

# Concordia Department of Theatre

## TOWN HALL

February 19, 2024



# Territorial acknowledgement

We stand in honour of the original inhabitants and custodians of Tiohtià:ke/Montréal. The land on which Concordia is located is within the traditional territories of the Kanien'kehá:ka/Mohawk people

We acknowledge that Tiohtià:ke/Montréal was also at different times a meeting place of other Indigenous peoples, including the Wendat, Abenaki, and Anishinaabeg.

Despite genocide and policies aimed at destructuring and dispossessing Indigenous peoples, the original inhabitants of Turtle Island survived. They continue to assert their rights to their ways of life, lands and self-determination as distinct peoples.

Today, Tiohtià:ke/Montréal is home to a diverse population of Indigenous, Métis and Settler peoples.

Learn more about the Territorial Acknowledgement [here](#).

# Town hall agenda

*The main purpose of our Winter Town Hall is to give you the info you need to make your registration choices for next year.*

1. 2024-25 PPP's (Public Performance Projects)
2. PPP Application Process (including new elements)
3. 2024-25 highlighted/rotational course offerings
4. Updates from faculty
5. Check-in from C.A.S.T.
6. Area meetings for program-specific questions & concerns
  - 2024-25 Advising Tables & courses with cross-program spaces

# 2024 - 25 Public Performance Projects (PPPs)

## FALL

“CONCORD FLORAL” BY JORDAN TANNAHILL – ACTT 499/2 (CONCORDIA THEATRE)

ADAPTATION OF “LA VIDA ES SUEÑO” BY PEDRO CALDERÓN DE LA BARCA – PERC 390/2 (MB STUDIO)

ENSEMBLE II - SPECIFIC TEXT TBD – ACTT 360/2 (MB STUDIO)

## WINTER

“THE BALD SOPRANO” BY EUGÈNE IONESCO – ACTT 499/4 (CONCORDIA THEATRE)

SHORT PLAY FESTIVAL – PERC 488/4 (EV BLACK BOX)

DEvised PROJECT: “OBSESSIONS LAB” – PERC 390/4 (MB STUDIO)

SITE-SPECIFIC PERFORMANCE PROJECT – PERC 486/4 (OFFSITE VENUE TBD)



# ACTT 499/2: Contemporary Text Project (Concordia Theatre)

“Concord Floral” by Jordan Tannahill | 6 credits

Performances: **Nov. 27 - Dec. 1** | Instructor/director: [Emma Tibaldo](#)



Concord Floral is a one-million-square-foot abandoned greenhouse and a refuge for neighbourhood kids; a place all to themselves in which to dream, dare, and come of age. But hidden there is a secret no one wants to confront, and when two friends stumble upon it they set off an unstoppable chain of events, from shadows in parking lots to phone calls from the grave. It's time for the teens of Concord Floral to start talking.

Developed over a 3-year period in collaboration with a group of Toronto teenagers.

*“Masterfully blends naturalistic dialogue, poetic lyricism and magic realism. Concord Floral is an ensemble choral piece that packs a theatrical and emotional punch” —Jon Kaplan, NOW Toronto*

Emma's [remarks on the project at Town Hall](#)

**CLASS/LAB TIMES:** TUESDAYS TO FRIDAYS 6PM - 10PM, SATURDAYS 10:15AM - 6PM

# PERC 390/2: Adaptation Project (MB Studio)

Devised from Pedro Calderón de la Barca's "La vida es sueño" | 3 credits

Performances: **Nov. 13 - 17** | Instructor/director: [Peter Farbridge](#)



A new dramatic score inspired by scenes, monologues, and visual images from Pedro Calderón de la Barca's 17th century masterpiece. In the age of the AI deep fakes, when we have the ability to replicate anyone doing and saying almost anything we want, we might soon have to ask ourselves if the events we witness online are real, or an illusion designed to entrap us. *La vida es sueño* (Life is a Dream), Pedro Calderón de la Barca's master work from the Spanish Golden Age explores the nature of dream versus reality, and offers a troubling vision of humanity's violent destiny. This new adaptation will ask the question: Is humankind yoked to inevitable destruction, or is there a new dream out there that could free us from the cycle of violence?

Before the course begins, the instructor (and perhaps a dramaturgy student?) will distill a "dramatic score" from the script. From this score, the PERC 390 ensemble will explore physical, imagistic, and choral work – and perhaps multi-media – to create a coherent, evocative theatrical world.

Peter's [intro audio](#)

**CLASS TIMES:** TUESDAYS & THURSDAY 6PM - 10PM, SATURDAYS 1:15PM - 5:15PM

# ACTT 360/2: Ensemble II (MB Studio)

"Waiting..." (working title) | 3 credits Performance week: **Nov. 27 - Dec. 1** | Instructor/director: [Robert Reid](#)



Every fall, second year ACTT students (and some non-ACTT students) work on a project leading to a series of public performances.

The artistic goal of this project is to explore the notion of ensemble beyond what they experienced in their first year. To do so, we use published scripts, short plays, a collection of scenes, and devised material created by the students in the class to create a unique performance.

Because we usually choose the dramatic material by the 4th week of the semester, this project is often called "working title".

Robert's [remarks on the project at Town Hall](#)

**CLASS TIMES:** TUESDAY & WEDNESDAY: 6 - 8:55PM, **LAB:** THURSDAY 6 - 10PM



# ACTT 499/4: Classical Text Project (Concordia Theatre)

"The Bald Soprano" an anti-play by Eugène Ionesco | 6 credits

Performance week: **Apr. 9 - 13\*** | Instructor/director: [Nathalie Claude](#)



*\*Apr. 13 doesn't appear in the official calendar, but student actors and crew **must** be available for this performance day.*

*The Bald Soprano* is an absurdist play first performed in French in 1950. The play centres on the Smiths, a couple from London, and another couple, the Martins, who come over for a visit. The two families chatter in meaningless banter, tell stories and relate nonsensical truisms and poems. They are joined later by the Smiths' maid, Mary, and the local fire chief, who is also Mary's lover, and who is disappointed to find there is no fire at the Smith home. When the Martins and the Smiths are alone, they begin to argue without resolution or sense. The play ends with the Martins reciting the same lines spoken by the Smiths at the opening. *The Bald Soprano* is considered a modern classic and a seminal work in the Theatre of the Absurd.

This play, and the Absurdist movement in general, reacted to the seemingly nonsensical horrors of World War II. It seems the world once again needs disruptive nonsense to help us try to make sense of a dizzying world in which truth is increasingly elusive.

Nathalie's [intro video](#)

**CLASS/LAB TIMES:** TUESDAYS TO FRIDAYS 6PM - 10PM, SATURDAYS 10:15AM - 6PM



# PERC 488/4: Short Play Festival

10 - 15 minute plays | 3 credits | Performance week: **March 26 - 30** | EV Black Box

Instructor/project leader: [Mindy Parfitt](#)



An evening of student-directed short plays, each about 10 - 15 minutes long. These plays could be published or student-written (prior to the course)

In the Fall, the instructor will work with each student director to select a play and develop an initial concept. Designers will create a festival environment.

Actors will join the process for rehearsals in Winter in the MB studios.

In its final three weeks, the course will take full residence in the EV Black Box, where the performances will take place.

Mindy's [intro video](#)

**CLASS/LAB TIMES:** TUESDAYS & THURSDAYS 6PM - 10PM, SATURDAYS 10AM - 10PM

**NOTE:** THESE ARE THE TOTAL TIMES THE STUDIOS ARE BOOKED FOR THE COURSE. A MUCH MORE REASONABLE SCHEDULE WILL BE SET FOR EACH STUDENT WITHIN THOSE HOURS.

# PERC 390/4: Creation Project “Obsessions Lab”\* (MB Studio)

Intensive: week 1 - 6 only | 3 credits | Performance week: Feb. 19 - 23 | Instructor: [Maiko Yamamoto](#)



Obsessions Lab is an exploration of devising performance from the perspective of deep, creative research. Within a process for making new work, oftentimes the collection phase feels the most satisfying and generative, with exciting connections and new learning firing continually. Obsessions Lab poses the question: what if the research was the performance? Would the feeling of newness and excitement be squashed by this redefinition? Would it be impermeable for an audience? Through this practice, students will dive into the strange obsessions that fuel creative process and ultimately interrogate what it means to make experimental performance in this moment.

Maiko's [intro video](#)

**CLASS TIMES:** TUESDAYS & THURSDAY 6 - 10PM, AND SATURDAYS 1:15 - 5:15PM  
**WEEKS 1 - 6 OF THE SEMESTER ONLY**

*\*Because of the modest number of hours involved, it's possible for students to be in both PERC 390/4: Obsessions Lab and PERC 486/4: Site-Specific Performance.*

# PERC 486/4: Site-Specific Performance\* (venue TBD)

3 credits | Performance week: **Apr. 9 - 12** | Instructor/facilitator: [Shauna Janssen](#)

In this course we will explore site-specific performance making as a critical spatial practice and responsive engagement with place and its spatial politics, histories, presents, and possible futures. Site-specific performances function beyond a conjuring of theatricality – it is an art for and practice that reveals. Themes of memory and haunting will guide our exploration, and how we might approach making site-specific performance works as an orientation towards atmospheres of place. Participants in the course will acquire performance creation methods for crafting, performing, and documenting site-specific theatre and performance art works. Public outcomes may take a variety of formats including theatrical interventions, site-writing, performative, material, and new media installations (i.e. using sound and illumination). Outcomes might also manifest in solo or collaborative performance art works.

**CLASS TIMES:** FRIDAY 1:15 - 5:15PM & FROM MAR. 2 ONWARD: FRIDAY EVENING LABS 7 - 10PM

*\*Because of the modest number of hours involved, it's possible for students to be in both PERC 390/4: Obsessions Lab and PERC 486/4: Site-Specific Performance.*



# PPP placement process

Based on the [Online Application](#) you complete, the Department's full time faculty work together to place you in the project(s) we believe you'll thrive in most. When making our decisions about who to place where, we consider what challenges you're ready for based on criteria such as your work ethic & support of classmates, your skills, your GPA, previous PPP's you've done, and positions available.

We work hard to place students in projects that are in line with your expressed wishes whenever possible. In general, the only reasons we don't offer a student a PPP in a semester they've requested one are if the student has (a) been unreliable in their other courses, or (b) has already had several opportunities to work on PPP's.

The **deadline** to complete this year's [Online Application](#) is **Feb. 29**

Students interested in working on a PPP as a designer or assistant designer should complete the Online Application form *AND* sign up for a portfolio review using [this link](#). Portfolio reviews are scheduled for April 25 & 26, 2024.

# New PPP application elements

## Audition video

To be considered as a **performer**, create a short audition video, including:

- **A very brief introduction:** state your name and what you've chosen to perform.
- A **monologue or short performance piece (2 minutes max)**, recorded in a single, continuous take (no edits), with your whole body visible at all times.
- **Upload your video to YouTube**, and post it with an “unlisted” setting. Please note that a URL for a public, “listed” video will not function.
- Submit the link to your video as part of your application. Test the link to ensure it works!

## Statement of interest & supporting documents

To be considered as a **director / assistant director / dramaturge / creator**, write a statement articulating:

- **Why** you'd like to be involved in this way
- **How you'd like to be challenged** in this position
- How this role **connects with your professional dreams**
- A description of any **previous projects/experiences** (from a class or otherwise) that make you **a good fit for this position**. (Note that lacking experience is also fine; you are here to learn. Also, note that the roles for each PPP will vary depending on each project and instructor, and will only be defined later in the process.)
- Feel free to **upload up to 5 pictures, links, or excerpts that illustrate your previous work**. Max size per file is 1 MB.

# PPP Acceptance/Commitment

Please check your email (including junk/spam) by Mar. 12 for placement offers.

***By registering for a PPP-associated course, you are making the following commitments:***

1. I will be fully available for all scheduled dates & times of my PPP course.
2. I will fulfill all work for my other courses, even during peak periods for my PPP.
3. I will never miss one of my other classes because of activities related to my PPP.
4. I will read the production info package and department's guiding principles.
5. I will treat all staff and fellow students respectfully and professionally.
6. When needed, i will advocate for myself and my needs clearly, in ways that honour others' humanity.



# About our productions

All public performance projects (PPP's) at Concordia – whether large productions or modest in-studio outcomes – are first and foremost teaching and learning environments in which professionals work with, or alongside, students. We hope our project-based courses will be artistically exciting and socially relevant; we insist that they be safe, collaborative, ethical opportunities for learning.

We intend that these projects not only teach you, our students, current practices in the profession, but also that they give you the space, tools, and guidance to work towards changing the profession for the better.

## ***More info about our productions:***

- [Our Guiding Principles](#)
- [Types of productions](#)
- [Production policies and technical info](#)

# **HIGHLIGHTED COURSES**

## **SUMMER 2024-25**

# PERC 471/1: Directing II

May 8 - June 3 | Mon., Tues, Wed., Thurs. | 1pm - 5pm (with Friday 1- 5pm Labs)

Instructor: Mark Sussman



This studio course builds on skills and knowledge developed in Directing I with a focus on contemporary styles of director-led theatrical storytelling, such as experimental creation, avant-garde performance, documentary, or art-based happenings.

A series of exercises will lead towards a final assignment involving directing a scene for presentation in a final studio outcome on June 3rd.

Student actors, including those taking the summer ACTT 201/202 class, will have the opportunity to work on scene work with directors.



# SCEN 337: SCENE PAINTING REALIZATION

May 10 - June 5 | Wed & Fr. | 9am - 4pm

Instructor: TBC

This intensive studio class is offered to students interested to the materials and technology of theatrical scenic painting which includes the preparation of an image to scale to be enlarge it to life size. It will most likely include landscape and figurative painting as well as trompe-l'oeil and faux finishing.



# ACTT HIGHLIGHTED COURSES

## 2024-25

(for full list of ACTT courses, see Advising Table on p. 21)

## **FALL 3RD+ YEAR ACTT COURSES**

### **ACTT 455/2: VOICE IV – SINGING FOR THE ACTOR**

This course helps students develop a free and expressive voice capable of flexibly traversing the divide between speech and song, and examining how each discipline supports the other; repatterning of restrictive or unhelpful breathing patterns, and habits of physical tension; development of vocal resonance, flexibility, ease, power, and vocal health; cultivation of spontaneity, authenticity, emotional availability, clarity, and conviction in singing; exploring a heightened sense of musicality in speaking text; and, the integration of vocal technique and imagination. Student will have the opportunity to investigate a range of musical styles through ensemble and solo work, with an emphasis on character-based musical material.

### **ACTT 498 A/2: ACTING FOR MEDIA**

This course focuses on acting for the camera. Students will gain an understanding of how to adjust their acting style for on-screen work; how to scale a performance to various shots/frames; text analysis of dramatic material from film & TV; audition skills for camera, including self-tapes; and fundamental knowledge of on-set processes and etiquette.



## FALL 3RD+ YEAR ACTT COURSES

### **ACTT 498 B/2: DECONSTRUCTING SHAKESPEARE PERFORMANCE**

This course provides students with knowledge, skills, and techniques for performing Shakespeare, including non-traditional approaches. Through close readings of the texts, students will gain an understanding of the poetic devices, rhetorical principles, and cultural contexts that shape the language and themes of these works. Exploring Shakespeare's poetry, characters, and stories through both historical and contemporary lenses, this course centres each student's imagination, body, voice, and *self*, in order to foster ownership and agency in performance.

### **ACTT 498 C/2: INTERDISCIPLINARY IMPROVISATION: DANCE, MUSIC, THEATRE**

This course mixes together students from the departments of Contemporary Dance, Music, and Theatre to explore ways that improvisation can connect performers and art forms across – and beyond – traditional disciplines. The course offers opportunities for students to lean into their areas of technical expertise, practice different improvisation approaches, share methodologies, and to experiment with performance forms less familiar to them. Above all, the course provides a space to explore how performers of different backgrounds can be in community together, and can follow impulses to create meaningful shared experiences for themselves, each other, and audiences. **NOTE:** *Online, this course appears as "Choreography 1A: Improvisation"*

## WINTER 3RD+ YEAR ACTT COURSES

### **ACTT 498 A/4: VOICE, MOVEMENT, TEXT, SONG (WEEKS 1 - 6 INTENSIVE)**

This course will introduce students to a studio practice that supports devised making and performance, with a focus on developing individual practices exploring the body, voice and text integration, including song. In addition to developing aspects within these training vocabularies, students will be asked to engage with quick material creation exercises in order to further develop these skill sets through application. We will also look at some case studies in order to deepen and further contextualize the studio practice from an analytical perspective.

### **ACTT 372/4: STAGE COMBAT (WEEKS 7 - 12 INTENSIVE)**

This stage combat course involves instruction and practice of various techniques used to create fight scenes for theatrical performances. During this course students will look at safety principles; go through various physical warm-ups, basic stage combat techniques, look at weaponry, choreography, partner work and character development. This last item is quite important because effective stage combat requires an understanding of a character's motivations and objectives. Students will learn how to integrate fight choreography seamlessly into the larger context of a scene and develop their characters' physicality.

## WINTER 3RD+ YEAR ACTT COURSES

### **ACTT 450 A/4: ADVANCED ACTING (SOLO PERFORMANCE OF PUBLISHED SCRIPTS)**

This course is designed to provide students with the skills, techniques, and knowledge to perform a solo piece using a published theatrical text. Through practical exercises, theoretical discussions, performance opportunities, students will explore the art of solo performance. In addition to performing their solo piece, students will also study and analyze exemplary solo performances, both historical and contemporary, to deepen their understanding of the form and its possibilities. Students will engage in exercises aimed at honing their performance skills, including voice work, physicality, character development, and improvisation. This course will conclude with 1 or 2 performances for an invited audience.

### **ACTT 465/4: THE ACTOR'S PROFESSION (FOR ACTORS ABOUT TO GRADUATE)**

Soon, you will finish your time at Concordia. What's next? What are your goals? How can you present your best self in an audition, interview, or meeting? How can you network effectively? How should you adjust your acting for work on-camera? What materials will you need to have ready when you meet the professional world? How can you ask important questions, and set boundaries, with precision, confidence, and tact? How will you keep yourself artistically and financially healthy? This course aims to help you clarify, articulate, and demonstrate your vision for yourself as a performer and artist, and to prepare you to transition into the next phase of your career. This studio/seminar course involves the development of audition technique, on-camera technique, interview skills, and other career-oriented skills. The emphasis is on crystallizing each student's unique theatrical identity, while solidifying their sense of purpose and community.

# PERC HIGHLIGHTED COURSES

## 2024-25



# PERC COURSE OFFERINGS 2024-2025

## FALL

**PERC 311/2: DIRECTING I (STUDIO)** *\*NOTE THIS COURSE IS OFFERED IN BOTH FALL & WINTER, PERC STUDENTS ARE ENCOURAGED TO TAKE IT IN THEIR FALL TERM AS IT CAN BE A PRE-REQ. FOR PPP ASSIGNMENTS (ASSISTANT DIRECTING)*

**PERC 318/2: PLAYWRITING I (STUDIO)**

**PERC 321: INTRO TO PERFORMANCE STUDIES (SEMINAR-STUDIO)**

**PERC 384/2: PERFORMANCE CREATION STUDIO II - COLLABORATIVE PRACTICE (STUDIO)**

**PERC 412: DRAMATURGY II - EXPANDED DRAMATURGY (SEMINAR-STUDIO)**

**PERC 422: INDIGENOUS STORYTELLING (STUDIO)**

## WINTER

**PERC 210: CREATION STUDIO 1: THEORY AND METHOD (STUDIO)**

**PERC 311/4: DIRECTING I (STUDIO)**

**PERC 324: QUEER THEATRE AND PERFORMANCE (SEMINAR-STUDIO)**

**PERC 351: COMMUNITY ARTS: THE ART OF ENGAGEMENT (STUDIO)**

**PERC 356: PUPPETRY AND OBJECT PERFORMANCE (STUDIO)**

**PERC 486: SITE SPECIFIC PERFORMANCE (STUDIO-PERFORMANCE)**

## **FALL PERC COURSE HIGHLIGHTS- ROTATIONAL COURSES**

### **PERC 412/2: EXPANDED DRAMATURGY (SEMINAR-STUDIO) (FALL)**

This advanced hybrid seminar-studio course investigates expanded and interdisciplinary approaches to dramaturgy, focusing on post-dramatic performance, movement and sound arts, new media performance and performance in public space.

### **PERC 422 A/2: INDIGENOUS STORYTELLING (STUDIO) (FALL)**

This Studio course introduces students to Indigenous stories as an exploration into worldviews and philosophies. Utilizing a variety of Indigenous performance methods to express these stories. Students may present their individual relationships to the material through performance.

## **WINTER PERC COURSE HIGHLIGHTS- ROTATIONAL COURSES**

### **PERC 324/4: Queer Theatre & Performance (Seminar-Studio) (Winter)**

This Seminar- Studio course analyzes historical and contemporary examples of lesbian/ gay/ bisexual/ transgender / two spirited and queer performance. The course examines how the stage has been, and continues to be, a necessary public forum for queer political activism and identity politics, and offers a comprehensive overview of key concerns in sexuality in Canada and internationally.

### **PERC 351/4: COMMUNITY ARTS: THE ART OF ENGAGEMENT (STUDIO) (WINTER)**

This Studio course explores performance areas as arts-based research, interview techniques, alliances, partnerships, participatory evaluation methods, and analysis of aesthetic and ethical concerns.

### **PERC 356:/4 PUPPETRY AND OBJECT PERFORMANCE (WINTER)**

This Studio course introduces students to basic theories, practices, and history of performance with puppets and performing objects. It combines building, basic manipulation, and show-making techniques. Students work on short scenes for performance.

### **PERC 486/4: Site Specific Performance Practice (Winter)**

This advanced studio course introduces students to interdisciplinary methods for developing solo or collaborative site-specific works. Contemporary topics and a broad range of theory from realms of theatre, sound, visual and spatial arts are addressed to stimulate conceptual reflection on methods for realizing site-specific work. This course has a site specific project outcome.

# SCEN HIGHLIGHTED COURSES

## 2024-25



# SCEN COURSE OFFERINGS 2024-25

## FALL

SCEN 360/361/460/461 /2: INTRO TO PUBLIC PERFORMANCE DESIGN

SCEN 271/370/371/470/471 /2: ELEMENTS OF PRODUCTION

SCEN 335/2: SET DESIGN REALIZATION

SCEN 314/2: LIGHTING DESIGN CONCEPTION

SCEN 326/2: COSTUME ACCESSORIES REALIZATION

## WINTER

SCEN 360/361/460/461 /4: INTRO TO PUBLIC PERFORMANCE DESIGN

SCEN 271/370/371/470/471 /4: ELEMENTS OF PRODUCTION

SCEN 344/4: ELEMENTS OF MULTIMEDIA CONCEPTION

SCEN 336/4: STAGE PROPERTIES REALIZATION

SCEN 398 A/4: PERFORMANCE, SUSTAINABILITY AND ECOLOGY (REALIZATION)

SCEN 498/4: PERFORMANCE: ART, DESIGN & TIME CONCEPTION

## **WINTER SCEN SPECIAL TOPICS**

### **SCEN 398 A/4: PERFORMANCE, SUSTAINABILITY AND ECOLOGY REALIZATION**

Ecologies perform: artists make performances in and with ecologies. Examining everything from sustainable design and production practices to conceptual, creative approaches to engagement with ecologies, this course will look at the consideration of the non-human in performance through multiple lenses. Students will hear talks from professional performance-makers engaged in sustainability and ecology, learn about sustainable initiatives within Concordia, and create their own works in response to ecological approaches, cycles, materials and themes. How do we work with ecologies to be sustainable performance-makers? This course will offer multiple answers to this question.

### **SCEN 498/4: PERFORMANCE: ART, DESIGN & TIME CONCEPTION**

This course explores the particular line of inquiry that is present in contemporary theatre, which can be termed alternative, non-linear narrative, visual, movement/object-based theatre... It lives in the blurred line between performance art, theatre and dance, and looks at it from a visual perspective. This course will prove invaluable to all those interested in contemporary performing arts (performers, designers, dancers, visual/performance artists, and those who aspire to become director-auteurs). Part lecture-series, part performance art boot camp, students learn about this work while establishing their own point of entry concurrently. The class will be creating several short performances throughout the course, and will end with an all-night, performance marathon.

# Faculty reflections

in response to your ideas, concerns & suggestions

- Communication between department & students
  - Reflections and open forums in Town Halls each semester
  - CAST at Department Councils each semester
  - CAST invited to check-ins at Full Time Faculty weekly meetings
  - We must follow university processes – your questions welcome!
  - Talk to any faculty member anytime!
- Course offerings partly in response to your feedback: 6 credits for the most time-intensive PPPs, Directing II, Stage Painting, more script-based work, more opportunities to direct PPPs, etc.
- Elements of Production a requirement for all Theatre students (starting 2024-25)
- Workshop-based trainings and Artist Talks continue

# Equity, Diversity, Inclusion & Accessibility updates

## What we've been doing

- Meetings with students who articulated the urgent need for improved equitable, consent-focused and accessible practices.
- Updating the [Anti-Oppression Statement](#) and the [Accessibility Statement](#).
- Updating the [Guidelines on Consent](#) to reflect departmental training and efforts
- Working with the [ACSD](#) for best-practices around disclosures and accommodations



Hello from  
**C.A.S.T.**

# Area meetings

**PERC students in MB7.270**

**SCEN students in MB7.255**

**ACTT students in MB7.265**

**PERC ADVISING**

# PERC Advising Table 2024-2025

YEAR 1 PERC 2024/2025		YEAR 2 PERC 2024/2025		YEAR 3 PERC 2024/2025	
Fall	Winter	Fall	Winter	Fall	Winter
<b>Lecture</b> PERC 212 Dramaturgy I  PERC 306 Theatre History & Theory, 1800 to the Present	<b>Lecture</b> PERC 303 Theatre History & Theory to 1800  PERC 211 Theatre in the City	<b>Lecture</b> PERC 306 Theatre History & Theory, 1800 to the Present	<b>Lecture</b> PERC 303 Theatre History & Theory to 1800	<b>Electives</b>	<b>Electives</b>
<b>Studio</b> SCEN 209 Scenography I  PERC 209 The Engaged Theatre Artist	<b>Studio</b> PERC 210 Performance Creation Studio I: Theory & Methodology	<b>Studio</b> SCEN 271 Introduction to Elements of Production  PERC 311 Directing I  PERC 318 Playwriting I  PERC 384 Performance Creation Studio II: Collaborative Practice	<b>Studio</b> PERC 210 Performance Creation Studio I: Theory and Method  SCEN 271 Introduction to Elements of Production  PERC 311 Directing I  PERC 351 Community Arts: The Art of Engagement  PERC 356: Puppetry and Object Performance	<b>Studio</b> SCEN 271 Introduction to Elements of Production  PERC 384 Performance Creation Studio II: Collaborative Practice  PERC 422 Indigenous Storytelling	<b>Studio</b> SCEN 271 Introduction to Elements of Production  PERC 351 Community Arts: The Art of Engagement  PERC 356: Puppetry and Object Performance
<b>Outside Department Requirement</b> FFAR 248: Engaging Across Disciplines in the Fine Arts	<b>Outside Department Requirement</b> FFAR 249: Working Across Disciplines in the Fine Arts	<b>Seminar-studio</b> PERC 321 Intro to Performance Studies  PERC 412 Dramaturgy II-Expanded Dramaturg	<b>Seminar-studio</b> PERC 324 Queer Theatre and Performance	<b>Seminar-studio</b> PERC 412 Dramaturgy II-Expanded Dramaturg	<b>seminar-studio</b> PERC 324 Queer Theatre and Performance
<b>Electives</b>	<b>Electives</b>	<b>public performance project</b> PERC 390: Performance Creation Studio  ACTT 498: Special Topics in Acting	<b>public performance project</b> PERC 390 Performance Creation Studio  PERC 486 Site Specific Performance Practice  PERC 488 Short Works Festival  ACTT 498: Special Topics in Acting	<b>public performance project</b> PERC 390: Performance Creation Studio  ACTT 498: Special Topics in Acting	<b>public performance project</b> PERC 390 Performance Creation Studio  PERC 486 Site Specific Performance Practice  PERC 488 Short Works Festival  ACTT 498: Special Topics in Acting
Summer 2024: PERC 471 Directing II- Intensive May 2024					



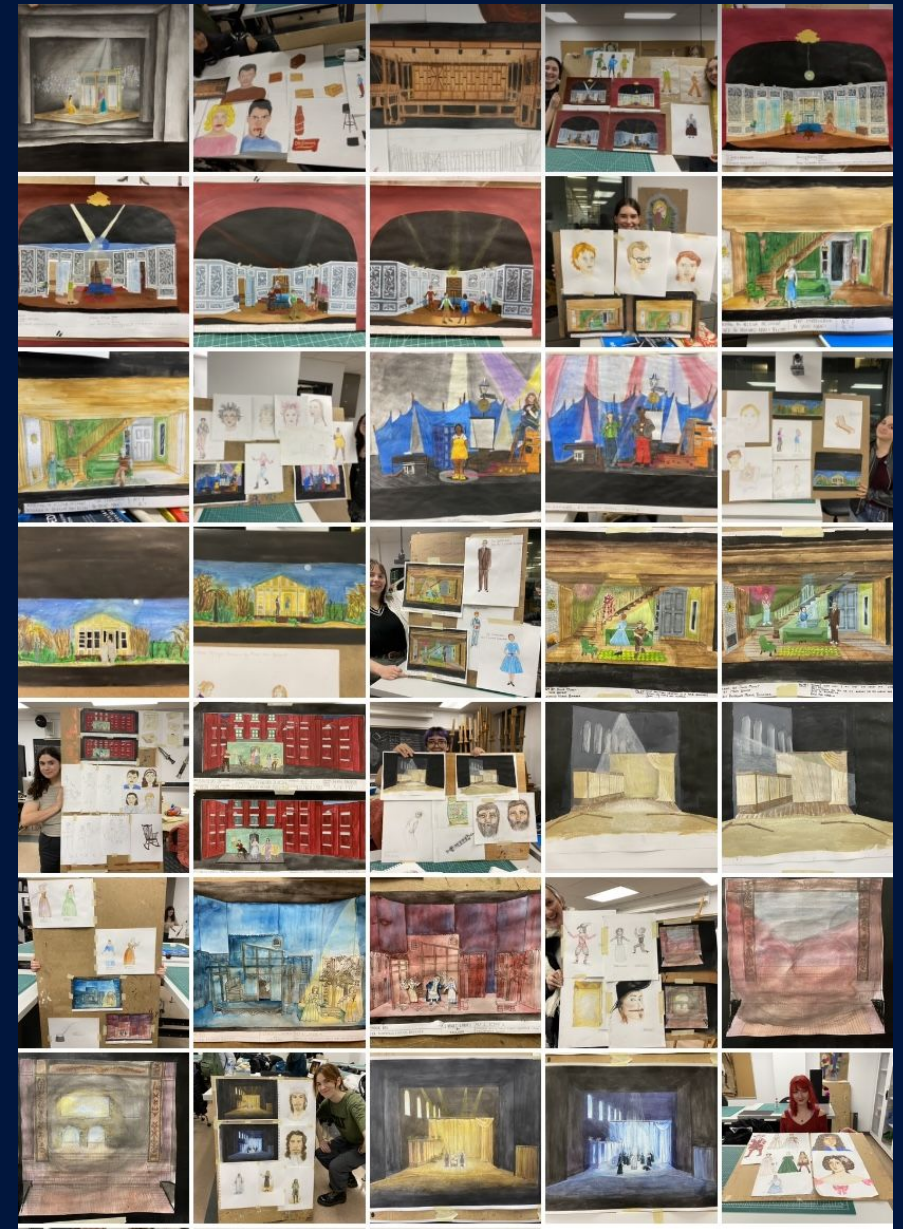
**SCEN ADVISING**

# SCEN Advising

There is no Advising Table for this program, because from 2nd year onward, all courses are available to all students in the Program, or else are available only by permission (PPP-related courses).

Recommended courses for 1st year Scenography students can be found [here](#):

2nd and upper year courses change annually.



**ACTT ADVISING**

# ACTT 2024-25 Advising Table

YEAR 1 Fall	YEAR 1 Winter	YEAR 2 Fall	YEAR 2 Winter	YEAR 3+ Fall	YEAR 3+ Winter
ACTT 209 & PERC 209 The Engaged Theatre Artist	ACTT 210 Scene Study I: Realism/Early Modernism (prereq: ACTT Specialization)	ACTT 321 Movement II: Viewpoints (prereq: ACTT 211)	ACTT 355 Voice III: Expanding Vocal Possibilities (prereq: ACTT 325) OR ACTT 358 Movement III: Biomechanics I (prereq: ACTT 321) OR ACTT 362: Laban (prereq: ACTT 321 & 325)	ACTT 455 Voice IV: Singing (prereq: ACTT 325) OR ACTT 458 Movement IV: Biomechanics II (prereq: ACTT 321) OR ACTT 498 A Acting for Media (prereq: ACTT 321 & 325) OR ACTT 498 B Shakespeare (prereq: ACTT 321 & 325) OR ACTT 498 C Interdisc. Improviation (prereq: ACTT 321 & 325)	ACTT 450 Advanced Acting (prereq: ACTT 331) OR ACTT 465 The Actor's Profession ^ (prereq: ACTT 321, 325 & 331) OR ACTT 498 A Special Topic: Voice, Movement, Text, Song (prereq: ACTT 321 & 325) – intensive weeks 1 - 6 OR ACTT 372 Stage Combat (prereq: ACTT 321) – intensive weeks 7 - 12
ACTT 211 Voice & Movement I (prereq: ACTT Specialization)	ACTT 231 Ensemble I (prereq: ACTT 211)	ACTT 325 Voice II: The Authentic Voice (prereq: ACTT 211)	ACTT 355 Voice III: Expanding Vocal Possibilities (prereq: ACTT 325) OR ACTT 358 Movement III: Biomechanics I (prereq: ACTT 321) OR ACTT 362: Laban (prereq: ACTT 321 & 325)	ACTT 455 Voice IV: Singing (prereq: ACTT 325) OR ACTT 458 Movement IV: Biomechanics II (prereq: ACTT 321) OR ACTT 498 A Acting for Media (prereq: ACTT 321 & 325) OR ACTT 498 B Shakespeare (prereq: ACTT 321 & 325) OR ACTT 498 C Interdisc. Improviation (prereq: ACTT 321 & 325)	ACTT 450 Advanced Acting (prereq: ACTT 331) OR ACTT 465 The Actor's Profession ^ (prereq: ACTT 321, 325 & 331) OR ACTT 498 A Special Topic: Voice, Movement, Text, Song (prereq: ACTT 321 & 325) – intensive weeks 1 - 6 OR ACTT 372 Stage Combat (prereq: ACTT 321) – intensive weeks 7 - 12
PERC 212 Dramaturgy I	PERC 303 Theatre History and Theory I: up to 1800	PERC 306 Theatre History and Theory II: 1800 to the Present	ACTT 331 Scene Study II: Expressionism, Existentialism, Farce (prereq: ACTT 210)	Upper level PERC or SCEN course OR Independent Study/Internship OR Free elective (within Theatre or not)	Upper level PERC or SCEN course OR Independent Study/Internship OR Free elective (within Theatre or not)
SCEN 271 Intro to Elements of Production	PERC 211 Theatre in the City	SCEN 209 Intro to Scenography OR Free elective (within Theatre or not)	Upper level PERC or SCEN course OR Free elective (within Theatre or not)	Upper level PERC or SCEN course OR Independent Study/Internship OR Free elective (within Theatre or not)	Upper level PERC or SCEN course OR Independent Study/Internship OR Free elective (within Theatre or not)
FFAR 250		ACTT 360 Ensemble II* (prereq: ACTT 231) OR Small-Medium Production** (prereq: written permission)	Small-Medium Production** (prereq: written permission) OR Medium-Large Production** (prereq: written permission)	Small-Medium Production** (prereq: written permission) OR Medium-Large Production** (prereq: written permission)	Small-Medium Production** (prereq: written permission) OR Medium-Large Production** (prereq: written permission)
*In-Class Outcome: 3 rehearsals/week    **Medium - Large PPP: 3 - 6 rehearsals/week    ^ACTT 465 is for graduating students only					
colour code:		required ACTT courses (for all ACTT students)		ACTT studio electives	Public performance projects



# ACTT Generic Advising Table (Courses cycle annually from Winter 2nd year)

YEAR 1 Fall	YEAR 1 Winter	YEAR 2 Fall	YEAR 2 Winter	YEAR 3+ Fall	YEAR 3+ Winter
ACTT 209 & PERC 209 The Engaged Theatre Artist	ACTT 210 Scene Study I: Realism/Early Modernism (prereq: ACTT Specialization)	ACTT 321 Movement II: Viewpoints (prereq: ACTT 211)	ACTT 355 Voice III: Expanding Vocal Possibilities (prereq: ACTT 325) OR ACTT 358 Movement III: Biomechanics I, Corporeal Mime, or special topic (prereq: ACTT 321) OR VOICE <u>AND</u> MOVEMENT: (prereq: ACTT 321 & 325) E.g. Laban, RasaBoxes, Special Topic	ACTING TECHNIQUE (prereq: ACTT 321 & 325) E.g. Media, Audition, Chekhov, Meisner etc. OR VOICE IV: Dialects or Singing (prereq: ACTT 325) OR MOVEMENT IV: Biomechanics II or Special Topic (prereq: ACTT 321) OR HEIGHTENED TEXT: (E.g. Shakespeare, Sarah Kane, Heiner Mueller etc.) (prereq: ACTT 321 & 325)	COMEDY (prereq: ACTT 321 & 325) E.g. Improv, Clown, Slapstick, Commedia OR MOVEMENT or VOICE topic (prereq: ACTT 321 and/or 325) E.g. Stage Combat, Chinese Opera, Voice-Over, Slam Poetry OR ACTT 450 (in-class studio project) (prereq: ACTT 331) OR ACTT 465 The Actor's Profession ^ (prereq: ACTT 321, 325 & 331)
ACTT 211 Voice & Movement I (prereq: ACTT Specialization)	ACTT 231 Ensemble I (prereq: ACTT 211)	ACTT 325 Voice II: The Authentic Voice (prereq: ACTT 211)	ACTT 355 Voice III: Expanding Vocal Possibilities (prereq: ACTT 325) OR ACTT 358 Movement III: Biomechanics I, Corporeal Mime, or special topic (prereq: ACTT 321) OR VOICE <u>AND</u> MOVEMENT: (prereq: ACTT 321 & 325) E.g. Laban, RasaBoxes, Special Topic	ACTING TECHNIQUE (prereq: ACTT 321 & 325) E.g. Media, Rasaboxes, Meisner etc. OR VOICE IV: Dialects or Singing (prereq: ACTT 325) OR MOVEMENT IV: Biomechanics II or Special Topic (prereq: ACTT 321) OR HEIGHTENED TEXT: (E.g. Shakespeare, Sarah Kane, Heiner Mueller etc.) (prereq: ACTT 321 & 325)	COMEDY (prereq: ACTT 321 & 325) E.g. Improv, Clown, Slapstick, Commedia OR MOVEMENT or VOICE topic (prereq: ACTT 321 and/or 325) E.g. Stage Combat, Chinese Opera, Voice-Over, Slam Poetry OR ACTT 450 (in-class studio project) (prereq: ACTT 331) OR ACTT 465 The Actor's Profession ^ (prereq: ACTT 321, 325 & 331)
PERC 212 Dramaturgy I	PERC 303 Theatre History and Theory I: up to 1800	PERC 306 Theatre History and Theory II: 1800 to the Present	ACTT 331 Scene Study II: Expressionism, Existentialism, Farce (prereq: ACTT 210)	Upper level PERC or SCEN course^^ OR Independent Study/Internship OR Free elective (within Theatre ot not)	Upper level PERC or SCEN course^^ OR Independent Study/Internship OR Free elective (within Theatre ot not)
SCEN 209 Intro to Scenography	PERC 211 Theatre in the City	SCEN 209 Intro to Scenography	Upper level PERC or SCEN course^^ OR Free elective (within Theatre ot not)	Upper level PERC or SCEN course^^ OR Independent Study/Internship OR Free elective (within Theatre ot not)	Upper level PERC or SCEN course^^ OR Independent Study/Internship OR Free elective (within Theatre ot not)
FFAR 250		ACTT 360 Ensemble II* (prereq: ACTT 231) OR Small-Medium Production** (prereq: written permission)	Small-Medium Production** (prereq: written permission) OR Medium-Large Production** (prereq: written permission)	Small-Medium Production** (prereq: written permission) OR Medium-Large Production** (prereq: written permission)	Small-Medium Production** (prereq: written permission) OR Medium-Large Production** (prereq: written permission)
*In-Class Outcome: 3 rehearsals/week    **Medium - Large PPP: 3 - 6 rehearsals/week    ^ACTT 465 is for graduating students only					
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## **FALL ACTT COURSES WITH PLACES FOR PERC & SCEN STUDENTS**

### **ACTT 211/2: VOICE & MOVEMENT I**

This course aims to cultivate and expand the expressive potential of the actor's instrument: the body, voice, and imagination. Students are guided in honing foundational tools of physical expression — including embodied awareness, precision, relaxation, and heightened presence — and of vocal expression — including freedom of breath, authenticity, dynamic use of pitch and resonance, and articulation. This course contrasts and complements other foundational acting courses that focus primarily on realistic scripted texts by challenging students to extend beyond “believability”, using heightened physical movement and non-realistic, poetic text.

The two sections of this course are team-taught by a pair of instructors: a movement teacher and a voice teacher. The course is divided into three Units: a 5-week Voice Unit, a 5-week Movement Unit, and a 3-week Outcome Unit in which students from both sections are mixed together and divided into groups of 3 – 4 to create original short performance pieces drawing on Voice and Movement material from earlier in the course. Other main performance assignments include: telling a personal story, performing a published contemporary poem, a neutral mask solo, a duo silent scene. This course typically involves two senior ACTT students who intern with the movement and voice instructors, research performance pedagogy, and facilitate warm-ups and exercises in labs.

## **FALL ACTT COURSES WITH PLACES FOR PERC & SCEN STUDENTS**

### **ACTT 321/2: MOVEMENT II (VIEWPOINTS)**

This course aims to give students a physical and conceptual understanding of the Viewpoints; deepen their spatial awareness and embodied listening; strengthen their ability to connect with an ensemble; provide skills to improvise using movement, text and other materials; support students in developing a personal Viewpoints-based practice. The course also provides and cognitive, historical understanding of the connections and distinctions between Mary Overlie's Six Viewpoints approach and Anne Bogart's adaptation of the work. This course focuses on the Viewpoints approach to ensemble improvisation and composition. Major assignments are improvisations in response to given themes and parameters.

### **ACTT 325/2: VOICE II (AUTHENTIC VOICE)**

This course emphasizes embodiment, self-awareness, and freedom of breath; authentic, healthy, and expressive vocal use; and clarity and conviction in speaking text. Learning goals includes: re-patterning of restrictive or unhelpful breathing patterns and habits of physical tension; development of vocal resonance, flexibility, ease, power, and health; cultivation of spontaneity, authenticity, emotional availability, clarity, and conviction in speaking text and/or singing; understanding of the fundamentals of vocal anatomy and physiology; and, the ability to execute an effective self-directed, body-based vocal warm-up. The course also offers an introduction to the analytical and practical skills required for performing contemporary monologues and classical verse text. Major assignments in this course include a personal voice project, in which each student creates an interactive, self-revelatory art object, including text, which shares aspects of their personal, family, cultural and linguistic background/history, and how these factors may have affected your voice; a "pastiche monologue" which blends a self-selected scripted or found text with a personal story; and a heightened performance piece — e.g. a Shakespearean verse monologue, a song from a work of musical theatre, a monologue in an accent other than the actor's own, etc.

## **WINTER ACTT COURSES WITH PLACES FOR PERC & SCEN STUDENTS**

### **ACTT 210/4: SCENE STUDY I (REALISTIC & EARLY MODERN TEXTS)**

This course aims to develop students' skill in: fundamentals of text analysis for the actor; action and reaction with a partner; embodiment of given circumstances; and, the physical and vocal manifestation of characters. Students are challenged to deepen their ability to act believably in realistic material, and expand their skill into the more formal, historical text of the early modern period. The course also provides a cognitive and experiential understanding of four major recognized acting techniques that emerged from Stanislavski's system: those of Strasberg, Hagen, Meisner and Adler; students should acquire a basic understanding of the major features of — and differences between — these techniques. The course involves each student rehearsing and performing two scenes from different plays, one contemporary realism and one from the early modern period (e.g. dramatic texts by writers such as Ibsen, Shaw, Coward, Wilde etc.).

### **ACTT 331/4: SCENE STUDY II (EXPRESSIONIST, ABSURDIST & FARCE TEXTS)**

This course aims to help students examine, deepen, and refine their actor's process, so they are able to rehearse effectively (alone and with others) and manifest compelling performances in script-based dramatic work. The course aims also to expand students' range and presence as actors by exposing them to a variety of approaches to acting — particularly, imagistic, psychophysical, and non-psychological approaches. In the course, students work on one scene from a non-realistic dramatic text (existentialism, absurdism, expressionism), and another scene from any published play (students' choice). They also each lead the class in an embodied research presentation on a particular approach to acting.