COURSE INSTRUCTOR: Hartley Jafine; hartley.jafine@learnlink.mcmaster.ca
COURSE TIME & LOCATION: Mondays 8:30 a.m.-11:20 a.m. – BSB/B104
OFFICE & OFFICE HOURS: The best days to connect on campus are Mondays and Thursdays. If you would like to meet with me on either day please let me know and we can schedule a time and location.

COURSE DESCRIPTION:
Hartley: Welcome to Arts and Science 3CL3.
Bert: Hi. I am enrolled in this course and was wondering if I could get more information.
Hartley: Well, as the course title suggests, the course will examine the field of Applied Drama - how drama can be used as a tool for personal and social development.
Bert: How exactly will we be exploring the field?
Hartley: The course is structured as an experiential course. Each class, we will participate in exercises designed for students 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 have discussions on ideas raised from the experience and course readings.
Bert: What kinds of discussions?
Hartley: We’ll be discussing the history and practice of Applied Drama including Epic Theatre, Theatre of the Oppressed, Performance Studies, Verbatim Theatre as well as topics such as power, social norms and stereotypes. We will also explore how theatre is currently being used as an interdisciplinary methodology in scientific and health care environments.
Bert: Sounds interesting.
Hartley: I believe theatre skills are life skills and, throughout the semester, students will be introduced to a range of different acting approaches, which may provide opportunities to develop transferable skills such as communication, collaboration and empathy.
Bert: Sounds interesting….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 explore new ways of expression.
- Develop comfort with uncertainty and ambiguity.
- Regain play (serious play).
ASSIGNMENTS & EVALUATION:
In-class/online participation and discussion (25%)
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.

In the event of illness, personal emergency or extenuating circumstances please contact me prior to class to inform me of your absence.

Journal Reflections (25%)
Bi-weekly journals 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 an analysis of personal progression/growth.

Note: In your discussion of work done in class 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 are to be submitted electronically and must be submitted by the beginning of the following class.

Scene Study & Character Analysis (25%) – Monday November 2, 2015
Students will be assigned a scene partner and scene to present to the class. A percentage 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 a copy).

Final Project (25%) – Monday December 7, 2015
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 READING:
- 3CL3 Custom Courseware
- Assigned Scene Study Text (various)

Audition and the Courseware should 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 may also read articles and material provided by me throughout the semester.

**COURSE OUTLINE:**
September 14 – Introduction to Theatre, Self and Social Development

September 21 – Introduction to Applied Drama and BoxWhatBox
   Readings:
   - *Introduction to Applied Drama* – Juliana Saxton & Monica Prendergast (Courseware)
   - *The Promise of Play* – Stuart Brown (Courseware)
   - *BoxWhatBox: Finland Casebook* – Michael Devine (Accessible online: http://www.michaeldevine.org/bwb/pdfs/articles/BWB_FinlandCasebookPaper.pdf)

September 28 – 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*)

October 5 – Relationships, Intention, Place
   Readings:
   - *Audition Guideposts* 1, 2, 10 – Michael Shurtleff
   - *Creative Experience* – Viola Spolin (Courseware)

October 19 – Moment Before, Opposites, Discoveries and Events
   Readings:
   - *Audition Guideposts* 3, 5, 6, 9 – Michael Shurtleff

October 26 – Communication & Competition, Importance, Games and Role Play
   Readings:
   - *Audition Guideposts* 7, 8, 11 – Michael Shurtleff
   - *Strasberg, Adler and Meisner: Method Acting* – David Kranser
     (Accessible online via Mills in A. Hodge (Ed.) 20th Century Actor Training)

November 2 – Scene Study Presentations
   Readings:
   - *Audition* (Various Sections) – Michael Shurtleff

November 9 – 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)
November 16 – Verbatim Theatre and Research-Based Theatre
Readings:
- *Theatre for Pleasure or Theatre for Instruction* – Bertolt Brecht
  (Accessible online: http://artsites.ucsc.edu/faculty/Gustafson/FILM%20162.W10/readings/pleasure%20and%20instruction.pdf)
- *The Laramie Project* – Moises Kaufman and The Tectonic Theatre Project (Accessible online via Mills)
- *Staging Data: Theatre as a tool for analysis and knowledge transfer in health research* - Kate Rossiter et al. (Accessible online via Mills ejournal catalogue: Social Science and Medicine 66 (2008): 130-146)

November 23 – Theatre and Science
Readings:
- *Medical Humanities and Medical Education* (Selected Chapters) – Alan Bleakley
  (Accessible online: http://amh.ac.uk/?page_id=482)
- *Serious Play: Teaching Medical Skills with Improvisational Theater Techniques* – Katie Watson
  (Accessible online via Mills ejournal catalogue: Academic Medicine 86 (2011): 1260-5)
- *Viola Spolin: Games as a Means toward Flow, Empathy and Finding One’s Truer Self* – Clayton Drinko (Courseware)

November 30 – Rainbow of Desire
Readings:
- *Rainbow of Desire* – Augusto Boal (Courseware)

December 7 – 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 not receive thorough feedback from me. In addition, no assignments will be accepted after the last day of classes (08/12/2015).

**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, located at: [http://www.mcmaster.ca/academicintegrity](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 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.” Please also see the MSAF statement on our website [http://artsci.mcmaster.ca/forms-requests/](http://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.

**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.

**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. 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. For further information, consult McMaster University’s Policy for Academic Accommodation of Students with Disabilities.

**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 [www.mcmaster.ca/sustainability](http://www.mcmaster.ca/sustainability). All written work should be submitted in the following format: double-sided printing; no title page; sans-serif font.