# Concordia Department of Theatre NEW STUDENT ORIENTATION



# Territorial acknowledgement

We would like to begin by acknowledging that Concordia University is located on unceded Indigenous lands. The Kanien'kehá:ka Nation is recognized as the custodians of these lands and waters.

Tiohtià:ke/Montréal is historically known as a gathering place for many First Nations. Today, it is home to a diverse population of Indigenous and other peoples. We respect the continued connections with the past, present and future in our ongoing relationships with Indigenous and other peoples within the Montreal community.

Learn more about the Territorial Acknowledgement <a href="here">here</a>.

## Welcome

Thank you for choosing Concordia, and choosing art.

You're our new collaborators! We are so excited to work with you, and to see you grow, over the coming years.

As a department, we're working hard to put our values at the centre of what we do and how we work: creativity, thoughtfulness, playfulness, care, equity, inclusiveness, and mutual respect.

We want our courses and activities to be artistically exciting and socially relevant; we *insist* that they be safe, collaborative, ethical opportunities for learning.

## Orientation agenda

- 1. Connect with your cohort
- 2. Who's who: meet your faculty members and staff
- 3. Resources
  - Our Guiding Principles
  - Sources of important information
  - Resources to support your academic success
  - Resources to support your health & well-being
  - Advising Tables
- 4. C.A.S.T. (and your other student associations)

# Connect with your cohort

In groups of 3 or 4, make sure you know each other's names and through conversation find out...

- 1. Something you all have in common
- 2. Something about each of you that not very many people know

## Who's who

The Theatre Department is housed within the Faculty of Fine Arts (FoFA) — which is one of the university's four faculties (along with Arts & Science, Business, and Engineering).

We're a community that includes many intertwined groups and roles:

#### **Students**

- Specialization in Scenography
- Specialization in Performance-Creation
- Specialization in Acting
- Theatre Minor

#### Staff

- Administrative
- Production

#### Faculty members (professors)

- Full-time
- Part-time
- Artists-in-residence

## Who's who

#### Your faculty members:

Get to know who we are and what we care about...

#### Our wonderful administrative staff:



Chantal Colpron-Morris
Office Assistant
Chantal.colpronmorris
@concordia.ca
(514) 848-2424 X 2293



Katie Scribner
Department Assistant
Katherine.scribner
@concordia.ca
(514) 848-2424 X 4555



Daisy Chung
Department Assistant
Daisy.chung
@concordia.ca
(514) 848-2424 X 4559



Maud David Lerebours
Department Administrator
Maud.David-Lerebours
@ concordia.ca
(514) 848-2424 X 4724

## Who's who

### Our excellent performance production staff:

Jen Strahl	Supervisor, Performance Production and Venues	jen.strahl@concordia.ca
Ted Stafford	Stage Supervisor, DB Clarke / SGW Campus Performance Venues	ted.stafford@concordia.ca
HeatherEllen Strain	Performance Production Assistant	heatherellen.strain@concordia.ca
Pietro (Peter) Cerone	Technical Coordinator, Multimedia	peter.cerone@concordia.ca
Tristynn Duheme	Technical Coordinator, Lighting	tristynn.duheme@concordia.ca
Laura Acosta	Head of Costume Shop	laura.acosta@concordia.ca
Marlene Lucas	Head of Scene Shop	marlene.lucas@concordia.ca
Dominique Coughlin- Villeneuve	Head of Properties Shop	dominique.coughlin@concordia.ca
John Davis	Stage Supervisor, Oscar Peterson / Loyola Campus Performance Venues	john.davis@concordia.ca

# Our department's Guiding Principles

These <u>living documents</u> communicate key values that guide our department:

- 1. Anti-Oppression Statement
- 2. Commitment to Sustainable Practices
- 3. <u>Safe</u>, <u>Respectful Workplace Policy</u>
- 4. <u>Guidelines on Consent in Staging Difficult and/or Sensitive Content:</u> E.g. Intimacy, Nudity, Violence, Degradation, Hate Speech, or Hate Symbols
- 5. Accessibility Statement

# Need help? Have questions?

For information and guidance when you need it – about academic advising, department info and policies etc. – contact <a href="mailto:theatre@concordia.ca">theatre@concordia.ca</a>.

You'll reach our reliable, responsive Department Assistant Katie Scribner, who'll know the best way to resolve your question/issue. In some cases, she'll be able to answer the question herself; otherwise, she'll know exactly who to direct you to – e.g. Student Academic Services, the Academic Advisor for your Program, or another unit in the university. If Katie is away, she'll make sure someone else is checking the email address and responding promptly.

#### Make sure to include in your email:

- Your Student ID number (always!)
- The specific issue(s) you need help with
- Exact class number(s) / code(s) for any relevant course(s)
- Screen shots of any error messages you've received when trying to register
- Any documents or forwarded emails that may be relevant to your request

### Sources of important information

#### **Your Student Hub**

Access your courses, schedule, moodle, library services and much more.

#### The Spotlight - your newsletter

Read it thoroughly each week. Email theatre@concordia.ca if you're not getting it.

#### Important academic dates

Find out when registration begins, when holidays fall, when semesters start & end etc.

#### **Program Guides**

Track which courses you still need to complete in order to graduate

#### Student Resources in Theatre webpage

Various useful forms and documents

#### Fine Arts Student Academic Services

Support for questions and processes related to your student status, course substitutions, applying to graduate etc.

#### Good ol' email

Check daily. Carefully read all emails from instructors, the department, and the university. Check your spam/junk folder regularly. If your email application allows, "whitelist" all @concordia.ca addresses.

When writing emails to instructors and staff, please be clear and polite.

### Resources to support your academic success

#### **Access Centre for Students with Disabilities**

Coordinates and arranges support services for students with disabilities, such as the provision of remote class participation, wheelchair accessibility, exam accommodations, other services or auxiliary aids (e.g., a note-taker, tape recording of lectures), etc. You must make arrangements with this office BEFORE requesting accommodations from your professor for your disability.

#### **Guidelines for Raising Concerns**

If you have concerns related to respect, fairness, inclusiveness, or diversity at Concordia, there are many options to make sure you concerns are well-heard. Find links and descriptions here for the Office of Rights and Responsibilities, the Equity Office, the Sexual Assault Resource Centre, the Ombuds Office, the Black Perspectives Office, as well as contacts/channels at the Department level, the Dean's office, and for student advocacy support.

#### **Student Success Centre**

Tutoring and other forms of learning support, as well as career and planning services.

#### **Birks Student Service Centre**

Get problems solved and connect to resources so you can focus on your studies.

#### **Academic Integrity**

Important information about Concordia University policies regarding cheating and other ethical violations.

## Resources to support your health and well-being

#### **Mental Health Support Services**

Tools and services are available to support your mental health and wellness journey, including appointments with psychotherapists, psychologists and psychiatrists; phone and text support; self-serve apps and tools; addiction and substance use resources; and resources to help you support others.

#### **Medical Care**

Medical services — doctors, nurses, tests, vaccination and more — by appointment, or walk-in.

#### **Zen Dens**

Lots of great free classes, counsellors and other wellness/mental health resources.

#### **Healthy Living Resources**

Fitness and nutrition workshops and coaching, and more.

#### Free / affordable food

Free and by-donation meals, and information about emergency food support.

#### **Financial Support**

Awards and bursaries.

#### **Student-Parents Centre**

Child-accessible spaces to study, and a support network for students with children.

#### **Concordia COVID info**

Keep up to date!

## PERC Advising Table 2022-23 (2nd & upper year courses change annually)

YEAR 1		YEAR 2		YEAR 3	
Fall	Winter	Fall	Winter	Fall	Winter
lecture PERC 212 Dramaturgy I	PERC 303 Theatre History & Theory to 1800  PERC 211 Theatre in the City	PERC 306 Theatre History & Theory, 1800 to the Present	Lecture PERC 303 Theatre History & Theory to 1800	PERC 408/9 Internships PERC 405/ 415 Indy Study	PERC 408/9 Internships PERC 405/ 415 Indy Study
Studio DFTT 209 Design for Live Performance I  PERC 209 The Engaged Theatre Artist	Studio 	studio PERC 311 Directing I  PERC 318 Playwriting I  PERC 398 Topics in Performance Creation: Improvisation	PERC 311 Directing I  PERC 356 Puppetry & Object Workshop  PERC 398 The Performer Creator Prepares  seminar-studio	studio PERC 311 Directing I  PERC 318 Playwriting I  PERC 398 Topics in Performance Creation: Improvisation	studio PERC 311 Directing I  PERC 356 Puppetry & Object Workshop  PERC 398 The Performer Creator Prepares  seminar-studio
	PERC 210 Performance Creation Studio: Theory & Methodology	PERC 321 Intro to Performance Studies PERC 422 Indigenous Storytelling	PERC 324 Queer Theatre PERC 354 Popular Theatre	PERC 321 Intro to Performance Studies PERC 422 Indigenous Storytelling	PERC 324 Queer Theatre PERC 354 Popular Theatre
FFAR 250		public performance project PERC 490 (6 credits) Grief	public performance project PERC 490 (6 credits) Grief	public performance project PERC 490 (6 credits) Grief	public performance project PERC 490 (6 credits) Grief
*Elective Recommended: DFTT 371 Elements of Production	*Elective Recommended: DFTT 371 Elements of Production –or- DFTT 210 Design for Live Performance II	*Elective PERC 398 Special Topics Classics of Irish Theatre	*Elective PERC 398 Contemporary Irish Theatre PERC 398 Intercu. Ireland, Film, Theatre, TV	*Elective PERC 398 Special Topics Classics of Irish Theatre	*Elective PERC 398 Contemporary Irish Theatre PERC 398 Intercu. Ireland, Film, Theatre, TV
		SUMMER 2022 Course offerings: Bread & Puppet and Urban Scenographies field schools PERC 496 Urban Scenographies May 2022 (2 <sup>nd</sup> and Upper years) Bread and Puppet Theatre Internship May 2022 (2 <sup>nd</sup> and Upper years)			

### ACTT Advising Table 2022-23 (from Winter 2nd year, courses change annually)

YEAR 1 Fall	YEAR 1 Winter	YEAR 2 Fall	YEAR 2 Winter	YEAR 3+ Fall	YEAR 3+ Winter		
ACTT 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: Corporeal Mime (prereq: ACTT 211)  OR ACTT 398 Special Topic: Poetry & Dance (prereq: ACTT 325 & 321)	ACTT 372 Stage Combat (prereq: ACTT 321 or 358)  OR  ACTT 455 Singing (prereq: ACTT 325)  OR  ACTT 498 A Acting for Media (prereq: ACTT 321 & 325)  OR  ACTT 498 B Shakespeare (ACTT 321 & 325)	ACTT 370 Clown (prereq: ACTT 321 & 325)  OR  ACTT 450: Advanced Acting Project (prereq: ACTT 331)  OR  ACTT 458 Mvmnt IV & V: Biomechanics (prereq: ACTT 321)  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: Corporeal Mime (prereq: ACTT 211)  OR ACTT 398 Special Topic: Poetry & Dance (prereq: ACTT 325 & 321)	ACTT 372 Stage Combat (prereq: ACTT 321 or 358) OR ACTT 455 Singing (prereq: ACTT 325) OR ACTT 498 A Acting for Media (prereq: ACTT 321 & 325) OR ACTT 498 B Shakespeare (ACTT 321 & 325)	ACTT 370 Clown (prereq: ACTT 321 & 325)  OR  ACTT 450: Advanced Acting Project (prereq: ACTT 331)  OR  ACTT 458 Mvmnt IV & V: Biomechanics (prereq: ACTT 321)  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: Non-Realism (prereq: ACTT 210)	Upper level PERC course  OR Independent Study/Internship  OR Free elective (within Theatre ot not)	Upper level PERC course  OR Independent Study/Internship  OR Free elective (within Theatre ot not)		
DFTT 209 Intro to Design for the Theatre	PERC 211 Theatre in the City	Upper level PERC course OR Independent Study/Internship OR Free elective (within Theatre ot not)	Upper level PERC course OR Independent Study/Internship OR Free elective (within Theatre ot not)	Free elective (make sure to complete 6 credits from outside FoFA)	Free elective (make sure to complete 6 credits from outside FoFA)		
FFAR 250		ACTT 360 Ensemble II* (prereq: ACTT 231)  OR  ACTT 435 Creation Project ("Subject & Creation")** (prereq: by permission)  OR  PERC 490 Performance Creation Mainstage ("Grief") pt.1*** (prereq: by permission)	ACTT 435 Creation Project ("Weaving Voices")** (prereq: by permission)  OR  ACTT 436 One-Act Project ("Loam")** (prereq: by permission)  OR  PERC 490 Performance Creation Mainstage ("Grief") pt.2** (prereq: by permission)	ACTT 460 Classical Text Project ("Devising Feydeau")*** (prereq: written permission)  OR  ACTT 435 Creation Project ("Subject & Creation")** (prereq: by permission)  OR  PERC 490 Performance Creation Mainstage ("Grief") pt.1*** (prereq: by permission)	ACTT 435 Creation Project ("Weaving Voices")** (prereq: by permission)  OR  ACTT 436 One-Act Project ("Loam")** (prereq: by permission)  OR  PERC 490 Performance Creation Mainstage ("Grief") pt.2** (prereq: by permission)		
*In-class outcome: 3 rehearsals/week **Studio Production: 2 - 6 rehearsals/week + tech ***Mainstage Production: 2 - 6 rehearsals/week + tech ^ACTT 465 is for graduating students only							
colour code:		required ACTT courses (for all ACTT students)		ACTT studio electives (you can register for a max of 2/semester until June 1st, at which point, you can use your free elective slots for others, if space is available)	Public performance projects		

#### **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: <a href="https://www.concordia.ca/finearts/students/sas/new-students-advising-registration/first-year-courses/theatre.html">https://www.concordia.ca/finearts/students/sas/new-students-advising-registration/first-year-courses/theatre.html</a>

2nd and upper year courses change annually.

## C.A.S.T.

#### Concordia Association of Students in Theatre

Follow @castmtl on <u>Instagram</u> and <u>Facebook</u>

Also know about...

F.A.S.A.

Concordia Fine Arts Student Alliance

C.S.U.

**Concordia Student Union** 



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Learn more about the Territorial Acknowledgement <a href="here">here</a>.

## Town hall agenda

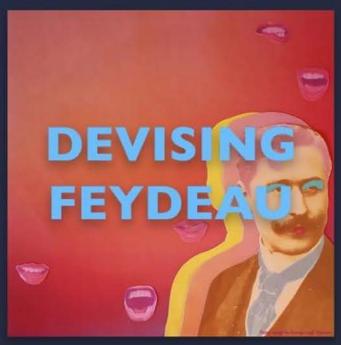
- 1. Welcome back (and introducing Moe)!
- 2. 2022-23 season poster reveal
- 3. 2023-24 season planning & special topics discussion
- 4. EDIA updates & discussion
- 5. Invitation to participate in research with Luis Sotelo
- 6. Info about Fine Arts Internship Awards
- 7. A word from C.A.S.T.
- 8. Area meetings

# We're excited to introduce you to our new tenure-track full-time faculty member...



Meghan Moe Beitiks (she/they) is an artist and designer working with associations and disassociations of culture/nature/structure. She analyzes perceptions of ecology though the lenses of site, history, emotions, and her own body in order to produce work that analyzes relationships with the nonhuman. She was a Fulbright Student Fellow, a recipient of the Claire Rosen and Samuel Edes Foundation Prize for Emerging Artists, a MacDowell Colony fellow, and an Artist-in-Residence at the Bemis Center for Contemporary Arts. In addition to her interdisciplinary and material performance practice, she has designed lights for the California Academy of Sciences, the Asian Art Museum, SF Sketchfest, Atom-r Performance, and David Herrera Performance Company, as well as media and sets for Concerts Under the Stars at the Chaffee Planetarium at the Grand Rapids Public Museum. She received her BA in Theater Arts from the University of California at Santa Cruz, and her MFA in Performance Art from the School of the Art Institute of Chicago.

# THEATRE PRODUCTIONS (Public Performance Projects) 2022-23





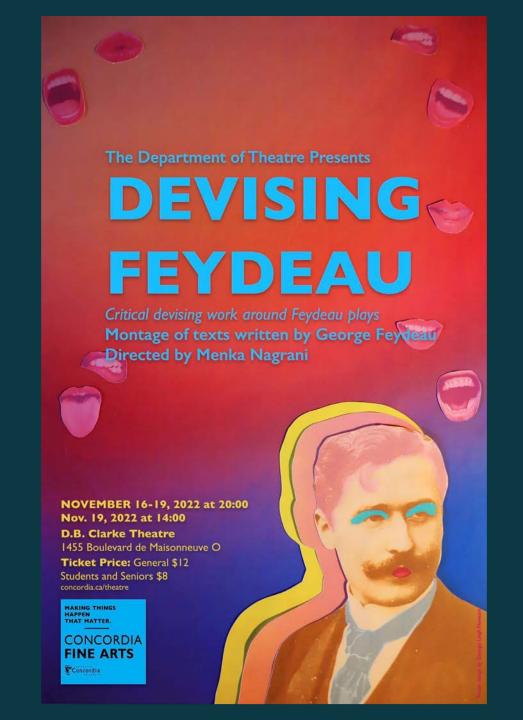
PUBLIC PERFORMANCES

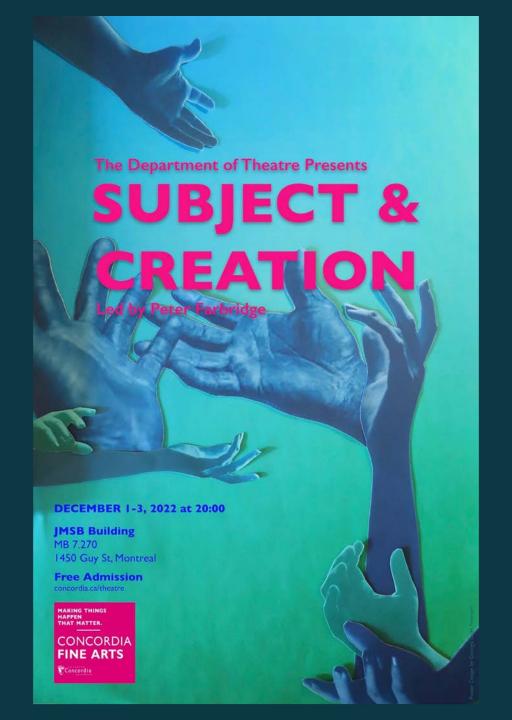
2022-2023

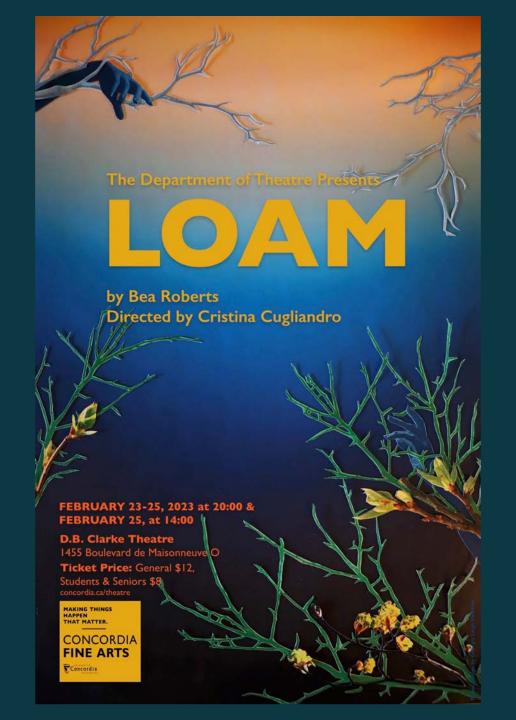




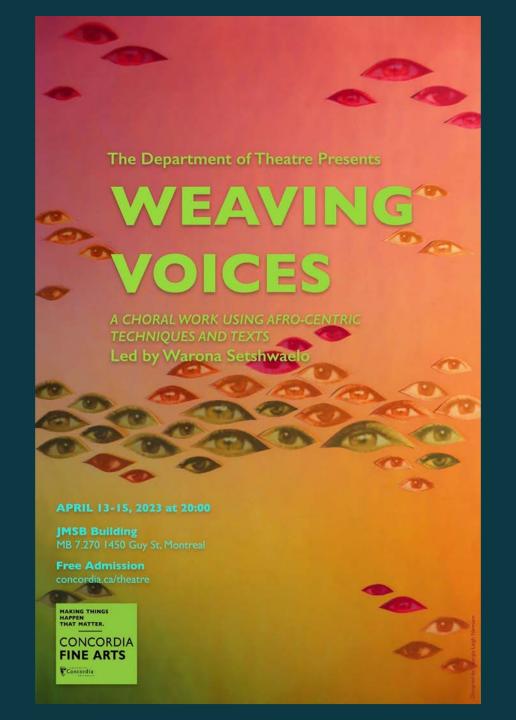








The Department of Theatre Prese MARCH 23-26, 2023 at 20:00 MARCH 26, 2023 at 14:00 Ticket Price: General \$12 Students & Seniors \$8 concordia.ca/theatre MAKING THINGS HAPPEN THAT MATTER. CONCORDIA FINE ARTS



## Theatre Production Fees ("Lab Fees")

Certain courses which are supported by the costume, scenic and/or prop shops, or which use "consumables" that regularly need to be repaired or replaced (e.g. lamps, gels and gobos for theatrical lighting/projection; A/V cabling and connectors; fabric, thread, and notions for costumes; wood, wire, metal, tape, paint and other set/prop materials) require each student to pay a \$25 fee per production-related course.

These fees are no longer waived, as they were during the past two years of pandemic-related uncertainty.

The fees are no longer collected or enforced via the Theatre Department or paid via the Concordia Bookstore. Instead, they are automatically charged to your **Student CU Account**.

# Brainstorming for 2023-24

What would you like to see offered next year?

Plays/projects?

Special topics courses?

Workshops?

Processes?

Priorities?

If you have more ideas you want to share, you can email <a href="mailto:theatre.chair@concordia.ca">theatre.chair@concordia.ca</a> or <a href="mailto:C.A.S.T.">C.A.S.T.</a>

# Summer 2023 Field School to PQ23: Prague Quadrennial of Performance Design and Space

June 8 - 18, 2023

PQ23 <u>teaser video</u> & <u>website</u>

**Info session** open to all on September 26, 6 - 7pm (in room GM 530) Contact <u>Raymond Marius Boucher</u> if you're interested

Other 2023-24 courses will be announced at Winter Town Hall

Monday, February 20, 2023 — 6pm

# UPDATES: Equity, Diversity, Inclusion & Accessibility

#### What we've been doing

- <u>EDIA committee</u> reviewed all data from last year's anonymous survey, and made recommendations to the department
- Full-time faculty reviewed and discussed these recommendations, and formulated goals and commitments
- Meetings with students who articulated the urgent need for improved equitable and accessible practices, leading to additional goals and commitments
- Multiple consultations with the University's <u>Equity Office</u>

#### Goals, commitments & status updates

Although in the following pages we share some accomplishments alongside our aspirations, these status updates are not intended diminish the ongoing need for action. We can and must do more.

We are sharing updates on the following areas:

- Accessibility
- Hiring/representation
- Training
- Curriculum
- Communication/transparency

#### Goals and commitments: ACCESSIBILITY

- Create a departmental Accessibility Statement for website and syllabil
  - o Status: Written (see next page) and posted online; need to distribute for Winter syllabi.
- Hold all our courses and productions only in physically accessible spaces
  - Status: Moved all courses and activities out of the inaccessible FC Smith complex, except for the scene and props shops, which we hope to move within 2 years. We've committed to not working in inaccessible off-campus venues. The DB Clarke Theatre will be included in the university's next round of renovations to create universally-inclusive accessible bathrooms.
- Develop relationships with disabled, neurodivergent, and other marginalized communities who experience barriers to access, and invite them to "relaxed" performances of productions adapted to specific needs; post on website photos / documentation showing how to access our studios, theatres, spaces
  - Status: Will pilot this academic year.
- Develop and offer a course on Arts & Disability
  - Status: Hope to pilot in 2023-24, pending sufficient consultation and resources.
- Direct our instructors to follow best practices of <u>Universal Design for Learning</u> (UDL), and receive relevant training.
  - Status: We're joining the University-wide initiative; some instructors receiving training this semester;
     initial inclusion of UDL principles in a few syllabi/courses need to expand throughout the department

#### Department of Theatre's <u>Accessibility Statement</u>

The Department of Theatre aims to be a place where everyone has equitable opportunities to work, learn, collaborate, and play. We recognize that university courses and activities, including many of our own, have historically been designed mostly from an ableist perspective, with neurotypical, able-bodied students in mind. We are working actively to foster a climate that welcomes and respects students, faculty, and staff of diverse abilities and ways of engaging. We strongly believe that disability is not a barrier to doing great work.

In coordination with Concordia's <u>Equity Office</u>, and in keeping with the University's recently published <u>Policy on Accessibility and Accommodations</u>, we are striving to make our spaces, teaching, and activities as accessible and inclusive as possible.

We recognize that marginalizations often intersect, which can create greater inequities or barriers for those who are part of more than one historically marginalized group (e.g. race, gender, sexual orientation etc.). Please see the department's <a href="Anti-Oppression Statement">Anti-Oppression Statement</a>.

#### Goals and commitments: HIRING / REPRESENTATION

- Actively and enthusiastically work to increase the diversity of our faculty members (i.e. BIPOC, LGBTQ2+ and/or people with disabilities)
  - Status: Ongoing
    - Our last two job postings for full-time hires included overt language aimed at increasing diverse representation and expertise
    - The vast majority of our part-time postings now have the language calling for applicants to show evidence of a "demonstrable commitment to antiracist and/or decolonial approaches to teaching"
    - Will include similar language in all postings for 2023-24, and will add language inviting expertise in accessible/inclusive teaching practices in future full-time hiring
    - The hiring of Artists-in-Residence in the department now follows a consensus process among full-time faculty, to make sure we're holding our choices accountable to each other

#### Goals and commitments: TRAINING

- Accessibility training for faculty members
  - Status: Many faculty members are taking Accessibility workshops this month and next hosted by the Equity office: Sept 7th Intro to Accessibility, Sept 16th Accessible and Inclusive Teaching Practices, Oct. 4th Understanding Disability
- Training for faculty members in equitable hiring, and equitable teaching practices
  - Status: Trained in 2020-21 & 2021-22; will continue annually; training with Equity Office on microaggressions and other problematic behaviours/scenarios scheduled for November 2022
- Training for faculty members in mental health first aid & trauma-informed teaching
  - Status: Substantial improvement needed; a few faculty members have past training in these areas;
     currently exploring options for training, to implement by end of 2023
- Training for faculty member and students in boundaries/consent, conflict resolution, and cultural appropriation
  - Status: Workshops for students in boundaries/consent scheduled for Sept. 12 (all Theatre 1st years);
     also for students in Voice II and Stage Combat courses in Oct.; for faculty members by end of semester; workshops in the other topics by the end of 2022-23 academic year
- Ongoing training for faculty members focused best practices in teaching... and listening especially
  to those who are marginalized, those that have been harmed
  - Status: Faculty members will meet annually with the University's Equity Office for guidance, and work with external experts when appropriate

#### Goals and commitments: CURRICULUM

- Instructors should include texts and resources in syllabi that support a safe, equitable learning environment, such as our <a href="Anti-Oppression Statement">Anti-Oppression Statement</a> and other <a href="Guiding Principles">Guiding Principles</a>, as well as links to the <a href="Access Centre for Students with Disabilities">Access Centre for Students with Disabilities</a>, the <a href="Equity Office">Equity Office</a> etc.
  - Status: Many faculty members currently do this, and though we can't require it, we encourage it strongly
    and are discussing these values with new instructors; students are encouraged to ask instructors how
    these texts and resources connect to their specific courses
- The department in general, and especially the Acting Program, must much more substantially diversify texts, roles, and processes
  - o Status: Begun
    - This year, part-time instructors are being offered "extra-duties" contracts to collaboratively work towards diversifying and decolonizing course contents
    - The department has initiated participation in the <u>Centre for Teaching and Learning</u>'s program which offers Indigenous-led consultation on decolonizing curriculum
    - Shauna Janssen is a co-investigator, and several other faculty members (Jessica Carmichael, Noah Drew, Luis Sotelo, Peter Farbridge) are collaborators on a major multi-year inter-institutional research project called <u>Staging Better Futures</u>, which aims to foster and sustain decolonization, anti-racism, equity, diversity and inclusion in teaching and learning conditions in post-secondary theatre education in Canada.
- Explore nuances and complexities of cultural appropriation and performing identity, in collaboration with BIPOC and other experts from marginalized groups
  - o Status: We will host a panel discussion on this topic within the academic year

#### Goals and commitments: COMMUNICATION / TRANSPARENCY

- EDIA Committee will regularly send minutes of its meetings to the Department's social media person and to C.A.S.T.
  - Status: Will begin this Fall
- EDIA committee will update resources available clearly on the department's website, including the contents of this EDIA report
  - Status: This Fall; will be updated at least annually
- EDIA Committee will continue to give updates at all Town Halls and Department Council meetings
  - Status: Ongoing
- We're encouraging faculty members to share their own positionality in their classes, while we remain sensitive to the reality that some people – especially queer and trans folks, white-presenting BIPOC, and those with "invisible disabilities" may not always feel comfortable self-identifying
  - Status: Beginning to do this now
- We are all encouraged to perpetually investing in one another, and learning about our various positionalities and histories.
  - Status: All of us, always

# Invitation to participate in a research project with Luis Sotelo

Dr. Luis Carlos Sotelo Castro, Associate professor Department of Theatre Dr. Emily Coffey, Assistant professor Department of Psychology

## Participate in an acting-related experiment!

30 theatre students are invited to participate in a cutting-edge study that involves performing emotionally charged and neutral narratives using the headphones verbatim technique. (paid)

We would like to characterize the range of approaches and responses that you will have to your first encounter with the *headphone verbatim* performance technique. We will be assessing this using subjective reports, biophysiological measures and memory questionnaires.

We would also like to determine which instructions will be the most successful in using headphones verbatim as a preventive health technique for performers.

## **Physiology**



**Pupillometer** 





**Shimmer Device** 



## What are we looking for?

30 neurologically healthy young adults who:

- a. are motivated to try out a new acting technique for performing real-life stories that matter (of a painful content, related with sexual violence);
- b. are new to the headphone verbatim technique;
- c. have had at least one term of training in theatre-acting or equivalent experience;
- d. have normal hearing;
- e. are fluent in English.

NOTE: For individuals who have been exposed to traumatic events in their own lives, exposure to this material (dealing with sexual abuse and domestic violence) may carry some psychological risk. We recommend these individuals not participate.

## Thank You! We hope to see you soon!

If you are keen on participating, please contact us by email: <a href="mailto:luis.sotelo@concordia.ca">luis.sotelo@concordia.ca</a>

Or in the link/Qr Code: Headphones Verbatim Contact Info



Remember, you are contributing to science and helping to create safer theatre practices!

# Information about Fine Arts Internship Awards

The Fine Arts Office of Strategic Initiatives offers

45 Fine Arts Internship Awards every year across the Faculty

**Eligibility:** All FOFA students

**Amount:** \$5000

**Description:** 150 hours work, for an independent internship at a Montreal-area cultural non-profit

**Deadlines:** November 15, 2022

March 15, 2023

\*UPCOMING **ZOOM INFORMATION SESSION** FOR STUDENTS\* Wednesday, September 21, 12-1PM

For more information, contact Program Supervisor, Marc Wieser

## Hello from C.A.S.T

## Area meetings

#### PERC students in audience house right

(with Shauna Janssen, Ana Cappelluto & Menka Nagrani)

#### SCEN students in audience house left

(with Raymond Marius Boucher, Meghan Moe Beitiks & Gene Gibbons)

#### **ACTT** students on stage

(with Noah Drew, Jessica Carmichael & Mark Sussman)