

McMASTER UNIVERSITY  
ARTS AND SCIENCE PROGRAM

ARTS & SCIENCE 3CL3: THEATRE, SELF AND SOCIAL DEVELOPMENT  
COURSE OUTLINE 2017-2018 (TERM 1)

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**COURSE INSTRUCTOR:** Hartley Jafine; [hartley.jafine@learnlink.mcmaster.ca](mailto:hartley.jafine@learnlink.mcmaster.ca)

**COURSE TIME & LOCATION:** Wednesdays 8:30-11:20 – KTH/B107

**OFFICE & OFFICE HOURS:** MDCL 2231 - Wednesday 11:30-2:30; Thursdays 1:30-2:30

**COURSE DESCRIPTION:**

Hartley: Oh. Hi everyone! Welcome to Arts and Science 3CL3. You're probably wondering what this course is about? Well, as you can likely 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 course so during class we will engage with exercises to experience the field of Applied Drama.

Bert: I see.

Hartley: After the exercises we'll have a chance to debrief as a class and discuss ideas and concepts raised from the experiences and 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 power and the construction of social norms. We will also explore how drama can be used as an interdisciplinary methodology in scientific and health care environments.

Bert: Sounds interesting.

Hartley: It is! 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 empathy.

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.
- Explore how drama is used as an interdisciplinary research methodology.
- Develop transferable skills such as communication, presence, ensemble work and active listening.
- Enhance creativity and creative thinking.
- Develop comfort with uncertainty and ambiguity.
- Regain play (serious play).

### **ASSIGNMENTS & EVALUATION:**

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

Due to the nature of the course, participation 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 may 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, personal reflection and development throughout the course. This may include responses to work done in class, discussion of assigned readings, individual research, and/or an analysis of personal progression/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 13, 2017 – Introduction & Goal Setting (Ungraded)

September 20, 2017

October 4, 2017

October 18, 2017

November 1, 2017

November 15, 2017

November 29, 2017

Scene Study & Character Analysis (30%) – **Wednesday October 25, 2017**

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%) – **Wednesday December 6, 2017**

Students will share their final projects during our last 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 6 – Introduction to Theatre, Self and Social Development

September 13 – Introduction to Applied Drama

Readings:

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

September 20 – 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*
- *BoxWhatBox: Finland Casebook* – Michael Devine (Distributed)

September 27 – Improvisation & Relationships, Intention, and Place

Readings:

- *Audition* Guideposts 1, 2, 10 – Michael Shurtleff
- *Creative Experience* – Viola Spolin (Courseware)
- *Training to Imagine: An Overview* – Kat Koppett (Courseware)
- *Yes, And* – Kelly Leonard & Tom Yorton (Courseware)

October 4 – Moment Before, Opposites, Discoveries and Events

Readings:

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

October 18 – 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 Kranser  
Accessible online via Mills Library in A. Hodge (Ed.) *20<sup>th</sup> Century Actor Training*

October 25 – Scene Study Presentations

Readings:

*Audition* (Various Sections) – Michael Shurtleff

November 1 – Verbatim Theatre and Research-Based Theatre

Readings:

- *The Laramie Project* – Moises Kaufman & The Tectonic Theatre Project  
Accessible online via Mills Library online catalogue
- *Talk Thirty To Me* – Oonagh Duncan (Courseware)
- *Dramatizing the Data: A Primer* – Johnny Saldana  
Accessible online via Mills Library ejournal catalogue:  
Qualitative Inquiry 9.2 (2003): 218-236
- *Theatre: An Innovative Teaching Tool Integrated into Core Undergraduate Medical Curriculum* – Paul D’Alessandro & Gerri Frager  
Accessible online via Mills Library ejournal catalogue:  
Art & Health 6.3 (2014): 191-204

November 8 – Theatre, Science & Health

Readings:

- *Viola Spolin: Games as a Means toward Flow, Empathy and Finding One’s Truer Self* – Clayton Drinko (Courseware)
- *Serious Play: Teaching Medical Skills with Improvisational Theater Techniques* – Katie Watson  
Accessible online via Mills Library ejournal catalogue:  
Academic Medicine 86 (2011): 1260-5
- *“Making Strange”: A Role For The Humanities in Medical Education* – Arno Kumagi  
Accessible online via Mills Library ejournal catalogue:  
Academic Medicine 89 (2014): 973-977
- *If I Understood You, Would I Have This Look on My Face?* – Alan Alda (Courseware)

November 15 – 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)
- *(En) Gendering Habitus: Women, Prison, Resistance* – Aylwyn Walsh  
Accessible online via Mills ejournal catalogue:  
Contemporary Theatre Review 24.1 (2014): 40-52

November 22 – Rainbow of Desire

Readings:

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

November 29 – Applied Theatre: Ethics, Aesthetics and Evaluation

- *The Aesthetic in Applied Theatre* (Courseware)

December 6 - Final Presentations

*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 (06/12/2017).

*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 the 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 (if possible), no title page, using 11 pt. font, and 1.5 line spacing.

*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, 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.

*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 Rebecca Bishop in the Arts & Science Program Office as appropriate.

*Academic Accommodation of Students with Disabilities:*

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

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. If either type of modification becomes necessary, reasonable notice and communication with the students will be given with explanation and the opportunity to comment on changes. It is the responsibility of students to check **their McMaster email** and

course websites weekly during the term and to note any changes. Announcements will be made in class and by using the course email distribution list.