



FOR APPROVAL

PUBLIC

OPEN SESSION

TO: UTSC Academic Affairs Committee

SPONSOR: Prof. William Gough, Vice-Principal Academic and Dean
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DATE: February 3, 2020 for Monday, February 10, 2020

AGENDA ITEM: 4

ITEM IDENTIFICATION:

Major modification proposal for the Major program in Theatre and Performance Studies (BA) to: (1) restructure the program including formalizing areas of focus; and (2) renaming the program as Theatre and Performance.

JURISDICTIONAL INFORMATION:

University of Toronto Scarborough Academic Affairs Committee (AAC) “is concerned with matters affecting the teaching, learning and research functions of the Campus” (*AAC Terms of Reference, Section 4*). Under section 5.6 of its terms of reference, the Committee is responsible for approval of “Major and minor modifications to existing degree programs.” The AAC has responsibility for the approval of Major and Minor modifications to existing programs as defined by the University of Toronto Quality Assurance Process (*UTQAP, Section 3.1*).

GOVERNANCE PATH:

- 1. UTSC Academic Affairs Committee [For Approval] (February 10, 2020)**

PREVIOUS ACTION TAKEN:

No previous action in governance has been taken on this item.

HIGHLIGHTS:

The Department of Arts, Culture and Media (ACM) at the University of Toronto Scarborough (UTSC) currently offers Major (BA) and Minor (Arts) programs in Theatre and Performance Studies. These programs are based on a liberal arts model that combines the study of theatre history and theory with a practical education in the craft of theatre-making, and they provide students with an intellectual and critical grounding in theatre and performance as well as experience in the elements of theatre production as actors, directors, designers, and technicians.

Informally, the programs are already designed around three areas of focus: Theatre & Society, Performance, and Production. The goal of this proposal is to formally establish these areas of focus, and to ensure that students are exposed to each of them. In addition, the proposal expands the program by establishing a fourth area of focus called Theatre in Communities, which introduces students to the subfield of Community-Based Theatre (also known as Applied Theatre). This area of focus leverages the Department's existing faculty expertise and responds to a growing interest among ACM students in pursuing a career in theatre education.

Thus, with the approval of this proposal, the Major in Theatre and Performance Studies will be re-structured to formally highlight the following four areas of focus, and require students to complete 1.0 credit in each of them:

1. Theatre & Society: in which students will continue to interrogate the history and contemporary practice of performance;
2. Theatre in Communities: in which students will now have the opportunity to study the ways that theatre is leveraged within educational, social-political, and therapeutic contexts;
3. Performance: in which students will continue to deepen their understanding of theatre-making by building skills as actors, directors, designers, and playwrights; and
4. Production: in which students will continue to collaborate to create theatre – stretching themselves as creative artists and deepening their understanding of the theoretical debates within this field.

As part of a minor modification proposal that will be effective for the 2020-21 academic year, the Minor in Theatre and Performance Studies will also be re-structured to highlight these four areas of focus, and require students to complete 1.0 credit in two of them.

The 'generalist' nature of the program curriculum remains intact – meaning that students will continue to complete the program having received a broad introduction to many elements of theatre history, theory and practice, but the changes will ensure students are also exposed to “Community-Based and Applied Theatre;” that is, theatre with an explicit pedagogical, social, political or therapeutic aim and that often takes place outside of traditional theatre venues. Thus, this change reflects an extension of the program's breadth.

In addition to formalizing the areas of focus, we are proposing to re-title the programs as Theatre and Performance (THR). The UTSC programs in Drama were re-titled Theatre and Performance Studies in 2010-11. When this change was made, the Department wanted to better represent the breadth of its existing program, and to indicate ways in which it was likely to continue growing. Over time, “drama” as an area of study has come to be associated with the literary study of dramatic texts, whereas the broader study of theatre as a live, embodied art, incorporating theories and practices that emphasize corporeality, affect, and audience reception, is more commonly called “Theatre.” Performance Studies is a closely related but separate discipline that uses vocabularies and understandings of live performance to better understand a broader set of phenomena, such as protests, religious practices, and the presentation of gender identity. In effect, “Theatre” is broader than “Drama,” and “Performance Studies” is broader still than “Theatre”.

The proposed changes are well aligned with ACM’s academic goals. Courses in the Theatre & Society area of focus will continue to orient theatre in relation to social context, and conceptualize it in relation to pertinent cultural trends and critical paradigms, and courses in the Performance, Production and Theatre in Communities areas of focus will continue to integrate theory and artistic practice, training students to be critical producers of art and culture. Students will be able to understand and contribute to the scholarly debates in this multifaceted field, and, having experienced the challenges of performers, directors, designers, technicians, and practitioners of community-based theatre, they will emerge better equipped to pursue careers in theatre, or otherwise possessed of a broad range of interpersonal and creative skills that will serve them well in the profession they choose.

The proposed changes will better leverage existing scholarship among Theatre and Performance faculty who are active in the wider national and international scholarly fields of Community-Based Theatre and Theatre-in-Education, which is an area of growing interest in the existing program. They will build on a number of recent arts collaborations at UTSC and more widely, and they will support the recently established Combined Degree Program for the Major with the Master of Teaching offered by the Ontario Institute for Studies in Education (OISE). 30% of Theatre and Performance students have gone on to work in the education sector. Given this, it is sensible to make the link between theatre and education a more formal aspect of the curriculum.

Finally, the proposed changes to the program will strategically distinguish it among post-secondary, generalist theatre programs in the GTA and southern Ontario. Adding Community-Based Theatre to the program will help to distinguish UTSC from sister undergraduate Drama programs at University of Toronto Mississauga (UTM) and the Faculty of Arts and Science (FAS), both of which are geared toward more industry-oriented training. It is likewise distinct from Ryerson and York universities, which each have successful theatre programs with different orientations.

Continuing students will be grandfathered and will be able to complete the existing program requirements if they so choose; where necessary course accommodations will be made. Students will receive the advising they need from the ACM Program Manager.

New students will have the opportunity to experience greater breadth and flexibility as they explore and develop expertise in the field of Theatre and Performance. Within the area of performance, we will offer a diversified set of course offerings which includes more clearly-delineated areas of acting study alongside a new course in theatrical design, a new advanced acting course, and an existing course in directing. Within the area of production, our course catalog will more clearly offer students the opportunity to study production from the vantage points of dramaturgs, assistant directors, designers, technicians, and stage managers, in addition to the vantage point of the actor. Our revised curriculum will also better support the exploration of our discipline and the entry into our programs for a greater diversity of students.

Additional resources required to support the new course THRA10H3 will be supported by the academic unit's existing budgets.

There has been extensive consultation regarding the proposed changes within the Department of Arts, Culture and Media. In addition, there has been extensive consultation with students, including a focus group and survey, and consultation with alumni. The proposal has been reviewed by the Dean's Office, the Provost's Office and the Campus Curriculum Committee.

FINANCIAL IMPLICATIONS:

There are no net implications to the campus operating budget.

RECOMMENDATION:

Be It Resolved,

THAT the major modifications to the Major in Theatre and Performance Studies (BA), as described in the proposal dated January 23, 2020 and recommended by the Vice-Principal Academic and Dean, Professor William Gough, be approved to be effective as of Fall 2020 for the 2020-21 academic year.

DOCUMENTATION PROVIDED:

1. Major Modification to the Major program in Theatre and Performance Studies (BA), dated January 23, 2020.

University of Toronto Major Modification Proposal: Significant Modifications to Existing Undergraduate Programs

Program being modified:	Major in Theatre and Performance Studies (BA)
Type of Major Modification:	<ol style="list-style-type: none"> 1. Re-structuring the program, including formalizing three existing areas of focus (Theatre & Society, Performance, and Production) and adding one new area of focus (Theatre in Communities); 2. Renaming the program as Theatre and Performance.
Effective Date of Change:	Fall 2020
Department / Unit where the program resides:	Arts, Culture & Media, UTSC
Discipline Area/Calendar Section:	Theatre & Performance Studies
Faculty / Academic Division:	University of Toronto Scarborough
Faculty / Academic Division contact:	Annette Knott, Academic Programs Officer, aknott@utsc.utoronto.ca
Department / Unit contact:	Manaal Hussain, mhussain@utsc.utoronto.ca
Date of this version of the proposal:	January 23, 2020

1 Summary

The Department of Arts, Culture and Media (ACM) at the University of Toronto Scarborough (UTSC) currently offers Major (BA) and Minor (Arts) programs in Theatre and Performance Studies. These programs are based on a liberal arts model that combines the study of theatre history and theory with a practical education in the craft of theatre-making, and they provide students with an intellectual and critical grounding in theatre and performance as well as experience in the elements of theatre production as actors, directors, designers, and technicians.

Informally, the programs are already designed around three areas of focus: Theatre & Society, Performance, and Production. The goal of this proposal is to formally establish these areas of focus, and to ensure that students are exposed to each of them. In addition, the proposal expands the program by establishing a fourth area of focus called Theatre in Communities, which introduces students to the subfield of Community-Based Theatre (also known as Applied Theatre). This area of focus leverages the Department's existing faculty expertise and responds to a growing interest among ACM students in pursuing a career in theatre education – as noted below, less than half of students aspire to work in the theatre; instead they are interested in careers in teaching and education, as well as, arts administration, teaching and education, social work, health and law.

Thus, with the approval of this proposal, the Major in Theatre and Performance Studies will be re-structured to formally highlight the following four areas of focus, and require students to complete 1.0 credit in each of them:

1. Theatre & Society: in which students will continue to interrogate the history and contemporary practice of performance;
2. Theatre in Communities: in which students will now have the opportunity to study the ways that theatre is leveraged within educational, social-political, and therapeutic contexts;
3. Performance: in which students will continue to deepen their understanding of theatre-making by building skills as actors, directors, designers, and playwrights; and
4. Production: in which students will continue to collaborate to create theatre – stretching themselves as creative artists and deepening their understanding of the theoretical debates within this field.

As part of a minor modification proposal that will be effective for the 2020-21 academic year, the Minor in Theatre and Performance Studies will also be re-structured to highlight these four areas of focus, and require students to complete 1.0 credit in two of them.

The 'generalist' nature of the program curriculum remains intact – meaning that students will continue to complete the program having received a broad introduction to many elements of theatre history, theory and practice, but the changes will ensure students are also exposed to "Community-Based and Applied Theatre;" that is, theatre with an explicit pedagogical, social, political or therapeutic aim and that often takes place outside of traditional theatre venues. Thus, this change reflects an extension of the program's breadth.

In addition to formalizing the areas of focus, we are proposing to re-title the programs as Theatre and Performance (THR); hereinafter called Theatre and Performance. The UTSC programs in Drama were re-titled Theatre and Performance Studies in 2010-11. When this change was made, the Department wanted to better represent the breadth of its existing program, and to indicate ways in which it was likely to continue growing. Over time, "drama" as an area of study has come to be associated with the

literary study of dramatic texts, whereas the broader study of theatre as a live, embodied art, incorporating theories and practices that emphasize corporeality, affect, and audience reception, is more commonly called “Theatre.” Performance Studies is a closely related but separate discipline that uses vocabularies and understandings of live performance to better understand a broader set of phenomena, such as protests, religious practices, and the presentation of gender identity. In effect, “Theatre” is broader than “Drama,” and “Performance Studies” is broader still than “Theatre”.

The transition to the “Theatre and Performance Studies” title in 2010-11 grew from a realization that the Department had long been teaching the breadth of theories, histories, and practices that the name “Theatre” conveys, and the program had begun to incorporate some elements of Performance Studies as well. The proposed change to the program title included with this major modification will acknowledge that it does not incorporate enough of the specific scholarship of Performance Studies to warrant that name. It will also resolve some of the confusion students experience, as they are generally unfamiliar with the disciplinary distinction between Theatre and Performance Studies. Incorporating “Performance” but not “Performance Studies” conveys that the program breath extends beyond the conventional frame of “theatre,” without claiming to fully embrace the disciplinary literature of Performance Studies.

The proposed changes are being made in response to the 2017-18 external review process that began with the preparation of a self-study. The overarching goals of these changes include:

- To better articulate, and build upon, the program’s existing breadth, positioning Theatre within the Liberal Arts and inviting students to approach the discipline both critically and artistically.
- To bring the curriculum up to date with current practice in the discipline; and
- To adapt to the specialties of new hires; to capitalize on the strategic priorities of, and resources available in, ACM and at UTSC particularly in experiential education.

The proposed changes are well aligned with ACM’s academic goals. Courses in the Theatre & Society area of focus will continue to orient theatre in relation to social context, and conceptualize it in relation to pertinent cultural trends and critical paradigms, and courses in the Performance, Production and Theatre in Communities areas of focus will continue to integrate theory and artistic practice, training students to be critical producers of art and culture. Students will be able to understand and contribute to the scholarly debates in this multifaceted field, and, having experienced the challenges of performers, directors, designers, technicians, and practitioners of community-based theatre, they will emerge better equipped to pursue careers in theatre, or otherwise possessed of a broad range of interpersonal and creative skills that will serve them well in the profession they choose.

The proposed changes will better leverage existing scholarship among Theatre and Performance faculty who are active in the wider national and international scholarly fields of Community-Based Theatre and Theatre-in-Education. This is an area of growing interest in the existing program, with the hire of Professor B. Freeman in 2010 and Professor E. Leffler in 2018, as well as with the community-based professional practice of Professor P. Lamie. Furthermore, the proposed changes will build on collaborations with other arts faculty in Music and Culture and in Studio Art, recent successful collaborations with community groups such as Rouge Park (in 2011), and ongoing partnerships with the Tarragon Theatre, Scarborough Arts and local Scarborough High Schools (between 2016 and 2019).

The proposed changes will support the recently established Combined Degree Program for the Major with the Master of Teaching offered by the Ontario Institute for Studies in Education (OISE). A 2015 survey (detailed below) shows that 30% of our survey respondents went on to work in the education

sector, and at least seven Theatre and Performance alumni from the last decade have gone on to be secondary drama teachers in the Toronto area. Given this predilection on our students' part, coupled with Professor Freeman's focus on theatre in education and cross-appointment at OISE, it is sensible to make the link between theatre and education a more formal aspect of the curriculum.

Finally, the proposed changes to the program will strategically distinguish it among post-secondary, generalist theatre programs in the GTA and southern Ontario. Adding Community-Based Theatre to the program will help to distinguish UTSC from sister undergraduate Drama programs at University of Toronto Mississauga (UTM) and the Faculty of Arts and Science (FAS), both of which are geared toward more industry-oriented training. It is likewise distinct from Ryerson and York universities, which each have successful theatre programs with different orientations. The only program in Ontario with a similar focus is Brock University, which has a Drama in Education program; since Brock's catchment area tends to be more focused on the Niagara region, we don't see this as an impediment to our changes.

2 Academic Rationale

Context:

The existing Theatre and Performance program is based on a liberal arts model that combines the study of theatre history and theory with a practical education in the craft of theatre-making. It provides students with an intellectual and critical grounding in theatre and performance as well as experience in the elements of theatre production as actors, directors, designers, and technicians. The program benefits from ongoing connections to Toronto's vibrant arts scene, in which field trips, guest lectures, workshops, and unique collaborations with working artists, provide students with new knowledge, skills and exposure to working professionals in the field.

However, the program now exists in a much-altered landscape in education, arts and the labour market – all of which call for change. The primary reasons for formalizing areas of focus are:

- To highlight that students in the program will engage with the study of theatre history and theory with a practical education in the craft of theatre-making;
- To add more current experientially-engaged and equity-minded pedagogical and research methodologies in arts education;
- To meet the needs and skills required of aspiring arts and culture workers today by studying theatre in more community contexts;
- To reflect the increased diversity of the student body and the wider UTSC and Scarborough communities by exploring further beyond the Western theatre tradition; and
- To seek out new and different interdisciplinary collaborations within and beyond the Department of Arts, Culture and Media, such as with Music & Culture or the Health Humanities; and to capitalize on the research specialties of new hires (B. Freeman in 2010 and E. Leffler in 2018).

Formalizing Areas of Focus:

The program is being restructured to formalize four coherent areas of focus – three of these areas of focus are key components of the existing program (Theatre & Society, Performance, and Production) and one is new (Theatre in Communities). In the Major, students will be required to complete at least

1.0 credit in each area, thus ensuring they are exposed to greater curricular depth than is the case in the existing program (students in the Minor will be required to complete at least 1.0 credit in two of the four areas of focus).

1. Theatre & Society:

In this area, which is also a central component of the existing program, students interrogate the history and contemporary practice of performance. The four courses in Theatre and Society (THRB20H3, THRB21H3, THRB22H3, THRC20H3) are unchanged because they have served the program well, but they have all been assigned a new THR course designator.

2. Theatre in Communities:

In this area, which expands the program to introduce students to the subfield of Community-based Theatre, students study how theatre-makers contribute to educational, social-political, and therapeutic contexts. Two new courses have been developed, building out the program into one that emphasizes the potential for theatre-makers to work in pedagogical and community-based contexts. These courses capitalize on the expertise of recent hires (Freeman and Leffler) and better support students, many of whom go on to teaching careers and who have expressed an interest in Educational and Community-Based Theatre. THRC41H3 (Theatre in Education) will introduce students to the academic literature about, and the practical skills of, drama teachers in K-12 schools. It will support the associated Combined Degree Program with OISE and will enable students to explore the convergence of Theatre and Education before (or while) applying to that program. THRC40H3 (Performance and Activism) will introduce students to Theatre of the Oppressed – a movement born in Brazil in the 1960s that uses theatre in interactive settings with explicitly political and liberatory aims. This course, like THRC41, will integrate scholarly literature and practical, artistic training. These new courses will be complemented by our existing course, THRB40H3 (formerly VPDB04H3), which brings students into Toronto to witness, participate in, and study live performance; it will continue to do so while focusing particularly on theatre with explicitly political, social, pedagogical, or therapeutic aims.

3. Performance:

In this area, which is also a central component of the existing program, students build skills as actors, directors, designers, and playwrights. To better serve this area of focus, we are introducing a set of intermediate (B-level) acting courses, geared toward acting in diverse types of performances, which can be taken in any order (THRB30H3, THRB31H3, and THRB32H3). This emphasis on breadth and diversity suits our position in the ecosystem of GTA theatre and performance programs, and clarifies that we are not a conservatory program, though we do offer serious acting training across a range of styles within a broader study of theatre. We are adding a single, more advanced acting class (THRD31H3) that will build off of the range of skills covered in the B-level classes.

These acting classes will be complemented by a new design course, which will replace one of two current classes in technical theatre. A course in theatrical design (THRC30H3) will enable and encourage our students to learn the elementary skills of scenic designers, lighting designers, costume designers, and sound designers – crucial members of any theatrical team. These courses will stretch our students as collaborators, creators, and visual/aural thinkers, and will result in more well-rounded theatre-makers and theatre scholars graduating from the program. Our directing course (THRD30H3

– formerly VPDC02H3) will train students to lead diverse theatrical teams, and will build on the skills they've learned in their acting and design courses, in addition to their other THR courses. We hope to offer this directing course every second or third year, thus increasing the frequency with which we teach it.

4. Production:

In this area, which is also a central component of the existing program, students will have an opportunity to collaborate as theatre-makers, and to reflect and think critically about those hands-on experiences. THRB55H3, THRC55H3, and THRD56H3, all based on auditions, give students an opportunity – at various stages in their academic careers – to perform in a campus production directed by a faculty member. THRB56H3, THRC56H3, and THRD56H3 offer students an opportunity – at various stages in their academic careers – to collaborate on the production as stage managers, assistant directors, dramaturgs, designers, and technicians. All of these classes will include both the artistic work of creating live theatre, and the critical/reflective work of interrogating the process. Introducing courses at multiple levels tailors the experience and the assignments to students at various stages of their training. It will also, we hope, diversify the pool of auditioners to include more students from a broad range of disciplines who might be intimidated by the prospect of taking an upper-level course in our discipline. We believe this expanded set of course offerings will clarify to students that they can get involved in campus productions multiple times, and that different types of productions will stretch them as artists and critical thinkers in different ways as they progress through their educational journey.

These courses are complemented by a Stagecraft course (THRB50H3 – formerly VPDB03H3) and an Advanced Workshop course (THRC50H3 – formerly VPDC01H3). THRB50 will continue to offer students the opportunity to learn the skills associated with set construction, costume construction, stage lighting, and stage electrics, and THRC50 will continue to offer students the opportunity to study the large-scale faculty production within the wider scope of its genre and history.

Students will continue to be required to complete an introductory course in the discipline (THRA10H3 – formerly VPDA10H3), an introductory course in performance (THRA11H3 – formerly VPDA11H3), and an academic capstone course (THRD60H3 – formerly VPDD50H3).

- THRA10H3 Introduction to Theatre:

Formerly VPDA10H3, this course will continue to introduce students to the study of theatre more widely, but will also introduce students to the four areas of focus. In order to orient students both to the scholarly approaches and also the embodied, practical work of theatre-makers, the course will include a lecture component in addition to smaller sections taught by graduate students. We will also endeavour to integrate multiple trips to see live theatre into the course. These changes will better orient students to the multifaceted program, better facilitate collaborative relationships among students, and better facilitate meaningful professor-student contact.

- THRA11H3 Introduction to Performance:

Formerly VPDA11H3, this course was previously based in scene study and ensemble creation, and it required an audition. The new version, which no longer requires an audition, is based in elementary acting exercises and techniques. This pedagogical shift reflects our commitment to welcoming a broader array of UTSC students into an elementary acting class, regardless of prior knowledge or

confidence, and to begin building their skills as performers and collaborators. We hope that many of these students will continue into our intermediate and advanced performance classes (which will still require an audition before the start of the B-level courses), but we also warmly welcome students who only want to take a single acting class, with the conviction that students from many disciplines can benefit from the collaborative skills, confidence, and creativity that an acting class can provide.

- THRD60H3 Advanced Seminar in Theatre and Performance:

Formerly VPDD50H3, this course is unchanged, except for the assigned course code; students examine the key ideas in theatre and performance theory with a focus on pertinent 20th/21st century critical paradigms.

Students must also complete an additional 2.0 credits in Theatre and Performance courses; this is an increase of 0.5 credit over the existing program, which gives students more autonomy in selecting courses based on their interests.

Finally, the existing program allows students to take a flexible “Special Topics” course (THRC15H3 – formerly VPDC20H3), which allows students and faculty to examine a range of topics in our discipline. In the revised program, students will be able to take a second “Special Topics” course (THRC16H3). Depending on the content of any particular iteration, these courses may fulfil the various curricular requirements. For example, a Special Topics course on Theatre in Prisons may fulfill the requirement for “Theatre in Communities,” while a Special Topics course on South Asian theatre might fulfill the requirement for “Theatre in Society.”

New Courses:

These intermediate-level performance courses will more clearly focus on distinct traditions of creating theatre, and will replace our current performance courses (VPDA15H3, VPDB01H3, VPDB02H3):

- THRB30H3 Intermediate Performance: Scene Study – involves the more traditional text-based approaches to script and character interpretation;
- THRB31H3 Intermediate Performance: Devising Theatre – involves creating original performance collaboratively, as an ensemble, without the text of a traditional playwright
- THRB32H3 Intermediate Performance: Improvisation – offers a study of 4-5 discreet forms of improvisational theatre, cultivating spontaneity and trust among performers.

This set of new courses will be used for the annual faculty-supervised theatre production. They will replace VPDD01H3 and a series of independent studies courses (VPDD20H3, VPDD21H3, VPDD22H3, VPDD24H3, VPDD25H3, VPDD26H3, VPDD27H3). This new structure provides greater clarity by a) differentiating between onstage and offstage participation, and b) by scaffolding student learning experiences through a set of courses meant to progress their skills and understanding over multiple experiences.

- THRB55H3 Creating a Production: Actors in Action I
- THRB56H3 Creating a Production: Conception, Design, and Execution I
- THRC55H3 Creating a Production: Actors in Action II
- THRC56H3 Creating a Production: Conception, Design, and Execution II
- THRD55H3 Creating a Production: Actors in Action III

- THRD56H3 Creating a Production: Conception, Design, and Execution III

Additional New Courses:

- THRC16H3 Investigations in Performance
This course is defined by a critical and practice-based exploration of a unique topic developed by the faculty.
- THRC30H3 Theatrical Design
While design for the stage has been previously taught in technical and directing courses, this course will focus more fully and clearly on sound, lighting, set, costume and new media design for the stage. It will be a natural complement to both the Stagecraft and Directing courses.
- THRC40H3 Performance and Activism
This course capitalizes on the expertise of a new faculty member in the theory and practice of the Theatre of the Oppressed, an important, influential tradition in the field.
- THRC41H3 Theatre in Education
This course introduces students to the theories and practices of using theatre for teaching and learning, whether in traditional classrooms or in other ‘public’ applications. It will be an enabling course particularly for those students interested in pursuing our new Combined Degree Program with OISE
- THRD31H3 Advanced Performance
This course will provide students who are interested in performance with an opportunity to take an advanced class in this area.

Courses Being Retired:

The following courses are being retired effective 2020-21 and will no longer be offered:

VPDA15H3 and VPDC03H3 are no longer relevant in the revised program.

VPDB01H3, VPDB02H3, VPDB15H3, VDPC08H3, VPDD01H3: these courses have been redesigned/reshaped for the restructured program.

VPDD20H3, VPDD21H3, VPDD22H3, VPDD24H3, VPDD25H3, VPDD26H3, VPDD27H3: these are all supervised study courses; we want to fewer of these vaguely-defined experiences, funnelling students instead to clearer, defined courses at the D-level.

Program Name Change:

The program name is being changed from “Theatre and Performance Studies” to “Theatre and Performance” to clarify to students that the program includes the study of performance (performance art, improvisation, Community-Based Theatre, site-specific performance, and some elements of Performance Studies), as well as theatre history and theory.

The UTSC programs in Drama were re-titled Theatre and Performance Studies in 2010-11. When this change was made, the Department wanted to better represent the breadth of its existing program, and to indicate ways in which it was likely to continue growing. Over time, “drama” as an area of study has come to be associated with the literary study of dramatic texts, whereas the broader study of theatre as a live, embodied art, incorporating theories and practices that emphasize corporeality, affect, and audience reception, is more commonly called “Theatre.” Performance Studies is a closely

related but separate discipline that uses vocabularies and understandings of live performance to better understand a broader set of phenomena, such as protests, religious practices, and the presentation of gender identity. In effect, “Theatre” is broader than “Drama,” and “Performance Studies” is broader still than “Theatre”.

The transition to the “Theatre and Performance Studies” title in 2010-11 grew from a realization that the Department has long been teaching the breadth of theories, histories, and practices that the name “Theatre” conveys, and the program had begun to incorporate some elements of Performance Studies as well. The proposed change to the program title included with this major modification will acknowledge that it does not incorporate enough of the specific scholarship of Performance Studies to warrant that name. It will also resolve some of the confusion students experience, as they are unfamiliar with the disciplinary distinction between Theatre and Performance Studies. Incorporating “Performance” but not “Performance Studies” conveys that the program breath extends beyond the conventional frame of “theatre,” without claiming to fully embrace the disciplinary literature of Performance Studies.

3 Description of the Proposed Major Modification(s)

1. The title of the program is being changed from “Theatre and Performance Studies” to “Theatre and Performance”.
2. The course designator for associated courses is being changed from VPD to THR.
3. Four areas of focus are being formalized. Students in the Major must complete 1.0 credit from each area for a total of 4.0 credits; students in the Minor must complete 1.0 credit from two of the four areas for a total of 2.0 credits. The areas of focus are:
 - Theatre & Society
 - Theatre in Community
 - Performance
 - Production
4. The following courses are being changed from required to optional:
 - VPDB04H3 – becomes THRB40H3; now an option in Theatre in Communities area of focus
 - VPDB10H3 – becomes THRB20H3; now an option in Theatre & Society area of focus
 - VPDB11H3 – becomes THRB21H3; now an option in Theatre & Society area of focus
 - VPDB13H3 – becomes THRB22H3; now an option in Theatre & Society area of focus
 - VPDB15H3 – this course has been retired
 - VPDC13H3 – becomes THRC20H3; now an option in Theatre & Society area of focus
5. The number of additional credits in Theatre and Performance courses that students must complete for the program increases from 1.5 to 2.0, however, the total number of credits to complete the program remains unchanged.

See **Appendix A** for a complete description of all changes to the Major program.

See **Appendix B** for a complete description of all changes to Theatre and Performance courses.

Impact on Program Learning Outcomes:

While the development of the Theatre and Performance curricula many years ago were guided by content and skill-development ideals for students, the learning outcomes were never formalized in an official document. As a result, the Department is taking the opportunity provided by this major

modification proposal to formalize the existing learning outcomes that delineate content and skill development across the program. Our learning outcomes are also shifting slightly with the addition of new community area of focus, leading us to further emphasize how theatre methodologies are used to address wider social or political ends in various contexts. This is an extension of our long-standing synthesis in the program of hands-on experiential learning with collaborative work with artistic and community members within and beyond the campus.

See **Appendix C** for a complete description of the revised program learning outcomes.

4 Impact of the Change(s) on Students

Continuing Students:

Continuing students will be grandfathered and will be able to complete the existing program requirements if they so choose; where necessary course accommodations will be made. Students will receive the advising they need from the ACM Program Manager.

New Students:

New students will have the opportunity to experience greater breadth and flexibility as they explore and develop expertise in the field of Theatre and Performance. Students in the Major are now required to explore all four areas of curricular focus, while students in the Minor must explore at least two of them.

Within the area of performance, we will offer a diversified set of course offerings which includes more clearly-delineated areas of acting study (scene study, devising, and improvisation) alongside a new course in theatrical design, a new advanced acting course, and an existing course in directing. Within the area of production, our course catalog will more clearly offer students the opportunity to study production from the vantage points of dramaturgs, assistant directors, designers, technicians, and stage managers, in addition to the vantage point of the actor. Moreover, they are more clearly tailored to students at a variety of stages in their theatrical training, which we hope will encourage more students from across UTSC to audition and enroll in a production course as a potential first experience in Theatre and Performance.

Our revised curriculum will also better support the exploration of our discipline and the entry into our programs for a greater diversity of students. Our introductory course (THRA10H3), will include a lecture with a professor, and smaller sections taught by graduate students, enabling more instructor-student contact, greater opportunity for collaboration among students, more opportunity for embodied and experiential classroom learning, and more opportunities to witness live theatre. Our beginning acting course (THRA11H3) no longer requires an audition, which we think will open the doors to students who might be intimidated by that experience. Our production classes are more clearly tailored to students at a variety of stages in their theatrical training, which we hope will encourage more students from across UTSC to audition and enroll in a production course as a potential first experience in Theatre and Performance.

5 Consultation

A student focus group was established in 2015 to explore a shift in the Theatre and Performance and Music and Culture programs toward community-engaged practice. We learned that we were doing several things well: students were having a rich experience, and appreciated the creative freedom they had in our courses. An area that was flagged for improvement was in creating more full collaborations across the arts. While students could pick and choose among ACM courses to get an interdisciplinary experience, they also wanted to see more of this within curricular work.

Also, in 2015 Professor Freeman secured a Teaching Assessment grant from UTSC's Centre for Teaching and Learning to conduct a survey of Theatre and Performance students and alumni. 65 current students and 40 alumni responded. The questions asked students about the nature of their interest in theatre, the skill set they were looking for with their degree, their preparation for undergraduate study (or lack thereof), their perceived strengths and weaknesses of the Theatre and Performance program, their potential interest in community and applied theatre, and their professional ambitions after graduating.

The survey of current students revealed:

- Students want a demanding, rigorous experience that holds the work to a high standard. They want program flexibility; some had no interest in the Performance & Production classes, others no interest in the lecture-based classes.
- Students praised the quality of the current faculty, but lamented the lack of variety of instructors, expressing a need for different perspectives and new ideas. This was a particular problem in the performance classes where some students saw the same instructor for multiple courses.
- Students wanted more professional development. They felt the program existed in a 'bubble' and wanted to graduate with a greater sense of professional direction.
- Students are coming to the Theatre and Performance program with different companion programs than they were in the past. While English/Drama majors remain popular, students today are frequently combining with other fields in ACM (often Arts Management, Music and Culture, Studio Art and Media Studies) and beyond (Anthropology, Human Geography, Psychology, Women and Gender Studies).
- When asked if they would take courses in our potential new areas of focus, students expressed strong interest: Applied Theatre (81% yes), Community Theatre (64% yes) and Theatre in Education (72% yes).
- Less than half of our students aspired to work in the theatre; looking instead to careers in arts administration, teaching and education, social work, health and law most commonly.

From the alumni survey:

- While nearly 40% of alumni expected to work in theatre after graduation, only 20% did so. An impressive 50%, however, went on to work in some area of the arts. Another 30% went on to become teachers.
- When asked what skills had proven most valuable from their Theatre and Performance education, the most popular were "Theatre training in acting and technical production," "A general familiarity with the arts," and "Interpersonal and social skills."
- A popular response about the strengths of the program were the intimate size of the program and courses, permitting constant feedback and improvement and personal mentorship from faculty. Also, students appreciated the variety of courses and assignments, and the ability to

tailor course content to their interests. Weaknesses identified were a lack of variety of instruction and insufficient preparation for post-graduate employment.

Throughout the 2018-2019 academic year, the program’s faculty (T. Lamie, B. Freeman, and E. Leffler) met seven times to discuss, draft, and revise the proposed changes to our curriculum. The ACM Program Manager, participated in many of these meetings. This proposal is the culmination of these discussions.

6 Resources

Faculty Complement

There are no impacts on the faculty complement; in fact, the proposed changes are designed to leverage existing faculty teaching and research expertise:

TA and Stipendiary Support

The redesigned introductory course THRA10H3 Introduction to Theatre will require some additional TA support. Shifting to a different model for the introductory courses may require an additional one or two stipends depending on enrolment. The resources needed can be supported in ACM,

Space

There will be no additional demands on space with these changes.

The proposed changes will not impact any existing agreements with other institutions, however, should that change, the appropriate processes will be followed.

7 UTSC Administrative Steps

Administrative Steps Required	Date
Departmental Curriculum Committee	June 27 th , 2019
Dean’s Office Green Light	N/A
Campus Curriculum Committee	January 23, 2020

8 UTQAP/Formal Governance Process

Levels of Approval Required	Date
<ul style="list-style-type: none"> • Decanal Sign-Off • Provost Office Sign-Off 	<ul style="list-style-type: none"> • January 23, 2020 • January 20, 2020
UTSC Academic Affairs Committee	February 10, 2020
Submission to Provost’s Office	
AP&P – reported annually	
Ontario Quality Council – reported annually	

Appendix A: Calendar Copy [showing changes to program]

Theatre and Performance Studies

ACM Program **Manager** Advisor: M. Hussain, Email: acm-pa@utsc.utoronto.ca

The Theatre and Performance Studies (TAPS-THR) program provides students with opportunities to investigate theatre and performance from the multiple vantage points of scholars, performers, directors, designers, and technicians. Students will emerge as creative, critical thinkers with a dynamic range of collaborative skills and citizen-artists with a unique readiness to contribute to, and productively challenge, their society. all aspects of theatre and performance, from the theatre's origins in antiquity to contemporary performance practices. TAPS THR draws together four groups: students who major or minor in theatre and performance studies, those who specialize in other aspects of arts, media and culture, students interested in pursuing a teaching career in Theatre, and students from other programs and majors who have a casual interest in theatre and performance. To address the needs of our diverse student body we offer courses in four complementary areas: (1) the analysis of performance, based on theory and history; (2) the practical, artistic skills of theatre-makers, including acting, directing, design, and technical theatre; (3) the non-commercial uses of theatre in various communities, including schools and political movements; and (4) the experiential, ensemble-based process of rehearsing and performing theatre. By taking classes across these areas of our curriculum the history of theatre and performance as well as contemporary theory-based and practical courses. Our students gain an intellectual and critical grounding in theatre and performance while also acquiring experience in the elements of theatre production. as actors, directors, and technicians. Class work leads to performance and production opportunities in the Leigha Lee Browne Theatre.

Our program also benefits from ongoing connections to Toronto's vibrant arts scene. Field trips, guest lectures, workshops, and unique collaborations with working artists provide students with new knowledge, skills and exposure to working professionals in the field.

Note: In order to be admitted into the performance side of the program, students must successfully complete [VPDA10H3](#) Introduction to Theatre.

Not all courses are offered every year. In planning their Programs, students are encouraged to consult the ACM THR Program Manager Advisor.

Some courses in Theatre and Performance Studies (THR VPD) may include Ancillary fees.

Combined Degree Programs, Honours Bachelor of Arts/ Master of Teaching

The Combined Degree Programs for UTSC Honours Bachelor of Science (HBSc)/ Honours Bachelor of Arts (HBA) with the Master of Teaching (MT) offered by the Ontario Institute for Studies in Education provide students with a direct pathway to the completion, in 6 years, of their Undergraduate degree, Ontario Teacher's Certificate of Qualifications, and Master's degree. These Combined Degree Programs allow students to complete 1.0 credit in courses that may be counted towards both degrees.

The Combined Degree Program option is:

- Theatre and Performance Studies (Major), Honours Bachelor of Arts/ Master of Teaching

For more information, including Admission and Program requirements, see the [Combined Degree Programs](#) section of this *Calendar*.

Guidelines for first-year course selection

Students who intend to complete a Theatre and Performance Studies Program should include ACMB01H3, ~~THRVPDA10H3~~ and ~~THRVPDA11H3~~ in their first-year course selection.

The Theatre and Performance Studies Program Study Guide can be found on the Department of **Arts, Culture and Media** [Humanities website](#).

Service Learning and Outreach

For an experiential learning opportunity that also serves others, consider the course [CTLB03H3](#) (Introduction to Service Learning), which can be found in the "Teaching and Learning" section of the *Calendar*.

Areas of Focus

Theatre & Society	Theatre in Communities
THRB20H3 Roots and Traditions THRB21H3 Intercultural and Global Theatre THRB22H3 Theatre in Canada THRC20H3 Theatre and Social Justice	THRB40H3 Experiencing the Live Theatre THRC40H3 Performance and Activism THRC41H3 Theatre in Education
Performance	Production
THRB30H3 Intermediate Performance: Scene Study THRB31H3 Intermediate Performance: Devising Theatre THRB32H3 Intermediate Performance: Improvisation – The Power of Play THRC30H3 Theatrical Design THRD30H3 Directing for the Theatre THRD31H3 Advanced Performance	THRB50H3 Stagecraft THRB55H3 Creating a Production: Actors in Action I THRB56H3 Creating a Production: Conception, Design, and Execution I THRC50H3 Advanced Workshop: Performance THRC55H3 Creating a Production: Actors in Action II THRC56H3 Creating a Production: Conception, Design, and Execution II THRD55H3 Creating a Production: Actors in Action III THRD56H3 Creating a Production: Conception, Design, and Execution III

NOMENCLATURE CHANGE

The Department of Arts, Culture and Media has changed the subject designator code for Theatre and Performance courses from VPD to THR. Consult the table below for equivalences.

Old Course Code	New Course Code	Course Title
VPDA10H3	THRA10H3	Introduction to Theatre
VPDA11H3	THRA11H3	Introduction to Performance
VPDB03H3	THRB50H3	Stagecraft
VPDB04H3	THRB40H3	Experiencing the Live Theatre
VPDB10H3	THRB20H3	Roots and Traditions
VPDB11H3	THRB21H3	Intercultural and Global Theatre
VPDB13H3	THRB22H3	Theatre in Canada
VPDC01H3	THRC50H3	Advanced Workshop: Performance
VPDC02H2	THRD30H3	Directing for the Theatre
VPDC13H3	THRC20H3	Theatre and Social Justice
VPDC20H3	THRC15H3	Special Topics in Performance
VPDD23H3	THRD90H3	Supervised Studies in Drama, Theatre and Performance
VPDD28H3	THRD91H3	Independent Projects in Theatre and Performance
VPDD50H3	THRD60H3	Advanced Seminar in Theatre and Performance

Theatre And Performance Studies Programs

MAJOR PROGRAM IN THEATRE AND PERFORMANCE STUDIES (ARTS)

Undergraduate Advisor: Email: taps_program_supervisor@utsc.utoronto.ca

ACM Program Manager: Email: acm-pa@utsc.utoronto.ca

Program Requirements

Students must complete 8.0 credits, of which 2.0 credits must be at the C- or D-level, as follows:

12. Foundational courses (1.0 credits) as follows:

~~THR~~VPDA10H3 Introduction to Theatre

~~THR~~VPDA11H3 Introduction to Performance

~~VPDB01H3 Intermediate Workshop in Performance I~~

~~VPDB02H3 Intermediate Workshop in Performance II~~

21. ACMB01H3 Critical Reading, Thinking and Writing for ACM Programs

3. Areas of Focus courses (4.0 credits):

1.0 credit from each of the four Areas of Focus listed below:

- Theatre & Society (1.0 credit)
- Theatre in Communities (1.0 credit)
- Performance (1.0 credit)
- Production (1.0 credit)

For the specific courses that fall into each of these areas, see the Areas of Focus table.

3. 1.0 credit as follows:

~~VPDB04H3 Experiencing the Live Theatre~~
~~VPDB15H3 The Actor and the Script~~

4. 2.0 credits as follows:

~~VPDB10H3 Roots and Traditions~~
~~VPDB11H3 Intercultural and Global Theatre~~
~~VPDC13H3 Theatre and Social Justice~~
~~VPDB13H3 Theatre in Canada~~

5. VPDC20H3 Special Topics in Performance

36. VPDD50H3 ~~THR~~60H3 Advanced Seminar in Theatre and Performance

67. 2.0 ~~1.5~~ additional credits in Theatre and Performance (THR) courses ~~VPD~~, 1.0 credit of which must be at the C- or D-level.

In fulfilling **this component of the course requirements** ~~requirement #7~~, students may substitute 1.0 credit from another discipline with the Program Director's written permission. The following courses are particularly recommended:

~~VPSB77H3 Performance Art~~

~~VPMC85H3 Movies, Music and Meaning~~

~~(VPMC89H3) Music and Identity~~

~~VPMC97H3 Music, Technologies, Media~~

~~ENGB14H3 Twentieth Century Drama~~

~~ENGB32H3 Shakespeare in Context I~~

~~ENGB33H3 Shakespeare in Context II~~

~~ENGB70H3 How to Read a Film~~

~~ENGC07H3 Canadian Drama~~

~~ENGC26H3 Drama: Tragedy~~

~~ENGC27H3 Drama: Comedy~~

~~GASB15H3 The Arts of South Asia~~

~~GASC42H3 Film and Popular Culture in South Asia~~

~~GASC45H3 Film and Popular Cultures in East Asia~~

ENGB14H3 Twentieth-Century Drama

ENGB32H3 Shakespeare in Context I

ENGB33H3 Shakespeare in Context II

ENGC04H3 Creative Writing: Screenwriting

ENGC07H3 Canadian Drama

ENGC26H3 Drama: Tragedy

ENGC27H3 Drama: Comedy

ENGC89H3 Creative Writing and Performance

GASB15H3 The Arts of South Asia

HLTB50H3 Introduction to Health Humanities

HLTD51H3 Aging and the Arts

MDSB63H3 Sound and Visual Media

MDSC65H3 Games and Play
VPAB15H3 Arts Education and Outreach
VPMB01H3 Introduction to Community Music
VPMB02H3 Music Facilitation and Learning
VPMC02H3 Music, Health & Wellness
VPSB77H3 Performance Art
VPSC71H3 Performing with Cameras

***MINOR PROGRAM IN THEATRE AND PERFORMANCE STUDIES (ARTS)**

Undergraduate Advisor: Email: taps_program_supervisor@utsc.utoronto.ca

ACM Program Manager: Email: acm-pa@utsc.utoronto.ca

Program Requirements

Students must complete 4.0 credits, of which 1.0 credit must be at the C- or D-level, as follows:

12. Foundational courses (1.0 credit)

~~THR~~VPDA10H3 Introduction to Theatre

~~[THR~~VPDA11H3 Introduction to Performance ~~or VPDA15H3 Introduction to the Fundamentals of Acting]~~

~~and at least 1.0 credit from among the following: [VPDB10H3, VPDB11H3, VPDB13H3, VPDC13H3]~~

~~Note: Students who do not qualify for either VPDA11H3 or VPDA15H3 should take all of the following courses: VPDB10H3, VPDB11H3, VPDB13H3, VPDC13H3~~

21. ACMB01H3 Critical Reading, Thinking and Writing for ACM Programs

3. 2.5 ~~1.5~~ additional credits in Theatre and Performance courses (THR)

1.5 credits must come from **one** of the four Areas of Focus listed below, and 1.0 credit must come from **one** of the other Areas of Focus (students are completing courses from a total of two areas of focus):

- Theatre & Society
- Theatre in Communities
- Performance
- Production

For the specific courses that fall into each of these areas, see the Areas of Focus table.

~~VPD, 1.0 credit of which must be at the C- or D-level.~~

*Changes to the Minor are minor modifications only; they are shown here for reference only

Appendix B: Associated Courses [showing changes to existing courses and new courses]

THR~~VPDA10H3~~ - Introduction to Theatre

A general introduction to theatre as a social institution and a collaborative performing art. Through a combination of lectures, discussions, class exercises, and excursions to see theatre together throughout Toronto, this course will investigate why and how people commit their lives to making theatre. This course will survey the nature and function of the various components of the theatrical production process. It will also orient students to the four areas of focus in the Theatre and Performance program's curriculum, providing a background for further theatre studies. The successful completion of ~~VPDA~~**THR10H3** will admit students to subsequent **THR** ~~VPD~~ performance courses.

Exclusion: ~~DRM200Y, (VPDA01H3), (VPDA02H3),~~ (**VPDA10H3**)

Enrolment Limits: 80

Breadth Requirements: Arts, Literature & Language

THR~~VPDA11H3~~ - Introduction to Performance

An introduction to the actor's craft. This course provides an experiential study of the basic, physical, vocal, psychological and logical tools of the actor/performer, through a series of group and individual exercises. An introduction to performance in its broadest application. This course investigates a wide range of performance practices and theories including traditional Western approaches to basic acting technique and contemporary performance approaches informed and inspired by the visual arts, music, dance and theatre.

Prerequisite: (~~VPDA10H3~~)/ and permission of the Theatre and Performance Studies Teaching Staff ~~THRA10H3~~

Exclusion: ~~DRM200Y, (VPDA01H3), (VPDA02H3),~~ ~~VPDA15H3,~~ (**VPDA11H3**)

Enrolment Limits: ~~18~~ 30

Breadth Requirements: Arts, Literature & Language

THR~~B50~~**VPDB03H3** – ~~Technical Production I~~ **Stagecraft**

An introduction to the technical elements of theatre production. Students will receive a basic grounding in the fundamentals of stage management, stage lighting, sound operation, set building, scenic painting and general technical practice.

Exclusion: ~~DRM254Y,~~ (**VPDB03H3**)

Breadth Requirements: Arts, Literature & Language

THR~~B40~~**VPDB04H3** - Experiencing the Live Theatre

Discovering the special nature of various forms of live theatre. Students will attend six professional productions in a variety of theatres in Toronto, and write reviews of their theatre-going experiences. In lectures and seminars students will study contemporary theatrical practices from the perspective of playwrights, performers, etc.

Exclusion: (**VPDB04H3**)

Breadth Requirements: Arts, Literature & Language

THR~~B20~~**VPDB10H3** - Roots and Traditions

A study of theatre history in social and cultural context from its origins in early human ritual through to the modern period. Through specific case-study, this course will trace how ancient traditions both evolved and persisted to create the dramatic forms more familiar to us today.

Exclusion: DRM260H, DRM262H, (VPDB10H3)

Breadth Requirements: Arts, Literature & Language

THRB21VPDB11H3 - Intercultural and Global Theatre

A study of theatre and performance as a forum for cultural representation past and present. With a focus on intercultural engagements across borders, particularly in the context of 21st century globalized modernity, the course reveals the importance of performance to how culture is defined and challenged.

Exclusion: (VPDB11H3)

Breadth Requirements: Arts, Literature & Language

Note: This course may have attached ancillary fees. For additional information go to: http://www.planningandbudget.utoronto.ca/tuition/Ancillary_Fees.htm See: Cost Recovery Ancillary Fees (Category 5)

THRB22VPDB13H3 - Theatre in Canada

~~An overview and exploration of contemporary theatre and performance in Canada focusing on a variety of theatrical genres, styles and ideologies emerging from diverse communities dedicated to advancing this discipline as a socially conscious, relevant and vibrant art form. An examination of the development of professional theatre in Canada from 1945 to the present. Special attention will be paid to the development of the major theatrical festivals, the regional theatre movement, the rise of alternative theatre and current theatrical trends.~~

Exclusion: DRM268H, (VPDB13H3)

Breadth Requirements: Arts, Literature & Language

THRC50VPDC01H3 - Advanced Workshop: Performance

~~Students stretch themselves as theatre-makers and performance scholars as they engage in structured, practical experimentation related to the departmental production. A continuation of the exploration of advanced performance techniques begun in VPDB02H3.~~

~~**Prerequisite:** VPDB01H3 and VPDB02H3 and ACMB01H3 and permission of the Theatre and Performance Studies teaching staff [0.5 credit from following: THRB30H3, THRB31H3, THRB32H3], and permission of Theatre and Performance teaching staff~~

Exclusion: DRM400Y, (VPDC01H3)

Breadth Requirements: Arts, Literature & Language

THRD30VPDC02H3 - Directing for the Theatre

~~The practical study of basic stage directing techniques in a workshop atmosphere. This course will provide students with the fundamental tools of the director's craft, through an investigation of the principles of script analysis, composition and staging, director/actor communication and rehearsal technique, and will culminate in the presentation of short plays.~~

~~This course introduces students to the work of the director. A combination of lecture, discussion, reading, and practical work will challenge students to consider how to lead the creative teams that create performance. Students taking this course will need to devote a considerable amount of~~

time outside of class to rehearsing class projects and will need to recruit collaborators for these projects.

Prerequisite: ~~VPDB01H3~~ **THRA10H3** and ~~VPDB02H3~~ **THRA11H3** and ACMB01H3 and an additional 1.0 credit in Theatre and Performance Studies and permission of the instructor **Theatre and Performance teaching staff**

Exclusion: (VPDC02H3)

Enrolment Limits: 8

Breadth Requirements: Arts, Literature & Language

THRC20~~VPDC13H3~~ - Theatre and Social Justice

An examination of theatre and performance in relation to social justice. Building an understanding of power in relation to culture, the course looks at historical and contemporary examples to see the many ways performance may confront issues of social inequality and in justice.

Exclusion: (~~VPDB12H3~~), (VPDC13H3), DRM266H

Breadth Requirements: Arts, Literature & Language

Note: Priority will be given to students enrolled in the Major and Minor programs in Theatre and Performance

THRC15H3~~VPDC20H3~~ - Special Topics in Performance

Selected advanced topics for intensive practical study of some specific aspects of performance. The topics explored in this course will change from session to session.

Prerequisite: Any ~~3~~2.0 credits in Theatre and Performance Studies and ACMB01H3 and permission of the Program Director.

Exclusion: (VPDC20H3)

Enrolment Limits: 16

Note: Further information can be found on the ACM Theatre and Performance Studies website. *Depending on the topic(s) covered in the course in a given term, this course may be counted as 0.5 credit towards an appropriate area of focus. Contact the ACM Program Manager for more information.*

THRD90~~VPDD23H3~~ - Supervised Studies in Drama, Theatre and Performance

Advanced scholarly projects open to upper-level Theatre and Performance students. The emphasis in these courses will be on advanced individual projects exploring specific areas of theatre history and/or dramatic literature.

Prerequisite: One full credit in Theatre and Performance at the C-level and permission of the Program Director.

Exclusion: (VPDD23H3)

THRD91~~VPDD28H3~~ - Independent Projects in Theatre and Performance

Advanced practical projects open to upper-level Theatre and Performance students. These courses provide an opportunity for individual exploration in areas involving the practice of theatre: directing, producing, design, playwriting, dramaturgy, etc.

Prerequisite: One full credit in Theatre and Performance at the C-level and permission of the Program Director.

Exclusion: (VPDD28H3)

THRD60~~VPDD50H3~~ - Advanced Seminar in Theatre and Performance

A study of key ideas in theatre and performance theory with a focus on pertinent 20th/21st century critical paradigms such as postcolonialism, feminism, interculturalism, cognitive science, and others. Students will investigate theory in relation to selected dramatic texts, contemporary performances, and practical experiments.

Prerequisite: Any three full credits in Theatre and Performance Studies and permission of the Program Director.

Exclusion: (VPDD50H3), ~~DRE356H~~

Enrolment Limits: 15

Breadth Requirements: Arts, Literature & Language

New Courses for 2020-21

THRB30H3 Intermediate Performance: Scene Study

By performing characters and staging scenes in scripted plays, students in this course develop and hone the physical, psychological, analytical, and vocal skills of actors.

Prerequisite: THRA11H3 and a successful audition

Breadth Requirements: Arts, Literature & Language

THRB31H3 Intermediate Performance: Devising Theatre

This course engages students in an experiential study of devised theatre, a contemporary practice wherein a creative team (including actors, designers, writers, dramaturgs, and often a director) collaboratively create an original performance without a pre-existing script. We will explore how an ensemble uses improvisation, self-scripted vignettes, movement/dance, and found materials to create an original piece of theatre.

Prerequisite: THRA11H3 and a successful audition

Breadth Requirements: Arts, Literature & Language

THRB32H3 Intermediate Performance: Improvisation - The Power of Play

This course introduces students to improvisation across a range of theatrical contexts. In a sequence of short units, the course will explore improv comedy, improvisation-based devising work, and the improvisation structures commonly used in the context of applied theatre work (including forum theatre and playback theatre). Simultaneously, students will read scholarly literature in the field of play theory, and reflect on their own experiences as improvisers through the vocabulary that has been developed in this interdisciplinary field.

Prerequisite: THRA11H3 and a successful audition

Breadth Requirements: Arts, Literature & Language

THRB55H3 Creating a Production: Actors in Action I

This course is an intensive study of theatrical production from the vantage point of the actor. It engages students in the experiential learning process inherent in rehearsing and performing in a major theatrical production.

Prerequisite: Permission of the Theatre and Performance Teaching Staff (which includes an audition).

Breadth Requirements: Arts, Literature & Language

Note: This course will meet at non-traditional times, when the show rehearsals are scheduled – normally weekday evenings, with some late night and evening rehearsals expected. THRB55H3 is intended for Year 1 and 2 students at UTSC, or more advanced students who are new to performing on stage. More advanced actors in the show are encouraged to register for THRC55H3 or THRD55H3.

THRB56H3 Creating a Production: Conception, Design, and Execution I

This course is an intensive study of theatrical production from the vantage points of producers, directors (and assistant directors), designers (and assistant designers), stage managers (and assistant stage managers), and dramaturgs. It engages students in the experiential learning process inherent in conceiving of, planning for, rehearsing, and producing a major theatrical production.

Prerequisite: Permission of the Theatre and Performance Teaching Staff

Breadth Requirements: Arts, Literature & Language

Note: This course will meet at non-traditional times, when the show rehearsals and production meetings are scheduled. THRB56H3 is intended for Year 1 and 2 students at UTSC, or more advanced students who are new to producing, directing, designing, stage management, and dramaturgy. More advanced producers, directors, designers, stage managers, and dramaturgs are encouraged to register for THRC56H3 or THRD56H3.

THRC16H3 Investigations in Performance

Selected advanced topics for intensive study of some specific aspects of performance. The topics explored in this course will vary from session to session.

Prerequisite: Any 2.0 credits in Theatre and Performance ~~and permission of the instructor.~~

Enrolment Limits: 16

Note: Further information can be found on the ACM Theatre and Performance website.

Depending on the topics covered in the course, THRC16H3 may be counted as a 0.5 credit towards an appropriate area of focus. Contact ACM Program Manager for more information.

THRC30H3 Theatrical Design

This course introduces students to the principles of theatrical design, including set design, lighting design, costume design, and sound design. Students learn how to envision the aesthetic world of a play, in collaboration with other artists.

Prerequisite: THRA10H3

Breadth Requirements: Arts, Literature & Language

THRC40H3 Performance and Activism

This course introduces students to the principles and creative processes associated with Theatre of the Oppressed – a movement blending activism and artistry to advance progressive causes. Students train as Theatre of the Oppressed performers and facilitators, and through a

combination of lectures, readings, discussions, and field trips, they process the history, ideology, and debates associated with this movement.

Prerequisite: THRA10H3

Breadth Requirements: Arts, Literature & Language

THRC41H3 Theatre in Education

This course introduces students to the principles and creative processes of integrating theatre into K-12 classrooms and other learning environments. Lectures, readings, discussions, and field trips complement active experimentation as students learn the pedagogical value of this active, creative, imaginative, kinesthetic approach to education.

Prerequisite: THRA10H3

Breadth Requirements: Arts, Literature & Language

THRC55H3 Creating a Production: Actors in Action II

This course is an intensive study of theatrical production from the vantage point of the actor. It engages students in the experiential learning process inherent in rehearsing and performing in a major theatrical production.

Prerequisite: THRB55H3 and permission of the Theatre and Performance Teaching Staff (acquired through an audition) and THRB55H3

Breadth Requirements: Arts, Literature & Language

Note: This course will meet at non-traditional times, when the show rehearsals are scheduled – normally weekday evenings, with some late night and evening rehearsals expected. THRC55H3 is intended for Year 3 students at UTSC who have already had some experience on stage. Beginning students in the show are encouraged to register for THRB55H3; more advanced actors in the show are encouraged to register for THRD55H3.

THRC56H3 Creating a Production: Conception, Design, and Execution II

This course is an intensive study of theatrical production from the vantage points of producers, directors (and assistant directors), designers (and assistant designers), stage managers (and assistant stage managers), and dramaturgs. It engages students in the experiential learning process inherent in conceiving of, planning for, rehearsing, and producing a major theatrical production.

Prerequisite: THRB56H3 and permission of the Theatre and Performance Teaching Staff

Breadth Requirements: Arts, Literature & Language

Note: This course will meet at non-traditional times, when the show rehearsals and production meetings are scheduled. THRC56H3 is intended for Year 3 students with some theatrical experience. Beginning students are encouraged to register for THRB56H3, while more advanced producers, directors, designers, stage managers, and dramaturgs are encouraged to register for THRD56H3.

THRD31H3 Advanced Performance

Building on concepts introduced in THRB30H3, THRB31H3, and THRB32H3, this course offers advanced acting training.

Prerequisite: 1.0 credit from the following: [THRB30H3, THRB31H3, THRB32H3]

Breadth Requirements: Arts, Literature & Language

THRD55H3 Creating a Production: Actors in Action III

This course is an intensive study of theatrical production from the vantage point of the actor. It engages students in the experiential learning process inherent in rehearsing and performing in a major theatrical production.

Prerequisite: THRC55H3 and permission of the Theatre and Performance Teaching Staff (acquired through an audition)

Breadth Requirements: Arts, Literature & Language

Note: This course will meet at non-traditional times, when the show rehearsals are scheduled – mostly weekday evenings, with some late night and evening rehearsals expected. THRD55H3 is intended for Year 4 students, with extensive experience performing on stage. Less advanced actors in the show are encouraged to register for THRB55H3 or THRC55H3.

THRD56H3 Creating a Production: Conception, Design, and Execution III

This course is an intensive study of theatrical production from the vantage points of producers, directors (and assistant directors), designers (and assistant designers), stage managers (and assistant stage managers), and dramaturgs. It engages students in the experiential learning process inherent in conceiving of, planning for, rehearsing, and producing a major theatrical production.

Prerequisite: THRC56H3 and permission of the Theatre and Performance Teaching Staff and THRC56H3

Breadth Requirements: Arts, Literature & Language

Note: This course will meet at non-traditional times, when the show rehearsals and production meetings are scheduled. THRD56H3 is intended for Year 4 students at UTSC with extensive theatrical experience. Less experienced producers, directors, designers, stage managers, and dramaturgs are encouraged to register for THRB56H3 or THRC56H3.

Appendix C: Learning Outcomes, and Degree Level Expectations

Degree Level Expectations	<p>Clearly describe the new Program Learning Outcomes.</p> <ul style="list-style-type: none"> • Program Learning Outcomes describe what students will know or be able to do at the completion of the program. • Program Learning Outcomes should support the Degree Level Expectations. 	<p>Clearly describe how the revised program design/structure will support the program learning outcomes.</p>
<p>1. Depth and Breadth of Knowledge Depth of Knowledge: is attained through a progression of introductory, core and specialized courses. Specialized courses will normally be at the C and D levels. Breadth of Knowledge: students will gain an appreciation of the variety of modes of thinking, methods of inquiry and analysis, and ways of understanding the world that underpin different intellectual fields.</p>	<p>Depth and breadth of knowledge is understood in Theatre and Performance as a working knowledge of the texts, performances, historical trajectories, techniques, and debates that inform both the creation and the academic scholarship of theatre and performance.</p> <p>This is reflected in students who are able to:</p> <p>Create and analyze performance in ways that are enriched by contemporary skills, disciplinary theories and historical perspective.</p>	<p>The program design and requirement elements that ensure these student outcomes for depth and breadth of knowledge are:</p> <p>By establishing a part of our curriculum that focuses on “theatre in communities, (THRB40H3, THRC40H3 and THRC41H3) we will increase the breadth of texts, performances, historical trajectories, techniques, and debates that we teach our students. We also offer students an opportunity to do extensive work in this area, taking courses with different professors on interrelated topics (including THRB40H3, THRC40H3, , and THRC41H3., thus building depth in addition to breadth.</p> <p>By clearly differentiating among different styles of acting, and offering intermediate-level acting classes that focus specifically on distinct genres of theatre (THRB30H3, THRB31H3, and THEB32H3) we both contribute to, and clarify, the breadth of our performance curriculum. By adding an advanced acting course that builds on these various</p>

		<p>intermediate level courses (THRD31H3), we contribute to the depth of our existing acting program.</p> <p>By adding a design course (THRC30H3) in addition to acting and directing courses, we broaden the range of skills that we teach our students.</p> <p>By ensuring that all students participate in production (in addition to studio classes and courses based in lecture/discussion), and by offering students the clear opportunity to participate in production at various points in their academic career, we will assist students in building a <i>working</i> knowledge of theatre and performance – one that is informed by texts, theory, and techniques but also one that is built, tested, and cemented through this experiential learning. We will do this by requiring students to take at least one credit of “Production” courses, including THRB50H3, THRC50H3, THRB55H3, THRC55H3, THRD55H3, THRB56H3, THRC56H3, and THRD56H3. Most of our students already participate in this production work, but requiring it will ensure that all do so, and it will reinforce the value of this work.</p>
<p>2. Knowledge of Methodologies</p> <p>Students have a working knowledge of different methodologies and approaches relevant to their area of study. They are able to evaluate the efficacy of different methodologies in addressing questions that arise in their area of study.</p>	<p>Knowledge of methodologies is understood in Theatre and Performance to encompass both the practical skills for creating performance and the academic structures for analyzing performance.</p> <p>This is reflected in students who are able to:</p>	<p>The courses in “performance” and “production” (THRB30H3, THRB31H3, THRB32H3, THRC30H3, THRD30H3, THRD31H3, THRB50H3, THRB55H3, THRB56H3, THRC50H3, THRC55H3, THRC56H3, THRD55H3, THRD56H3) will emphasize an experiential study of the methodologies involved in creating performance, while the “theatre & society” courses (THRB20H3, THRB21H3, THRB22H3, THRC20H3) will</p>

	<p>Discern the values animating different approaches to making theatre.</p> <p>Understand, critically assess, and intervene in the theoretical debates that explain how theatre-makers work and how theatre influences society.</p> <p>Appreciate that a particular performance text or goal may be realized in many different ways, with results that may impact society differently.</p> <p>Understand creative work as a process of incremental improvement made possible by repetitive application.</p>	<p>emphasize the methodologies to analyze performance. To some extent, all of our classes will blend the two orientations. The “theatre in communities” courses (THRB40H3, THRC40H3, THRC41H3) will blend these two styles of learning even more than the other classes.</p> <p>The study of creative work as a process of incremental improvement will be emphasized from various angles in various courses. In “theatre & society” courses (such as THRB20H3, THRB21H3, THRB22H3, and THRC20H3), students will take a more distanced, critical approach to the study of theatre, examining contemporary and historical theatre-makers and analyzing how they undertook this process of incremental improvement. In “performance,” “production,” and “theatre in communities” courses (such as THRB30H3-THRB32H3, THRC30H3, THRD30H3, THRD31H3, THRB50H3, THRC50H3, THRB55H3, THRC55H3, THRD55H3, THRB56H3, THRC56H3, THRD56H3, THRB40H3, THRC40H and THRC41H3), students will experience this process of repetitive application and incremental improvement first-hand, with the opportunity to reflect upon that work in relation to established theories.</p>
<p>3. Application of Knowledge Students are able to frame relevant questions for further inquiry. They are familiar with, or will be able to seek the tools with which, they can address such questions effectively.</p>	<p>Application of knowledge is understood in Theatre and Performance as the ability to draw on a range of techniques and sources to solve creative and intellectual problems as they arise.</p>	<p>With a requirement to participate in production courses (THRB50H3, THRC50H3, THRB55H3, THRC55H3, THRD55H3, THRB56H3, THRC56H3, and THRD56H3), and an increased ability to do so at multiple points in their academic career, our revised curriculum places greater emphasis on “work[ing] creatively, ambitiously, and resiliently in an ensemble, under the leadership of a director, and</p>

	<p>This is reflected in students who are able to:</p> <p>Work creatively, ambitiously, and resiliently in an ensemble, under the leadership of a director,</p> <p>Leverage a broad knowledge of theatre and performance to contribute, collaborate, and solve problems.</p> <p>Work independently or in small teams to develop an analytical argument, theory, or critique about performance, informed by their broad knowledge of relevant contemporary and historical phenomena.</p> <p>Collaborate creatively and/or intellectually with diverse teams.</p>	<p>on leverage[ing] a broad knowledge of theatre and performance to contribute, collaborate, and solve problems.”</p> <p>This process of applying knowledge also happens in many of our other courses, particularly as students approach final projects at the end of the semester. For example, in acting classes (THRB30H3, THRB31H3, THRB32H3, THRD31H3), students will work on a range of creative projects, thus developing their capacity to “collaborate creatively and /or intellectually with diverse teams.”</p> <p>In “theatre & society” classes (THRB20H3, THRB21H3, THRB22H3, THRC20H3), students may “work independently or in small teams to develop an analytical argument or critique about performance, informed by their broad knowledge of relevant contemporary and historical phenomena.” This practice is particularly emphasized in our academic capstone course, THRD60H3.</p>
<p>4. Awareness of Limits of Knowledge Students gain an understanding of the limits of their own knowledge and an appreciation of the uncertainty, ambiguity, and limits to our collective knowledge and how these might influence analyses and interpretations.</p>	<p>This is reflected in students who are able to:</p> <p>Ask thoughtful and relevant questions, identifying appropriate experts and understanding how to approach them effectively.</p> <p>Humbly acknowledge the limitations of their work while resiliently and ambitiously pursuing it in spite of those limitations.</p> <p>Encounter unfamiliar performance forms</p>	<p>In offering greater breadth (new exposure to the field of Community-Based Theatre in THRC40H3 and THRC41H3, increased opportunity to see performances in Toronto within THRA10H3, an opportunity to study design [THRC30H3], increased exposure to a wide variety of acting styles [THRB30H3, THRB31H3, THRB32H3, and THRD31H3], and especially a mandate to participate in production [THRB50H3, THRC50H3, THRB55H3, THRC55H3, THRD55H3, THRB56H3, THRC56H3, and THRD56H3]), we offer our students increased opportunities to encounter unfamiliar theories, theatrical</p>

	<p>with humility, curiosity and practiced inquiry.</p>	<p>forms, and ways of thinking, thus challenging them to confront the limits of their knowledge.</p> <p>In retaining our academic capstone course, THRD60H3 (formerly VPDD50H3), we offer students a methodological glimpse of what graduate school will be like in our field, pushing them beyond the typical thresholds of undergraduate learning styles.</p> <p>Within many of our courses, but especially within our “Theatre and Society” courses (THRB20H3, THRB21H3, THRB22H3, THRC20H3), students will encounter plays and cultural phenomena from diverse countries and cultures, including India, South Africa, Mexico, and indigenous Canadian cultures. The course THRC40H3 is largely based on performances practices that grew out of Brazil and India. These new cultural paradigms challenge the existing ways of thinking for many of our students, challenging them to recognize the limits of their cultural paradigms as they attempt to adapt to new ones.</p>
<p>5. Communication Skills Students are able to communicate information, arguments, and analyses accurately and reliably, both orally and in writing. They learn to read and to listen critically.</p>	<p>This is reflected in students who are able to:</p> <p>Employ transferable communication and performance skills acquired through exposure to critical and creative approaches in the discipline. These skills include written communication in various forms, and robust oral communication that is grounded in an understanding of oral</p>	<p>The various parts of our curriculum train students to communicate in various ways: as emerging scholars, as emerging artists, and perhaps most importantly, as members of teams. Students learn to speak and write with precision and clarity (particularly in THRB20H3, THRB21H3, THRB22H3, THRC20H3, and THRD60H3), and especially in their performance and production work, they also learn the invaluable skills of embodied communication (THRB50H3, THRC50H3, THRB55H3, THRC55H3, THRD55H3, THRB56H3, THRC56H3, THRD56H3, THRB30H3, THRB31H3, THRB32H3, and</p>

	communication as an embodied art.	THRD31H3) . In this range of experiences in collaborative learning, students gain transferable skills.
<p>6. Autonomy and Professional Capacity The education students receive achieves the following broad goals:</p> <ul style="list-style-type: none"> • It gives students the skills and knowledge they need to become informed, independent and creative thinkers • It instills the awareness that knowledge and its applications are influenced by, and contribute to, society • It lays the foundation for learning as a life-long endeavour 	<p>This is reflected in students who are able to:</p> <p>Self-direct in creative and analytical work, applying the various tools and methods of the discipline.</p> <p>Access, evaluate, and utilize resources appropriate to a wide range of creative and intellectual pursuits. This may include disciplinary texts by influential scholars, theatrical texts by leading playwrights, material resources necessary for theatrical productions, and expertise of leading professionals.</p> <p>Collaborate and experiment.</p>	<p>The ability to self-direct in creative work will be enhanced by the greater breadth of our offerings, including our new design course (THRC30H3), our differentiated acting courses (THRB30H3, THRB31H3, THRB32H3), and our classes in “theatre in communities” (THRB40H3, THRC40H3 and THRC41H3) Overall, we will be helping students to acquire a more versatile toolbox for future work in theatre and performance.</p> <p>Our increased emphasis on production will expose students to the challenges and the skills associated with collaboration and experimentation.</p> <p>Retaining the directing class (THRD30H3), and offering it more regularly, will specifically train students to become directors of creative teams.</p> <p>Retaining the “Theatre in Society” courses (THRB20H3, THRB21H3, THRB22H3, THRC20H3), and also academic capstone course (THRD60H3), will train students to become independent scholars and savvy readers of theatrical texts.</p>