ORIGINAL COURSE IMPLEMENTATION DATE: September 2019

REVISED COURSE IMPLEMENTATION DATE:

COURSE TO BE REVIEWED (six years after UEC approval)**:** February 2025

Course outline form version:

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Note: The University reserves the right to amend course outlines as needed without notice.

Course Code and Number: THEA 304	**Number of Credits:** 4 Course credit policy (105)

Course Full Title: Applied Theatre & Performance Methods

Course Short Title: Applied Theatre

(Transcripts only display 30 characters. Departments may recommend a short title if one is needed. If left blank, one will be assigned.)

Faculty: Faculty of Humanities	**Department (or program if no department):** Theatre

Calendar Description:

This course explores applied theatre and performance methods used by educators and practitioners in a variety of fields outside of traditional, professional theatre contexts, such as training of teachers, lawyers, and healthcare-workers; addressing political and social issues.

Prerequisites (or NONE):	One of the following: THEA 203, THEA 204, THEA 205, THEA 206, or 45 university-level credits.
Corequisites (if applicable, or NONE):	NONE
Pre/corequisites (if applicable, or NONE):	NONE

Antirequisite Courses *(Cannot be taken for additional credit.)*

Former course code/number:

Cross-listed with:

Dual-listed with:

Equivalent course(s):

(If offered in the previous five years, antirequisite course(s) will be included in the calendar description as a note that students with credit for the antirequisite course(s) cannot take this course for further credit.)

Typical Structure of Instructional Hours

Lecture/seminar hours	35
Tutorials/workshops	25
Supervised laboratory hours	
Experiential (field experience, practicum, internship, etc.)	
Supervised online activities	
Other contact hours:	
Total hours	**60**

Labs to be scheduled independent of lecture hours: ☒ No ☐ Yes

Special Topics

This course is offered with different topics:

☒ No ☐ Yes *(Double-click on box to select it as checked.)*

If yes, different lettered courses may be taken for credit:

☐ No ☐ Yes, repeat(s) ☐ Yes, no limit

(The specific topic will be recorded when offered.)

Transfer Credit

Transfer credit already exists: *(See **bctransferguide.ca**.)*

☒ No ☐ Yes

Submit revised outline for rearticulation:

☐ No ☒ Yes *(If yes, fill in transfer credit form.)*

Grading System

☒ Letter Grades ☐ Credit/No Credit

Expected Frequency of Course Offerings:

Every other year.

Department / Program Head or Director: Heather Davis-Fisch	**Date approved:**	August 29, 2018
Faculty Council approval	**Date approved:**	September 14, 2018
Dean/Associate VP: Jacqueline Nolte	**Date approved:**	September 14, 2019
Campus-Wide Consultation (CWC)	**Date of posting:**	November 30, 2018
Undergraduate Education Committee (UEC) approval	**Date of meeting:**	February 1, 2019

Learning Outcomes:

Upon successful completion of this course, students will be able to:

- Apply theories and critical concepts of applied theatre to examples;
- Situate performances in historical, theoretical, aesthetic, and cultural contexts;
- Demonstrate self-reflexivity and intellectual curiosity in relation to course material;
- Employ praxis-based methods to answer questions, solve problems and explore applied theatre;
- Define different methods of applied theatre and performance, including how they can be employed as tools for personal and social development;
- Display skills and attitudes required of the applied theatre practitioner, such as respect for embodied knowledge, creative collaboration, consensus building, adaptability, active listening;
- Analyze the ideological implications of applied theatre and performance methods;
- Create a strategy for using applied theatre and performance methods in a specific disciplinary field, to address a specific need.
- Write a research paper, following a process that includes identifying a research question, locating and evaluating source material, and synthesizing multiple sources effectively;
- Apply research methods as relevant to applied theatre (e.g. autoethnography, interdisciplinary/mixed methods, practice as research in performance); and
- Communicate arguments orally and in writing, demonstrating fluency with scholarly voice and conventions.

Prior Learning Assessment and Recognition (PLAR)

☒ Yes ☐ No, PLAR cannot be awarded for this course because

Typical Instructional Methods *(Guest lecturers, presentations, online instruction, field trips, etc.; may vary at department's discretion.)*

Lecture, class and small-group discussions, and presentations.

NOTE: The following sections may vary by instructor. Please see course syllabus available from the instructor.

Typical Text(s) and Resource Materials *(If more space is required, download Supplemental Texts and Resource Materials form.)*

	Author (surname, initials)	Title (article, book, journal, etc.)	Current ed.	Publisher	Year
1.	Prentki, Tim and Shelia Preston (Eds)	*The Applied Theatre Reader*	☐	Routledge	2008
2.	Boal, A	*Theatre of the Oppressed*	☐	Theatre Communications Group	1993
3.	Prendergast, M & Juliana Saxton (eds)	*Applied Theatre: International Case Studies and Challenges for Practice*	☐	Intellect	2009
4.	Taylor, Phillip	*Applied Theatre: Creating Transformative Encounters in the Community*	☐	Heinemann Drama	2003
5.	Thompson, James	*Applied Theatre: Bewilderment and Beyond*	☐	Peter Lang Ltd	2012
6.	White, Gareth	*Applied Theatre Aesthetics*	☐	Meutheun Drama	2015

Required Additional Supplies and Materials *(Software, hardware, tools, specialized clothing, etc.)*

n/a

Typical Evaluation Methods and Weighting

Final exam:	-%	Assignments:	40%	Field experience:	15%	Portfolio:	-%
Midterm exam:	-%	Project:	35%	Practicum:	-%	Participation:	10%
Quizzes/tests:	-%	Lab work:	-%	Shop work:	-%	Total:	100%

Details (if necessary): Assignments include: case study analysis (20%), journal (10%), and a group assignment (10%). Project is a research project culminating in a research paper.

Typical Course Content and Topics

Week 1: Introduction to Applied Theatre & Performance Methods

Week 2–3: Augusto Boal — Theatre of the Oppressed & Forum Theatre; how to generate and articulate research questions

Weeks 4–5: Verbatim Theatre and Research-Based Theatre; how to develop a working bibliography

Weeks 6–7: Aesthetics and Ethics in Applied Theatre; synthesizing sources

Weeks 8–9: Applied Theatre & Performance as an Intervention: Prisons and Social Justice; outlining complex arguments; using workshop activities to fine-tune ideas; communicating research to others

Weeks 10–11: Applied Theatre & Performance in Education: The Classroom as laboratory; editing and revising strategies; peer review

Weeks 12–13: Applied Theatre & Performance: Embodied Ways of Knowing, Learning and Communicating