

ARTS & SCIENCE 3CL3 / THEATRE, SELF AND SOCIETY
2019-2020 (TERM 1)

COURSE INSTRUCTOR: Hartley Jafine; jafine@mcmaster.ca

COURSE TIME & LOCATION: Tuesday 8:30-11:20am – TSH/122

OFFICE & OFFICE HOURS: LRW 3038 - Tuesdays 11:30am-12:30pm (ex. 26729)

COURSE DESCRIPTION:

Hartley: Hi everyone! Welcome to Arts and Science 3CL3. You're probably wondering what this course is about, right? As you may infer from the course title, the course will explore the field of applied drama. Is anyone familiar with that term?

Bert: Is applied drama how drama can be used as a tool for personal or social development?

Hartley: Exactly. The course is structured as an experiential learning course so in class we will participate in exercises in order to experience the field of Applied Drama.

Bert: I see.

Hartley: After the exercises, engaging with reflective practice, we will discuss and reflect on ideas and concepts from the experience and weave them with the course readings.

Bert: What topics will be covered?

Hartley: We will be discussing the history and practice of applied drama including Epic Theatre, Theatre of the Oppressed, Performance Studies, Verbatim/Research-Based Theatre as well as concepts such as critical consciousness, systems thinking, and social constructs. We will also explore how drama can be used as an interdisciplinary methodology in scientific and health care contexts.

Bert: Sounds interesting.

Hartley: I think so! Theatre skills are life skills and, throughout the semester, students will be introduced to a range of different approaches to acting and performance. The objective is to provide entry points to enhance skills such as communication, collaboration, and creativity.

Bert: But...I have absolutely zero theatre experience.

Hartley: **The course does not require any previous acting or theatre experience so do not worry.**

COURSE OBJECTIVES:

- Develop an understanding of the field of applied drama and how drama can be used as a tool for personal and social development/change.
- Explore how drama is used as an interdisciplinary and arts-based research methodology.
- Develop skills such as communication, presence, ensemble work and active listening.
- Enhance creative thinking and develop comfort with uncertainty and spontaneity.
- Experience the importance of play through engagement with serious play.

ASSIGNMENTS & EVALUATION:

In-class/online engagement and discussion (20%)

Due to the nature of the course, engagement is essential to the pedagogical process. Throughout the course students will engage with exercises, in-class discussions, scene performances and assigned readings. Ideas and issues raised in the scene work/class discussions may be posted online for further exploration.

You will not be evaluated based on your acting/performance skills but rather the effort and commitment you put into the work, your critical analysis of course material/exercises and your

willingness to take risks and push yourself in new directions.

** There will be theatre-based experiences that require participation in outside of class time. Details to follow in class.

In the event of illness, personal emergency or extenuating circumstances please see the MSAF Policy, below. Penalties for an unexcused absence is 2%

Journal Reflections (25%)

Journal reflections are to record academic exploration, analysis/reflection and personal development throughout the course. This may include responses to work done in class, discussion of assigned readings, research, and/or personal growth.

Note: In your discussion of class experiences do not simply recap the exercises/class activities (except in basic terms), rather describe your performance within it, your observations, thoughts, and feelings. Then go deeper and analyze your experience.

Reflections must be submitted by the beginning of class.

Submission Dates:

September 10, 2019 – Introduction & Goal Setting (Ungraded)

September 17, 2019

October 1, 2019

October 29, 2019

November 19, 2019

December 3, 2019

Scene Study & Character Analysis (30%) – **Tuesday October 22, 2019**

Students will be assigned a scene partner and scene to present to the class. Part of the scene study will be based on a scene study journal (separate from the journal reflections). Scene study journals are to record character and guideposts analysis. Students are required to read the full play of the scene they are assigned (I will provide one copy of the script).

Final Project (25%) – **Tuesday November 26, 2019**

Students will share their final projects during the penultimate class. The final project is open-ended and students have the freedom to explore an area that interests them/benefits their growth in the course. This may include (but not limited to) a second scene performance, monologue, devised performance piece, workshop proposal, academic essay or a project developed/inspired from class exercises and discussions.

REQUIRED TEXTS AND MATERIALS:

- Shurtleff, M. *Audition* (New York: Bantam Books, 1978)

- 3CL3 Custom Courseware

- Assigned Scene Study Text (various)

Audition and the Courseware will be available at the bookstore. As previously mentioned if you are unable to locate a copy of your scene study play I can provide a copy.

In addition to these texts we will read articles and material accessible online, through McMaster Mills Library, or provided by me throughout the semester.

COURSE OUTLINE:

September 3 – Introduction to Theatre, Self and Social Development

September 10 – Introduction to Applied Drama

Readings:

- *Introduction to Applied Drama* – Juliana Saxton & Monica Prendergast (Courseware)
- *The Promise of Play* – Stuart Brown (Courseware)

September 17 – Augusto Boal and Theatre of the Oppressed

Readings:

- *Theatre of the Oppressed* – Augusto Boal (Courseware)
- Chapter: *Forum Theatre in Production* – Frances Babbage
Accessible online via Mills Library in *Augusto Boal*

September 24 – Improvisation & Relationships, Intention, and Place

Readings:

- *Audition* Guideposts 1, 2, 10 – Michael Shurtleff
- Guidelines for Actors Preparing a Scene – Michael Devine (Distributed)
- *Creative Experience* – Viola Spolin (Courseware)
- *Training to Imagine: An Overview* – Kat Koppett (Courseware)

October 1 – Moment Before, Opposites, Discoveries and Events

Readings:

- *Audition* Guideposts – 3, 5, 6, 9 – Michael Shurtleff

October 8 – Communication & Competition, Importance, Games and Role Play

Readings:

- *Audition* Guideposts – 7, 8, 11 – Michael Shurtleff
- *An Outline of the Stanislavski System* (Distributed)
- *Strasberg, Adler and Meisner: Method Acting* – David Krasner
Accessible online via Mills Library in A. Hodge (Ed.) *20th Century Actor Training*

October 22 – Scene Study Presentations

Readings:

- *Audition* (Various Sections) – Michael Shurtleff

October 29 – Verbatim Theatre and Research-Based Theatre

Readings:

- *The Laramie Project* (Selections) – Moises Kaufman & The Tectonic Theatre Project
Accessible online via Mills Library online catalogue
- *Talk Thirty To Me* – Oonagh Duncan (Distributed)
- NYU's Verbatim Theatre Performance Lab videos (Distributed)
- *Dramatizing the Data: A Primer* – Johnny Saldana
Accessible online via Mills Library ejournal catalogue:
Qualitative Inquiry 9.2 (2003): 218-236

November 5 – Theatre, Science & Health

Readings:

- *Serious Play: Teaching Medical Skills with Improvisational Theater Techniques* (2011) – Katie Watson
Accessible online via Mills Library ejournal catalogue:
Academic Medicine 86 (10): 1260-5
- *The Doctor as Performer: A Proposal for Change Based on a Performance Studies Paradigm* (2010)
Accessible online via Mills Library ejournal catalogue:
Academic Medicine 85 (1): 159-163
- *If I Understood You, Would I Have This Look on My Face?* – Alan Alda (Courseware)

Supplementary:

- *Medicine's Moment of Misrule: The Medical Student Show* (2006) – Charles Hayter
Accessible online via Mills Library ejournal catalogue:
Journal of Medical Humanities, 27(4), 215-229.

November 12 – Prison Theatre

Readings:

- *Theatre and Prison* – Caoimhe McAvinchey (Courseware)
- *Somebody's Daughter Theatre: Celebrating Difference with Women in Prison* – Maud Clarke (Courseware)
- *Drama in Prisons* – Clark Baim in *Interactive and Improvisational Drama* – Adam Blatner (Ed.) (Courseware)
- *Performing Desistance: How Might Theories of Desistance From Crime Help Us Understand the Possibilities of Prison Theatre?* (2014) – Linda Davey, Andrew Day, Michael Balfour
Accessible: <https://journals.sagepub.com/doi/full/10.1177/0306624X14529728>

November 19 – Rainbow of Desire

Readings:

- *Rainbow of Desire* – Augusto Boal (Courseware)

November 26 – Final Presentations

December 3 – Applied Theatre: Aesthetics and Evaluation

Readings:

- *Viola Spolin: Games as a Means toward Flow, Empathy and Finding One's Truer Self* – Clayton Drinko (Courseware)

Late Assignment Policy:

Students are expected to hand in all assignments on the specified due dates. While late submissions will be accepted in most cases, they will be penalized 5% per day and will not receive thorough feedback from me. In addition, no assignments will be accepted after the last day of classes (04/12/2019).

Sustainable Written Work Submission Guidelines

The written work submission guidelines have been chosen to support the more sustainable use of paper, energy, and toner, and meet Gold standard of the Office of Sustainability; <http://www.mcmaster.ca/sustainability/>. All written work should be submitted in the following format: double-sided printing; no title page.

Academic Integrity Statement

McMaster Policy on Academic Integrity:

You are expected to exhibit honesty and use ethical behaviour in all aspects of the learning process. Academic credentials you earn are rooted in principles of honesty and academic integrity. Academic dishonesty is to knowingly act or fail to act in a way that results or could result in unearned academic credit or advantage. This behaviour can result in serious consequences—e.g., the grade of zero on an assignment, loss of credit with a notation on the transcript (notation reads: “Grade of F assigned for academic dishonesty”), and/or suspension or expulsion from the university. It is your responsibility to understand what constitutes academic dishonesty. For information on the various types of academic dishonesty, please refer to the [Academic Integrity Policy](http://www.mcmaster.ca/academicintegrity), located at: <http://www.mcmaster.ca/academicintegrity>. The following illustrates only three forms of academic dishonesty: 1) Plagiarism—e.g., the submission of work that is not one’s own or for which other credit has been obtained. 2) Improper collaboration in group work. 3) Copying or using unauthorized aids in tests and examinations.

MSAF Statement

McMaster Student Absence Form (MSAF):

In the event of an absence, students should review and follow the Academic Regulations in the Undergraduate Calendar “Requests for Relief for Missed Academic Term Work.” Please consult the MSAF statement on our website (<https://artsci.mcmaster.ca/forms-requests/>) and direct any questions or concerns to Shelley Anderson or Madeline Van Impe in the Arts & Science Program Office.

Academic Accommodation of Students with Disabilities Statement

Academic Accommodation of Students with Disabilities:

Students who require academic accommodation must contact [Student Accessibility Services \(SAS\)](#) to make arrangements with a Program Coordinator. SAS can be contacted by phone 905-525-9140 ext. 28652 or email sas@mcmaster.ca. For further information, consult McMaster University’s [Academic Accommodation of Students with Disabilities](#) policy.

Academic Accommodation for Religious, Indigenous, or Spiritual Observances (RISO) Statement

Academic Accommodation for Religious, Indigenous, or Spiritual Observances (RISO):

Students requiring academic accommodation based on religious, indigenous, or spiritual observances should follow the procedures set out in the RISO policy. Students requiring a RISO

accommodation should submit their request to their Faculty Office (i.e. to Shelley Anderson or Madeline Van Impe in the Arts & Science Program Office) normally within 10 working days of the beginning of term in which they anticipate a need for accommodation or to the Registrar's Office prior to their examinations. Students should also contact their instructors as soon as possible to make alternative arrangements for classes, assignments, and tests.

Email Contact and Student Responsibility Statement

Please Note:

The instructor and university reserve the right to modify elements of the course during the term. The university may change the dates and deadlines for any or all courses in extreme circumstances (e.g., severe weather, labour disruptions, etc.). Changes will be communicated through regular McMaster communication channels, such as McMaster Daily News, A2L, and/or McMaster email. It is the responsibility of students to check **their McMaster email** and course websites regularly during the term and to note any changes. Announcements will be made in class and by using the course email distribution list.