UNIVERSITY of GUELPH

THST*4270 Research Seminar I

Fall 2020
Section(s): 01

School of English and Theatre Studies
Credit Weight: 0.50
Version 2.00 - September 05, 2020

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1 Course Details

1.1 Calendar Description

This course is a research seminar in selected topics in media, theatre and performance. The course features variable content. Please consult the Theatre Studies website for more information.

Pre-Requisites:	10.00 credits, including (1 of THST*2270, THST*3140, THST*3550, THST*3650, THST*3660)
Restrictions:	THST*4320, Restricted to students in a Theatre Studies specialization, with an average of 70% in the specialization.

1.2 Course Description

This course is a research seminar in selected topics in media, theatre and performance. Students will be engaging with two texts with themes that examine the human condition. Students will delve into productions of each text, analyzing the works dramaturgically and comparing production concepts and interpretations. The students will then choose one of the three texts to inspire a final research project which will be geared to their particular interest (i.e. performance, design, or writing).

1.3 Timetable

Wed and Fri 11:30AM - 12:50PM

This course will be offered through both synchronous group seminars and asynchronous individual research assignments.

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

1.4 Final Exam

There will be no final exam.

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 BID, MFA, MA
Email:	houriet@uoguelph.ca
Office:	virtual only for Fall 2020
Office Hours:	By appointment only

2.2 Covid-19 Course Policy - No F2F Meetings

Due to Covid-19, there will be no face to face interaction of any kind in this course. All content will be delivered in a remote format using virtual platforms, including but not limited to Zoom, Slack, and/or Teams.
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3 Learning Resources

There will be required critical readings and production videos provided to you on individual assignment briefs.

3.1 Required Resources

Midsummer Night's Dream by William Shakespeare (Readings)
Available online via Ares through Courselink

1979. Web. 25 May 2020., Shakespeare, William. A Midsummer Night's Dream (Arden Shakespeare Second Series). Ed. Harold Brooks. London: Bloomsbury Publishing

Into The Woods by Stephen Sondheim (Readings)
Available on OneDrive through Courselink

New York : Theatre Communications Group, 2019. ©1987

Zoom Software (Website)
All synchronous seminar experiences in this course will take place via Zoom. Students will be expected to download this software and invites to our class seminars will be sent out

via email.

3.2 Recommended Resources

Theatre Research - Library online search tips (Other)
https://docs.google.com/presentation/d/1LP0XJ4BYT-GaX1gN32GSZJkRxAYQ4A_gNwQ6fK6a4O4/edit?usp=sharing
This was made by Karen Nicholson for another course but much of the information here still applies for ways of researching online. Please note that at U Guelph Omni was replaced by Primo.

Harvard University Comparative Analysis Guide (Website)
https://writingcenter.fas.harvard.edu/pages/how-write-comparative-analysis

University of Toronto Comparative Essay Guide (Website)
https://advice.writing.utoronto.ca/types-of-writing/comparative-essay/

Linking Google Scholar to U Guelph Account (Website)
https://www.youtube.com/watch?v=1M2qfa9bhpw

Using U Guelph Library Omni Search Engine (Website)
https://www.youtube.com/watch?v=VPrAXSEfJdQ
Note that you can search for just 'peer reviewed' articles!

JSTOR Research Data base (Website)
https://www.jstor.org/
Note that on the splash page you can log into U Guelph so it automatically only provides sources you have free access to through the library.

Open Broadcaster Software (Software)
https://obsproject.com/
Students may choose to use this to produce virtual presentations for the first two assignments.

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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 research skills and solve problems posed in critical analysis of various aspects of media and performance

2. Visual literacy; the ability to appreciate, analyze and create visual works; Visual communication research is also applied to design, eg., understanding and applying the basic elements of visual literacy.

3. Students will be able to formulate a problem, research it through assembling an archive of primary and secondary materials and address it, conscious of methodological concerns, eventually developing the personal discipline to follow a sequential process of research in theatre, performance, and media studies whether based in applied practice, or more conventional scholarly practice which leads to the dissemination of research in various modes.

4. Development of written communication through critical and analytical essay writing.

5. Growth of ability to express ideas in written form, including essays, reflections and scripts for performance.

6. Students will know how to apply skills of effective communication in writing, oral presentation and through production with a demonstrated awareness of audience. They will be able recognize and apply various models of communication; and will be able to apply semiotic and performance analysis.

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5 Teaching and Learning Activities

A course schedule will be provided in Courselink outlining expectations for each class.

This course will run as a virtual seminar course. We will meet synchronously at least once a week for lectures or group discussions. Students will work independently on all assignments but is highly recommended that students form peer groups of two or three to work on assignments and provide feedback to each other. There will be two comparative analysis presentations on theatre productions of plays/musicals we will be studying. Students will prepare a virtual presentations combining a pdf sllideshow or powerpoint with their recorded

voice on OBS for each of these assignments. These recordings of the presentations will be uploaded to a course Microsoft Streams channel with private settings where each student will be responsible for providing feedback to two of their peers presentations of each assignment. The final project will culminate in a proposed final research project based on one of the presentations they have completed. The format of the final project will be some form of independent praxis which will include a presentation and writing component.

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6 Assessments

This course has been developed to provide students with an engaged virtual experience, allowing for improvement of writing skills at the same time they are developing their creative abilities to interpret and build performative work. The course will engage with two texts, *Midsummer Night's Dream* and *Into the Wood*s. These are all significant works that as potential theatre artists, you will likely engage with over and over again in your future practice. The final project is designed to provide all students, no matter what their interest in performance is, to delve into their own potential discipline and enrich their skills in that area. Grading will reflect personal growth, engagement and analytical abilities. It is important to stay engaged and work continuously in order to succeed.

LATE ASSIGNMENTS:

Below are the project assessment details and due dates. Each project has internal deadlines that must be met. Those deadlines for stages in the project will be listed on the assignment sheet. Penalty for a late assignment is 5% a day and will not be accepted after 7 days after an established deadline.

Lateness and missed classes:

Classes will start promptly. <u>You must show up for class on time and immediately prepare to start work</u>. There will be a 3% penalty for being late. If you miss a synchronous class or a schedule critique, the penalty will be 5%.

The success of the course is contingent on the participation of all students involved to be present and contributing to course discussions and peer critiques. Failure to participate in synchronous group sessions and to complete asynchronous tasks will have a detrimental effect on your individual progress grades as well as your individual grades in relationship to final grade of each assignment.

6.1 Assessment Details

Midsummer Night's Dream Comparative Analysis Presentation (20%)
Due: Wed, Oct 7, 10:00 AM
We will spend two weeks on each of the assigned texts. In the first week of each play assignment, students will read the play, complete a scene breakdown and analyze the text for the five critical moments. During the second week, students will view two productions of the work and create a comparative analysis presentation.

Into the Woods Comparative Analysis Presentation (20%)
Date: Wed, Oct 28, 10:00 AM
We will spend two weeks on each of the assigned texts. In the first week of each play assignment, students will read the play, complete a scene breakdown and analyze the text for the five critical moments. During the second week, students will view two productions of the work and create a comparative analysis presentation.

Progress and Engagement (25%)
Date: All semester
Students will receive biweekly progress grades to evaluate continual progress and engagement with the course work assigned. Students must attend all scheduled one on one meetings and be prepared to share the work they have completed. Work that evolves and is iterative will receive higher marks. Projects that are submitted with no feedback and produced right before a deadline will be graded poorly. Though the assignments are to be completed independently, students who support their peers with feedback and guidance will be rewarded.

Final Research Project (35%)
Due: Fri, Dec 4, 12:00 PM
Students will propose a final project based on the assignments they have completed to date. Each student will chose one of the performance texts to inspire an independent research project. Each research project should critcally investigate a performative discipline of their choice. For instance, a performer focussed student may chose to develop a character, a designer may develop a scenic design, a dramaturg/playwright might develop a new work or dig deeper into the play. This is a praxis based project so there will be a requirement for a presentation and a brief research paper. Proposals will be due in week 7 of the course.

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7 Course Statements

7.1 Email

I 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 Accessibilty 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.

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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