Even if one is unaware of it, human relationships are structured in a theatrical way. The use of space, body language, choice of words and voice modulation, the confrontation of ideas and passions, everything that we demonstrate on the stage, we live in our lives. We are theatre!

- Augusto Boal

**COURSE INSTRUCTOR:** Hartley Jafine; hartley.jafine@learnlink.mcmaster.ca  
**COURSE TIME & LOCATION:** Thursdays – 2:30-5:20 MDCL 3413  
**OFFICE/Office HOURS:** I am on campus on Tuesdays, Wednesdays, 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:**

Augusto enters MDCL 3413 and looks around the space. The room is empty and all of the chairs have been wheeled off to the side. He spots Hartley standing near the front with a pile of 3CC3 course outlines.

Hartley: Welcome!  
Augusto: Hi. Um. I’m enrolled in this course and I was wondering what is it all about?  
Hartley: 3CC3 explores Applied Drama and provides a space for students to experience and engage with the field.  
Augusto: Applied....drama?  
Hartley: Yes, Applied Drama. There are many definitions but essentially the field examines how drama can be used as a tool for social, political, or personal development.  
Augusto: I see. And how will we engage with the field?  
Hartley: The course is structured as an experiential course. Every class students will participate in exercises designed to mirror the Applied Drama process. Students will actively participate in drama exercises designed to explore and develop creativity and other skills.  
Augusto: What else will we be doing?  
Hartley: You will also be able to devise your own theatrical and non-theatrical creative work using exercises and the self as inspiration.  
Augusto: Will we have any discussions?  
Hartley: Yes! After the exercises we will have a chance to debrief as a class (in large and small groups) to analyze ideas raised from the experiences, course readings, and reflections.
Augusto: Like what?
Hartley: We will be discussing the history and practice of Applied Drama, the Theatre of the Oppressed, Performance Studies, Verbatim Theatre as well as topics such as power, status, and social constructs. We will also explore how theatre is currently being used as an interdisciplinary methodology in health science based contexts.
Augusto: Interesting.
Hartley: It is, isn’t it? Theatre skills are life skills and, throughout the semester, you will be introduced to a range of different approaches to acting and improvisation, which may provide opportunities to enhance transferable skills such as communication, collaboration and empathy/perspective taking.
Augusto: I’ve heard of Stanislavski...
Hartley: Yes – we will be exploring his “system” as well as a range of other artists, but our focus will be on Michael Shurtleff and his acting ‘guideposts’. The guideposts will help develop and prepare you for your scene study presentations.
Augusto: But wait, I have no previous acting experience.

*Hartley: That’s an important note, the course is not entirely performance-based nor does this course require any previous acting, performance, 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 can be used in health science pedagogy and clinical environments.
- Develop transferable skills such as communication, presence, collaboration and active listening.
- Enhance creativity and creative thinking.
- Explore the self (physically, mentally, emotionally).
- Develop comfort with uncertainty and ambiguity.
- Regain and engage with 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, devised/scene performances and assigned readings. Ideas and concepts raised in exercises, scene work, and class discussions will 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 contact me prior to class to inform me of your absence.

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 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 to the “3CC3 T1 Reflections 17-18” folder and must be submitted by the beginning of class.

Submission Dates:
September 14, 2017 – Introduction & Goal Setting (Ungraded)
September 21, 2017
October 5, 2017
October 19, 2017
November 2, 2017
November 16, 2017
November 23, 2017

Scene Study (30%) – Thursday October 26, 2017
Students will be assigned a scene partner(s) and scene to present to the class. A percentage of the scene study mark will be based on a scene study journal (separate from the journal reflections). Scene study journals are to record character and guidepost analysis from Audition.

You are required to read the full play of the scene they are assigned (I can provide a copy).

Final Project (25%) – Thursday November 30, 2017
Students will share their final projects during our last class. The final project is open-ended and students have the freedom to explore a project that interests them and/or benefits their growth in the course. This may include (but is 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.

Details to follow.
REQUIRED READING:
- 3CC3 Custom Courseware
- The Laramie Project – Moises Kaufman and the Tectonic Theatre Project (accessible online through the McMaster library)
- Assigned Scene Study Text

Audition and the Courseware will be available at the bookstore. As 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 (or accessible online via Mills Library) throughout the term.

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.

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.

Email Contact and Student Responsibility Statement

Please Note:
The instructor, program and the 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 modifications become necessary, reasonable notice and communication with the students will be given. Students will be provided with an explanation and an opportunity to comment. It is the responsibility of the student to check their McMaster email and the course website/LearnLink weekly during term. Any significant changes will be made in consultation with the BHSc Assistant Dean.