually reach out to include concerned Drama educators in the schools and universities, would seem highly desirable. Hierarchically situated as they are between the high schools and the universities, the CEGEP enjoy a unique position; and one which eminently qualifies them to approach local education authorities and university drama departments with a view to stimulating a renewal of interest in Drama education at all levels, and to plan a coordinated programme which will benefit the individual, the theatre and Canadian culture in general.

In comparison with Liberal Arts Drama and Theatre studies, the benefits to be derived from the CEGEP Professional Theatre Training programmes in relation to the community and professional theatre are less obvious and frequently controversial.

Professional theatre people are not always under-

standing or appreciative of the academically-based programmes for vocational theatre training. While most professionals readily suscribe to the idea of programmes to stimulate, instruct and train an informed and sensitive audience, few professionals react positively to the subject of theatre schools and their programmes. Given the limited opportunities available in an overcrowded profession, it is not surprising that theatre schools provoke a certain hostility in professional theatre people.

It should be noted that this hostility is not a recent phenomenom, and that it is not confined to Canada. Some twenty years ago, Michel Saint-Denis, in Theatre: Rediscovery of Style, commented on the antipathy to training schools on the part of working professionals; and the criticisms he reported are echoed in the Canada Council's Report on theatre training. With slight variations, the basic complaints are two - too many schools and students, and poor training. These complaints, as the Committee pointed out, are not peculiar to the theatrical profession, but are a common ploy of most professional bodies which pour scorn upon the inexperience of younger members in an attempt to limit competition.

Notwithstanding the complaints of the profession, the philosophical justification for professional Theatre training within the framework of the CEGEP rests on the belief that an actor should be more than just a well-trained craftsman; that in addition to technical skills a professional artist must be able to investigate, analyse and respond to

intellectual stimuli as well as to respect and be able to communicate with his fellow man. The actor, therefore, is best served by a training programme which starts with, or includes, a broadly-based general education concurrent with specialized theatrical experiences which become progressively more demanding.

The CEGEP are uniquely situated to offer a liberal/special education. Until 1979-80, however, the heavy workload and programme structure made it difficult, if not impossible, for professional theatre students to take advantage of general education courses. The majority of students were more concerned with their career training than with a college diploma. The Theatre Training programme, in fact, for many years operated as a separate Professional School, with a highly specialized programme, rather than as a vocational training department in an academic institution. Now, the revised programme and the new policies of Theatre chairmen should ensure that all professional theatre students will be able to complete their general education studies. But have these revisions seriously compromised the calibre of professional education offered previously?

Prior to the programme revisions, CEGEP instructors claimed that it would be impossible, within the time allotted by DGEC, to give both a quality theatre programme and general education courses. Now, despite the fact that certain courses have been officially curtailed or dropped in order to comply with government norms, the colleges claim

that their professional theatre training is as viable as ever. If DGEC continues inflexible in its stance on the number of hours and courses allowed for Professional Theatre Training, then it would seem vital that some professionally competent body assess the quality of the training currently offered.

A qualitative analysis of the programmes and the instruction ought to have been made by the Canada Council Committee; unfortunately, however, it refused to go beyond a quantitive assessment of the programmes. It is perhaps worthwhile to note here the difference in the treatment accorded to the French and English CEGEP in the Committee's Report. An in-depth study was made of the aims, methods and programmes at each of the French CEGEP. The report on the anglophone college programmes, on the other hand, was confined to general comments and criticisms. The Committee did not appear to be aware of the coordination between the two sectors or of John Abbott's contribution to the development of a provincial theatre training programme. It is easy to gain the (possibly false) impression from the Report that the English CEGP had been given a most cursory examination and dismissed out of hand.

Although no in-depth analysis was given of the anglophone programmes in the Report, many of the Committee's findings and general comments were applicable to the CEGEP programmes. For example, the Committee found that in most

theatre schools the general orientation is toward preparing an individual for a career. This approach does not encourage a collective view of theatre or allow time for experimentation with new styles or creative productions. Programme emphasis at Dawson and John Abbott is on transmitting techniques and providing a solid technical base with which to enter the market-place. In this respect the English-language CEGEP resemble the anglophone acting section of the NTS, with its concern with the classical tradition and the transmission of skills.

The NTS francophone section and the French CEGEP, on the other hand, reflect the Québécois concern to protect and disseminate their culture and language. The French-language colleges which offer threatre training are well-equipped to act as regional centres of cultural activity. One, Lionel Groulx, promotes interest in Québécois culture through experimentation and the presentation of new works, and the formation of theatre troupes. CEGEP Bourgchemin, although it emphasizes the importance of the French classical repertoire, also gives performances of contemporary plays for its rural audiences.

The anglophone CEGEP, particularly John Abbott with its sophisticated facilities, might benefit from the example of the French CEGEP by establishing their own troupes and becoming local theatre centres for their communities. The major stumbling-block is, of course, funds, since the provincial government is unlikely at this time to provide

further financial support for English-language theatre groups. With or without their own troupes, the CEGEP could aid considerably in the preservation and promotion of English language and culture for those who increasingly tend to view themselves as a beleagured minority.

The modern, spacious theatre complex at John Abbott should make it possible for this college to offer workshops for local high-school students and little theatre groups. Such workshops could also provide a training ground for would-be directors. Retraining courses and experimental programmes for working professionals would effect a closer liaison with theatre and add greatly to the quality of the regular programmes.

From a quantitive viewpoint, the CEGEP would appear to offer a standard, basic professional training programme which reflects international philosophies, methods and goals. At present, however, CEGEP Professional Theatre programmes tend to take an unduly constricted view of their role. The colleges could profit from the example set by the Central School of Speech and Drama in London. Does the present rigid, three-year, purely professional orientation in the CEGEP really meet the needs of a majority of students and the community? Could not the professional programmes be re-structured to include shorter-term courses in continuing education, teacher training, speech therapy and actor-retraining?

Currently, Professional Theatre Training is at a

disadvantage in the CEGEP. The colleges are not independent institutions and the Theatre Programme is subject to DGEC and its whims. However hard the Chairmen work to raise the standard of their programmes to an international level, their efforts are inevitably vitiated by forces beyond their control. The recent attempts by DGEC to make Theatre Training conform to limits set for all vocational programmes amply indicate that norms and not the needs of a particular programme are what matter to the government bureaucracy.

If it is impossible to give a quality training programme and to include the general education courses in the time allowed by DGEC, then some drastic changes will have to be made either in the length, the structure, or the type of programme. The most obvious course would be to extend the programme by one year. The first year could include some general education and pre-professional courses which would provide an introduction to acting and technical work and allow time to explore options. Students would thus be better able to assess their suitability for a theatre career before committing themselves to a three-year programme. The introductory courses would also provide an opportunity for thorough observation of a student's abilities. Students obviously unsuitable for theatre studies could then be redirected, without any loss of time or courses, to another programme. A four-year programme would certainly eliminate all but the most dedicated and combat in some measure the

immaturity factor.

Another option might be to reduce the Theatre programme to pre-professional status. Sixty credits taken over a two-year period might be made a prerequisite for entrance into the National Theatre School or some other "école supérieur" specializing in theatre training. If the CEGEP were to assume a purely pre-professional role, however, a much greater degree of planning and cooperation would be required at the ministerial and institutional level, and with the NTS and the universities than now exists.

A final alternative, one suggested by the Canada Council Committee, is to offer a four-year programme in which the final year is an apprenticeship year. This solution poses certain problems because it is difficult to match the needs of two very different groups. Professionals concerned with mounting a production in a limited time have little opportunity, and probably less inclination, to instruct apprentices. Contrary to union regulations, under the stress of professional theatre productions, student apprentices frequently become merely a source of cheap labour and gain little meaningful experience.

Even if the programmatic conflicts between the CEGEP and DGEC were to be resolved, several crucial problems, all noted by the Canada Council Committee, would remain. Students are frequently immature, and an institutional preoccupation with numbers compromises the quality of students

admitted. Furthermore, the calibre of training offered is seriously impaired by the isolation of CEGEP programmes from the professional theatre.

The immaturity of their students has long been a concern of the Theatre chairmen. All try to insist that eighteen years be the minimum age for admission, but in this area the chairmen are not free agents. The immaturity factor and the numbers of students accepted for training are related to funding policies. In order to meet government quotas Theatre departments have to compromise their standards and large classes will prohibit an individual approach. Saint-Denis believed that theatre schools could not be a money-making (or even a 'break-even') proposition; and that they must be in a position to limit entry to talented students. This the CEGEP cannot do.

The problem of professional isolation should be easier to deal with. As a beginning such groups as the Centaur and the Saidye Bronfman theatres might be approached with a view to establishing a regular system of exchange visits between the theatres and the colleges. Instead of simply being taken to see a professional production, students might be permitted to observe rehearsals and backstage work and to engage in discussions with the professionals involved. Needless to say, such a project would tax considerably the goodwill of the working professionals. At other times company members might attend classes, rehearsals and performances to observe, participate, instruct and advise.

A much closer relationship to professional theatre is necessary for the students and also for the staff of the CEGEP. The professional staff at the CEGEP, unlike their colleagues at the NTS and other private training schools, enjoy security of tenure and other benefits which come from working in the public sector. Although professional experience is a condition of employment for CEGEP instructors, the danger is that security of tenure may lessen the instructor's concern with his/her professional career. Moreover, the inflexible pattern of the academic year limits the opportunities for professional employment. As the CEGEP instructors are an important link between the students and the professional world, a condition of continued employment might be evidence of periodic retraining and professional participation.

It is easy enough to depict the CEGEP Professional Theatre programmes almost exclusively in negative terms. To some extent the Canada Council Committee did just that. There are, nevertheless, several points to be made in their favour.

The CEGEP structure enables students to experiment with courses of study and vocational programmes, and to make changes within the framework of the two- and three-year programmes. As a part of an academic institution, CEGEP theatre training represents an advance over many professional schools, including the NTS, in that the college programmes comprise a Liberal Arts education and culminate in a

Diploma, the objective value of which will allow students to do something other than theatre should they so wish or the need arise. Moreover, these programmes unquestionably provide an opportunity for experience in Drama and Theatre which is not being met by the public education authorities. While the intention of the professional programmes is vocational training, they nevertheless furnish experiences of a developmental nature also.

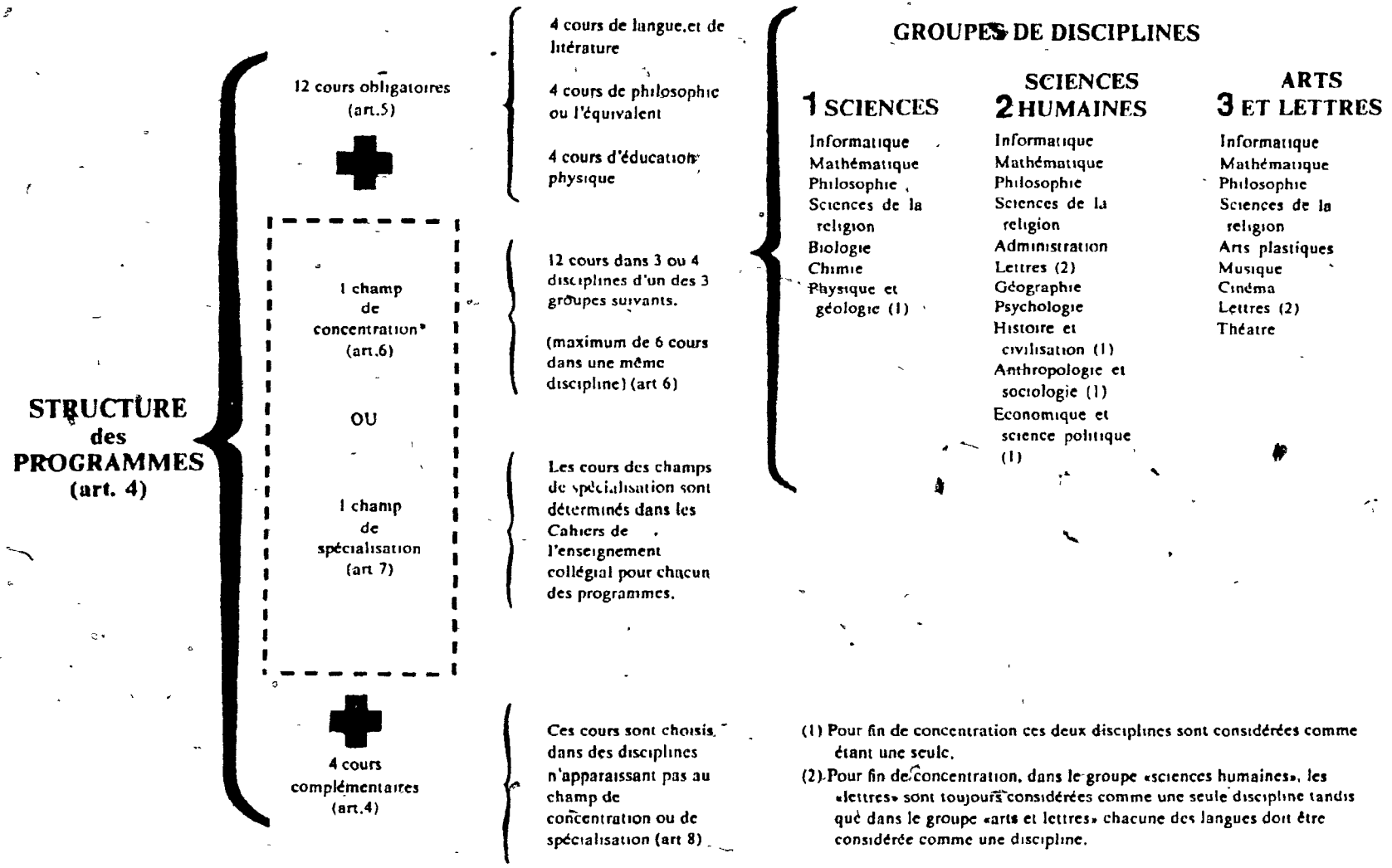
Provided that a student completes his general education courses, the time spent in a professional CEGEP theatre programme will not have been wasted, even if he or she drops out or changes plans in mid-stream. He will have had the opportunity to explore a potential career and will have gained considerable self-discipline and self-knowledge in the process.

Before the present value and future shape of CEGEP professional programmes can be determined considerable research is necessary. For example, no attempt has been made to compare the number of students who withdraw from Theatre programmes with the drop-out statistics for other career programmes. No formal study has been made of the relatively small numbers of theatre graduates (i.e. those completing the three-year training period); and no statistics are available at present on the employment patterns of the graduating students. Without this information it is impossible to assess impartially the necessity for, and the quality of, the theatre training programmes. Research into

these matters would be illuminating and contribute much to future planning and possible directions for the CEGEP programmes.

What the future holds for the Liberal Arts and the Professional Programmes depends to a great extent upon the political realities in Quebec. The values of an artistic education in Quebec were researched more than a decade ago. The claims made then for the value of an artistic education are still valid today, but many of the recommendations of the Parent and Rioux Committees have yet to be implemented. They await the swing of the economic and philosophical pendulum which will permit education authorities and educators to inaugurate a methodically-planned system of dramatic education from kindergarten through university. Under those conditions, programmes such as those now offered by the CEGEP would not exist in isolation but be a part of a carefully-conceived and coordinated plan to develop a liberally-educated public, and allow potential actors, directors and production staff to satisfy their cultural and vocational aspirations.

APPENDIX A



(1) Pour fin de concentration ces deux disciplines sont considérées comme étant une seule.

(2) Pour fin de concentration, dans le groupe «sciences humaines», les «lettres» sont toujours considérées comme une seule discipline tandis que dans le groupe «arts et lettres» chacune des langues doit être considérée comme une discipline.

*Pour l'admission à certaines facultés ou écoles universitaires, le champ de concentration est déterminé en tout ou en partie, tel que spécifié dans les structures d'accueil universitaire

Facsimile, Cahiers de l'enseignement collegial 1980-81, 1, 14.

APPENDIX B

Staff, Students and Budget in "Official" Drama Teaching at the French CEGEP in Quebec

Schools	Full-time teachers	Part-time teachers	Students (acting)	Students (prod/ tech)	Students (sceno-graphy)	Total number of students
CEGEP Lionel-Groulx	5	36 (a)	33	12 (a)	10 (a)	55
CEGEP Bourgchemin	3	3	35	-	-	35

Schools	Number of graduating students (acting)	Number of graduating students (production)	Number of graduating students (scenography)	Number of graduating students (others)	Budget(a)
CEGEP Lionel-Groulx	7	3	2	-	400,000(e)
CEGEP Bourgchemin	9	5	-	-	245,000(e)

Schools	Teacher's payroll (a)	Sources of Income
CEGEP Lionel-Groulx	$252,000	100% - Education, Quebec
CEGEP Bourgchemin	$135,000	100% - Education, Quebec

Source: Report of the Committee of Inquiry into Theatre Training in Canada June 1977, pp. 105-107.

APPENDIX C

QUESTIONNAIRE SENT TO UNIVERSITIES AND COLLEGES

Name of Institution

Name of individual completing this questionnaire

Position

Telephone No.

Please indicate if you would be available for an interview during the following months

May June July August

1. When was this institution founded?

2. At what date did your college/university first undertake:

   i. non-credit drama activities?

   ii. drama/theatre arts classes for credit?

   iii. Please state below any historical information you consider important.

3. What forms of extra-curricular theatre activity take place in your college/university?

4. Do you provide for non-credit drama instruction? If so please state details.

5. Does the institution offer a degree or diploma programme in Drama and/or Theatre Arts?

6. Please outline the diploma and the programmes briefly.

7. If you do not offer a full Drama degree programme, are any Drama or Theatre classes offered for credit? Please include classes in Dramatic Literature.

8. How many students were enrolled in the 1976-77 programme?

   1st year 2nd year 3rd year

9. Do you expect this number to increase or decrease, and by how many?

10. Does your institution employ a full-time Theatre Arts staff?

    If so, how many?

    Part-time?

11. Do you have a professional Advisory Committee? If so, how many are on this Committee?

12. What, if any, financial support does the Drama/Theatre Arts programme receive from:

    i. the provincial, municipal government, or private foundations?

    ii. the institution?

13. What is the function of the Drama and Theatre Arts programme in your institution?

Are there plans under consideration to initiate or broaden the Theatre Arts programmes at the post-secondary level?

If so, please explain:

14. Under ideal conditions, what do you feel the function of such a programme should be?

15. What facilities are available on or off-campus by way of theatre, rehearsal rooms, scene shops etc.?

16. Do you consider the library resources adequate at this college with regard to this programme?

17. Is there a professional theatre group of any kind in your area? (Please specify).

18. Is there any contact between the professional theatre group(s), and the staff and students in the programme?

Note: If extra space is needed, please use the back of the sheet.

Thank you so much for your invaluable assistance.

APPENDICES D and E: LETTER AND QUESTIONNAIRE SENT TO PROVINCIAL MINISTRIES OF EDUCATION.

Ministry of Education,
Department of Post Secondary Education:
Section: Colleges and Universities.

Dear Sir or Madam,

I am a graduate student at McGill University, Montreal, Quebec, engaged in research for my M.A. thesis, which is to be a study of the Theatre Arts programmes in the Montreal Anglophone CEGEP (Junior Colleges).

I would like to obtain some information on a national scale, and I am writing to ask if you would be kind enough to complete the attached questionnaire and return it as soon as possible, please, along with any pamphlets, brochures, documents etc., which explain the intent of the colleges in your province, (i.e. professional/vocational/pre-university) and, where they exist, information concerning any Drama and Theatre Arts programmes in the colleges.

Thank you for your kind attention to my request. Trusting that you will be able to assist me in this research I remain,

Yours faithfully,

Patricia A. Wyder, Mrs.

APPENDIX E

Province:

Name and Position of person answering the questionnaire:

Other than university programmes, what is the nature and intent of post-secondary education in your province? (Please explain briefly or enclose a copy of the Provincial Government policy with regard to post-secondary education).

At the post-secondary level have you authorized a Course Study in:

(a) Drama

(b) Theatre Arts

(c) Creative Drama

(d) Other

If so: What is the nature of the course, at what level is it offered and what is the intent of the course? (i.e. is it a degree or diploma programme, is it professional or academic in intent? Please enclose a copy of the curriculum if possible).

If Theatre Arts programmes are not offered on a provincial basis are they offered within a particular district(s) or college(s)?

If so: At how many in the province?

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