

# JACQUELINE FAULKNER B.A., MFA.

## Education

- 2013-2015 Masters of Fine Arts – Theatre - The University of Calgary – (3.96 GPA)  
[Unnamed Encounters: Articulating the Psychological and Physiological Responses in Voice and Movement Training for Actors](#)
- 2003-2007 Bachelor of Arts – Drama and English- Trinity Western University – (3.72 GPA)

## Other Training

- 2020 Vancouver Community College: PIDP – 3100 Foundations of Adult Education  
2017 Banff Centre Residency: Future Narratives- Contemporary Indigenous Artistic Practice  
2013 National Voice Intensive with David Smukler and Faculty, Vancouver BC  
2010 Shakespeare Centre Lab: Donald Adams, Vancouver BC  
2009 Shakespeare Intensive: Craig Erickson, Vancouver BC

## Instructor

### Okanagan College, Kelowna BC (2019-20)

ENG 80-multiple sections  
ENG 12-multiple sections  
LCI-Instructional Planning

Rosebud School of the Arts, Rosebud AB (2016-18)  
THTR 220-Speech and Text  
THTR 130-Devised Theatre

### Trinity Western University, Langley BC (2019/21)

THTR 275-Voice and Movement  
THTR 375/475-Voice and Movement

### University of Calgary, Calgary AB (2013-2015)

Teaching Assistant  
DRAM 340- Contemporary Theatre  
DRAM 342- History of the Theatre  
DRAM 240- Intro to Theatre  
DRAM 571- New Media

### Ambrose University, Calgary BC (2015-18)

THTR 207-Voice and Speech I  
THTR 208 -Voice and Speech II  
THTR 307 -Voice and Speech III  
THTR 308 -Voice and Speech IV  
THTR 120/220 -Collective Creation  
THTR 217-The Professional Voice  
DA 103- Dance Fundamentals

### Workshops

Intro to Voiceover – Film Factory, Kelowna BC  
Intro to Voice & Speech-Film Factory, Kelowna BC  
Intro to Speech-Prairie College, Three Hills, AB  
24 hr. Theatre Workshop - KCS, Salmon Arm B

## Jury

### 2014 Uprising National Playwriting Competition

A joint initiative of Downstage and the Consortium for Peace Studies at the University of Calgary AB

### 2018 Scripts on Fire

New play competition through Fire Exit Theatre Calgary, AB

## Arts and Culture Work

2012-13 Heritage Ranch, Red Deer, AB

General Manager

Ran a 275-acre ranch owned by the City of Red Deer including a herd of horses and full barn and winter sleigh ride offerings, restaurant, events, “Your Team Unleashed” equine assisted teambuilding, and managed a staff of 30. Secured municipal grants and oversaw marketing.

2011-12 Shoreline Theatre, Kelowna BC (production contract)

Artistic Producer

Wrote grants, ran fundraising, secured rights, hired cast and crew and mounted professional Theatre production of *Mary’s Wedding* at the Laurel Packing House for a two-week run-in Collaboration with Kelowna Museums

2011 Vancouver International Fringe Festival (summer contract)

Marketing and Communications Artist Coordinator

Supported all fringe artists by arranging marketing workshops and promoting their productions.

2011-12 Vernon and District Performing Arts (seasonal contract)

Dance Coordinator

Facilitated community engagements with touring dance companies through masterclasses, events, and marketing.

2008-2009 Arts Umbrella

Dance Assistant

Assisted Artistic Director of the Dance Department and Arts Umbrella Jr. and Sr. Companies, supported productions, masterclasses and assisted in writing the curriculum that became the Vancouver Community College Dance Diploma in conjunction with Arts Umbrella.

## Course Creation

Courses and curriculum created and approved for Ambrose University

DA 103 Dance Fundamentals (3)

A praxis and lecture-based introductory dance class open to all students. This course will explore classical, contemporary, and jazz dance techniques. The training includes barre work, centre-practice, across-the-floor, and improvisation. Students will also be introduced to basic skeletal and muscle anatomy and health. Classroom work will focus on a holistic understanding of dance genres and dance history. Studio work will emphasize rhythm, theme, and musical interpretation as applied to improvisation and choreography.

DA 203 Ballet Technique I (1.5)

Explores the vocabulary and movement range of classical ballet technique at the intermediate level. Attention will be given to body placement, balance, flexibility and strength. Emphasis will be placed on integrated movement, alignment, classical ballet vocabulary, and artistic expression. Attendance at one assigned ballet performance is mandatory.

DA 204 Ballet Technique II (1.5)

Part II of Ballet Technique deepens the vocabulary and movement range of classical ballet technique at the intermediate level with a focus on more complex adage and allegro work. Further attention will be given to

body placement, balance, flexibility and strength. Emphasis will be placed on integrated movement, alignment, classical ballet vocabulary, and artistic expression. Attendance at one assigned ballet performance is mandatory.

#### DA 213 Modern Technique I (1.5)

An introduction to the technique and philosophy of modern dance based on Limón, Graham, Horton, Cunningham and various release techniques. Students will develop a vocabulary of modern dance movements, musicality and expression. Studio based learning will grow students' overall technical skill and understanding of modern dance. Attendance at one modern dance performance is mandatory.

#### DA 214 Modern Technique II (1.5)

Part II of Modern Technique further develops modern dance technique and philosophy based on Limón, Graham, Horton, Cunningham and various release techniques. Students will expand their vocabulary of modern dance movements, musicality, alignment and expression. Studio based learning will grow students' overall technical skill and understanding of modern dance. Attendance at one modern dance performance is mandatory.

#### DA 303 Selected Styles (3)

An exploration of specific dance styles outside the domain of ballet and modern technique courses. The work will be practical and include elements of theory as it pertains to the particular dance style. The course will include at least two distinct dance forms which will vary by given term, such as Hip Hop, Jazz, Musical Theatre, Acro, Aerial, Flamenco, or others. Attendance at two dance performances as assigned by the instructor.

#### DA 322 Introduction to Choreography (3)

An introduction to the principles and application of choreography that combines both theory and praxis. Students will explore basic compositional skills and understanding through improvisational and structural approaches to choreography. Students will create original work utilizing source material, existing individual movement vocabulary, compositional structures, theme, and the revision process. Students will develop their capacities for critique through observation and articulation of each other's work. Pieces will be presented at the annual dance showcase.

#### DA 423 Variations in Contemporary Choreography (3)

In this performance-based course, advanced-level dance students will have the opportunity to work as an ensemble rehearsing and preparing a series of choreographic works created and taught by professional choreographers. Choreography will be curated by the program director and shaped around an annual showcase theme. Rehearsals outside of class time may be required.

#### TH 217 The Professional Voice (3)

This course provides a praxis-based vocal-training curriculum for those who use or will use their speaking voice in their professional lives. The training explores the voice and its connection to breath, vibration, resonance, articulation, and phonation. Students will be introduced to vocal anatomy and health, as well as phonetics relating to voice, speech and the delivery and analysis of text. Emphasis will be placed on freeing the natural voice for speaking in the professional world with vocal efficiency, effectiveness and connectedness.

#### TH 363 Canadian Drama (3)

This course is an exploration of the origins and continued practice of Canadian theatre. Part theory, part history, and part analysis, students will explore the major plays and theatrical innovations in the development of Canada's theatrical voice. When available, attendance at a professional production of a Canadian play will assist students with their experiential and analytical understanding of Canadian drama.