UNIVERSITY of GUELPH

THST*2190 Theatre Workshop II

Fall 2020
Section(s): 0101

School of English and Theatre Studies
Credit Weight: 1.00
Version 2.00 - September 02, 2020

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1 Course Details

1.1 Calendar Description

This course is an intensive study of the methods of theatrical production, organized around a creative project. Students will rotate through modules focusing on skill development in the areas of acting, design, costumes, sets, lights, sound, media and stage management. Depending on the scale of the production and the class size, this course may be co-taught with Theatre Workshop III. Students in the course may undertake performance or production roles in a public performance.

Pre-Requisites: THST*1040, THST*1190
Restrictions: THST*2230 Restricted to students in a Theatre Studies
                specialization.

1.2 Course Description

This course will be co-taught by Professors Troy Hourie and Peter Kuling. Our support instructors include Technical Director Chris Clifford and Costume Coordinator Denis Huneault-Joffre.

Practical training in traditional theatre production cannot happen this fall so Theatre Workshop 2/3 is being morphed into a Virtual Performance experiential learning class. Students will workshop a variety of multimedia, virtual, online, and digital methods of performance creation. We'll explore how dramaturgy, collective creation, and acting methodologies shift in new and evolving mediums. We will be using moments from Ionesco's *The Bald Soprano* as inspiration for the production.

The course is officially scheduled as a synchronous class but will include a variety of

asynchronous interactive and instructional lectures and multimodal seminars.

Students should expect to complete hours beyond the scheduled class time, including possible Saturday workshops, times of which will be provided in the syllabus at the beginning of term. Students will be encouraged to bring their personal expertise and interests with new media into Theatre Workshop throughout this course.

Course Structure:

1. First 3 weeks of classes are seminars. 10-15 min videos and mini seminars building skills and developing a dramaturgical base for the production.

2. During the following 6 weeks, students assigned into small groups that will work collaboratively on the development of aspects of the production (set, costume, lighting, video editing, project management, IT) with a performer and instructors.

3. Week 10+11 are collaboration between all production students to produce the content for the final production which will merge live performances with edited content onto a virtual performance platform.

You are here to improve your skills and learn. You are not expected to know everything from the start. There will be tutorials and seminars to build skills so you can thrive in your contributions to your assigned team. This is a learning process and you will be graded on how much you contribute to the production, improve your original skill set and how well you work with others.

This course differs from other courses in the sense that you work alongside your instructors who act as supervisors. Although instructors will set tasks and evaluate work, you are expected to think for yourself, set your own goals, anticipate problems and take active responsibility for the completion of work in your area. <u>Attendance at all classes is vital</u> as collaborative work depends on everyone being present. The progress of the production could be seriously hampered by your lack of attendance.

1.3 Timetable

Tuesday 1PM-3:50PM, Thursday 1PM-2:50PM. Students will also be required to attend 3 hours lab sessions on Saturdays, times to be allocated in class.

Timetable is subject to change. Please see WebAdvisor for the latest information.

Students will attend classroom lab sessions where they will learn technical skills in their assigned areas of production. In addition to these regular classes, students are required to attend <u>eight</u> Saturday group lab calls and specific technical rehearsals, and performances. A schedule of these additional labs is attached to this outline. Please note: Crew heads will also be required to attend weekly production meetings and some rehearsals. In addition, all crew members may be required to attend rehearsals and production meetings from time to time. **The first Saturday crew call will be September 19th. Each group will be assigned either a 10-1 or 2-5 schedule weekly.**

Saturday Crew Calls:

Sept 19, 26, Oct 3, 17, 24 , 31, Nov 7, and 14. Please refer to attached calendar for Tech Week. <u>You must be available all of the times indicated on the calendar. No exceptions.</u>

<u>Technical Rehearsals</u>

Nov 17, 19, 21   Technical Rehearsals, Video Capture, Editing, and Post-Production.

1.4 Final Exam

There is no final exam in this course.

Exam time and location is subject to change. Please see WebAdvisor for the latest information.

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2 Instructional Support

2.1 Instructional Support Team

Instructor:	Troy Hourie
Email:	houriet@uoguelph.ca
Office:	Virtual for Fall 2020
Office Hours:	By Appointment Only
Instructor:	Peter Kuling

Email:	pkuling@uoguelph.ca
Office:	Virtual for Fall 2020
Office Hours:	By Appointment Only
Lab Co-ordinator:	Denis Huneault-Joffre
Email:	djoffre@uoguelph.ca
Office:	Virtual for Fall 2020
Office Hours:	By Appointment Only
Lab Technician:	Christopher Clifford
Email:	clifford@uoguelph.ca
Office:	Virtual for Fall 2020
Office Hours:	By Appointment Only

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3 Learning Resources

3.1 Required Resources

Eugene Ionesco - The Bald Soprano (Readings)
The full play (with notable excerpts) will be available on Courselink.

DaVinci Resolve 16 (Software)
https://www.blackmagicdesign.com/products/davinciresolve/
There is a free version of the software at the very bottom of the home page.

Photopea (Website)
https://www.photopea.com/
This is an online free photo manipulation software like Photoshop. This should be bookmarked for easy access.

Audacity (Software)
https://www.audacityteam.org/
Sound editing software

Discord (Software)
https://discord.com/
Students must download this app to their computer or mobile device. A link to join our Course's messaging server will be emailed to all students.

3.2 Recommended Resources

Affinity Photo (Software)
https://affinity.serif.com/en-us/education/
There is a 30 day free trial available of this software, so if you wish to try it, download it once you know you will be using it.

Open Broadcaster Software (Software)
https://obsproject.com/
This is free software. Its not required for all students however those working on the

building and broadcasting of the online virtual platform will need this.

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4 Learning Outcomes

Our official THST program learning outcomes are:

1. To develop artists who thrive on intellectual curiosity, openness to ideas and take measured risk through creative experiences.
2. To develop informed and creative citizens, empowered to contribute to the world through writing and performance.
3. To apply critical sensibilities through a familiarity and understanding of a range of significant performance and media work past and present.
4. To develop well-rounded performance artists, who possess the research tools and disciplinary skills to model their own productive performance practices.
5. To develop meaningful ways to integrate theory, technology and practice where critical thinking and creativity are equally embraced.
6. To learn techniques for communication and collaboration, build relationships and to listen and respect different thought processes.

4.1 Course Learning Outcomes

By the end of this course, you should be able to:

1. Develop a clear understanding of how a theatrical production is created from the technical perspective. You will also have increased technical knowledge in your chosen area of practice. In addition, you will have improved your ability to organize, plan ahead, work with others and both take and receive direction.

2. Improve your ability to organize, plan ahead, work with others and both take and receive direction.
3. Learn the importance of collaboration in building and designing performances by listening, sharing, and respecting everyone's work, time, and effort.
4. Experience working in teams both as a leader and a group member.
5. Develop research skills and solve problems posed in critical analysis of various aspects of media and performance.
6. Understand the ecology of live and virtual performance and media as well as the interplay between rapidly changing new and old media to harness critical insights about our rapidly changing socio-cultural lives.
7. Recognize their individual potential and capabilities for creative self-production while

nurturing a passion for work with digital and virtual media for theatre and performance, which they will carry forward into their careers after completing their degrees.

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5 Teaching and Learning Activities

A full schedule of classes and lecture topics will be added to Courselink.

5.1 Production Schedule for War of the Worlds

PRODUCTION SCHEDULE FOR *THE ABSURDITY OF IT ALL*

PRODUCTION SATURDAYS: Sept 19, 26, Oct 3, 17, 24, 31, Nov 7 and 14
Groups will be assigned a 10-1 or 2-5 slot

TECHNICAL REHEARSALS: (subject to revision)

Tues, Nov 17	1:00-3:50 PM 6:30-9:30PM	Set up and Recording Sessions
Thurs, Nov 19	1:00-2:50 PM 6:30-9:30PM	Trouble shooting, Dramaturgy and additional recording sessions
Sat, Nov 21	10:00-5:00 PM 1:00-2:00PM	Group Post Production editing Lunch
Sun, Nov 22	10:00-1:00 PM 2:00-5:00PM	OBS Group + Group Leaders Rehearsal Final Rehersals – All students

PERFORMANCES: Each group will host a performance that will have a group presentation of creative process after each show.

Thurs, Nov 26   7 and 9 PM performances

Fri, Nov 27   7 and 9PM performances

Sat, Nov 28   1, 3 and 7PM performances

TBD. There is a possibility of having additional performances run without a host group.

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6 Assessments

Marking Schemes & Distributions

Your production grade will be based on the following:

- Taking initiative and speaking up: This means making the show your own, working with your instructors and crew to organize, offer ideas and speak up if you see a problem or make suggestions about how to improve your learning experience.
- Ability to think for yourself and take responsibility for both your own work and the work on the show as a whole, ability to listen and take instruction as well as your ability to concentrate and do your work well and in a timely manner.
- Dedication and Commitment, which includes constant courtesy, punctuality, awareness of your needs in relationship to the concerns of all cast and crew members.
- Degree of commitment to the show and improvement in skill set.
- Ability to manage your time in co-ordination with others. This includes arriving on time, thinking ahead and anticipating potential problems.

In this class, regular attendance and completing work you commit to doing will be the minimum requirement for you to pass. Higher grades will be assigned to those students who distinguish themeselves in unique and critical ways throughout our course. This can be done by taking an active part in the creation of the show. For example, it could include things like attending rehearsals, assisting other areas with their work, volunteering extra time, coming up with creative ideas as well as mentoring and collaborating with your fellow students.

All aspects of theatre are creative and respond to the needs of the script and the production.

This means that there is an inherent "creative chaos" to any kind of production. While every effort is made to structure work in order to enable a smooth working process, things will change. You will find that, despite our best efforts, you may have to redo something to accommodate a change in the script or its interpretation. Things you have created may also be cut in order to best serve the overall production and make it better. This is all part of the learning process.

Lateness and missed classes:

In this course, the work you do affects others directly. If you are late for class, your team will have to wait for you and work cannot be done efficiently. Similarly, if you miss a class, the work you are doing with others will be compromised.

You must show up for class on time and immediately prepare to start work. Failure to show up for classes will have a detrimental effect on your progress grades as well as your individual grades in relationship to the final artifact project. Classes will start promptly.

6.1 Assessment Details

Dramaturgy Assignment 1 (5%)
Date: Tue, Sep 22, 12:00 PM
Students will analyze and collect visual ideas for concepts pulled from an absurdist play. This project will be completed individually.

Dramaturgy Assignment 2 (5%)
Date: Tue, Sep 29, 12:00 PM
Students will be assigned to groups and will be assigned a moment from Ionesco's play *The Bald Soprano*. Students will consider media semiotics and dramaturgy in relation to their assigned text. This project will be completed individually.

Bi-Weekly Progress Reports (15%)
Date: Oct 10, Oct 24, and Nov 7, Virtual
Progress reports will be worth 5% each. Students will be graded on their progress on assignments and collaborative participation.

Video Tests Assignment (10%)
Date: Thu, Oct 15, 12:00 PM
Students will explore with image manipulation software and design to produce several experiments based on skill-based tutorials and seminars. This project will be completed individually.

Design Statement and Media Assignment (10%)
Date: Tue, Oct 20, 12:00 PM

Groups will survey the work they have created individually and collaborate on building a point of view and design statement for their assigned moment. Preliminary media content will be collected by all members.

Preliminary Scene Content (20%)
Date: Tue, Nov 3, 12:00 PM
Groups will submit a preliminary video artifact that represents the content that will be presented for their assigned scene. It is expected that this process will be iterative, so documenting the process is equally important.

Final Video Artifact (30%)
Date: Tue, Nov 24, 5:00 PM
Final video artifact created, edited, and built into the online performance event.

Reflection (5%)
Due: Tue, Dec 1
In class postmortem and reflection.

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7 Course Statements

7.1 Email

We will communicate with you via your University of Guelph email. As we are teaching virtual this fall it is VERY important that you check your email regularly and inform us of any changes to your address. Please do not email from personal email accounts.

7.2 Accessibility during Pandemic

We are aware of the necessity to work with students to ensure all the course content, materials, and software are accessible and will create an open dialogue with all students concerning all levels of interactivity and accessibility.

Students will not be expected to purchase technical equipment however they may have to loan/borrow various production materials from the school, which can be picked from campus and used at home.

7.3 Remote Workspaces: Ideas, Best Practices, Guidelines

To try work better and as effectively as possible in a remote fashion, we encourage the following:

- We recognize all of us have different working from home situations. Not all these ideas will work for everyone. You are free to use any of these recommended ideas and adapt them any way you need to in order to suit your own needs.
- Find a space within your home that is comfortable for you. This may be quite difficult but if you can identify a specific 3x3 foot square of space and agree that this is where you always sit for class it will help. Maintain your space. Maintain your seat. You already do this during regular classes by sitting in the same seat for the entire semester.
- We recommend ALWAYS taking a seat in a position where you are comfortable and attentive, rather than laying down or in a posture conducive to sleep or rest.
- We recommend NOT working in a bedroom if you can. If you must do so, try to find a chair or space slightly removed from the actual bed. Much like reading in bed before falling asleep can sometimes lead to a lack of retention of the written word, working everyday in your bed can lead to problematic cross association of your schoolwork and personal rest spaces.
- You do NOT ever have to use your camera on live synchronous calls if you don't want to. This is your choice. You don't have to make yourself visible if it makes you uncomfortable. Why? Because you are in your home and entitled to private space. If you want to share your image please feel free, but anyone who pressures you to do so isn't respecting your right to your personal privacy. You don't bring your residence room to lectures with you during a regular school year, so you shouldn't have to show everyone your home if you don't feel comfortable doing so.
- In order to share your image, protect your privacy, and create a conducive working space – if you choose to do so – we encourage spending time creating your own personal MAKER SPACE for all classes and video calls. This is a special space – as big as you want – that you literally step or sit into for your class time. When class is done you leave it.
- Your MAKER SPACE should have its own unique background, walls, or whatever you like. It can include some things that make you feel good. A plant. A piece of art. A special picture. Colours. Anything that helps and isn't distracting or against guidelines of personal respect and human decency. You can have a green screen and use it create a unique background for yourself. Your space could involve using drapes, cloth, partitions, cardboard, etc to create a defined mini space for all your calls. Think of this as a kind of phone or picture booth for classes. Its your space. It offers an environment to move into for class and leave when classes are complete. This will help you effectively compartmentalize a special workspace in your home space. Its your digital workspace so own it! And when class is done leave it. Separate your school experiences from your home life.
- Remember that everything your camera captures is part of the mise-en-scene [sorry for

the cinematic terms] of the image you offer to others. Everything speaks. Therefore, always ask yourself if something could be or is distracting. This can include things in the foreground and background.

- Your camera should be in a fixed and locked position if you use it. Don't walk around. Don't swivel. When your background and image shifts, its disorienting and distracting to all watching.
- Too many screens: When you move into your MAKER SPACE I realize it will be compelling to use phones, multiple windows on your computer, and other devices throughout the experience. Every time you divert your attention from the class experience in your space (and class call) you lose some of your connection to what is happening within it. DISTRACTED CALLING: DON'T DO IT! No one's attention is perfect and fixed but try to eliminate all unnecessary distractions with your space. Close open digital windows. Take notes by hand. You can always take pictures or scan them later. Before you know it your hour of class will be over.
- Headsets: Do you need them? Are you going to say much in a zoom call with 60 people? There is a chat function to write out questions. If you have a large headset on it may prove to be more of a visual distraction than benefit. I know it sounds old school, but we should strive to return to the days of listening to lectures as much as possible.
- Every hour spent in your digital maker space – whether synchronous or asynchronous – should follow with 5-10 (preferably 10) minutes of non-screen time. Don't check your phone. Don't watch TV. Leave. Go outside (or look out there) if you can. Breathe. Drink some water. Give your eyes a rest. Every 3 hours or more (with tiny breaks) needs at least 30-60 mins for non-screen time.
- Professional gamers often use only their voices to communicate while watching visuals from the games they are playing on totally different system. If you must work in teams or breakout rooms, then consider switching to voice only. Turn off your cameras. Just talk. It will let you keep chatting while completing individual or group tasks on other screens/systems.
- Turn off your cameras to take a break from assessing yourself and watching your own responses and image. Its not necessary. If you are in the call and listening, this should be more than enough.
- All synchronous class calls need a moderator. In our course, the professor who isn't teaching will always moderate then professor lecturing, and so forth. When we are co-teaching, we'll have a TA or even a volunteer student help moderate our discussions.
- Your moderator is like a stage manager. They get cues from the profs or students about questions, sound issues, etc. and help things run smoothly. This person can easily be privately messaged in Zoom or Teams with questions and read them out clearly to the professor or whomever is leading the discussion. Moderation should be actively encouraged. The more the main speaker must manage the call, the less

effectively their attention will be on delivering the subject matter to the class.

8 University Statements

8.1 Email Communication

As per university regulations, all students are required to check their e-mail account regularly: e-mail is the official route of communication between the University and its students.

8.2 When You Cannot Meet a Course Requirement

When you find yourself unable to meet an in-course requirement because of illness or compassionate reasons please advise the course instructor (or designated person, such as a teaching assistant) in writing, with your name, id#, and e-mail contact. The grounds for Academic Consideration are detailed in the Undergraduate and Graduate Calendars.

Undergraduate Calendar - Academic Consideration and Appeals
https://www.uoguelph.ca/registrar/calendars/undergraduate/current/c08/c08-ac.shtml

Graduate Calendar - Grounds for Academic Consideration
https://www.uoguelph.ca/registrar/calendars/graduate/current/genreg/index.shtml

Associate Diploma Calendar - Academic Consideration, Appeals and Petitions
https://www.uoguelph.ca/registrar/calendars/diploma/current/index.shtml

8.3 Drop Date

Students will have until the last day of classes to drop courses without academic penalty. The deadline to drop two-semester courses will be the last day of classes in the second semester. This applies to all students (undergraduate, graduate and diploma) except for Doctor of Veterinary Medicine and Associate Diploma in Veterinary Technology (conventional and alternative delivery) students. The regulations and procedures for course registration are available in their respective Academic Calendars.

Undergraduate Calendar - Dropping Courses
https://www.uoguelph.ca/registrar/calendars/undergraduate/current/c08/c08-drop.shtml

Graduate Calendar - Registration Changes
https://www.uoguelph.ca/registrar/calendars/graduate/current/genreg/genreg-reg-regchg.shtml

Associate Diploma Calendar - Dropping Courses
https://www.uoguelph.ca/registrar/calendars/diploma/current/c08/c08-drop.shtml

8.4 Copies of Out-of-class Assignments

Keep paper and/or other reliable back-up copies of all out-of-class assignments: you may be

asked to resubmit work at any time.

8.5 Accessibility

The University promotes the full participation of students who experience disabilities in their academic programs. To that end, the provision of academic accommodation is a shared responsibility between the University and the student.

When accommodations are needed, the student is required to first register with Student Accessibility Services (SAS). Documentation to substantiate the existence of a disability is required; however, interim accommodations may be possible while that process is underway.

Accommodations are available for both permanent and temporary disabilities. It should be noted that common illnesses such as a cold or the flu do not constitute a disability.

Use of the SAS Exam Centre requires students to book their exams at least 7 days in advance and not later than the 40th Class Day.

For Guelph students, information can be found on the SAS website
https://www.uoguelph.ca/sas

For Ridgetown students, information can be found on the Ridgetown SAS website
https://www.ridgetownc.com/services/accessibilityservices.cfm

8.6 Academic Integrity

The University of Guelph is committed to upholding the highest standards of academic integrity, and it is the responsibility of all members of the University community-faculty, staff, and students-to be aware of what constitutes academic misconduct and to do as much as possible to prevent academic offences from occurring. University of Guelph students have the responsibility of abiding by the University's policy on academic misconduct regardless of their location of study; faculty, staff, and students have the responsibility of supporting an environment that encourages academic integrity. Students need to remain aware that instructors have access to and the right to use electronic and other means of detection.

Please note: Whether or not a student intended to commit academic misconduct is not relevant for a finding of guilt. Hurried or careless submission of assignments does not excuse students from responsibility for verifying the academic integrity of their work before submitting it. Students who are in any doubt as to whether an action on their part could be construed as an academic offence should consult with a faculty member or faculty advisor.

Undergraduate Calendar - Academic Misconduct
https://www.uoguelph.ca/registrar/calendars/undergraduate/current/c08/c08-amisconduct.shtml

Graduate Calendar - Academic Misconduct
https://www.uoguelph.ca/registrar/calendars/graduate/current/genreg/index.shtml

8.7 Recording of Materials

Presentations that are made in relation to course work - including lectures - cannot be recorded or copied without the permission of the presenter, whether the instructor, a student, or guest lecturer. Material recorded with permission is restricted to use for that course unless further permission is granted.

8.8 Resources

The Academic Calendars are the source of information about the University of Guelph's procedures, policies, and regulations that apply to undergraduate, graduate, and diploma programs.

Academic Calendars
https://www.uoguelph.ca/academics/calendars

8.9 Disclaimer

Please note that the ongoing COVID-19 pandemic may necessitate a revision of the format of course offerings and academic schedules. Any such changes will be announced via CourseLink and/or class email. All University-wide decisions will be posted on the COVID-19 website (https://news.uoguelph.ca/2019-novel-coronavirus-information/) and circulated by email.

8.10 Illness

The University will not require verification of illness (doctor's notes) for the fall 2020 or winter 2021 semesters.

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