

McMASTER UNIVERSITY
ARTS AND SCIENCE PROGRAM

ARTS & SCIENCE 3CL3: THEATRE, SELF, AND SOCIAL DEVELOPMENT
COURSE OUTLINE 2020-2021 (FALL 2020)

COURSE INSTRUCTOR: Hartley Jafine; jafine@mcmaster.ca

COURSE TIME & LOCATION: Synchronous Sessions Tuesday 8:30-11:20 – Virtual Classroom

OFFICE & OFFICE HOURS: Virtual Office - Tuesday 1:30-2:30 (Via Teams)

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. Are you familiar with the term?

Bert: Um....No.

Hartley: In brief, applied drama explores how drama can be used as a tool for personal or social development. The course is structured as an experiential learning course so in class we will participate in exercises online in order to learn about and experience the field.

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. Given the current pandemic we will also explore the impact of COVID-19 on theatre, applied theatre during a pandemic, how theatre has adapted, and imagining the theatre of the future.

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.

SCHEDULE & TECHNOLOGY PLATFORMS: Synchronous sessions will occur on Tuesdays from 8:30-11:30am. In addition to Avenue to Learn, the course will also use Microsoft Teams and Zoom.

ASSIGNMENTS & EVALUATION:

In-class/online commitment and discussion (15%)

Due to the nature of the course, engagement is essential to the pedagogical process. Throughout the course students will engage with exercises (online), 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 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.

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 15, 2020 – Introduction & Goal Setting (Ungraded)

September 29, 2020

October 20, 2020

November 3, 2020

November 24, 2020

December 8, 2020

Scene Study & Character Analysis (30%) – Tuesday October 27, 2020

Students will be assigned a scene partner and scene to present to the class online. Since we are unable to perform the scenes live, students will be responsible for creatively adapting their scenes to an online performance.

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.

Final Project (30%) – Tuesday December 1 and/or 8, 2020

Students will share their final projects during the penultimate/final 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 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.

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 8 – Introduction to Theatre, Self and Social Development

September 15 – Introduction to Applied Drama

Readings:

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

September 22 – 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 29 – Improvisation & Guideposts: 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)

**** LANDLINE EXPERIENCE ****

October 6 – Theatre and COVID 19 & Guideposts: Moment Before, Opposites, Discoveries and Events

Readings:

- *Extra legroom and no interval: Germany plans for post-lockdown theatre*
https://www.theguardian.com/stage/2020/may/29/theatre-post-lockdown-spaced-seating-berliner-ensemble-germany?CMP=share_btn_fb&fbclid=IwAR3SghEm8y7AfJhDIYvnodb3AIQslynGZKMN-

[8NIeDw1MdFJRE3d5b2s3zY](#)

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

October 20 – Guideposts: 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 27 – Scene Study Presentations

Readings:

- *Audition* (Various Sections) – Michael Shurtleff

November 3 – 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)
- *Empathy and moral education, Theatre of the Oppressed, and The Laramie Project*
https://www.tandfonline.com/doi/full/10.1080/03057240.2019.1703658?casa_token=uYSp6zPZjyYAAAAA%3AK_sjOPFAv9NV2yISuKUtVi7JhQiCC5C-pX0Y3C0Z-ZHZp80XsWgrVBIt36cZvzxkeMFYQyvxb1AT&

November 10 – 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)
- *Humanities as Essential Services*
<https://www.insidehighered.com/views/2020/05/21/how-humanities-can-be-part-front-line-response-pandemic-opinion>

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 17 – 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 24 – Rainbow of Desire

Readings:

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

December 1 – Final Presentations

December 8 – Final Presentations and Wrap Up

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 (08/12/2020).

SENATE-APPROVED ADVISORY STATEMENTS

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. **It is your responsibility to understand what constitutes academic dishonesty.**

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. For information on the various types of academic dishonesty please refer to the [Academic Integrity Policy](https://secretariat.mcmaster.ca/university-policies-procedures-guidelines/), located at <https://secretariat.mcmaster.ca/university-policies-procedures-guidelines/>.

The following illustrates only three forms of academic dishonesty:

- plagiarism, e.g. the submission of work that is not one's own or for which other credit has been obtained.
- improper collaboration in group work.
- copying or using unauthorized aids in tests and examinations.

AUTHENTICITY / PLAGIARISM DETECTION

Some courses may use a web-based service (Turnitin.com) to reveal authenticity and ownership of student submitted work. For courses using such software, students will be expected to submit their work electronically either directly to Turnitin.com or via an online learning platform (e.g. A2L, etc.) using plagiarism detection (a service supported by Turnitin.com) so it can be checked for academic dishonesty.

Students who do not wish their work to be submitted through the plagiarism detection software must inform the Instructor before the assignment is due. No penalty will be assigned to a student who does not submit work to the plagiarism detection software. **All submitted work is subject to normal verification that standards of academic integrity have been upheld** (e.g., online search, other software, etc.). For more details about McMaster's use of Turnitin.com please go to www.mcmaster.ca/academicintegrity.

COURSES WITH AN ONLINE ELEMENT

Some courses may use online elements (e.g. e-mail, Avenue to Learn (A2L), LearnLink, web pages, capa, Moodle, ThinkingCap, etc.). Students should be aware that, when they access the electronic components of a course using these elements, private information such as first and last names, user names for the McMaster e-mail accounts, and program affiliation may become apparent to all other students in the same course. The available information is dependent on the technology used. Continuation in a course that uses online elements will be deemed consent to this disclosure. If you have any questions or concerns about such disclosure please discuss this with the course instructor.

ONLINE PROCTORING

Some courses may use online proctoring software for tests and exams. This software may require students to turn on their video camera, present identification, monitor and record their computer activities, and/or lock/restrict their browser or other applications/software during tests or exams. This software may be required to be installed before the test/exam begins.

CONDUCT EXPECTATIONS

As a McMaster student, you have the right to experience, and the responsibility to demonstrate, respectful and dignified interactions within all of our living, learning and working communities. These expectations are described in the [Code of Student Rights & Responsibilities](#) (the "Code"). All students share the responsibility of maintaining a positive environment for the academic and personal growth of all McMaster community members, **whether in person or online**.

It is essential that students be mindful of their interactions online, as the Code remains in effect in virtual learning environments. The Code applies to any interactions that adversely affect, disrupt, or interfere with reasonable participation in University activities. Student disruptions or behaviours that interfere with university functions on online platforms (e.g. use of Avenue 2 Learn, WebEx or Zoom for delivery), will be taken very seriously and will be investigated. Outcomes may include restriction or removal of the involved students' access to these platforms.

ACADEMIC ACCOMMODATION OF STUDENTS WITH DISABILITIES

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

REQUESTS FOR RELIEF FOR MISSED ACADEMIC TERM WORK

McMaster Student Absence Form (MSAF): In the event of an absence for medical or other reasons, students should review and follow the Academic Regulation in the Undergraduate Calendar "Requests for Relief for Missed Academic Term Work".

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 should submit their request to their Faculty 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.

COPYRIGHT AND RECORDING

Students are advised that lectures, demonstrations, performances, and any other course material provided by an instructor include copyright protected works. The Copyright Act and copyright law protect every original literary, dramatic, musical and artistic work, **including lectures** by University instructors.

The recording of lectures, tutorials, or other methods of instruction may occur during a course. Recording may be done by either the instructor for the purpose of authorized distribution, or by a student for the purpose of personal study. Students should be aware that their voice and/or image may be recorded by others during the class. Please speak with the instructor if this is a concern for you.

EXTREME CIRCUMSTANCES

The University reserves the right to 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.

NOTES FOR ALL ARTS & SCIENCE COURSES

1. Some of the statements above refer to a "Faculty Office"; please note that the Arts & Science Program Office serves in this capacity.
2. It is the responsibility of students to check their McMaster email regularly. Announcements will be made in class, via A2L, and/or via the course email distribution list <d-as3CL3@mcmaster.ca>.