

Bio Daniel Macdonald

Daniel is an award winning playwright and educator. His plays include *Blow Wind, A History of Breathing, Velocity, Bang, MacGregor's Hard Ice Cream and Gas, and Pageant* and have been produced across Canada, The U.S., and the U.K. He was also co-creator and director of the independent film series *Redemption, SK*. He is the author or co-author of numerous plays for young people including *These Things I Know, Flock Formations, Waking, Tragedie, The Romeo Project, Radiant Boy, and HERE*, and has taught dozens of classes, workshops, and seminars on creative writing and playwriting. He currently teaches Aboriginal playwriting at the U of S and is part of the New Voices playwriting program with AD, Jennifer Dawn Bishop at GTNT. His work is published by Playwrights Canada Press, Methuen Plays (UK), and McGraw-Hill Ryerson, and has been short-listed for the National Carol Bolt Award for Drama and twice short-listed for Regina and Saskatchewan Book of the year. Daniel is a two-time recipient of the City of Regina Writing Award and the winner of the Enbridge PlayRites Award. He was also the 2017 recipient of the Saskatchewan Arts Board Arts and Learning Award and winner of the 2018 SAT Award for best new play. He is a member of the board for Playwrights Canada Press and a former president of The Saskatchewan Playwrights Centre. Daniel makes his home in Saskatoon with Melanie, little Xavier, and Fenster, the cat.

Playwright Classes – Is this for me?**1. Playwriting 1. You fit into at least one or a few of the following (#1 is required):**

- a. You're a Saskatchewan resident.
- b. You have graduated from university or
- c. You are employed (or were pre-Covid19) and not a student, nor will you be a student in the near future.
- d. You have never written a play.
- e. Your age is somewhere between 20 and 200.
- f. You love theatre or think you do.
- g. You have never really written anything that has been widely shared with people.
- h. You're scared to start but you want to and you want something/someone to push you into doing it.
- i. You want to be a part of a writing community of new writers so you can feel encouraged and that you're not in this alone.
- j. You actually want to write a play – 15 pages, 50, 100 – you don't care but you want to write it.
- k. You want to know about how to get your play read by a theatre or produced somewhere.
- l. You're not afraid. No. You ARE afraid so you need something to come along and say "this is what you should do" so that you're not afraid. Ok, less afraid.
- m. You want to know what this playwriting thing is and whether you have any talent for it.
- n. You have a really good idea for a play but you don't know how/where to start.
- o. You want to become world famous.
- p. You want to write plays for your local community theatre or amateur theatre group.
- q. You want to have fun doing it; talk, laugh, understand that the stakes are very low.

2. Playwriting 2. You fit into several of the following (#1 is required):

- a. You're a Saskatchewan resident.
- b. You've never written a play but you have experience in theatre/the arts professionally.
- c. You've written a play or maybe a couple. Maybe one has had a production.
- d. You've written stuff but nothing is published or produced but fuck you want to do that.
- e. You are a writer but not a playwright and you would like to give it a go.
- f. You are a professional theatre artist but not really a writer and want to give it a go.
- g. You've written several plays and have had success with productions, etc.
- h. You want to be pushed.
- i. You want to have your ass kicked a bit.
- j. You want to be asked tough questions.
- k. You want to know what the real theatre, playwriting world is like. You know, outside of Saskatchewan.
- l. You want to know more about how to get your plays read or known by other theatres and directors.
- m. You want to battle, fight, rant, and then get charged up and write something.
- n. You want to talk about what theatre is and what it's not. You want to talk and learn about what a play is and what a play is not.
- o. You want to muck about with other artists and writers and talk and take playwriting from someone who cares so deeply about that it consumes them.
- p. You don't want to be coddled but
- q. You want to be valued and treated with respect.
- r. You want someone to fucking listen to you.
- s. You want to learn about hybrid forms of play creation, writing and devising and devising and writing. Maybe you want to try something like that.
- t. You want to be a part of a community of writers/playwrights with the common goal of sharing, feeling like you're a valued part of something.
- u. You want to have fun doing all this.

FAQ's:

How many people are in each class?

Depends on how many want to be.

How do you choose who is in the classes?

First come first served. As long as you fit some of the criteria (above).

Do I have to have something written to be in the class?

No.

Can I have something already written or being written to work on in the class?

Yes.

Are we going to read our work out loud to the class?

Yes.

Will you read my work and give me personal feedback if I send you stuff?

Sometimes. If time allows. I'm also a writer.

Can I get others in the class to read my work?

Yes, that's expected.

Does it matter what I write?

No. Well, it's gotta be a play...or something resembling one.

Can it be a musical?

Sure.

If gathering restrictions are removed at some point, will we gather for the class?

Yes.

Why are you making the class free?

Cause.

Are you going to hold more classes in the future?

Yes.

Are they going to be free?

No.