SMC Core Curriculum Course Proposal Form
Fall 2014

Electronically submit this course form and attachments to the Chair of the CCC by October 1. Please submit a separate proposal for each desired learning goal.

1. Name of Proposer:  Reid Davis/Mary McCall
2. Email address: radavis@stmarys-ca.edu, mmccall@stmarys-ca.edu
3. Department/Program of Proposer: Ethnic Studies
4. Name of Department/Program housing the course: Ethnic Studies
5. Name(s) of Program Director/Department Chair housing the course: David Quijada
6. Course Acronym, Number and Title: Ethnic Studies 150: Interactive Theatre
7. Proposal is for All Sections of the course: Yes ___
   Proposal is for instructor’s section(s) (Engaging the World only): ___
8. Course Prerequisites (if any): Perfa 60: Interactive Theatre or Ethnic Studies 50 Creating Community: Introduction to Intergroup Dialogue and Interactive Theatre, or Permission of Instructor.
9. Unit Value of Course:  1

10. Mark with an X the Learning Goal for which the course is being proposed. (Please submit a separate proposal for each desired goal.)

Pathways to Knowledge (at most one)
   Artistic Understanding – Artistic Analysis only: ___
   Artistic Understanding – Creative Practice only: ___
   Artistic Understanding – Both Artistic Analysis and Creative Practice: X ___
   Mathematical Understanding: ___
   Scientific Understanding: ___
   Social, Historical, Cultural Understanding: ___
   Christian Foundations: ___
   Theological Explorations: ___

Engaging the World (as appropriate, generally zero to two)
   American Diversity: ___
   Common Good: X ___
   Community Engagement: X ___
   Global Perspectives: ___

11. Expected Attachments:

   http://www.stmarys-ca.edu/core-curriculum-committee
SMC Core Curriculum Course Proposal Form
Fall 2014

Electronically submit this course form and attachments to the Chair of the
CCC by October 1. Please submit a separate proposal for each desired
learning goal.

1. Name of Proposer:
2. Email address:
3. Department/Program of Proposer:

4. Name of Department/Program housing the course:
5. Name(s) of Program Director/Department Chair housing the course:

6. Course Acronym, Number and Title:
7. Proposal is for All Sections of the course: ___
   Proposal is for instructor’s section(s) (Engaging the World only): ___
8. Course Prerequisites (if any):
9. Unit Value of Course:

10. Mark with an X the Learning Goal for which the course is being
    proposed. (Please submit a separate proposal for each desired goal.)

Pathways to Knowledge (at most one)
   Artistic Understanding – Artistic Analysis only: ___
   Artistic Understanding – Creative Practice only: ___
   Artistic Understanding – Both Artistic Analysis and Creative Practice:
   ___
   Mathematical Understanding: ___
   Scientific Understanding: ___
   Social, Historical, Cultural Understanding: ___
   Christian Foundations: ___
   Theological Explorations: ___

Engaging the World (as appropriate, generally zero to two)
   American Diversity: ___
   Common Good: ___
   Community Engagement: ___
   Global Perspectives: ___

11. Expected Attachments:
   a) Syllabus: Current course syllabus, expected to contain a course
description and learning outcomes. The course’s learning
outcomes must include coverage of the Learning Outcomes

http://www.stmarys-ca.edu/core-curriculum-committee
associated with the Core Curriculum Learning Goal for which the course is being proposed.

b) Teaching and Learning: A narrative that explains how the course will guide students toward achieving each Learning Outcome and how coursework (e.g., papers, exams, videotaped presentations) will be used to measure student achievement of each Learning Outcome. Please address the outcomes directly and one by one.

Additional Guidelines:

a) While courses and individual sections within courses may vary, the Core should provide relatively consistent experiences. Thus our expectation is that each section of a Pathway to Knowledge course will satisfy all the corresponding learning outcomes. We also expect that the features of any syllabus submitted are sufficiently generic to faithfully represent all sections of the course. The CCC relies on department chairs and program directors to oversee a reasonable degree of uniformity in how its courses address the learning outcomes.

b) We encourage departments and programs to develop courses so that an Engaging the World goal can apply to all sections (in which case we will expect a representative syllabus). We also welcome proposals from individual instructors.

c) Any course approved for the Core must provide data for the assessment of Core Curriculum learning goals at an institutional level. Via this proposal a chair/program director agrees to oversee the submission of the student work necessary for the assessment of the learning goals, and that his/her instructors of Core courses will participate in assessment exercises, if asked. Similarly, if the proposal is from an instructor, that individual agrees to oversee submission of work from appropriate sections of their course.

d) (Legal and Logistical Workshop) Each instructor of a Community Engagement (CE) course must participate in a workshop each year before the course is taught. This workshop will outline the logistical and pedagogical support the College will be providing to CE courses, as well as provide updates on any legal or regulatory requirements of community-involved courses. At the workshops, instructors will be provided information about legal and logistical paperwork that must be completed by stated deadlines in order to ensure that each CE course / experience can run safely and effectively.

e) (Pedagogical Workshops) Each instructor of a Community Engagement
(CE) course is required to have training in the pedagogy of Community Engagement. Faculty who have studied the pedagogy of CE or taught such courses in the past are invited to submit those experiences to the Community Engagement Working Group as evidence of qualification. For faculty without previous CE experience or training, CILSA provides regular workshops each semester that will assist the instructor in integrating the community engagement learning outcomes into their course. (These workshops are also available for faculty who wish a refresher.)

f) Faculty interested in determining whether a more permanent Engaging the World designation is appropriate for their course may apply for a one-year “provisional” designation. Please contact the chair of the CCC and/or chair of the Working Group for details.
a) Syllabus: Current course syllabus, expected to contain a course description and learning outcomes. The course's learning outcomes must include coverage of the Learning Outcomes associated with the Core Curriculum Learning Goal for which the course is being proposed.

b) Teaching and Learning: A narrative that explains how the course will guide students toward achieving each Learning Outcome and how coursework (e.g., papers, exams, videotaped presentations) will be used to measure student achievement of each Learning Outcome. Please address the outcomes directly and one by one.

The proposal herein is linked to the currently approved CE, AU, and CG lower division Perfa 60: Interactive Theatre. That syllabus and CCC designations arose out of the three year pilot program in Interactive Theatre supported by the Filippi Fund and housed in Perfa. In 2012, the Faculty Senate approved a minor in Ethnic Studies/Interactive Theatre, including a proposed Upper Division “version” of Perfa 60: Interactive Theatre, (see attached) This new course was given the number Ethnic Studies 150, and was envisioned as an upper division “version” of the lower division pilot course, Perfa 60. We are now seeking approval for the Upper Division version, Ethnic Studies 150, being offered for the first time to Ethnic Studies Minors Spring, 2015.

The learning goals and outcomes remain essentially the same. The Ethnic Studies program envisions the new course acting as an intermediate theory and methods course designed to reinforce and apply learning outcomes for ethnic studies minors, and to provide a platform for advanced learning in a mentored Practicum setting for ES/IT minors in their junior and senior year. The syllabus remains structurally the same (weeks comprised of theoretical work (Mondays), Community Engagement work (Wednesdays) through a partnership with ASTEP and ELEV8 OAKLAND, and applied theatre work dedicated to Education, Empowerment, and Healing through the Arts (Fridays). At the intermediate level, students will be introduced to the advanced theoretical work of Paolo Friere, Augusto Boal, and others in the field. Students will also, for their upper division credit, produce an advanced and substantial semester-long research and analysis paper on a topic relevant to applied theatre studies and the College mission of inclusive excellence.

http://www.stmarys-ca.edu/core-curriculum-committee
Ethnic Studies 150: Advanced Interactive Theatre DRAFT
Professor Reid Davis, Ph.D.

Saint Mary’s College of California, Spring 2015
Garaventa 340 11:30-1:00 PM Tuesdays/Thursdays
Office: Dante 112 Office Hours: Mon 10:30-11:30, T/Th 1:30-4:00 pm and by appointment
Email: radavis@stmarys-ca.edu Office Phone: 631-8623
Prerequisites: Perfa 60 or ES 50, or by permission of instructor

Course Description
Advanced Interactive Theatre is a course exploring membership in expressive communities, and collectivist strategies via performance, community engagement, and critical inquiry. It is dedicated to core principles of the Applied Theatre movement: education, empowerment, and healing through the arts. The class is designed to lead students through a process of creating social change around issues pertinent to their own lives through various forms of performative activism. Through classroom and community engagements utilizing applied theatre techniques, we will focus on student leadership, addressing issues of power, privilege, social identity and structures of oppression. We will discuss relevant reading material about these issues in our social history and we will explore our own and other’s experiences in a variety of social and institutional contexts. In-class, we will introduce tools for creative and non-violent action for social change, beginning with community building, intergroup dialogue, and oppression awareness activities. These will coincide with course readings and assignments designed to provide Student Educators with an Institutional Oppression analysis. Students will also develop expressive skills through theatre activities helping them become more comfortable performing onstage and improvising in life. Outside class assignments will include readings, journaling, and collectivist performance projects.

Learning Goals DRAFT NOTE: REID NEEDS TO UPDATE TO COLLEGE LEARNING OUTCOMES AND UPPER DIVISION LANGUAGE
In this course, you will have the opportunity to:

1. Develop an increased awareness of yourself as an individual and as a member of various social groups.
2. Learn more about your own and other’s cultures, histories, and experiences.
3. Explore commonalities and differences across boundaries of social groups.
4. Develop effective expressive skills that include: communication, conflict exploration and resolution, and bridge-building skills.
5. Learn the history of community-based theatre collectives
6. Identify actions that contribute to the creation of socially just communities.
7. Use theatre games to strategize, mediate and problem-solve
8. Apply social justice issues to everyday situations.

Required Texts:
Frere, Paolo. Pedagogy of the Oppressed.
Boal, Augusto. Games for Actors and Non-Actors.
Course Reader, Articles Posted Online through Course Reserves:
Selections from
Boal, Augusto Rainbow of Desire, Theatre of the Oppressed
Johnson, Alan Privilege, Power, and Difference
Readings for Diversity and Social Justice edited by Adams, Blumenfeld, Castaneda, Hackman, Peters, Zuniga
Radical Street Performance by Jan Cohen-Cruz

General Policies & Helpful Information:

Attendance for this course means attending in both body and spirit. That means you should plan to be on time. If you are ten minutes late to class, you will be counted as absent. If you fall asleep in class, you will be counted as absent. Saint Mary’s attendance policy stipulates that students are allowed to miss three class periods, no problem. Save these to use when you are sick or have an emergency. Four absences will lower your grade in that area of the course; missing two weeks of class (six classes or more) for whatever reason will result in a failing grade overall. (No distinction is made between “excused” absences and “unexcused” absences.) You may make up one absence by attending a campus Inclusive Excellence event and writing a 1-page typed, double spaced response afterward (due the next day in class). You are welcome to bring a drink to class but please, no food (unless you’re willing to bring enough for everyone).

Academic Integrity: Plagiarism is the undocumented use of someone else’s ideas, words, or sentences. To present another’s work as your own words, even if you are paraphrasing, is plagiarism. Doing so is a serious offense and will result in failure for that assignment and, most likely, for the course. As your professor, I am obligated to report suspicions of plagiarism to the Academic Honor Council.

More positively, SMC has established an academic honor code that asks you, as a student, to pledge to do your own work in your own words, without seeking inappropriate aid in preparing for exams or assignments. The pledge, as you’ll recall, reads as follows: "As a student member of an academic community based in mutual trust and responsibility, I pledge: to do my own work at all times, without giving or receiving inappropriate aid; to avoid behaviors that unfairly impede the academic progress of other members of my community; and to take reasonable and responsible action in order to uphold my community's academic integrity." This course as well operates under the premises of the academic honor code, including the expectation that you will work to uphold high standards of integrity.

What that means, practically, is that all written work submitted is expected to be original to you, to this course, and generated from the assignments given. That means you may not turn in an essay that borrows a paragraph from, say, an Internet source; it also means you may not turn in an essay you wrote in high school on one of the texts we’re studying here. That also means that for all quizzes, you will not look on your neighbor’s work. If you have any questions about issues of academic integrity, please see me.

Etiquette: You are welcome to bring a drink to class but please, no food (unless you’re willing to bring enough for everyone). Class discussions will be run seminar-style, meaning you needn’t raise your hand when you want to make a comment or ask a question but you should plan to contribute each day and to listen attentively. We are part of a community in this classroom. Though we won’t—and shouldn’t!—agree, respect at every level is key. In terms of out-of-class communication: when you make an appointment to see me, please be respectful of my time. If you need to cancel, let me know in advance.
In corresponding via email, be sure to treat the email note as a letter, addressing me by name (first name is fine) and signing your note with your name (first and last to avoid potential confusion) and the course name.

**Grading**

- Attendance and Participation: 20%
- Daily Assignments: 10%
- Reflective Learning Journal: 20%
- Performance Ritual Assignment: 5%
- Midterm Critical Analysis paper: 15%
- Community Engaged Project and Analysis: 30%

**SPECIAL NOTE:** YOU ARE RESPONSIBLE FOR KNOWING AND ABIDING BY THE ACADEMIC HONOR CODE OF SAINT MARY'S COLLEGE

**Attendance and Participation**

Attendance and participation are critical behaviors for making a contribution to group learning. All students are expected to join in the educational mission of the class as both teachers and learners. To that end, attendance and participation are necessary in order to be successful in this course. You are expected to come to class on time having read the assigned materials for the day, and prepared to offer thoughtful comments that contribute to the learning experience of the entire class.

More than ONE absence from the class will impact your final grade. Should an emergency arise (illness, accident, etc.) that prevents you from attending a class session; it is *your responsibility* to contact one of us before the class. Missed classes are made up by completing an assignment from us, appropriate to the learning objectives of the missed session.

Attendance and participation will be scored on a daily basis. You will earn points each day for active engagement in the dialogue. In awarding these points, we realize that modes of contribution may be different for different people, and that different cultures have different norms about how best to contribute in dialogue situations. This course will recognize the varieties of ways that individuals and groups contribute to dialogue. Quantity of talk is not in itself the basis for evaluating participation. The quality of input, the consistency and depth of reflection, and the demonstration of active listening are important components of dialogue as well. Good participants also support and help others to participate.

This is the daily point system that will be used for the attendance and participation portion of the course:

- **2 points:** Arrive on time; participate in activities; contribute well to dialogue by making effective use of dialogic skills (including listening skills); link comments to readings where appropriate, and otherwise genuinely contribute to dialogue with others.
- **1 point:** Present; participate in activities, but does not contribute very effectively to the larger dialogue process of the group.
- **0 points:** Absent or otherwise unengaged.
Reflective Learning Journal

You will keep a weekly reflective learning journal for this class. Think of it as a log of your experiences and reactions to the readings, exercises, films, interactions, discussions, guest speakers, lectures, etc. as it relates to the goals and objectives of the course. The journal also provides a forum for you to reflect on your experiences, to deepen the learning that comes from course activities, and to wrestle with the multiple thoughts and feelings that arise from social justice education. The journals are opportunities for you to share with us your questions, frustrations, hopes, fears, satisfactions, and ideas.

A primary objective of your journal is the critical analysis and incorporation of course materials. Your journal will be the main way you show your knowledge and understanding of the course materials and that you are thinking about these issues, processing them in a critical manner, and illustrating their relevance to your everyday life. On some weeks, I will provide a prompt or particular question that you may (but don’t have to) use as a starting point for that day’s entry.

Some suggestions for your journal:
1. Keep it up to date. DO NOT wait until the last week of class and try to recreate an entire month of entries. Do it each day after class, or each night after reading for the next day.
2. One way to think about your journal entries is in terms of “evaluating, reacting and responding”. Your entries are opportunities for you to think critically and reflectively about the course materials and to engage them more deeply.
3. Some questions that may help to guide your journal entries: Do you agree/disagree? How does this topic relate to others we have covered? How does this topic relate to a current event? What did I learn from this film/reading? How does this class exercise/guest speaker relate to my personal experiences?
4. Show off your understanding and knowledge. Although the journal itself is fairly free-form in nature, be sure to anchor each entry to specific information covered in class.

Some requirements for your journal:
1. There are no specific page requirements for the journal. Some entries will be longer than others.
   In general, though, each week’s entry should be 2-3 pages in length, with the entire semester’s work reflecting 20-40 pages.
2. Your journal must be typewritten and double-spaced with normal margins.
3. Your journal will be collected weekly on Tuesdays.

Grading rubric for journals
The principal goals of the learning journal are the development of each individual’s knowledge of the theories and tools available in the field and the development of each individual’s skills as an intercultural educator and trainer. The following learning objectives are focused on reaching the above goals.
1. Cognitive (Knowledge): Apply theoretical concepts to your own intercultural experiences.
   Explain and give examples of theoretical concepts in on-line discussions.
2. Affective (Emotions): Experience the range of emotions involved in intercultural interactions (via experiential learning activities).
   Empathize with the challenges participants face in the development of their own intercultural competence.
3. Behavioral (Skill): Analyze the risks and ethical issues involved in intercultural training and be able to balance these risks with appropriately sequenced training.
   Develop skills to identify causes and cases of intercultural oppression and make individual and interpersonal choices to affect change.

Midterm Critical Analysis Paper (see attached)

Cultural Ritual and Performance Assignment: Based on a social justice topic of your choice, the ritual will be performed by you, though you may use members of the class to assist you. The ritual should
illuminate some aspect of inclusive excellence in community, for example: what are ways in which communities and individuals connect and support each other; what are structures of exclusion and how are the practiced on our campus; how do people express themselves in community; how does SMC community express itself through us? Your project will have a performative and analytical elements. Your report on the project will at include at least three academic sources (you must use class readings). You will demonstrate in your analysis the ability to engage critically and produce a structural analysis of the topic of your project.

**Final Project: Community Engagement**

This course fulfills the College's core requirement *Community Engagement*. You will apply academic methods and/or theories in a way that promotes collaboration and mutual benefit in a community setting; and demonstrate critical reflection throughout your experience, and express your understanding of the interconnections between their experience and their responsibilities as members of social or professional communities. This term, two teams of students will work with CERP (SMC's Center for Engaged Religious Pluralism) and Sodexo to conduct collaborative research including interviews with community members and structural analyses of oppression dynamics. The Community Engaged Research project will culminate in two site-specific performative encounters, to be designed and facilitated by IT student educators.

**Working Calendar (Subject to Change):**

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Due in Class</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Unit One: Theories of Education, Empowerment, and Healing through the Arts</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Week One: Tues</td>
<td>Review Syllabus</td>
<td>Discuss: Education, Empowerment, Healing through the Arts</td>
</tr>
</tbody>
</table>
| Thurs      | What is Community Engagement?                    | Skype session on Community Engagement (with Sarah Beth Dempsey, CILSA; Abby Gerds, Director of International Programs, ASTEP; Josefina Mena, Executive Director ELEV8 Oakland; Michael Berry Berlinksy, Artistic Director, Oakland School for the Arts; students Cabrilla McGinn ('16) and Kentaley McCurdy ('16), coordinators of ASTEP/Oakland at SMC) Read/Review introduction and chapter 1, ROHD: Theatre for Community, Conflict, and Dialogue
<p>|            | FRI of Week One: Performance from Community-Based Artist Guillermo Gomez-Peña, open to the campus |
| Week Two Feb 17-21 | <strong>NO CLASS</strong>                                      | <strong>AMERICAN COLLEGE THEATRE FESTIVAL</strong> |
| Week Three Feb 17-21 |                                               |              |</p>
<table>
<thead>
<tr>
<th>Day</th>
<th>Topic</th>
<th>Assignments/Readings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thursday</td>
<td></td>
<td>Prepare and present personal Cultural Ritual and Performance assignment with “Cultural Learning Map.” Recommended/Required: Screen PRECIOUS KNOWLEDGE.</td>
</tr>
<tr>
<td>Week Four Feb 17-21</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Unit Two: Community Engagement and Research**

<p>| Tuesday   |                                                       |                                                                                     |
| Thursday  | Community Partner Site Visit and Orientation          | Tour ELEV8 Oakland                                                                   |</p>
<table>
<thead>
<tr>
<th>Week</th>
<th>Activity</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Week Six</td>
<td>Story gathering</td>
<td>Workshop with _____ on principles of story gathering</td>
</tr>
<tr>
<td>Tuesday</td>
<td></td>
<td>Story Circle exercise and Analysis</td>
</tr>
<tr>
<td>Thursday</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Week Seven</td>
<td>Working in Community</td>
<td>Read BOAL, &quot;Image Theatre&quot; 174-214</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Reading: Dwight Conquergood on Ethnographies and Storytelling</td>
</tr>
<tr>
<td></td>
<td></td>
<td>CE WEEK 1: ASTEP OAKLAND</td>
</tr>
<tr>
<td>Week Eight</td>
<td>Working in Community</td>
<td>Read BOAL &quot;Dramaturgy, Staging Forum Theatre,&quot; &quot;Forum Theatre: Doubts and Certainties: Incorporating a New Method of Rehearsing and Devising a Forum Theatre Model&quot;</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Reflective Learning Journal 2 due</td>
</tr>
<tr>
<td></td>
<td></td>
<td>CE WEEK 2: ASTEP OAKLAND</td>
</tr>
<tr>
<td>Week Nine</td>
<td>Working in Community</td>
<td>Midterm Paper due</td>
</tr>
<tr>
<td></td>
<td></td>
<td>CE WEEK 3: ASTEP OAKLAND</td>
</tr>
<tr>
<td>Week Ten</td>
<td>Working in Community</td>
<td>Read: Friere Chapter Four &quot;Cooperation, Unity, Organization, and Cultural Synthesis&quot;</td>
</tr>
<tr>
<td></td>
<td></td>
<td>CE WEEK 4: ASTEP OAKLAND</td>
</tr>
<tr>
<td>Week Eleven</td>
<td>Working in Community</td>
<td>Reading: BOAL: &quot;Artistic Creation and Divine Madness: A Meditation on Art and the Miraculous&quot;</td>
</tr>
<tr>
<td></td>
<td></td>
<td>CE WEEK 5: ASTEP OAKLAND</td>
</tr>
<tr>
<td>Week Twelve</td>
<td>Working in Community</td>
<td>Reflective Learning Journal 3 due</td>
</tr>
<tr>
<td></td>
<td></td>
<td>CE WEEK 6: ASTEP OAKLAND</td>
</tr>
<tr>
<td>Week Thirteen</td>
<td>Working in Community</td>
<td>CE WEEK 7: ASTEP OAKLAND</td>
</tr>
<tr>
<td>Week Fourteen</td>
<td>Working in Community</td>
<td>CE WEEK 8: ASTEP OAKLAND: PERFORMANCE</td>
</tr>
<tr>
<td>Week Fifteen</td>
<td>Working in Community</td>
<td>Final Project Due Reflective Learning Journal 4 due</td>
</tr>
<tr>
<td>Assessment</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Perfa 60: Interactive Theatre
Critical Paper Prompt (For upper division credit)
Professor Reid Davis

LENGTH/FORMAT: A 10-12 page reflective critical paper, 12 point font, 1 inch margins in MLA style (quoted below). Proofread and spellchecked. Please refer to the library website tutorials for conducting research using ALBERT (http://library.stmarys-ca.edu/tutorials/composition/tutorial/albert/Tutorial02a-Albert.html) and the Dewey system (http://library.stmarysca.edu/tutorials/composition/tutorial/dewey/Tutorial02aa_dewey.html) and tips on how to recognize and find scholarly articles (http://www.youtube.com/watch?v=uDgJ2CyY9A&NR=1)

RESEARCH FOCUS
A critical research paper is a carefully constructed presentation of ideas that relies on primary and secondary sources for clarification and verification to support YOUR statements, theories and ideas.

FINAL PAPER PROMPT
A 10-12 page research paper in which you consider a group for which you may be an ally and which you do not yourself belong. You may use the material in the class to stimulate your inquiry (readings, class discussions, games and exercises, guest playwriting, community exchange experiences, making allies, doing real-time interventions).

I expect you to include concepts from at least 5 readings from outside the class's course work. You may use the bibliographies from the articles to begin your work. Be sure to cite the readings appropriately.

Your thesis will be developed based on the prompt: What does it take to be an ally to the _______ community? What are the challenges? You will be expected to discuss issues of privilege, institutional oppression, historical factors, and acting as an ally.

Deadlines:

Thesis and Bibliography: May 3
Final Paper: Exam Day

ORGANIZATION
Your paper will consist of an introduction, body paragraphs, and a conclusion.
A paragraph is a series of sentences that are organized and coherent, and are all related to a single topic. Paragraphs show a reader where the subdivisions of an essay begin and end, and thus help the reader see the organization of the essay and grasp its main points. A well-organized paragraph supports or develops a single controlling idea, which is expressed in a sentence called the topic sentence. A topic sentence has several important functions: it substantiates or supports an essay's thesis statement; it unifies the content of a paragraph and directs the order of the sentences; and it advises the reader of the subject to be discussed and how the paragraph will discuss it.
Most paragraphs in an essay have a three-part structure—introduction, body, and conclusion. You can see this structure in paragraphs whether they are narrating, describing,
comparing, contrasting, or analyzing information. Each part of the paragraph plays an important role in communicating your meaning to your reader.

Introduction: the first section of a paragraph; should include the topic sentence and any other sentences at the beginning of the paragraph that give background information or provide a transition.

Body: follows the introduction; discusses the controlling idea, using facts, arguments, analysis, examples, and other information.

Conclusion: the final section; summarizes the connections between the information discussed in the body of the paragraph and the paragraph's controlling idea.

(source: Indiana University at Bloomington)

PROOFING FOR ARGUMENT, ORGANIZATION, CLARITY

Follow the checklist below when proofing your paper:

1. Did I begin each paragraph with a proper topic sentence?

2. Have I supported my arguments with documented proof or examples?

3. Any run-on or unfinished sentences?

4. Any unnecessary or repetitious words?

5. Varying lengths of sentences?

6. Does one paragraph or idea flow smoothly into the next?

7. Any spelling or grammatical errors?

8. Quotes accurate in source, spelling, and punctuation?

9. Are all my citations accurate and in correct format?

10. Did I avoid using contractions? Use "cannot" instead of "can't", "do not" instead of "don't"?

12. Have I made my points clear and interesting but remained objective?

13. Did I leave a sense of completion for my reader(s) at the end of the paper?

GRADING TEMPLATE

The paper will count for 20% of your final grade, to be broken down as follows:
3 critical performance projects, 25 points each (75)
Personal Credo paper (100 points)
Journals (75 points)
Community research project (100 points)
Attendance and participation (75 points)
Final paper (200 points)

625 total

Perfa 60: Interactive Theatre
Critical Paper Prompt  (For upper division credit)
Professor Reid Davis

LENGTH/FORMAT: A 10-12 page reflective critical paper, 12 point font, 1 inch margins in MLA style (quoted below). Proofread and spellchecked. Please refer to the library website tutorials for conducting research using ALBERT (http://library.stmarys-ca.edu/tutorials/composition/tutorial/albert/Tutorial02a_Albert.html) and the Dewey system (http://library.stmarysca.edu/tutorials/composition/tutorial/dewey/_Tutorial02aa_dewey.html) and tips on how to recognize and find scholarly articles (http://www.youtube.com/watch?v=uDGi2CvY99A&NR=1)

RESEARCH FOCUS
A critical research paper is a carefully constructed presentation of ideas that relies on primary and secondary sources for clarification and verification to support YOUR statements, theories and ideas.

FINAL PAPER PROMPT
A 10-12 page reflective paper in which you consider the range of experiences in the class (readings, class discussions, games and exercises, guests, playwriting, community exchange experiences, making allies, doing real-time interventions).

I expect you to include concepts from 3-5 of the readings assigned in the class. Be sure to cite the readings appropriately.

I offer the following as an organizational tool: What/So What/Now What

WHAT (3-4 pages)
Reflection on what happened in class. How did a particular reading or discussion affect you? What exercises made you think? What was it like to create a forum theatre play, or an image theatre piece? What did you learn about yourself and others? How did you change/grow? Was the community partner experience scary or illuminating? Did anyone in the class surprise, delight, or disappoint you?

SO WHAT? (3-4 pages)

NOW WHAT? (3-4 pages)
Thinking reflectively, what do you want to do with the experience of this class? How will you apply this work in other situations? How will you confront injustice in the future? What kind of ally do you hope to be?

Your paper must include at least 3-5 secondary academic sources. In using academic sources, you are expected to do more than simply quote the work of others. You are
expected to identify, locate, assess and assimilate others’ research and then develop and express your own ideas clearly and persuasively.

ORGANIZATION
Your paper will consist of an introduction, body paragraphs, and a conclusion. A paragraph is a series of sentences that are organized and coherent, and are all related to a single topic.Paragraphs show a reader where the subdivisions of an essay begin and end, and thus help the reader see the organization of the essay and grasp its main points. A well-organized paragraph supports or develops a single controlling idea, which is expressed in a sentence called the topic sentence. A topic sentence has several important functions: it substantiates or supports an essay’s thesis statement; it unifies the content of a paragraph and directs the order of the sentences; and it advises the reader of the subject to be discussed and how the paragraph will discuss it. Most paragraphs in an essay have a three-part structure—introduction, body, and conclusion. You can see this structure in paragraphs whether they are narrating, describing, comparing, contrasting, or analyzing information. Each part of the paragraph plays an important role in communicating your meaning to your reader.

Introduction: the first section of a paragraph; should include the topic sentence and any other sentences at the beginning of the paragraph that give background information or provide a transition.

Body: follows the introduction; discusses the controlling idea, using facts, arguments, analysis, examples, and other information.

Conclusion: the final section; summarizes the connections between the information discussed in the body of the paragraph and the paragraph’s controlling idea.

(source: Indiana University at Bloomington)

PROOFING FOR ARGUMENT, ORGANIZATION, CLARITY
Follow the checklist below when proofing your paper:
1. Did I begin each paragraph with a proper topic sentence?

2. Have I supported my arguments with documented proof or examples?

3. Any run-on or unfinished sentences?

4. Any unnecessary or repetitious words?

5. Varying lengths of sentences?

6. Does one paragraph or idea flow smoothly into the next?

7. Any spelling or grammatical errors?

8. Quotes accurate in source, spelling, and punctuation?

9. Are all my citations accurate and in correct format?

10. Did I avoid using contractions? Use "cannot" instead of "can't", "do not" instead of "don't"?
12. Have I made my points clear and interesting but remained objective?

13. Did I leave a sense of completion for my reader(s) at the end of the paper?

**GRADING TEMPLATE**
The paper will count for 20% of your final grade, to be broken down as follows:
- 3 critical performance projects, 25 points each (75)
- Personal Credo paper (100 points)
- Journals (75 points)
- Community research project (100 points)
- Attendance and participation (75 points)
- Final paper (200 points)

625 total
Course: Perfa 60: Intergroup Dialogue: Theatre for Social Change

1. Date of Application: 12/1/2011
2. Name, Dept of Proposer: Reid Davis, Performing Arts
3. Name of Dept/Program housing course: Performing Arts
4. Name of Chair/PO: Frank Murray
5. How often is the course taught: yearly
6. Course Prerequisites: None
7. Unit value of course: 1
8. Normal Class Size: 20 + 10 auditors
9. Number of sections expected Fall 2012: 1
10. Number of sections expected Spring 2013: 1
11. Is the course appropriate for first-year students: Yes
12. Relevant Learning Goal(s): Common Good
13. Chair will oversee submission of student work: Yes
14. Chair will oversee instructor participation in norming/asst: Yes

15. Teaching: "Interactive Theatre: Theatre for Social Change is designed to address issues of oppression through classroom and community presentations utilizing interactive theatre, a formal process for spontaneous dramaturgy and creating works of art. The course is designed to introduce the methodology, dramaturgy, and practices of Augusto Boal’s Theatre of the Oppressed as well as other forms of activist theatre for building just communities. It is also designed to lead students through a process of creating improvised social change theatre around issues pertinent to their own lives.

Learning Goal 1: Reflect and write substantively on ways in which human beings find fulfillment in community.

Students will enter into a semester-long process of learning Boal’s 4-tiered creative process designed to a) build physical and emotional expressiveness for the actor and non-actor 2) build artistic ensemble and community 3) brainstorm community-based themes for creative exploration 4) create activist theatre and explore performative modalities such as street theatre, guerrilla theatre, protest activism and more. Students will research, write, edit and perform their own and each other’s short plays on campus topics. Students will learn the theories, methods, and critical vocabulary of the Theatre of the Oppressed from texts such as Theatre of the Oppressed by Augusto Boal, Rainbow of Desire by Augusto Boal, Games for Actors and Non-Actors by Augusto Boal and Radical Street Performance by Jan Cohen-Cruz. They will apply the specific critical vocabulary utilizing Forum Theatre, Image Theatre, and Invisible Theatre’s community-based and anti-Aristotelian dramaturgical techniques for creating social actors and just communities.

Learning Goal #2: 2. Articulate, in prose or through another communicative medium, a critical account of just social order.

As the syllabus demonstrates, the first several weeks of the class are dedicated to an analysis of oppression dynamics and social identities, and to an engagement with issues of power, privilege and difference: racism, ethnicity and privilege, classism, gender oppression, and homophobia and transphobia. In-class, we will introduce tools for creative and non-violent action for social change, beginning with diversity awareness activities, intergroup dialogue and community building. These will coincide with course readings and assignments designed to provide students with an Institutional Oppression analysis. Students in the class will read and interpret Forum Theatre scripts from past Interactive Theatre workshops and presentations. Scripts include anti-model texts on racism and privilege ("A Sensitive Question," "Seminar Gone Wrong"); classism ("Dinner Out"); sexual assault awareness and prevention ("Coercion/Consent," "A Little Tipsy"); homophobia ("That's So Gay"); substance abuse ("Owasted," "The Drinking Game");
Unhealthy Relationships ("Relationship Suite") These scripts, written by SMC students and sometimes developed from standard anti-model scripts in the public domain, provide the foundation for instruction about playwriting, text analysis, character development, and representation of institutional and individual oppression. Students will use a weekly (2-3 page) journal entry to reflect on these plays and class topics, then apply their learning to the creation of their own plays in the second half of the term.

Learning Goal 3: 3. Demonstrate a capacity for coherent, principled analysis of concrete social problems.

Among the Learning Goals as listed on the syllabus are:
1. Develop an increased awareness of yourself as an individual and as a member of various social groups.
2. Learn more about your own and other's cultures, histories, and experiences.
3. Explore commonalities and differences across boundaries of social groups.
4. Develop effective expressive skills that include: communication, conflict exploration and resolution, and bridge-building skills.
5. Learn the history of community-based theatre collectives.
6. Identify actions that contribute to the creation of socially just communities.
7. Learn the process-content model components for successful dialogue facilitation.
8. Apply social justice issues to everyday situations.

16. Learning: "How coursework will measure student learning of the outcomes

1. Reflect and write substantively on ways in which human beings find fulfillment in community.

Reflective Learning Journal: Students will keep a weekly reflective learning journal for this class, a log of experiences and reactions to the readings, exercises, films, interactions, discussions, guest speakers, lectures, etc. as it relates to the goals and objectives of the course. The journal also provides a forum for students to reflect on their experiences, to deepen the learning that comes from course activities, develop scripts and to wrestle with the multiple thoughts and feelings that arise from the creative process. A primary objective of the journal is the critical analysis and incorporation of course materials around the methods and practices of Theatre of the Oppressed. The journal also provides a forum for students to reflect on their experiences, to deepen the learning that comes from course activities, and to wrestle with the multiple thoughts and feelings that arise from social justice education. The journals are opportunities for students to share with the class their questions, frustrations, hopes, fears, satisfactions, and ideas as members of the St. Mary's College of California communities. The journal will be the main way students show their knowledge and understanding of the course materials. In general each week's entry should be 2-3 pages in length, with the entire semester's work reflecting 20-40 pages.

2. Articulate, in prose or through another communicative medium, a critical account of just social order.

Final Project: Students will be responsible for researching, writing, editing and producing a short play based on events on St. Mary's campus which follow Forum Theatre's guidelines for creating an anti-model play. Students will then introduce their play to the class in the context of a Forum Theatre workshop in which classmates are invited to interact with the students' characters and improvise in character in order to strategize real-world possibilities for creative social change.

3. Demonstrate a capacity for coherent, principled analysis of concrete social problems.

Reading Response Papers: During the course, students are be asked to evaluate, react and
respond? to 4 of the different topics/readings in short 1-2 page papers. These papers are an opportunity for students to think critically about the methods of Theatre of the Oppressed as well as application of social justice concepts in the framework of the performing arts. During the course, you will be asked to evaluate, react and respond? to 4 of the different topics/readings in short 1-2 page papers. These papers are an opportunity for you to think critically about topics culled from the texts ?Readings for Diversity and Social Justice? ?Power Privilege and Difference? and ?Race, Class and Gender.? Some questions to guide students? reading response papers: Do you agree/disagree? How does this topic relate to others we have covered? How does this topic relate to a current event? What are the main points that the author is trying to make? How does this reading relate to your personal experiences? The reading response papers are not intended to be a ?book report? or summary of the readings, but an opportunity to engage with the readings in critical and analytic terms.
1. Date of Application: 12/1/2011
2. Name, Dept of Proposer: Reid Davis, Performing Arts
3. Name of Dept/Program housing course: Performing Arts
4. Name of Chair/PD: Frank Murray
5. How often is the course taught: semesterly
6. Course Prerequisites: None
7. Unit value of course: 1
8. Normal Class Size: 20 + 10 auditors
9. Number of sections expected Fall 2012: 1
10. Number of sections expected Spring 2013: 1
11. Is the course appropriate for first-year students: Yes
12. Relevant Learning Goal(s): Community Engagement
13. Chair will oversee submission of student work: Yes
14. Chair will oversee instructor participation in norming/assst: Yes

15. Teaching: "Interactive Theatre: Theatre for Social Change is designed to address issues of oppression through classroom and community presentations utilizing interactive theatre, a formal process for spontaneous dramaturgy and creating works of art. The course is designed to introduce the methodology, dramaturgy, and practices of Augusto Boal's Theatre of the Oppressed as well as other forms of activist theatre for building just communities. It is also designed to lead students through a process of creating improvised social change theatre around issues pertinent to their own lives.

Learning Goal 1: Apply academic methods and/or theories in a way that promotes collaboration and mutual benefit in a community setting.
Students will enter into a semester-long process of learning Boal's 4-tiered creative process designed to a) build physical and emotional expressiveness for the actor and non-actor 2) build artistic ensemble and community 3) brainstorm community-based themes for creative exploration 4) create activist theatre and explore performative modalities such as street theatre, guerilla theatre, protest activism and more. Students will research, write, edit and perform their own and each other's short plays on campus topics. Students will learn the theories, methods, and critical vocabulary of the Theatre of the Oppressed from texts such as Theatre of the Oppressed by Augusto Boal, Rainbow of Desire by Augusto Boal, Games for Actors and Non-Actors by Augusto Boal and Radical Street Performance by Jan Cohen-Cruz. They will apply the specific critical vocabulary utilizing Forum Theatre, Image Theatre, and Invisible Theatre's community-based and anti-Aristotelian dramaturgical techniques for creating social actors and just communities.

Learning Goal #2: Demonstrate critical reflection throughout their experience.
As the syllabus demonstrates, the first several weeks of the class are dedicated to an analysis of oppression dynamics and social identities, and to an engagement with issues of power, privilege and difference: racism, ethnicity and privilege, classism, gender oppression, and homo- and transphobia. In-class, we will introduce tools for creative and non-violent action for social change, beginning with diversity awareness activities, intergroup dialogue and community building. These will coincide with course readings and assignments designed to provide students with an Institutional Oppression analysis.

Students in the class will read and interpret Forum Theatre scripts from past Interactive Theatre workshops and presentations. Scripts include anti-model texts on racism and privilege ("A Sensitive Question"," "Seminar Gone Wrong"); classism ("Dinner Out"); sexual assault awareness and prevention ("Coercion/Consent"," "A Little Tipsy"); homophobia ("That's So Gay"); substance abuse ("Wasted"," "The Drinking Game");
Unhealthy Relationships ("Relationship Suite") These scripts, written by SMC students and sometimes developed from standard anti-model scripts in the public domain, provide the foundation for instruction about playwriting, text analysis, character development, and representation of institutional and individual oppression. Students will use a weekly (2-3 page) journal entry to reflect on these plays and class topics, then apply their learning to the creation of their own plays in the second half of the term.

Learning Goal 3: Express their understanding of the interconnections between their experience and their responsibilities as members of social or professional communities.

Among the Learning Goals as listed on the syllabus are:
1. Develop an increased awareness of yourself as an individual and as a member of various social groups.
2. Learn more about your own and other's cultures, histories, and experiences.
3. Explore commonalities and differences across boundaries of social groups.
4. Develop effective expressive skills that include communication, conflict exploration and resolution, and bridge-building skills.
5. Learn the history of community-based theatre collectives.
6. Identify actions that contribute to the creation of socially just communities.
7. Learn the process-content model components for successful dialogue facilitation.
8. Apply social justice issues to everyday situations.

16. Learning: "

How coursework will measure student learning of the outcomes
1. Apply academic methods and/or theories in a way that promotes collaboration and mutual benefit in a community setting.
Reflective Learning Journal: Students will keep a weekly reflective learning journal for this class, a log of experiences and reactions to the readings, exercises, films, interactions, discussions, guest speakers, lectures, etc. as it relates to the goals and objectives of the course. The journal also provides a forum for students to reflect on their experiences, to deepen the learning that comes from course activities, develop scripts and to wrestle with the multiple thoughts and feelings that arise from the creative process. A primary objective of the journal is the critical analysis and incorporation of course materials around the methods and practices of Theatre of the Oppressed. The journal also provides a forum for students to reflect on their experiences, to deepen the learning that comes from course activities, and to wrestle with the multiple thoughts and feelings that arise from social justice education. The journals are opportunities for students to share with the class their questions, frustrations, hopes, fears, satisfactions, and ideas as members of the St. Mary's College of California communities. The journal will be the main way students show their knowledge and understanding of the course materials. In general each week's entry should be 2-3 pages in length, with the entire semester's work reflecting 20-40 pages.
2. Demonstrate critical reflection throughout their experience.
Reading Response Papers: During the course, students are be asked to evaluate, react and respond to 4 of the different topics/readings in short 1-2 page papers. These papers are an opportunity for students to think critically about the methods of Theatre of the Oppressed as well as application of social justice concepts in the framework of the performing arts. During the course, you will be asked to evaluate, react and respond to 4 of the different topics/readings in short 1-2 page papers. These papers are an
opportunity for you to think critically about topics culled from the texts: Readings for Diversity and Social Justice? Power Privilege and Difference? and Race, Class and Gender.? Some questions to guide students: reading response papers: Do you agree/disagree? How does this topic relate to others we have covered? How does this topic relate to a current event? What are the main points that the author is trying to make? How does this reading relate to your personal experiences? The reading response papers are not intended to be a "book report" or summary of the readings, but an opportunity to engage with the readings in critical and analytic terms.

Learning Goal 3: Express their understanding of the interconnections between their experience and their responsibilities as members of social or professional communities. Final Project: Students will be responsible for researching, writing, editing and producing a short play based on events on St. Mary's campus which follow Forum Theatre's guidelines for creating an anti-model play. Students will then introduce their play to the class in the context of a Forum Theatre workshop in which classmates are invited to interact with the students' characters and improvise "in character" in order to strategize real-world possibilities for creative social change."
Performing Arts 60: Interactive Theatre: Theatre for Social Change

Interactive Theatre: Theatre for Social Change is designed to address issues of oppression through classroom and community presentations utilizing interactive theatre, a formal process for spontaneous dramaturgy and creating works of art. The course is less focused on specific “great works of art” and is rather designed to introduce the methodology, dramaturgy, and practices of Augusto Boal’s Theatre of the Oppressed as well as other forms of activist theatre. It is also designed to lead students through a process of creating improvised social change theatre around issues pertinent to their own lives.

LEARNING GOAL 1a: LOOK AT OR READ WORKS OF ART
Students in the class will read and interpret Forum Theatre scripts from past Interactive Theatre workshops and presentations. Scripts include texts on racism and privilege (“A Sensitive Question,” “Seminar Gone Wrong”); classism (“Dinner Out”); sexual assault awareness and prevention (“Coercion/Consent,” “A Little Tipsy”); homophobia (“That’s So Gay”); substance abuse (“Owasted,” “The Drinking Game”); Unhealthy Relationships (“Relationship Suite”)

LEARNING GOAL 1b) ANALYZE/INTERPRET FORM AND MEANING
These scripts, written by SMC students and sometimes developed from standard anti-model scripts in the public domain, provide the foundation for instruction about playwriting, text analysis, character development, and representation of institutional and individual oppression. Students will use a weekly (2-3 page) journal entry to reflect on these plays and class topics, then apply their learning to the creation of their own plays in the second half of the term.

LEARNING GOAL 1c) APPLY DISCIPLINE-BASED VOCABULARY
Students will learn the theories, methods, and critical vocabulary of the Theatre of the Oppressed from texts such as Theatre of the Oppressed by Augusto Boal, Rainbow of Desire by Augusto Boal, Games for Actors and Non-Actors by Augusto Boal and Radical Street Performance by Jan Cohen-Cruz. They will apply the specific critical vocabulary utilizing Forum Theatre, Image Theatre, and Invisible Theatre’s community-based and anti-Aristotelian dramaturgical techniques for creating social actors and just communities.

LEARNING GOAL 1d) EXPLORE THE ARTISTIC PIECE’S SIGNIFICANCE WITHIN APPROPRIATE CONTEXTS
Students will study the historical context, ethnic context, and creative structure in which Theatre of the Oppressed was created. That is, students will learn how in the early 1970’s Boal adapted Stanislavsky’s European acting and dramaturgical methods to social conditions in Brazil, and how its legacy has been the spread of Theatre of the Oppressed methods internationally. They will also learn how students in past semesters have applied Theatre of the Oppressed techniques to local issues at St. Mary’s, thus understanding the significance of social action
LEARNING OUTCOME 2a) PARTICIPATION IN THE CREATIVE PROCESS
Students will enter into a semester-long process of learning Boal’s 4-tiered creative process designed to 1) build physical and emotional expressiveness for the actor and non-actor 2) build artistic ensemble and community 3) brainstorm themes for creative exploration 4) create activist theatre and explore performative modalities such as street theatre, guerilla theatre, protest activism and more. Students will research, write, edit and perform their own and each other’s short plays on campus topics.

LEARNING OUTCOME 2b) PRODUCTION OF ARTIFACT APPROPRIATE TO THE DISCIPLINE
Students will each eventually create a short play on one theme in class such as racism, sexism, classism, homophobia. Their final project will be to perform this play in a forum theatre context with and for the other students.

How coursework will measure student learning of the outcomes
Reflective Learning Journal: Students will keep a weekly reflective learning journal for this class, a log of experiences and reactions to the readings, exercises, films, interactions, discussions, guest speakers, lectures, etc. as it relates to the goals and objectives of the course. The journal also provides a forum for students to reflect on their experiences, to deepen the learning that comes from course activities, develop scripts and to wrestle with the multiple thoughts and feelings that arise from the creative process. A primary objective of the journal is the critical analysis and incorporation of course materials around the methods and practices of Theatre of the Oppressed. The journal will be the main way students show their knowledge and understanding of the course materials. In general each week’s entry should be 2-3 pages in length, with the entire semester’s work reflecting 20-40 pages.
Reading Response Papers: During the course, students are be asked to “evaluate, react and respond” to 4 of the different topics/readings in short 1-2 page papers. These papers are an opportunity for students to think critically about the methods of Theatre of the Oppressed as well as application of social justice concepts in the framework of the performing arts.
Final Project: Students will be responsible for researching, writing, editing and producing a short play based on events on St. Mary’s campus which follow Forum Theatre’s guidelines for creating an anti-model play. Students will then introduce their play to the class in the context of a Forum Theatre workshop in which classmates are invited to interact with the students’ characters and improvise “in character” in order to strategize real-world possibilities for creative social change.