COURSE CALENDAR DESCRIPTION

Provides a basis for continuing work in theatre studies. This course examines questions about the nature of theatre and its role in society. Required of all second-year theatre studies students. Open to non-majors. Prerequisites: FA/THEA 1010 3.00, FA/THEA 1100 3.00 and FA/THEA 1200 6.00 or permission of the Instructor. Corequisite: For theatre majors, FA/THEA 2200 6.00.

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INSTRUCTOR(S)

<table>
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<tr>
<th>Name</th>
<th>Section / Format / Term</th>
<th>Contact Email</th>
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<tr>
<td>Hyman Zatzman, Belarie</td>
<td>Sec. A / LECT / F</td>
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SPECIAL FEATURES

THEA 2210 3.0  Theatre and Social Justice
2019

Course Director:  Professor Belarie Zatzman, PhD.
Theatre, School of Arts, Media, Performance & Design [AMPD]
Email:  bzatzman@yorku.ca
Office:  CFT 329

Tutorial Leader:  Shannon Hughes
Email:  shaneh79@yorku.ca

Tutorial Leader:  Jacky Sawatzky
Email:  jackysaw@yorku.ca

Tuesdays 11:30 am - 2:30 pm
Class location:  ACE 207 + ACE 209

Course consultation hours:  2:30 - 3:30 pm or by appointment
The questions of where knowledge is situated, what forms of knowledge are valued, and how knowledge is shared, remain a major preoccupation in the range of practices which constitute applied drama.

--Helen Nicholson

Simply put, how we apply theatre, for whom do we apply it and for what purposes, are questions we must continue to ask in order to challenge the growing diversity of applied theatre practice.

--O’Connor & O’Connor

-course
description

This Theatre and Social Justice course is designed to develop an awareness of applied theatre practices. Applied theatre is an umbrella term referring inclusively to any form of theatre, drama, and/or performance-related practice which is designed to engage or intervene in social and/or political contexts. Applied theatre will be explored as a powerful approach to social justice, community engagement and outreach. We will review some of the literature on applied theatre/drama, and examine a vocabulary for and an analysis of a range of sites and forms for applied theatre practices. This course will also provide an opportunity for you to consider questions important to the creation of applied theatre/drama projects. There is a strong educational frame to this course.

Applied theatre work is often located in non-traditional sites. As such, this work focuses on drama, theatre and performance with specific audiences or participants in a wide range of social contexts and locations. For example, these contexts may include hospitals, prisons, youth organizations, seniors’ residences, museums, galleries, and historic sites to name but a few of the possibilities for places of performance.

-course
goals

The purpose of this course is to assist students in developing a critical overview of applied theatre/drama practices; to identify major scholars and practitioners in the field of applied theatre; and to recognize its challenges and possibilities. The course will provide insight into the ways in which applied theatre is created by diverse groups of people in a variety of diverse sites, organizations, and informal educational contexts/settings.

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-course
teaching
outcomes

Course Learning Outcomes
To identify and define the range of forms and practices associated with applied theatre
To examine the role of the artist/educator in developing responsible, ethical facilitation of applied theatre
To critically analyze how applied theatre forms and practices operate in a range of diverse contexts/settings

By the end of this course, students will:

- reference the major literature in applied theatre/drama
- identify significant scholar/practitioners in the field
- articulate a range of practices associated with applied theatre
- critically analyze how these applied theatre practices operate in a variety of contexts, and thoughtfully address the tensions and questions that surround applied theatre practices
- synthesize emerging understandings of applied theatre practices and communicate how and why these practices might shape their own work

Organization of the Course

This course involves readings, discussion and presentations that will examine a range of applied theatre/drama practices. The class experience will be extended by invited guests who will speak to some of the richness of the applied theatre contexts we will be examining this term. The course also includes activity-based exploration and group work so attendance at all classes is mandatory.

Course Readings

A list of required readings will be provided, as well as an extensive applied theatre bibliography. Most class reading are posted on our Moodle site. In addition, the following plays are available in the York University bookstore:

1. *The Laramie Project and The Laramie Project: Ten Years Later* by Moisés Kaufman and members of the Tectonic Theater Project [required]
2. *The Unnatural and Accidental Women* by Marie Clements [optional]

Course Evaluation

40% Quotes Collections [QC] (individual)
25% Performing Research:
   1. Discussion Group (individual + group)
   2. Applied Theatre Presentation (group)
35% Applied Theatre Research File Proposal and Final (individual)

THEA 2210 3.0 Theatre and Social Justice 2019
Assignments

1. **Quotes Collection [QC]** (individual) (10 QCs @ 4% each) **40%**

Quotes Collection:

To provide a foundation for your developing analysis of applied theatre, you are asked to organize a collection of quotes from which to represent your response to the authors you read. The goal for each of your Quotes Collections [QC] is not to summarize the reading, but rather, to analyze and engage with it in terms of reflecting on your own emerging applied theatre practice(s). Quotes are to be drawn from class readings.

To build your Quotes Collection, you will:

- Submit three quotes per source. You must include enough of the quote to give context—take care not to select too short an excerpt—you need enough quoted material to allow you to engage thoughtfully with the themes of the source. Choose quotations that provide significant insight into the authors’ approach to and perspective on applied theatre. Make specific reference to the quote in your analysis.
- Note: the quotes you select should be drawn from across the article—to demonstrate your knowledge of the whole piece, i.e., do not simply draw quotes from the first 2 pages of the article or chapter assigned.
- When two sources are assigned for a QC week, you can draw connections between QCs by comparing and contrasting the two articles (for example, in terms of their respective methodologies, approach to ethical issues, etc.).
- Document the reasons for your choice of quotations.

Offer a critical, specific and personal reflection on the quotes, e.g., what did you learn that you could imagine using for your own applied theatre project?

Here are some other examples of critical responses that you might consider as you analyze your QCs:

- Consider the social, political, ethical or artistic implications of an applied theatre project.
- Pose one question that the reading(s) raised for you and try to answer your own question.
- What specifically surprises, intrigues or troubles you about the reading? [SIT strategy]
- Offer a close reading of a specific applied theatre project described in one of the sources. How does this applied theatre work reflect or challenge the larger applied theatre context?

- Use MLA formatting to cite specific page references in your Quotes Collection.
- (For information on MLA formatting, please see: https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_formatting_and_style_guide.html)
- Upload your Quotes Collection submission to Moodle as a Word document.
- You must include your name AND the name of the article in the title of the Word file you post.
- QC Length: 250-300 words [maximum].

Note: your quotations, themselves, are not counted as part of the length of your submission.
2. **Performing Research:** (Discussion Group (15%) + Applied Theatre Presentation (10%), each **25%**)

2.a) **Performing Research: Discussion Group (individual & group) (15%)**

Every student will be part of a Discussion Group that will work together to discuss, analyze and respond to some of the course readings. There will be five people per Discussion Group.

Discussion Groups will meet four times during the term.

**Discussion Groups dates:**

- Day I. Tuesday 17 September Applied Theatre introduction
- Day II. Tuesday 24 September Documentary Theatre
- Day III. Tuesday 22 October Community-Engaged Arts Practices
- Day IV. Tuesday 19 November Museum Theatre

Each member of the Discussion Group will:

- Develop three guiding questions based on the assigned reading(s).
- Post your three questions to Moodle before class that week [individual]
- Of the three questions you prepare and upload to Moodle, choose one to present to your Discussion Group when you meet in class.
- Together as a group, discuss the questions you have each contributed, and your responses to the ideas and issues your collective questioning has raised.
- Keep notes on the highlights of your dialogue and select the top two or three reflections that emerge from your discussions.
- Using those reflections as a guide, devise a participatory activity designed to facilitate an embodied and critical reflection of a significant element of the week’s readings. You may choose to work with a specific section of a reading, or to work intertextually. Your group’s goal is to develop a way of “performing research” through participatory practices. [group]
- Based upon your group discussions, each member of the group will subsequently upload their own discussion notes to Moodle [individual]. These can be rough drafts/visual notations—the format is flexible—but your goal is to document your group’s discussion in some way. Finally, please include: (1) a description of the activity; (2) themes/conceptual ideas the activity is engaging, from your perspective; and (3) a title for your group’s applied theatre activity based on the QC. [individual]
2.b) Performing Research: Applied Theatre Presentation (group) (10%)

In order to synthesize and share your learning this term, you will work in groups to perform your applied theatre research.

We will form groups by connecting class colleagues whose Applied Theatre Research Files share a common (or complementary) population or site, theme or subject.

Group members will share their respective research, and then together develop participatory activities that will serve as a mini applied theatre workshop.

Groups can choose to present their in-class work by performing an example of research from an applied theatre practice you have examined, or by leading the class in applied theatre participatory exercises based on your shared research populations, site or theme.

Upload background information for the class to accompany and contextualize your presentation, before the class in which you present your group’s performed research based on your shared research populations, site or theme.

Duration: TBA

Due Dates: either 19 or 26 November or 3 December 2019

3. Applied Theatre/Drama Research File (individual) 30%

Developing an applied theatre project requires solid research in order to help produce insightful, responsible and ethical work. Consequently, this assignment begins your exploration of applied theatre processes with the production of a Research File.

Select a particular population or site that you would like to explore for your Applied Theatre Research File. You can choose a population or site related to one of the topics raised in class, or an applied theatre area referenced in the course bibliography; or you can explore a topic of your own choosing—upon approval of the course director or TAs.

Consider choosing a population/site with which you might one day hope to work!
Part A

Submit a one-page proposal for the topic you have selected for your Applied Theatre Research File.

Your proposal should briefly outline your area of interest (e.g., theme, population or site).

Provide a rationale for why you have selected this applied theatre research focus—i.e., where do your own interests lie in relation to exploring this particular population or site? Why? How are you located in this work?

What questions do you need to ask, in order to begin to develop an applied theatre project with this population or site?

Note: Your proposal must be approved by the course director/TAs.

Proposal Due date: 22 October 2019

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2019

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Applied Theatre/Drama Research File

Part B

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In order to compile a Research File that could support the development of an applied theatre project, please address the following seven questions.

1. What is the goal of your applied theatre project?
2. What do you need to know more about if you were to move forward with developing an applied theatre project for/with/by this particular population or site? Where can you find the answers or resources?

III. What applied theatre practitioners or programs are already engaging in the kind of work would you want to do with this population or site? What methods of applied theatre practice were used?

IV.

Related research: What arts-based applied practices or programs (e.g., visual arts, music) can you find that are already working with this (or similar) populations or sites? How might these other practices serve as helpful examples to your project? And similarly, what fields of research outside of applied theatre might intersect with or support your interest in the population or site you have chosen to examine (e.g., restorative justice or bullying programs)?

1. Provide two examples of participatory activities that you might want to explore with this population, and explain the rationale for your choices.
What contexts do you need/want to know more about in order to develop an ethical and responsible practice with this population or site? What kinds of ethical dilemmas might come with this work and how might you prepare yourself to handle them?

VII.
What title would you give your project? And finally, what exit strategy might you devise for your participation with the community/site?

Note: You do not need to produce a formal essay for this assignment; rather, respond to each question specifically in order to complete your Applied Theatre Research File.

Do reference at least three relevant critical pieces of research in order to construct your Research File. At least one new reference must be selected from the class bibliography (i.e., not a source from our reading list).

What did you learn from your QC readings that might help shape your own applied theatre context here? Each research file must be typed (1,500 words). Include formal in-text citations and a Works Cited list [MLA format].

Please include your name and the name of your applied theatre research in the title of the word file you post to Moodle.

Note: You may use visual material in addition to providing your written responses to these questions.

Due date: 19 November 2019

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- Lateness Penalty: Assignments received later than the due date will be penalized 3% per day (including weekends), unless you have arranged for an extension. If you anticipate having difficulty completing an assignment on time, please contact your TAs for an extension (although don’t expect to receive one if you e-mail them the night before an assignment is due). Exceptions to the lateness penalty for valid reasons such as illness, compassionate grounds, etc., may be entertained by the Course Instructor but will require supporting documentation (e.g., a doctor’s letter).

Attendance:
Students are reminded that Department of Theatre rules require attendance at all classes. Only 1 unexcused absence or late appearance is permitted (i.e. not accompanied by official documentation explaining that the absence was unavoidable); any further absences or lateness will result in a 5% reduction of the participation grade in the course (per absence), unless excused by a doctor’s note, or by special permission from the instructor (permission will only be granted in exceptional circumstances).

A Note on Challenging Content
One of the central educational goals of the Theatre Department is to produce socially conscious artists — artists who are aware of and capable of participating in challenging dialogues about social justice. This means that the Department of Theatre’s courses, public events, and productions often grapple with difficult subject matter, including sex, violence, terror, and illness (among other topics). While these presentations may provoke strong emotions and cause discomfort, we feel that the diverse experiences they promote are
also essential to the development of our students’ critical faculties, empathy, and understanding of the world. Rather than warning our students in advance about every potentially uncomfortable topic that they might encounter in the course of their studies, we instead encourage students to meet them head on in the classroom, in rehearsals, and performances, and to engage in civil and compassionate debate about the possibilities and effects of staging difficult knowledge.

If you require an accommodation related to your participation in Theatre experiences, please ensure that you share relevant documentation with your course director. Academic Accommodation for Students with Disabilities

**IMPORTANT COURSE INFORMATION FOR STUDENTS**

| Last date to drop a fall term (F) course without receiving a grade: | November 8, 2019 |
| Last date to drop a winter term (W) course without receiving a grade: | March 13, 2020 |
| Last date to drop a full year (Y) course without receiving a grade: | February 3, 2020 |

**Academic Policies / Information**

The Senate Academic Standards, Curriculum and Pedagogy Committee (ASCP) provides a Student Information Sheet that includes:

- York's Academic Honesty Policy and Procedures / Academic Integrity Web site
- Access/Disability
- Ethics Review Process for Research Involving Human Participants
- Religious Observance Accommodation
- Student Code of Conduct

**Additional information:**
- THEA 2210 3.0 Theatre and Social Justice 2019
- http://secretariat.info.yorku.ca/files/CourseInformationForStudentsAugust20121.pdf
- Academic Accommodation for Students with Disabilities:
- Alternate Exam and Test Scheduling

- *Grading Scheme and Feedback Policy* The Senate Grading Scheme and Feedback Policy stipulates that (a) the grading scheme (i.e. kinds and weights of assignments, essays, exams, etc.) be announced, and be available in writing, within the first two weeks of class, and that, (b) under normal circumstances, graded feedback worth at least 15% of the final grade for Fall, Winter or Summer Term, and 30% for ‘full year’ courses offered in the Fall/Winter Term be received by students in all courses prior to the final withdrawal date from a course without receiving a grade.

- Important University Sessional Dates (you will find classes and exams start/end dates, reading/co-curricular week, add/drop deadlines, holidays, University closings and more.
  http://www.registrar.yorku.ca/enrol/dates/index.htm
- Manage my Academic record http://myacademicrecord.students.yorku.ca/
- "20% Rule" No examinations or tests collectively worth more than 20% of the final grade in a course will be given during the final 14 calendar days of classes in a term. The exceptions to the rule are classes which
regularly meet Friday evenings or on Saturday and/or Sunday at any time, and courses offered in the compressed summer terms.

**Grading:** The grading scheme for the course conforms to the 9-point grading system used in undergraduate programs at York (e.g., A+ = 9, A = 8, B+ = 7, C+ = 5, etc.). Assignments and tests will bear either a letter grade designation or a corresponding number grade (e.g. A+ = 90 to 100, A = 80 to 90, B+ = 75 to 79, etc.).

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- • (For a full description of York grading system see the York University Undergraduate Calendar - http://calendars.registrar.yorku.ca/pdfs/ug2004cal/calug04_5_acadinfo.pdf)
- **Grading, Assignment Submission, Lateness Penalties and Missed Tests:**
- • Final course grades may be adjusted to conform to Program or Faculty grades distribution profiles.

Many courses utilize Moodle, York University’s course website system. If your course is using Moodle, click here to access it.

Moodle @ York University