

# Makram Ayache

## Teaching Dossier 2018

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# Makram Ayache

## Teaching Dossier 2018

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## Educational Philosophy

My educational philosophy is simple: I want to make the world a better place. The work is hard and the record shows that I have had a measure of success in applying the ethos, values, and necessary techniques to begin this work right from the classroom. It is built from the rigors of the many that came before me with the same mission. And it has been tempered through several years of my own successes and failures. I believe in an educator's capacity to change the world, even if just for one student.

First, I want to recognize that much of my teaching is foundationally informed by the training during my undergraduate degree. The Bachelor of Education at the University of Alberta nurtured a wholistic understanding of education. I have studied secondary drama education, English education, inclusive and adaptive education, multicultural education, curriculum planning, assessment techniques, and classroom management theory. Simultaneously, I was working as a educator and youth mentor with the Edmonton based LGBTQ+ leadership camp, Camp fyrefly, where I developed critical pedagogy that is informed by an anti-oppressive lens. The unity of these two foundations has positively impacted how my teaching has manifested in subsequent years.

In practice, I have found myself in secondary and post-secondary classrooms. During my teacher-training, I taught high school level Drama and English. The rigors of both experiences crafted my capacity to effectively build powerful student-teacher relationships, encourage confidence, and sculpt the ephemeral qualities of an arts education into necessary and accurate assessment records that nurtured student learning.

Shortly after graduation, I began teaching a group of Syrian refugee students English as a Second Language at Jasper Place High School. Undoubtedly, my pedagogy, informed by an understanding of systemic oppressions, contributed to nurturing a successful learning environment. It is imperative that I give voice to student needs. Perhaps my empathetic impulse was to want to do everything for students who come from these dire conditions. But it was in building intentional parameters and appropriate challenging contexts to develop their learning that I could apply a rational compassion over a whimsical empathy. This is important in my practice to this day. Principally, I believe students must first feel trust and love before they are open to learning. I also know that love is manifested best through a carefully considered engagement with their needs, their hopes, their discomforts, and their fears. In effect, my priority, every year with every group of students, is that I become a student of my students.

My work in community educative spaces such as the ones cultivated through my LGBTQ+ theatre company, In Arms Theatre Collective, has demanded that my pedagogy is free flowing, reflexive, and adaptive. Either teaching in drama workshops or in my role as an LGBTQ+ educator at the 519 Church Street Community Center, I have developed strong active listening strategies which allow my intended curricular objectives to manifest in a way most fruitful for the group I am working with. Both of those environments are spaces that best flourish through an equitable lens. It is imperative that systemic, interpersonal, or personal barriers are sincerely navigated to maximize student learning. I am transparent about this, often allowing my students to understand my pedagogy as it is happening. And in return, a

consistently powerful rapport is developed with them. I do not enter the classroom as a figurehead which will illuminate students. Rather, I offer the appropriate conditions to maximize learning and I share what expertise I have on any given curriculum. But, fundamentally, I believe in a pedagogy of humility, where the learning and teaching is shared amongst peers, teachers, students, and all of the relations to the school, community, and world. In practice, this looks like an openness to alternative ways of learning, diverse ways of assessment, and case by case active listening which nurtures students' responsibility. Very often, I tell students that I will be able to meet them at 50% and that they must bring the other 50%. I work hard to that commitment and build the scaffolds which will maximize learning. However, I do encourage a high degree of responsibility and excellence on their behalf.

An increasingly important element of my teaching philosophy is an authentic balance of institutional demands and student needs. Not always, but sometimes, these qualities are in tension. My task as an effective educator is to consider the greater responsibility of the institution I operate under, such as the 519 or York University, and levee it with the grassroots reality of my students' experience. Systematic assessments and pedagogy make for standardized excellence in a given institution and my commitment to that ethos is not light. Yet, I will admit, in my classrooms, the student takes precedence. It is my core value that if the teaching is not useful for student learning, then it is the teaching that ought to be adapted. I am continually finding strong ways to navigate the needs of institution and student. For example, a standardized system of grading student participation through deductions for lates becomes an ongoing conversation and adaptation to students with barriers such as early morning child care, which may be less of an organized enterprise than the start time of a class. Between systems and students, I am an advocate for my students with a considered responsibility to the system which affords us such higher levels of organization. However, monolithic answers to all students are to the detriment of both the institution and the student.

At the heart of my teaching is a belief in all students' capacity to leave the learning with feeling of pride, integrity, and esteem. It is imperative that I cultivate a classroom where students recognize their worth outside of productivity. And I do this with a contradictory intention. My experience and education have demonstrated that students who have a core strength in themselves *will* achieve higher and for longer than their counterparts. I often tell my students that the grades don't determine whether they are worthy of esteem. I have witnessed this ethos encourage confidence, excellence, and responsibility in the curricular objectives which they are expected to meet. Again, I fundamentally believe that in order for a student to learn, they must first feel trust and love.

My pedagogy of student-centered teaching is only highly effective when I am masterful in my content knowledge. I have a deep commitment to on-going learning and reflexive growth which nurtures my teaching. Immersing myself in learning opportunities benefits the classroom in two ways. First, I am continually reminded of the position of a student and my teaching becomes mindful of a student's expectations and hesitations. Second, on-going learning in my craft of playwriting, community theatre, intersectional and anti-oppressive politics, and conservatory performance training elevates my expertise. This learning, inspired by a deep personal fascination, is never ending. A researcher-educator-artist brings all of these elements into the classroom intrinsic in their pedagogy. Rigor and excellence, in tandem with a

commitment to student trust and esteem building, cultivates the ground for a classroom of independently responsible but community and globally minded students.

## Teaching Evaluations

Included in the documents below is (1) Formal Course Evaluation for Theatre 1010 – Introduction to Acting I for Acting Majors for the Fall term of 2017 at York University. (2) Informal Mid-semester e-mail Evaluation of Theatre 1010 – Introduction to Acting I for Acting Majors for the Fall term of 2018 at York University.

I am expecting a Formal Course Evaluation for Theatre 1010 – Introduction to Acting I for Acting Majors for the Fall term of 2018 by January 15, 2019. If it is of interest, I can forward the document as soon as it is released.

Note: I have not received any Formal Course Evaluations for Theatre 1011 – Introduction to Acting II for Acting Majors for the Winter term of 2018 due to the labour disruption at York University in the same semester.



### NUMERIC RESULTS

Numeric Results for: FA THEA 1010 Introduction to Acting I

Academic Year: 2017

Section(s): A

Response Rate: 27.82% (37/133)

Instructor: Makram Ayache

#### Evaluation of Core Institutional Questions

1. A comprehensive roadmap of the course (i.e., a syllabus or course outline, a breakdown with topics, assignments and exams etc.) was provided.

Answers	Frequency	Percentage	Mean: 6.81
7 = Strongly agree	32 	86.49%	Median: 7
6 = Agree	3 	8.11%	Mode: 7
5 = Somewhat agree	2 	5.41%	Std. Dev.: 0.52
4 = Neither agree nor disagree	0	0.00%	Dep. Mean: 6.47
3 = Somewhat disagree	0	0.00%	Fac. Mean: 6.19
2 = Disagree	0	0.00%	
1 = Strongly disagree	0	0.00%	
0 = Not applicable	0	0.00%	
Response Rate: 37 / 133	27.82%		

2. The roadmap provided was mostly followed.

Answers	Frequency	Percentage	Mean: 6.84
7 = Strongly agree	31 	83.78%	Median: 7
6 = Agree	6 	16.22%	Mode: 7
5 = Somewhat agree	0	0.00%	Std. Dev.: 0.37
4 = Neither agree nor disagree	0	0.00%	Dep. Mean: 6.23
3 = Somewhat disagree	0	0.00%	Fac. Mean: 6.02
2 = Disagree	0	0.00%	
1 = Strongly disagree	0	0.00%	
0 = Not applicable	0	0.00%	
Response Rate: 37 / 133	27.82%		

**NOTE:** When interpreting data, please pay attention to the scales used for the questions. Some questions use a 7-point scale and others may use a 5-point scale.

**3. Important policies and procedures (e.g., attendance, participation, missed tests, late assignments, contacting instructors, etc.) were stated in the course outline.**

Answers	Frequency	Percentage	
7 = Strongly agree	30	 81.08%	Mean: 6.78
6 = Agree	6	 16.22%	Median: 7
5 = Somewhat agree	1	 2.70%	Mode: 7
4 = Neither agree nor disagree	0	0.00%	Std. Dev.: 0.48
3 = Somewhat disagree	0	0.00%	Dep. Mean: 6.59
2 = Disagree	0	0.00%	Fac. Mean: 6.32
1 = Strongly disagree	0	0.00%	
0 = Not applicable	0	0.00%	
Response Rate: 37 / 133		27.82%	

**4. The course materials (e.g., course kits, textbooks, readings, audio visual materials, lab manuals, websites, etc.) helped me achieve the course objectives.**

Answers	Frequency	Percentage	
7 = Strongly agree	16	 44.44%	Mean: 6.03
6 = Agree	11	 30.56%	Median: 6.0
5 = Somewhat agree	6	 16.67%	Mode: 7
4 = Neither agree nor disagree	1	 2.78%	Std. Dev.: 1.21
3 = Somewhat disagree	1	 2.78%	Dep. Mean: 6.04
2 = Disagree	1	 2.78%	Fac. Mean: 5.69
1 = Strongly disagree	0	0.00%	
0 = Not applicable	0	0.00%	
Response Rate: 36 / 133		27.07%	

**5. The course activities (e.g., lectures, discussions, simulations, assignments, exercises and presentations, etc.) helped me achieve the course objectives.**

Answers	Frequency	Percentage	
7 = Strongly agree	23	 62.16%	Mean: 6.59
6 = Agree	13	 35.14%	Median: 7
5 = Somewhat agree	1	 2.70%	Mode: 7
4 = Neither agree nor disagree	0	0.00%	Std. Dev.: 0.55
3 = Somewhat disagree	0	0.00%	Dep. Mean: 6.27
2 = Disagree	0	0.00%	Fac. Mean: 5.74
1 = Strongly disagree	0	0.00%	
0 = Not applicable	0	0.00%	
Response Rate: 37 / 133		27.82%	

**NOTE:** When interpreting data, please pay attention to the scales used for the questions. Some questions use a 7-point scale and others may use a 5-point scale.

**6. The course tests/exams or final paper/essay were directly related to the course objectives.**

Answers	Frequency	Percentage
7 = Strongly agree	20	54.05%
6 = Agree	6	16.22%
5 = Somewhat agree	1	2.70%
4 = Neither agree nor disagree	0	0.00%
3 = Somewhat disagree	1	2.70%
2 = Disagree	0	0.00%
1 = Strongly disagree	0	0.00%
0 = Not applicable	9	24.32%
Response Rate: 37 / 133	27.82%	

**Mean:** 6.57  
**Median:** 7.0  
**Mode:** 7  
**Std. Dev.:** 0.88  
**Dep. Mean:** 6.39  
**Fac. Mean:** 6.04

**7. The course helped me grow intellectually.**

Answers	Frequency	Percentage
7 = Strongly agree	21	56.76%
6 = Agree	10	27.03%
5 = Somewhat agree	5	13.51%
4 = Neither agree nor disagree	0	0.00%
3 = Somewhat disagree	0	0.00%
2 = Disagree	1	2.70%
1 = Strongly disagree	0	0.00%
0 = Not applicable	0	0.00%
Response Rate: 37 / 133	27.82%	

**Mean:** 6.32  
**Median:** 7  
**Mode:** 7  
**Std. Dev.:** 1.03  
**Dep. Mean:** 6.16  
**Fac. Mean:** 5.61

**8. Was this course mandatory for you?**

Answers	Frequency	Percentage
Yes	33	89.19%
Yes, as a choice from a list of required courses	3	8.11%
No	1	2.70%
Response Rate: 37 / 133	27.82%	

**9. Approximately how many lectures/seminars/sessions of this course did you attend (physically or online)?**

**NOTE:** When interpreting data, please pay attention to the scales used for the questions. Some questions use a 7-point scale and others may use a 5-point scale.

Answers	Frequency	Percentage
All of them	32 	86.49%
Almost all of them	5 	13.51%
More than half	0	0.00%
About half of them	0	0.00%
Fewer than half of them	0	0.00%
Response Rate: 37 / 133	27.82%	

### Evaluation of Course Level Questions

#### 1. The number of required course readings/projects to date that you completed

Answers	Frequency	Percentage
All of them	26 	70.27%
Almost all of them	9 	24.32%
More than half	1 	2.70%
About half of them	1 	2.70%
Fewer than half of them	0	0.00%
Response Rate: 37 / 133	27.82%	

#### 2. The pace at which the material was covered was appropriate

Answers	Frequency	Percentage
7 = Strongly Agree	21 	56.76%
6 = Agree	12 	32.43%
5 = Somewhat Agree	3 	8.11%
4 = Neither Agree nor Disagree	0	0.00%
3 = Somewhat Disagree	0	0.00%
2 = Disagree	1 	2.70%
1 = Strongly Disagree	0	0.00%
Response Rate: 37 / 133	27.82%	

**Mean:** 6.38  
**Median:** 7  
**Mode:** 7  
**Std. Dev.:** 0.98  
**Dep. Mean:** 6.15\*  
**Fac. Mean:** 5.87\*

\* This mean is based only on responses received through the online course evaluation (ONCE) system.

#### 3. The prescribed projects/essays provided an effective learning experience

**NOTE:** When interpreting data, please pay attention to the scales used for the questions. Some questions use a 7-point scale and others may use a 5-point scale.

Answers	Frequency	Percentage
7 = Strongly Agree	20	54.05%
6 = Agree	14	37.84%
5 = Somewhat Agree	3	8.11%
4 = Neither Agree nor Disagree	0	0.00%
3 = Somewhat Disagree	0	0.00%
2 = Disagree	0	0.00%
1 = Strongly Disagree	0	0.00%
Response Rate: 37 / 133		27.82%

**Mean:** 6.46  
**Median:** 7  
**Mode:** 7  
**Std. Dev.:** 0.65  
**Dep. Mean:** 6.15\*  
**Fac. Mean:** 5.69\*

\* This mean is based only on responses received through the online course evaluation (ONCE) system.

#### 4. The group size for conducting discussions or critiques was reasonable

Answers	Frequency	Percentage
7 = Strongly agree	25	67.57%
6 = Agree	7	18.92%
5 = Somewhat agree	4	10.81%
4 = Neither agree nor disagree	0	0.00%
3 = Somewhat disagree	0	0.00%
2 = Disagree	0	0.00%
1 = Strongly disagree	0	0.00%
0 = Not applicable	1	2.70%
Response Rate: 37 / 133		27.82%

**Mean:** 6.58  
**Median:** 7.0  
**Mode:** 7  
**Std. Dev.:** 0.69  
**Dep. Mean:** 6.17\*  
**Fac. Mean:** 5.99\*

\* This mean is based only on responses received through the online course evaluation (ONCE) system.

#### 5. The workload was reasonable

Answers	Frequency	Percentage
7 = Strongly agree	23	62.16%
6 = Agree	11	29.73%
5 = Somewhat agree	3	8.11%
4 = Neither agree nor disagree	0	0.00%
3 = Somewhat disagree	0	0.00%
2 = Disagree	0	0.00%
1 = Strongly disagree	0	0.00%
0 = Not applicable	0	0.00%
Response Rate: 37 / 133		27.82%

**Mean:** 6.54  
**Median:** 7  
**Mode:** 7  
**Std. Dev.:** 0.65  
**Dep. Mean:** 6.31\*  
**Fac. Mean:** 5.92\*

**NOTE:** When interpreting data, please pay attention to the scales used for the questions. Some questions use a 7-point scale and others may use a 5-point scale.

\* This mean is based only on responses received through the online course evaluation (ONCE) system.

#### 6. The grading system was fair

Answers	Frequency	Percentage
7 = Strongly agree	9 	24.32%
6 = Agree	11 	29.73%
5 = Somewhat agree	11 	29.73%
4 = Neither agree nor disagree	2 	5.41%
3 = Somewhat disagree	2 	5.41%
2 = Disagree	2 	5.41%
1 = Strongly disagree	0	0.00%
0 = Not applicable	0	0.00%
<b>Response Rate: 37 / 133</b>	27.82%	

**Mean:** 5.46  
**Median:** 6  
**Mode:** 5, 6  
**Std. Dev.:** 1.37  
**Dep. Mean:** 5.82\*  
**Fac. Mean:** 5.6\*

\* This mean is based only on responses received through the online course evaluation (ONCE) system.

#### 7. The classroom/studio facilities were suitable

Answers	Frequency	Percentage
7 = Strongly agree	26 	70.27%
6 = Agree	11 	29.73%
5 = Somewhat agree	0	0.00%
4 = Neither agree nor disagree	0	0.00%
3 = Somewhat disagree	0	0.00%
2 = Disagree	0	0.00%
1 = Strongly disagree	0	0.00%
0 = Not applicable	0	0.00%
<b>Response Rate: 37 / 133</b>	27.82%	

**Mean:** 6.70  
**Median:** 7  
**Mode:** 7  
**Std. Dev.:** 0.46  
**Dep. Mean:** 6.16\*  
**Fac. Mean:** 6.04\*

\* This mean is based only on responses received through the online course evaluation (ONCE) system.

#### 8. The class size was appropriate for the activities associated with this course

**NOTE:** When interpreting data, please pay attention to the scales used for the questions. Some questions use a 7-point scale and others may use a 5-point scale.

Answers	Frequency	Percentage
7 = Strongly agree	26 	70.27%
6 = Agree	9 	24.32%
5 = Somewhat agree	2 	5.41%
4 = Neither agree nor disagree	0	0.00%
3 = Somewhat disagree	0	0.00%
2 = Disagree	0	0.00%
1 = Strongly disagree	0	0.00%
0 = Not applicable	0	0.00%
<b>Response Rate: 37 / 133</b>		27.82%

**Mean:** 6.65  
**Median:** 7  
**Mode:** 7  
**Std. Dev.:** 0.59  
**Dep. Mean:** 6.19\*  
**Fac. Mean:** 6.07\*

\* This mean is based only on responses received through the online course evaluation (ONCE) system.

#### 9. I would recommend this course to fellow students

Answers	Frequency	Percentage
7 = Strongly agree	23 	62.16%
6 = Agree	13 	35.14%
5 = Somewhat agree	0	0.00%
4 = Neither agree nor disagree	0	0.00%
3 = Somewhat disagree	0	0.00%
2 = Disagree	0	0.00%
1 = Strongly disagree	0	0.00%
0 = Not applicable	1 	2.70%
<b>Response Rate: 37 / 133</b>		27.82%

**Mean:** 6.64  
**Median:** 7.0  
**Mode:** 7  
**Std. Dev.:** 0.49  
**Dep. Mean:** 6.06\*  
**Fac. Mean:** 5.42\*

\* This mean is based only on responses received through the online course evaluation (ONCE) system.

#### 10. My overall rating for the course is

Answers	Frequency	Percentage
5 = Excellent	25 	67.57%
4 = Very Good	12 	32.43%
3 = Average	0	0.00%
2 = Fair	0	0.00%
1 = Poor	0	0.00%
<b>Response Rate: 37 / 133</b>		27.82%

**Mean:** 4.68  
**Median:** 5  
**Mode:** 5  
**Std. Dev.:** 0.47  
**Dep. Mean:** 4.28\*  
**Fac. Mean:** 3.89\*

\* This mean is based only on responses received through the online course evaluation (ONCE) system.

**NOTE:** When interpreting data, please pay attention to the scales used for the questions. Some questions use a 7-point scale and others may use a 5-point scale.

### Evaluation of LAB 01

#### 1. The tutorial leader's/lab instructor's knowledge of the subject was

Answers	Frequency	Percentage
5 = Excellent	4	80.00%
4 = Very Good	1	20.00%
3 = Average	0	0.00%
2 = Fair	0	0.00%
1 = Poor	0	0.00%
0 = Not applicable	0	0.00%
<b>Response Rate: 5 / 22</b>		22.73%

**Mean:** 4.80  
**Median:** 5  
**Mode:** 5  
**Std. Dev.:** 0.45  
**Dep. Mean:** 4.64\*  
**Fac. Mean:** 4.35\*

\* This mean is based only on responses received through the online course evaluation (ONCE) system.

#### 2. The tutorial leader's/lab instructor's preparation for the tutorial/lab was

Answers	Frequency	Percentage
5 = Excellent	2	40.00%
4 = Very Good	3	60.00%
3 = Average	0	0.00%
2 = Fair	0	0.00%
1 = Poor	0	0.00%
<b>Response Rate: 5 / 22</b>		22.73%

**Mean:** 4.40  
**Median:** 4  
**Mode:** 4  
**Std. Dev.:** 0.55  
**Dep. Mean:** 4.45\*  
**Fac. Mean:** 4.19\*

\* This mean is based only on responses received through the online course evaluation (ONCE) system.

#### 3. The tutorial leader's/lab instructor's ability to clarify and extend material covered in the lecture was

Answers	Frequency	Percentage
5 = Excellent	3	60.00%
4 = Very Good	2	40.00%
3 = Average	0	0.00%
2 = Fair	0	0.00%
1 = Poor	0	0.00%
<b>Response Rate: 5 / 22</b>		22.73%

**Mean:** 4.60  
**Median:** 5  
**Mode:** 5  
**Std. Dev.:** 0.55  
**Dep. Mean:** 4.41\*  
**Fac. Mean:** 4.08\*

\* This mean is based only on responses received through the online course evaluation (ONCE) system.

#### 4. The tutorial leader's/lab instructor's comments and feedback on returned assignments/essays were

**NOTE:** When interpreting data, please pay attention to the scales used for the questions. Some questions use a 7-point scale and others may use a 5-point scale.

Answers	Frequency	Percentage
5 = Excellent	2 	40.00%
4 = Very Good	1 	20.00%
3 = Average	1 	20.00%
2 = Fair	1 	20.00%
1 = Poor	0	0.00%
<b>Response Rate: 5 / 22</b>		22.73%

**Mean:** 3.80  
**Median:** 4  
**Mode:** 5  
**Std. Dev.:** 1.30  
**Dep. Mean:** 4.13\*  
**Fac. Mean:** 3.87\*

\* This mean is based only on responses received through the online course evaluation (ONCE) system.

**5. The tutorial leader's/lab instructor's availability outside of class (e.g. appointments, office hours) was**

Answers	Frequency	Percentage
5 = Excellent	2 	40.00%
4 = Very Good	2 	40.00%
3 = Average	1 	20.00%
2 = Fair	0	0.00%
1 = Poor	0	0.00%
<b>Response Rate: 5 / 22</b>		22.73%

**Mean:** 4.20  
**Median:** 4  
**Mode:** 4, 5  
**Std. Dev.:** 0.84  
**Dep. Mean:** 4.07\*  
**Fac. Mean:** 3.84\*

\* This mean is based only on responses received through the online course evaluation (ONCE) system.

**6. The tutorial leader's/lab instructor's ability to welcome and respond constructively to student questions was**

Answers	Frequency	Percentage
5 = Excellent	5 	100.00%
4 = Very Good	0	0.00%
3 = Average	0	0.00%
2 = Fair	0	0.00%
1 = Poor	0	0.00%
<b>Response Rate: 5 / 22</b>		22.73%

**Mean:** 5.00  
**Median:** 5  
**Mode:** 5  
**Std. Dev.:** 0.00  
**Dep. Mean:** 4.35\*  
**Fac. Mean:** 4.11\*

\* This mean is based only on responses received through the online course evaluation (ONCE) system.

**7. The return of assignments/essays in a timely manner by the tutorial leader/lab instructor was**

**NOTE:** When interpreting data, please pay attention to the scales used for the questions. Some questions use a 7-point scale and others may use a 5-point scale.

Answers	Frequency	Percentage
5 = Excellent	1 	20.00%
4 = Very Good	1 	20.00%
3 = Average	3 	60.00%
2 = Fair	0	0.00%
1 = Poor	0	0.00%
0 = Not applicable	0	0.00%
<b>Response Rate: 5 / 22</b>		22.73%

**Mean:** 3.60  
**Median:** 3  
**Mode:** 3  
**Std. Dev.:** 0.89  
**Dep. Mean:** 4.26\*  
**Fac. Mean:** 3.9\*

\* This mean is based only on responses received through the online course evaluation (ONCE) system.

#### 8. My overall rating for the tutorial leader/lab instructor is

Answers	Frequency	Percentage
5 = Excellent	3 	60.00%
4 = Very Good	2 	40.00%
3 = Average	0	0.00%
2 = Fair	0	0.00%
1 = Poor	0	0.00%
0 = Not applicable	0	0.00%
<b>Response Rate: 5 / 22</b>		22.73%

**Mean:** 4.60  
**Median:** 5  
**Mode:** 5  
**Std. Dev.:** 0.55  
**Dep. Mean:** 4.39\*  
**Fac. Mean:** 4.07\*

\* This mean is based only on responses received through the online course evaluation (ONCE) system.

**NOTE:** When interpreting data, please pay attention to the scales used for the questions. Some questions use a 7-point scale and others may use a 5-point scale.



## ESSAY RESULTS

**Essay Results for:** FA THEA 1010 Introduction to Acting I

**Academic Year:** 2017

**Section(s):** A

**Response Rate:** 27.82% (37/133)

### Evaluation of LAB 01

1) **Please enter any comments about the tutorial leader/lab instructor below:**

- As previously mentioned, Makram is a stellar TA

Instructor: Makram Ayache

- Makram is a great person and definitely very talented in his field! He has great sense of humour and is friendly. Most times, it feels like he is just our friend/dad instead of our TA. He is very supportive, inspiring and helpful. I really enjoyed my classes with him and watching my classmates' performances with him, especially the song sync performances. However, sometimes I feel like he has favourites in the class.

Instructor: Makram Ayache

- Watching the clock and improving on time management. We would sometimes have to rush things or short them short because we "run out of time."

Instructor: Makram Ayache

- Makram was a very effective and engaging TA

Instructor: Makram Ayache

- I thought Makram was phenomenal. He helped me embody characters, grow as a person, an improv performer, actor, and human being all in one shot. I advise the theatre faculty to share in Makram's sentiment and advise TAs across the board to learn a thing or two from him.

Instructor: Makram Ayache

## THEATRE 1010 INFORMAL MIDPOINT EVALUATION

Number of Students: 23

Course Title: Theatre 1010 – Introduction to Acting

Term: Fall 2018

Course Instructor: Makram Ayache

Course Director: Anita La Selva and Mark Wilson

Information: Students submitted e-mail mid-point evaluations as per my request. I ask for non-anonymous midterm evaluations as an on-going practice of revising pedagogy for student needs. Students were asked “What would you like me to keep doing?” and “What would you like me to do less of?” All submitted emails are included in this document. Students’ names have been removed to maintain their confidentiality.

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Vera O.

Nov 5, 2018,  
2:05 PM

to me

Hi Makram,

You are a wonderful drama teacher. You give really insightful and helpful feedback that makes me want to do my best to improve at acting. With that said, acting is quite painful for me. I’m here for the production design program and I have to take an acting course to fulfill the first year theater requirement. So my only advice would be to keep in mind that there are students like to to whom acting does not come naturally even though we are in the theater stream.

Best,

-Vera

Sent from my iPhone

Marcus King

Mon, Nov 5,  
2:05 PM

to me

I’m in love with the exercises you’ve been having us go through in class. They really help me to look at scenes from perspectives and discover new aspects of the scene to experiment with. A lot of us (your students) have been talking about how much we love the feedback you give us on our assignments. They’re very helpful when it comes time to revise our scene studies.

In all seriousness you’re a great teacher! My only complaint is the writing itself because it’s not my strongest suit. Keep up the great work!

sydney bergevin

Mon, Nov 5,  
2:05 PM

to me

I dig you lol.  
I like the feed back in class.  
I super like the little meditation things  
Like yoga  
Super fun  
You don't yell and I think that's cool cause yelling makes me hella uncomfortable, so props on that.

Thanks for the help.  
S.

Sent from my beatbox

becky ablack

Mon, Nov 5,  
2:07 PM

to me

Hi Makram,  
I love doing the Chekhov three minutes exercise at the top of each class. It helps me leave everything other than this class at the door and focus on what I'm about to do. I am also always amazed by your redirects and exercises to try after our performances. I have used a few of them in my rehearsals and it helps to bring attention to what the scene/performance is missing. I don't really have anything bad to say. I thoroughly enjoy this class and I look forward to Monday's more than any other day because of how you conduct it!  
Thank you!

Emily Lang

Mon, Nov 5,  
2:07 PM

to me

Makram there is not a lot that I don't like about your teaching style. I enjoy how interactive you are with the class and how you cater to our needs, but also at the same time allowing for us to achieve our goals on our own. I enjoy coming to this class every Monday morning, it's honestly a great way to start my day. Being greeted with you smile every Monday makes my entire week. The only thing I wish you would do more is discuss with us one on one. I like to hear feedback and would like for you to give me more on the side person to person. You do give feedback in front of the class and on noodle, but I prefer to hear in person. Overall, I am so happy that you are my TA and hope that the rest of this semester will be as fun as every Monday is. You are the best!

Thanks

Kyra Wellington

Mon, Nov 5,  
2:07 PM

to me

Keep doing: I enjoy the different, mainly physical, redirects that you give at the end of a scene. It really helps to get out of our head about the lines and just build on the authenticity of the scene.

Stop doing: N/A

Comments: The chekov centering technique really helps to pull yourself out of the regular everyday actions and put you into the scene mindset. Also I really like when you have music behind your voice when helping us drop into our warm ups, it's like having a narrator telling you what you're character should be doing/feeling.

Sent from my iPhone

Tessa Dougan

Mon, Nov 5,  
2:08 PM

to me

I enjoy the warmups in class that allow us to focus in on ourselves as well as the discussions between peers that helped us understand readings. I would like to get more feedback with grades that would lead towards not only improving as an actor but also achieving a higher grade. The more feedback on performances the better. I would also like if the class were able to give positive and constructive feedback after performances instead of just buzzes since I find peer suggestions very helpful in strengthening scenes along with suggestions from the professor.

Tatyana Rose

Mon, Nov 5,  
2:08 PM

to me

You are an amazing teacher. I thought the way you run your class seriously and professionally is really helpful, since I've heard in other classes they don't really take it seriously or fool around too much. I think you could be a bit more strict and give more constructive criticism, and shouldn't be afraid to "hurt" our feelings because we came to this school to learn about acting. Since the industry is going to be cut throat and intimidating, I think the more we get used to having constructive criticism and learn that not everything we think is the best way, then the more we will learn and accept failure (but that's just my opinion). But other than that everything else I've loved so much!

Brianna Sutherland

Mon, Nov 5,  
2:08 PM

to me

Okay. So..!

I really enjoy your energy. I love our exercises when we're on the ground and finding energy, I also love your all positive space - however, don't be afraid to give negative feedback? If people don't think they've done anything 'wrong' (for lack of better words), than they wont change, and next year in a conservatory class, they might get a little crushed. The only other thing I can complain about is a lack of organization you have sometimes. It's not totally bad- we're all human and all a little bit of a hot mess, but when you're assigning things and have to ask the class if you're right or not, it really spikes my anxiety, and leaves me confused about the work I have to do.

I really love this class. I find that I'm embarrassed to be 'ugly' or 'weird'. You've seen it and talked to me about it in my mark feedback. You have given me a very comfortable place to express myself. For example? It's stupid - but I hate running around, because I 'jiggle' (HAHA SHUSH I KNOW ITS LAME), however, I feel comfortable in this class. It's my favourite class. So, thank you for that.

Keep being an awesome, chill dude, and know that with your personality, negative feedback isn't negative. It's critical.

Mkay!

Cheers,  
Brie like the Cheese

Jan Ger

Mon, Nov 5,  
2:08 PM

to me

Dear Makram,

First of all I have to say that I am very very happy you were my first acting teacher in the university. It made it easier for me to adapt to the new environment and I think I got some really useful feedbacks that will help me build my acting.

I liked all the exercises so I don't have anything to say about that. I think that amount of fun games and serious exercises was just perfect.

I think you are a fair grader and the feedbacks are amaizing.

For now I don't have anything bad to say about you. Keep up the good work you are doing and I am very sad we are loosing you in the next semester.

Thank you for everything!

Best,

Ian Gerl Korenc

Sent from my iPhone

Ellise Roth

Mon, Nov 5,  
2:09 PM

to me

Feedback:

-I particularly loved our first class exercise where we were in our kindergarten class. This allowed us to meet each other as children which immediately took away the awkwardness of our first uni class and meeting all the new classmates.

-I also surprising found that I really enjoy our Chekhov's centring activities and all of our moments of meditation and breathing to help with focus and with nerves. It has been really helpful when I know I am going to perform but also to allow us as a class to focus on ourselves individually and as a working collective.

-I also like the use of cat and bat as a repetitive exercise that forces us to strive to improve and to constantly acknowledge what we can do to improve.

-You are also incredibly open and relaxed which puts us all more at ease as if we are experimenting together rather than being told what to do. Similarity allowing us to 'buzz' each other has allowed us to audibly address people's strengths in a positive and constructive light.

-there is honestly nothing that you need to improve, you are an amazing teacher who we will all be sad to lose after Christmas. You are great at giving constructive criticism and allowing us to improve at our own speed

Thank you!

alexandra afful

Mon, Nov 5,  
2:09 PM

to Makram

I think your doing an excellent job of creating this sort of nourishing environment where everyone kind of learns off of each other which I think is pretty cool. I like how you time everything and you stick to this schedule you have late out for the class. It makes everything runs smoothly. I think some of the people in the class would benefit from you maybe taking a couple of minutes just to talk about class etiquette. I know you probably don't notice anything but I think there are a couple of people who kind of act immaturely while people are performing. I even noticed it a bit today. I'm not going to name names but I think it may make

those who are in the middle of performing feel intimidated , which isn't good for anyone to look out at the audience and feel as if though they're being judge. People are very judgemental in this class which is stupid because we're all on the same level of acting. Anywho, keep up the good work!!!

Alex

Tyra Correa

Mon, Nov 5,  
2:09 PM

to me

Hey Makram!

From the beginning of this semester, this class has been my favourite. I love how encouraging you are, and how you've never made me feel any sense of judgement, even if I do mess up sometimes during performance. I really enjoy the warm up we do it helps relax my nerves because I'm always nervous coming into the space. You're feedback after performance helps a lot, I just wish I could speak to you more one on one, so that you could tell me what I need to work on as a performer. I need guidance in the correct direction in order to work on what I'm lacking as lately, I can't really connect with the characters I've been assigned and I'm really struggling finding my strengths and discovering my tactics. I'm glad I got you as my TA this semester, you've truly taught me a lot.

Sent from my iPhone

Rehaan Lachporia

Mon, Nov 5,  
2:09 PM

to me

Hey Makram. So first off all, you already know you're doing an a amazing job, and if you don't, then I have no problem telling you. From the first day of class your personality was very open and non judgemental. You earned the classes respect right off the bat rather than demanding it from us. The warmups are absolutely amazing and help everyone get into the right headspace to focus for the whole three hours. The exercises we've done have been insightful to my own personal acting experience, as I'm sure it has been to others as well. Although I know people aren't always going to be excited about B grades all the time, I do always read your feedback and it adds substance to the grading rather than just the letter itself. You do an amazing job challenging us during the class to think outside the realm of what we already know about theatre. You provide a safe space in order to make mistakes and play, all for the betterment of ourselves as future actors and performers. So to end it off, you are doing an incredible job and

keep up the good work. Your openness does read with the class and I know your future students will enjoy their experience with your teaching as I have.

Hazel Chia

Mon, Nov 5,  
2:09 PM

to me

Do more of

- the soundscape is such an amazing way to close the class. It brings everything to a neat close that allows people to really shed whatever character they were previously playing and some characters we play in class can be very intense. So its such a good way to close the class
- I might be the only one aho says this but I really really love the game pew pew. Its very fun and such a good way for all of us to connect as a class
- I also enjoy the chekov checklist. It makes us feel responsible as students that omce we enter the space we are focused and in it together. And also a good warm up

Do less of

- i genuinely cannot think of anything. Everything that you have done/said in class has always been informative and helpful.

Comments

- Upon first entering the class I mentally had no idea what to prepare for. I was genuinely scared and didnt know what to expect. And then all of a sudden you told us that for today we were going to be kindergaternalers. And I remembered thinking. "Well that's stupid". But at the end of the day it made sense and from that point on everything else fell into place all your games and exercises were so effective even though if at first it didn't make sense. It made sense in the end. Keep doing what you are doing because you are genuinely amazing at it. You inspire all of us (well i cant say that certainly but you definitely inspire me) and i hope you continue to do this.

Kind Regards

alex mora

Mon, Nov 5,  
2:09 PM

to me

Hey it's Alex Mora,

to be truly honest you are an amazing teacher/ instructor and overall , what I have seen throught out classes your personality is just outstanding. All though I don't know you very well you seen super duper nice and caring. And to be honest now a days there isn't many real and honest people, so I'm glad to say that you are an inspiration to me personally and I'm sure to

the whole class. Aswell I think your personally is perfect especially for an acting teacher , you allow people to really feel emotions and do better in the craft.

Jessica Mazaris

Mon, Nov 5,  
2:10 PM

to Mayache

Hi Makram!

This is Jessica from your acting lab on Mondays.

First of all, I think you are truly an amazing teacher. You always make the studio a safe space where I feel comfortable to try new things, and step outside of my comfort zone. You always offer such amazing feedback, and whenever you give me any notes, I just can't wait to get back to rehearsals to work with them. I am so glad that I got the opportunity to work with you this term, and I want to thank you from the bottom of my heart for teaching so many invaluable lessons about theatre, and about myself.

I wish you could be my TA for the whole year!

Cody Hodgins

Mon, Nov 5,  
2:10 PM

to me

I really love the hands on nature of this class, how we run scenes and get feedback. This is one of the few classes where I know that the process is the most important thing. I really feel as though it is immensely impacting my acting and will become part of the foundation that will lead me into a career in theatre. I wake up every Monday so excited to get to come to this class. The effort you put in to each class is fully reflected in the quality of teaching and is so immersive and structured greatly. The assignments are fun and enjoyable, and I'm always excited to get to work on them and further my acting and the ability to coordinate with classmates as to how to bring a scene to life with only the script itself to go off of.

I honestly don't really have any negative feedback.

Keep up the amazing work!

Lonelle Sweeting

Mon, Nov 5,  
2:11 PM

to me

Like:

I enjoyed the Chekov point at the beginning of the class

I enjoyed doing neutral scenes before scene study, it helped me to be grounded in the work I enjoyed the feedback given to me at the end of each assignment.

Dislike:

I wished we had discussed verbing in dept before the the 6 Steps Assignment was due  
I wished each scene was equal in its level of intensity and difficulty. For example: The scene with Tyra and Leo was so complex as suppose to the scene with Jessica and me.  
I wished the space had a better variety of props.

In terms of your teaching style, you are a great leader and listener you are understanding and you adjusted well to everyone's individual need. If there is anything that needs to be improved would be the amount of time we spend playing games at the beginning of class. Although it helps us to connect to one another, I feel like it takes time away from discontinued scene study

Meagan Gariba

Mon, Nov 5,  
2:14 PM

to me

Hi Makram,

You are an amazing acting teacher! I love how you make everyone feel comfortable with who they are already! You teach us that while acting, it's okay to still be partly ourselves while still being the character. I love the redirects you give us and that you make sure that we understand that acting is a process; there isn't any rush to be at a certain point at a certain time.

Thank you!

Best,

Tamara Mobarak

Mon, Nov 5,  
2:15 PM

to me

Ayooooo

Okay so

What I like:

- the Chekhov movement starter thing, I actually look forward to it every week I think it does really help get us centred and ready for the class (and awake in the morning!)
- the starter activity games we play, I genuinely enjoy them and never think like "ugh this is silly I don't want to do this" or anything like that, they're a fun way of getting our brains working as well as connecting & breaking the ice with one another

My literally can't think of anything that I "don't like", the only thing is that I thought your feedback was kind of contradictory at times, for instance after the Neutral Scenes your feedback to me was to stay more grounded and find my feet, but then after the first pass of the Scene Study you asked me to find more energy in my body. At first I was confused but after this weeks rehearsal with Rihaan and after watching the video, I completely understood what you meant and kind of resolved that inner conflict I was having with that myself.

I hope it's clear, it's very rushed :p but I love you, I love this class, keep doing what you're doing, you're very "real" and I think that's exactly what we need.

Best,

Tamara

P.S. I love how you say my name, it reminds me of home!

Meaghan Fennell

Mon, Nov 5,  
4:36 PM

to me

Hi Makram!

Just a small review as discussed in class!

1. I really enjoy the beginning of class how we check in. When we warm-up, I love how it centers us and gets us ready for the day. I also really enjoy the guided warm-ups; it always calms me down and brings me into an awareness of my breath. For the most part, I also really enjoy the redirects and the fact that you use "buzzes" at the beginning of every scene. It's always nice to have that on the receiving end!
2. I actually don't have any critiques – I love you as a TA!

That's pretty much it – looking forward to the rest of the term!

Meaghan

## Example Course

I have included an offering of a course that I may contribute to the University of Alberta's Department of Drama. The course is an upper level applied theatre course exploring LGBTQ+ theatre in a local, national, and global context suited for 15-20 students. I have included (1) an example course outline with course schedule. (2) an example lesson plan corresponding to the course outline.

## EXAMPLE 400 LEVEL COURSE

### APPLIED THEATRE: APPLICATIONS OF INTERSECTIONAL QUEER THEATRE IN COMMUNITY.

Makram Ayache

#### COURSE OVERVIEW:

This course introduces students to conventions of applied theatre practices that work with LGBTQ+ (Lesbian, Gay, Bisexual, Transgender, and Queer) communities. A survey study of the historical and contemporary understandings of LGBTQ+ activism, as it manifests through applied theatre, will be explored. Students will experiment with “queering” methodology in the applied theatre and non-applied theatre space. The course will have one weekly seminar and one weekly studio-based class. The seminar class will invite students to discuss readings, presentations, and experiences from the studio class. During studio time, students will work with In Arms Theatre Collective in applying and experimenting with “queering” applied theatre methodologies while working in community to create a year-end performance showing. Students will finish the course with a survey understanding of multiple applied theatre methodologies and specific understanding of “queering” the rehearsal space.

#### COURSE OBJECTIVES:

- (a) The student will have a survey understanding to historical and contemporary applied-theatre methods used with LGBTQ+ communities.
- (b) The student will develop a toolkit of applied-theatre techniques which function both in process drama and product drama.
- (c) The student will have a contemplative understanding of the need, the ability, and the spirit of “queering” theatre spaces in pursuit of honoring experiences of Lesbian, Gay, Bisexual, Trans, Queer, 2-Spirit, and other identities of sexual and gender diversity.
- (d) The student will learn and apply learning within a local community-based theatre, In Arms Theatre Collective.

#### ASSESSMENT:

- 15% - Attendance and Participation
- 15% - Oral Presentation
- 20% - Weekly Journal Entries
- 20% - Research Paper
- 30% - Final Project

#### ASSESSMENT DETAIL:

##### Attendance and Participation 15%

Much of the class is predicated on the active and attentive participation of each student. Students will be expected to participate in discussion, activities, and applications of the learning in both seminar and studio classes. Students will have opportunities to facilitate discussion and

drama activities which will be an integral consideration of their “Attendance and Participation grade.”

### **Oral Presentation 15%**

Students will be asked to present a 10-minute research-informed presentation on a queer theatre company of their choice. A minimum of three citations is required. They are asked to demonstrate an understanding of:

- (a) the historical and contemporary context of the theatre company
- (b) the applied theatre methodologies employed by the theatre company
- (c) successes and setbacks of the theatre company
- (d) connection to in class applied theatre studio practice

They may use conventional presentation methods, such as PowerPoint slides, but are invited to explore other ways of presenting the material if they so choose. Students will be graded on the following components:

- (a) Thoroughness and accuracy of research
- (b) Preparation of presentation
- (c) Clarity of delivery
- (d) Applications and connections to in class studio work
- (e) Sources and citations

### **Weekly Journal Entries 20%**

Each week, students are expected to submit an approximately 1-2 page, single spaced, journal reflection on the activities and discussion held during the week. These journals will be a record of the activities and techniques explored, their appraisal of the queer theatre methodology, their impact (or lack of impact) on the student, and any other reflections that surface in relation to the weekly work. These journals will be an important pillar of assessment in the student’s engagement and depth of thinking/feeling with the course activities.

### **Research Paper 20%**

Students will write a 2000 word research paper on one of the following topics with a minimum of five academic peer-reviewed sources:

- (a) An exploration of the “queering” of an applied theatre methodology (or methodologies). For example, students can consider Verbatim Theatre as the method which will be interrogated through a lens of queer theory. Considerations of the existing power dynamics, potential oppressive frameworks which have existed/do exist in the method, and offer innovations in “queering” the method.
- (b) An investigation of an applied theatre project which worked in an LGBTQ+ community or context. For example, students can critically investigate the methodology, process, and product of *The Gay Heritage Project*.
- (c) A research topic of their own choosing approved by the professor.

Students will be graded on the following components:

- (a) Thoroughness and accuracy of research
- (b) Grammar, spelling, and punctuation
- (c) Logical progression of research

- (d) Utility of evidence
- (e) Sources and citation

### **Final Project 30%**

Students will have a cap-stone opportunity to present their cumulative learning at the end of the term with a final project. Students may work in partners or individually and must choose from the following options:

- (a) Develop a short-term self-contained queer theatre applied drama project (~3-6 weeks) within a specific community. For example, a student will imagine working with the Pride Center of Edmonton, working with LGBTQ+ youth aged 16-26, for a period of 4 weeks. The student will be required to write a one-page, single spaced rationale, project objectives, weekly strategy plan, and facilitate one 20-minute workshop with the class.
- (b) Create an artistic manifesto and performance synergizing applications of queer applied theatre methods and process. For example, a student may use a queered form of collage and vignette theatre to present their learnings of the applications of queer theatre methods. The students will be required to write a one-page, single spaced rationale, a performance plan (ex.: script), and prepare and perform a 20-minute theatrical performance.
- (c) A project of their choosing approved by the professor.

Students will be evaluated on the following components:

- (a) Clarity of project objectives and goals
- (b) Innovation and creativity of learning
- (c) Specificity and logic of rationale
- (d) Grammar, spelling, and punctuation
- (e) Clarity and preparation of presentation/performance

### **REQUIRED READINGS:**

Readings listed below will be made available by instructor online.

### **CLASS SCHEDULE (13 WEEK EXAMPLE COURSE):**

#### **Week 1 (Sept 3, 2018 – Sept 7, 2018):**

Sept 4: Course introduction, introduction to queer theatre in Canada, introduction to In Arms Theatre Collective, individual and community goal setting.

**Homework Handout:** Weekly Journals.

Sept 6: Introduction to studio class, queering the intro – more than just pronouns! Studio applications of queering community building activities.

#### **Week 2 (Sept 10, 2018 – Sept 14, 2018):**

Sept 11: **Reading:** *Responsible art and unequal societies: towards a theory of drama and the justice agenda*, Kathleen Gallagher.  
Discussion of applied theatre responsibility, lecture and discussion of LGBTQ+ (LGBTQIA, 2SLGBTQIA, etc.) terminology. Discussion of prior studio class.

Sept 13: Studio applications of queering community building activities continued.

**Week 3 (Sept 17, 2018 – Sept 21, 2018):**

Contemporary and historical queer theatre applications

Sept 17: Course Add/Drop Deadline

Sept 18: **Reading:** *Constituting Community: The Gay Heritage Project, Body Politic, and the performative power of theatre*, Stephen Low, *Q2Q: Queer Canadian Theatre and Performance*.

Discussion of queer history in a Canadian context, consideration of intentions and impacts. Discussion of prior studio class.

**Homework Handout:** Oral Presentations.

Sept 20: Studio applications of queering community building activities.

**Week 4 (Sept 24, 2018 – Sept 28, 2018):**

Contemporary and historical queer theatre applications continued

Sept 25: **Reading:** *Proudly Welcoming: is diversity in the queer theatre community by invitation only?*, Laine Zisman Newman, *Q2Q: Queer Canadian Theatre and Performance*.

Discussion of historical and contemporary queer theatre practices, consideration of intentions and impact, questioning: what next? Discussions on prior studio class.

Sept 27: Studio applications of queering community building activities.

**Week 5 (Oct 1, 2018 – Oct 5, 2018): THANKSGIVING LONG WEEKEND**

Oral Presentations/Queering methodology and process

Oct 2: **Reading:** *The importance of being gay: the perils and possibilities of LGBTI asylum seekers' involvement in* Rights of Passage, Clare Summerskill.  
Discussion of ethical considerations in applied theatre, discussion of Verbatim Theatre. Discussion of prior studio class.

**Oral Presentations 1<sup>st</sup> Half of Class**

Oct 4: Story Catching: Working with Verbatim Theatre: queering Verbatim Theatre – intersectional considerations of queering Verbatim Theatre in studio.

**Week 6 (Oct 8, 2018 – Oct 12, 2018):**

Oral Presentations/Queering methodology and process continued

Oct 9: **Reading:** *Monologue writing as social education: applying creative practice*, Scott Welsh.

Discussion of monologue as patriarchal tool versus individual voice. Discussion of prior studio class.

**Oral Presentations 2<sup>nd</sup> Half of Class Present**

Oct 11: Story Catching: Working with Monologue: queering the monologue - intersectional considerations of queering monologue writing for social change. Tools and applications of verbatim theatre and monologue writing within queer communities.

**Week 7 (Oct 15, 2018 – Oct 19, 2018):**

Queering Story Catching

Oct 16: **Reading:** *Heterophobia: subverting heterosexual hegemony through intermedial applied performance for young people*, Hannah Phillips. Discuss reading and digital applied theatre, discuss prior studio class.

**Homework Handout:** Research Paper due Oct 30

Oct 18: Story Catching: Working with digital drama: Intersectional considerations of digital drama. Facilitator boundaries, group safety, and accountability. An exploration of these issues within workshop.

**Week 8 (Oct 22, 2018 – Oct 26, 2018):**

Queering Story Catching

Oct 23: **Reading:** *Narrative power: Playback Theatre as cultural resistance in Occupied Palestine*, Ben Rivers. Discuss reading and playback theatre, discuss prior studio class.

Oct 25: Story Catching: Working with playback theatre: Intersectional considerations of playback theatre. Trigger warnings and re-experiences of trauma. An exploration of these issues within a story collecting workshop.

**Week 9 (Oct 29, 2018 – Nov 2, 2018): Research Papers Due**

Queering Structure: Facilitation Application

Oct 30: Discussion of conventional versus queer story structure – similarities and differences. Discussion of prior studio class.

Nov 1: Queering Structuring: Non-linear models of storytelling. Students facilitate activities (1/3 of class)

**Week 10 (Nov 5, 2018 – Nov 9, 2018):**

Queering Structure: Facilitation Application

Nov 6: **Reading:** *Queering the Room: Some Beginning Notions for a Queer Directing Practice*, Will Davis. Discussion of reading, discussion of queering a rehearsal room/process. Discussion of prior studio class.

Nov 8: Rehearsing. Students facilitate activities (1/3 of class).

**Week 11 (Nov 12, 2018 – Nov 16, 2018):** READING BREAK

**Week 12 (Nov 19, 2018 – Nov 23, 2018):**

Queering the Rehearsal Space

Nov 20: Seminar discussion of prior studio class.

Nov 22: Rehearsing. Students facilitate activities (1/3 of class).

**Week 13 (Nov 26, 2018 – Nov 30, 2018):**

Queering the Rehearsal Space

Nov 27: Seminar discussion of prior studio class.

Nov 29: Rehearsing. Students facilitate activities (1/3 of class).

Nov 30: Last day to withdraw course with “W”

**Week 14 (Dec 3, 2018 – Dec 7, 2018):**

Final Projects Showcase CLASSES END DEC 7

Dec 4: Final Projects Showcase – 1<sup>st</sup> half of class presents.

Dec 6: Final Projects Show case – 2<sup>nd</sup> half of class presents.

Dec 7: Community Showcase and Celebration.

## EXAMPLE 400 LEVEL LESSON PLAN

### APPLIED THEATRE: APPLICATIONS OF INTERSECTIONAL QUEER THEATRE IN COMMUNITY.

Makram Ayache

**TITLE:** Studio applications of queering community building activities.

**DATE:** Sept 13, 2018 (please refer to course syllabus)

**TIME:** 1.5 hours (example: 1pm-3:30pm)

**LOCATION:** Studio

**MATERIAL NEEDED:** Lesson Plan, Material for “Cat/Bat” activity.

#### PLAN:

##### Introduction: Centering and Welcoming

1:00pm – 1:07pm (7 minutes)

**Cat/Bat:** Each studio class will begin with a game of “cat/bat.” Two ordinary objects (ex. a watch and a wallet) will be passed around a circle in opposite directions. The rules are simple: the instructor begins by telling the student to their right, student A, “this is a cat,” to which student A responds “a what?” to which the instructor replies “a cat.” At that point, student A takes the object and turns to student B, saying “this is a cat.” Student B asks “a what?” to which student A turns to instructor and asks “a what?” to which the instructor responds “a cat.” Then student A tells student B “a cat.” Student B takes the object and turns to student C repeating the process. Simultaneously, the instructor is doing the same process with the student to their left, Student Z, but with the instruction that “this is a bat.” The class will inevitably distort the passing order when the central students overlap the cat and bat. The game is shut down after it fails and the promise that the class will have another opportunity to do it at the top of the next class is upheld. This leads to conversations of community, presence, focus, self-responsibility, collective accountability, and so on. The hope is that by the end of the term, students will be able to pass the cat and bat all the way in a full circle.

1:07pm – 1:20pm (13 minutes)

**Pronoun Introductions:** A queering of a conventional drama name game. The adaptation of this activity introduces students to simple modifications which serve in queering or furthering inclusivity in queer and non-queer spaces. The instructor role models by beginning: “My name is Zak, I use they/them, and I like to Zipline!” The “I like to...” is introduced with a gesture to which the entire class responds, “Their name is Zak and they like to Zipline!” while enacting the gesture. A discussion of the importance of pronoun, pronoun introductions, and the normalization of personal pronouns can be on-going after this activity and during seminar discussions. The way this activity is structured allows for all students to practice using the pronoun immediately. The activity is complete when everyone has had a chance to share their name, pronoun, and activity + gesture.

### **Body: Community Building and Goal Setting**

1:20pm – 1:35pm (15 minutes)

**More or Less:** Student A takes the stage. All other students observe and have the opportunity to say “more” or “less” of something that Student A is doing. It may be a twitch of the hand, it may be a bend in the hip – whatever it is, it is beginning with student A and observed by the students in the audience. If a student says “more hip..more hip,” student A increasingly exaggerates whatever they are doing with their hip until it exists beyond the realm of naturalism. This inevitably leads to other prompts observed such as “less feet” or “more hair.” The game encourages impulse, laughter, and absurdity. Each student will have an opportunity of being on stage.

A brief debrief of the activity will take place. Some questions asked will be “what are the things that work in community building with an activity such as this?” “What can we forecast as potential complications of this activity in queer communities?” “How can this activity be modified to diverse needs?” These questions will formulate the bases of many of our conversations around activities in studio classes.

1:35pm – 2:00pm (25 minutes)

**Neo-Pronoun Stories:** As the previous seminar class had students discuss LGBTQ+ terminology, this activity applies the theoretical knowledge of neo-pronouns onto the stage. The instructor will explain the utility of theatre as a “rehearsal for real life” (Boal) in this activity. Students are divided into pairs. Students will have 5 minutes to share a story. The instructor may give a prompt such as “one time I got in trouble...” or “my favorite vacation memory is...” Students will take 5 minutes each detailing their story to one another. After, students will have to share their partners’ story to the class, however, instead of using conventional binary pronouns (he/him or she/her), students will be asked to use a neo-pronoun (ze/hir or xe/xem). These unconventional pronouns will inevitably be difficult for many students to seamlessly navigate as they relay their partner’s story to the class. A discussion afterwards will highlight the utility of the pronoun, the difficulty in exercising linguistic muscles we’re unaccustomed with, and finally, we will have a conversation about how it felt to have pronouns that may not be your pronouns used for you.

2:00pm – 2:10pm (10 minutes)

**Break.**

2:10 – 2:40 (30 minutes)

**Agree/Disagree:** In an effort to gauge political and personal needs of the group, the agree/disagree activity will create a physical representation of the students’ beliefs and values. The instructor will give students a series of agree/disagree questions to which students will move to the respective “agree” or “disagree” corners of the room. The prompts are intentionally polarizing or controversial to initiate discussion. The following prompts will be stated:

1. I have the ultimate responsibility for my emotional well-being.
2. It is important to leave my stresses at the door when I enter rehearsal.

3. Social change is an individual process.
4. Social change is the government's responsibility.
5. I cannot be a supporter of LGBTQ+ rights without being a supporter of women and ethnic minority rights.
6. Change *must* be disruptive.
7. My biggest concern is money.
8. Theatre and art is a luxury.
9. Theatre can change the world.
10. This activity is ablest.

The final prompt will lead to a group circle discussion about the activity in totality.

Again, similar questions as before will be considered: "What are the things that work in community building with an activity such as this?" "What can be forecast as potential complications of this activity in queer communities?" and "How can this activity be modified for diverse needs?"

2:40pm – 3:25pm (45 minutes)

**Vignettes:** Continuing with the seminar considerations of applied theatre responsibility, students will be asked to form groups of 3-4 and create short "moving" vignettes around a central theme. The theme explored will be LGBTQ+ terminology. Students will be asked to create a short "beginning/middle/end" moving vignette exploring one or more of the terms. Students are not required, but are certainly welcomed, to use personal stories for this exploration. Themes of identity are a hallmark of queer theatre and this will be our first introduction to that idea. Students will have 25-30 minutes to work. Each group will present their performance to the group where the audience will have a chance to share what moments "popped" for them.

3:25pm – 3:30pm (5 minutes)

**Check out:** The group will be accustomed to the routine of a personal, one sentence, circle check out at the end of each class.

## Previous Lesson Plans

In this section, I've attached examples of lesson plans I have used in courses and workshops taught. Included are (1) Theatre 1010 – Introduction to Acting I for Acting Majors at York University Lesson Plan from Fall 2017. (2) Theatre 1011 – Introduction to Acting I for Acting Majors at York University Lesson Plan from Winter 2018. (3) In Arms Theatre Collective Community Workshop from Fall 2016. (4) In Arms Theatre Collective Devised Theatre Community Building Workshop from Fall 2014. (5) In Arms Theatre Collective Devised Theatre Community Building Workshop from Fall 2014.

**THEA 1010 3.0 LESSON PLAN TWO**  
**THEA 1010 3.0 INTRODUCTION TO ACTING I**  
 Lesson Plan Number 2  
 Makram Ayache, Lab 1  
 Monday, September 18, 2017

**CLASS SCHEDULE**

Class Two – September 18, 2017

- Submit Prime Time attendance for Sept 13
- Brief Check-in regarding *Actions: The Actors' Thesaurus* reading
- Brief warm up
- Improvisation based on the Observation Exercise

**Work to do:**

**Reading:** In preparation for Neutral Scenes and Scene Study, read “Part Four: The Role” in Uta Hagen’s *A Challenge for the Actor* by Class Three (including “Chapter 22: The Play,” “Chapter 23: Homework and the Rehearsal,” and “Chapter 24: Scoring the Role”).

**TODAY’S KEY OBJECTIVES:**

- Collect Health Concern Forms and Prime Time Attendance
- Discussion of reading.
- Group Trust Strengthening
- Introduction to Levels of Tension
- Introduction to “Being Witnessed”/“Witnessing”
- Solo Construction of Imaginative Landscape as Expressed Through Body and Voice.

**MATERIALS:**

- Lesson Plan 1 (1)
- Animal Observation Assignment
- Attendance sheet (1)
- Teacher notebook to keep observation notes.
- Audio connections and music

**INTRODUCTION:**

**1. 9 Minute Calibration (11:00am - 11:10am, 10 minutes)**

Time 3 minutes as the shifting point as student rotate through the rehearsal calibration exercises. They “swing” for 3 minutes, then shift to “shake” for another 3, then finally to “stretch” for another 3. They were introduced to “Shake” and “Stretch” last class. Give them “Swing” today to add to their collection.

**2. Cat/Bat (11:15am, 3-5 minutes)**

Students were introduced to this and know it’s a part of the ritual of the class. They know they have one chance to do it then a quick discussion on how we can continue to improve

collectively and individually as we attempt the game. The game involved passing two small random objects in a circle in the rhymical pattern of “this is a cat” “a what?” “a cat.”

### **3. Witnessing Our Shared Beauty (11:15am - 11:30am - 15 minutes)**

Instructor will lead students through the activity. It’s simple. Have students stand one by one in front of their ensemble to be witnessed in their full glory for 30 seconds. Students will be reminded that they are welcome as they are, insecure, confident, beautiful, unsure, afraid, anxious, or whatever else they bring to the classroom. They will be asked to simply notice what it feels like to stand with everyone and they will be reminded of their strength, integrity, and beauty. The witnessing students will be asked to observe with gentleness, kindness, love, and full support. They are together in this environment to risk and share and create together. The activity is priming them to be constructive audience and receptive performers. The hope is there’s a sense of shared unity amongst the cohort after the vulnerable activity. There is no debrief after because the shared sense of the activity is more important than intellectualizing the inevitable influx of emotions that each student will have. It will remain their hearts and minds as a seamless shared experience.

### **4. Health form, Prime Time collection, brief reading discussion. (11:30am – 12:00pm – 30 minutes)**

Instructor:

- Collects forms and attendance for PT. Allow time for students to fill out the forms if they haven’t yet.
- Asks students to give one statement, reflection, impression that they received from the reading. Each student will respond as we go around in a circle.
- **REMINDER: Students will receive 2% deduction if picture isn’t on moodle. 1% deduction is rehearsal logs aren’t completed. 2% deduction if Prime Time attendance isn’t met. No jewellery in class. Break lateness also includes late/absence percentage deduction.**

### **WARM UP:**

#### **5. Imaginative Warm Up (12:00pm - 12:20pm - 20 minutes)**

Instructor will give instructions to the following tasks:

- One-to-Ten: Students are asked to find a partner. They are prompted to form a flash tableau when they hear the number “one,” then another at “two,” then again at “three,” and so on, up to “ten.” Then half the class will observe another round of One-to-Ten and vice-verse. This task will get students more comfortable with explorations of imagination, mind, and body in interpersonal ways (shared imagination) and it will prime them to be observed by an audience.

### **BODY:**

#### **6. Levels of Tension in the Animal Body (12:20pm - 1:00pm - 40 minutes)**

The following exercise has a strong focus body and the levels of tension within the body. Allowing students to find trust in their body (the body knows!) is critical to the scene study in the future assignment. Giving them a simplified exploration of the Lecoq’s level of tensions will

set up nice parameters to explore their animal bodies. Much of the imaginative work in these first 45 minutes is inside their own psychic landscapes with touches of social interaction. The exercise after the break will include creating a shared psycho-social imaginative landscape. This will scaffold nicely into animal scene building in class 3.

- Introduce Lecoq's levels of tension (simplified): 1. Californian, 2. Neutral, 3. Alert, 4. Passionate.

- Ask students to walk around as themselves and we will explore these stages of tension (10 minutes)

- Ask half the class to observe, half to continue the exploration. Then repeat but groups reversed. (10 minutes)

- Ask students to move through the space as their observed animals. They will begin with an internal focus and gradually expand outwards, which means they may begin interacting with others. An improvised spirit is acceptable here. During this phase, ask students to check in with what level of tension their animal lives. (Alternatively: ask students to begin with solo focus, then invite duo focus, then small group, then full group). (10 minutes) (POSSIBLY OMIT AND KEEP THEM SOLO FOR THIS PORTION)

- Ask students to exist in their animal bodies and take them through different levels of tension. (10 minutes)

**BREAK: 10 Minutes (1:00pm-1:10pm - 10 minutes)**

**BODY CONTINUED:**

**7. Solo Imaginative Exploration - Life Cycle (1:10pm - 1:50pm - 50 minutes)**

Instructor will initiate music and lead students through imaginative exploration of the life cycle of their animal.

- EXAMPLE NARRATIVE (instructor can lead this intuitively and responding to the needs of students): "You begin inside the womb/egg. As a simple seed, your body begins to form from the nutrients your from your parent. Your spine and brain is formed, small precursors for eyes, your head, then your limbs. Your genitals and internal organs begin to take shape. Your skin starts to envelop everything as you grow. You grow and grow and become increasingly more uncomfortable with your enclosure. You know change is coming soon. From the dark and warm beginnings, you find yourself in the world..."

- Following these stages:

BIRTH—>INFANCY—>CHILDHOOD—>TEENAGE HOOD—> YOUNG ADULT HOOD—> MIDDLE LIFE—> LATE ADULT HOOD—> EARLY SENIOR HOOD—> LATE SENIOR HOOD—> DEATH

- At some point (perhaps at the 20 minute mark), ask half the students to actively watch their classmates, they must remain as their animals, but become more relaxed. Witness for 10 minutes then reverse.

**8. Moment of Reflection (1:50pm-2:00 - 10-15 minutes)**

Begin by asking students to debrief the activity. What was your individual experience? What limitations did you have? What strengths did you find? What was the difference in solo play with others versus social play with others? How does this tie into acting? We will be taking

these animals into human form, how can these physical and imagined states of being influence characterization as humans?

**CLOSING:**

**9. Homework Assignment Review (2:00pm-2:10pm)**

Reminder: **Read:** In preparation for Neutral Scenes and Scene Study, read “Part Four: The Role” in Uta Hagen’s *A Challenge for the Actor* by Class Three (including “Chapter 22: The Play,” “Chapter 23: Homework and the Rehearsal,” and “Chapter 24: Scoring the Role”).

- We’ll keep doing Animal Observation activity.

**10. Soundscape (2:10pm-2:20pm)**

Lead students through a soundscape activity with eyes closed, lying on backs in the room. The theme will be “rainforest.”

**Back-up Exercise:**

- Ball Toss Name Game

**Grading To Do:**

Enter participation grade for today’s engagement for each student.

Compile Health Concerns information on the Health Concerns t-A-Glance sheet.

**Evaluation Summary:** In brief, what worked today in this lesson plan, and what needs revising in the event it is delivered again.

**THEA 1011 3.0 LESSON PLAN ONE**  
**THEA 1010 3.0 INTRODUCTION TO ACTING II**

Lesson Plan Number 1

Makram Ayache, Lab 6

Monday, Jan 8, 2018

**CLASS SCHEDULE:**

Class one – January 8, 2018

- Review of course outline.
- Complete and submit Health Concerns sheet to instructor.
- Elect two class reps: *The class reps will record attendance at all Prime Times, and submit to instructor after each Prime Time\*\**
- Students who have a Letter of Accommodation are encouraged to provide it to the instructor at their earliest convenience.
- Discuss selection of monologues (3) for Monologue Workshop. Photocopied choices due by Class Four.
- Brief Warm up.
- Class exercise introducing out-of-context monologues, emphasizing objectives and actions.

\*\*A deduction of 2% from the term grade will be made for each unexcused absence from Prime Time. It is the responsibility of each student to contact the class reps when you arrive at Prime Time to facilitate attendance keeping.

**Work to do:**

**Assignment:** Monologue #1 – out-of-context monologues. Half the students will present in Class Two; the other half in Class Three. (10%)

**Reading:** Shurtleff's *Audition* – Read to pg. 87 (the end of Guidepost Six) by Class Two.

**Assignment:** Photocopies of Monologue Workshop choices (3) due by Class Four.

**TODAY'S KEY OBJECTIVES:**

- Meet and welcome each other
- Introduce course
- Names
- Discuss expectations, assignments (Out of Context for next week, and Monologue workshop), and other housekeeping demands.
- Do monologue groundwork activities.

**MATERIALS:**

- Lesson Plan 1
- Ball for Game of Many Things
- Course Outline
- Assignment Outlines

**INTRODUCTION:****1. Welcoming Reading. (11:30-11:45 15 mins)**

Introduce myself to class. Read welcoming. Discuss expectations, rights, and responsibilities.

Welcoming Statement:

Welcome,

I want to welcome all people into this room.

I want to welcome First Nation, Meti, and Inuit people who's land we're guests on. We are on the Ancestral Traditional Territories of the Ojibway, the Anishnabe, Haudenosaunee Confederacy, the Wendan, the Meti, and in particular, the current treaty holders, the Mississauga's of the New Credit who's territory we gather on today. We are a part of the the Upper Canada Treaties and are each responsible to uplift those treaties today. This territory is subject of the Dish With One Spoon Wampum Belt Covenant, an agreement to peaceably share and care for the Great Lakes region.

I want to welcome women.

I want to welcome Lesbian, Gay, Bisexual, Transgender, Queer, and other gender and sexual minorities.

I want to welcome all body types and physical varieties.

I want to welcome all cognitive and psychological varieties.

I want to welcome all languages and cultures.

I want to welcome all introverts and extroverts.

I want to welcome all global perspectives and ways of knowing.

I also want to welcome men, as you are a crucial part of this conversation and our partners, children, and allies in learning and growing together.

- Give a brief introduction to who I am.
- Take attendance
- Discuss classroom expectations:
  - First ask the students what are some **responsibilities** that we ought to carry to have a fair and honest learning environment.
  - Make sure to discuss: lates, absences, shoes, clothing, jewelry, food, drinks, cellphones, assignment lates and misses, consent with touching.

**WARM UP:****2. Guided Meditation (11:45 - 12:00 15 mins)**

Bring students into the space, invite them into their bodies, into the work.

**3. Game of Many Things (12:00 - 12:15 15 mins)**

Students gather in circle. Each say their name. After the sequence is memorized, students switch up the placing in the circle. Students now repeat their names in the same order. A ball is passed around in a consistent sequence, once the sequence is memorized, students throw the ball in the same sequence, while simultaneously continuing the name-sharing sequence. More patterns will continue to be added throughout the term.

**BODY:****4. Housekeeping (12:15 - 1:00 45 mins)**

Things to DISCUSS and DO:

1. Course Outline
2. Health Concern Sheets
3. Elect class reps
4. Letter of Accommodation
5. Monologue workshop
6. Out-of-Context monologue assignment

**BREAK (1:00 - 1:10 10 mins)**

**BODY CONTINUED:**

**5. Out of Context Monologue Activity (1:10 - 1:20 10 mins)**

Read Through of the monologue: Class will stand in circle. Make eye contact with everyone to find focus and breath. Let's get ready for this ride together! Hand out example Out of Context Monologue, read together as a class.

**6. Uta Hagen Review (1:20 - 1:45 25 mins)**

Discuss Hagen's 9Ws, do them together for this monologue.

1. WHO AM I?

(All the details about your character including name, age, address, relatives, likes, dislikes, hobbies, career, description of physical traits, opinions, beliefs, religion, education, origins, enemies, loved ones, sociological influences, etc.)

2. WHAT TIME IS IT?

(Century, season, year, day, minute, significance of time)

3. WHERE AM I?

(Country, city, neighbourhood, home, room, area of room)

4. WHAT SURROUNDS ME?

(Animate and inanimate objects-complete details of environment)

5. WHAT ARE THE GIVEN CIRCUMSTANCES?

(Past, present, future and all of the events)

6. WHAT IS MY RELATIONSHIP?

- Everyone will throw out options, and each person will do their own version.
- Discuss possible **objectives** or **wants**.

7. WHAT DO I WANT?

(Character's **need**. The immediate and main **objective**)

8. WHAT IS IN MY WAY?

(The obstacles which prevent character from getting his/her need)

- Talk about **Actions** and refer to Actor's Thesaurus.

## 9. WHAT DO I DO TO GET WHAT I WANT?

(The action: physical and verbal, also-action verbs)

Discuss objectives and tactics. This is foundational work for monologue work.

### 7. Imagery Exercise (1:45 - 2:00 15 mins)

Students partner up and sit on chairs knee-to-knee. One student reads the monologue, line by line, repeating the line several times. The student listening closes their eyes and, after hearing the line, speaks imagery that is coming to them. It doesn't have to make any logical sense, it is an activity in impulse and imagination. One student reads the line, the student listening responds with "oceans, a wide sheet, leaves swirling in the wind..." and the student reading repeats the line again, and the listening student keeps saying imagery. When the students sense the moment is done, they will proceed to the next line. Then the students trade and repeat the activity.

### 8. Perform (2:00 - 2:10 10 mins)

Have students do the monologue for each other. Take a few volunteers who would like to do it for the class.

#### CLOSING:

### 9. Closing and Homework: (2:10 - 2:20 10 mins)

- Discuss groundwork for monologues - tactics, objectives, imagery, embodiment.
- Hand out Out-of-Context monologues.
- Homework: Read Shurtleff for next class: Read to page 87 (guide post 6)
- Memorize and be prepared to do Out of Context Monologue for next class.
- Get working on finding three monologues for the workshop selection.

#### Back-up Exercise:

- If time is zipping by, have students' verb the monologues before performing.
- Have students go through a guided meditation after the break in preparation for the monologue work.

#### Grading To Do:

- Participation grade
- Absences and lates tracked (but maybe not reduced since its first day?)

**Evaluation Summary:** In brief, what worked today in this lesson plan, and what needs revising in the event it is delivered again.

<b>TITLE</b>	Rehearsals for Real Life – In Arms Theatre Collective		
<b>DATE</b>	Sunday, Oct 23, 2016	<b>TIME</b>	2pm-4pm
<b>GOALS</b>	<ul style="list-style-type: none"> <li>• Reflection and Discussion</li> <li>• Participants will consider real world scenarios and how they can influence them</li> <li>• To have fun</li> </ul>	<b>MATERIALS</b>	<ul style="list-style-type: none"> <li>• Writing Utensils</li> <li>• Scrap Papers</li> <li>• Balls</li> <li>• Poster Paper</li> <li>• Marker</li> </ul>
<b>INTRODUCTION</b>	<ul style="list-style-type: none"> <li>• Participants gather in a circle</li> <li>• Name Game: Everyone throws their name into the center of the circle</li> <li>• Name Game: Name and Handshake (Alternate clapping hands, jump, soft bump shoulders)</li> <li>• Name Game: Partner Up - Learn partner's name, pronoun, favourite color. Circle Up - introduce partner's name, pronoun, and color to group.</li> <li>• Walk/Stop</li> <li>• Say What I Say/Do What I Say—Say Opposite of What I Say/Do What I Say—Say What I Say/Do Opposite of What I Say—Say Opposite of What I Say/Do Opposite of What I Say</li> <li>• Ball Throw</li> </ul>		<p>2:00pm - 2:30pm</p> <p>Name games function to familiarize participants with one another.</p> <p>These activities emphasize light focus while maintaining aspects of play.</p> <p>Ball throw exercise shows how participants all benefit when they simultaneously support others and be open to receiving support from others. A focus on eye contact and non-verbal communication is emphasized.</p>

<p><b>PRIMARY ACTIVITIES</b></p>	<p><i>Synthesis</i></p> <ul style="list-style-type: none"> <li>Journal: In a list, write down some conflicts you face based on your identity.</li> <li>Share with a partner - find similarities - note them.</li> <li>Share in small groups - find similarities - note them.</li> <li>Big group discussions - find similarities - noted on big board.</li> <li>Group selects a few conflicts to address together. List specific stories highlighting this conflict - select few to address.</li> </ul> <p><i>Devising</i></p> <ul style="list-style-type: none"> <li>Participants take turns creating tableau images personifying the conflict: first individuals, then groups.</li> <li>Once group tableaus are devised, participants work the tableaus into a scene. The scene must include a (a) setting up the characters, (b) introducing the conflict, and (c) an open ended resolution.</li> </ul> <p><i>Rehearsing</i></p> <ul style="list-style-type: none"> <li>Audience members (or Spect-actors) watch the scene once fully.</li> <li>Then the scene is replayed and the audience members can say "STOP" and jump into the scene to propose a solution (they announce "GO" to begin the scene).</li> <li>A discussion on the proposed solution follows: How did the new addition change the scene? How did the new addition alter the conflict? What are some conflicts with the proposed solution? How can we use this solution in real life?</li> <li>If others have ideas, we start the scene from the beginning again and go through the <i>Rehearsing</i> portion again.</li> <li>We will repeat <i>Devising</i> and <i>Rehearsing</i> 2 more times and address a few more conflict-scenes with the same process.</li> </ul>	<p>2:30pm - 2:50pm</p> <p>Participants reflect on issues they face, this becomes the basis of the 'rehearsal for real life.'</p> <p>2:50pm - 3:10pm</p> <p>Devising scenes in this scaffolded style will ease the process for many non-actor drama participants. An emphasis on 'no right way' to do it welcomes diversity in representation.</p> <p>3:10pm - 3:45pm</p> <p>In this part, participants lean on qualities visited in the warm up (contributing to group success by receiving and being open) by shaping the solutions in this rehearsal. Remind participants of improv concepts like "yes, and..." and "no, but..."</p>
<p><b>CONCLUSION</b></p>	<ul style="list-style-type: none"> <li>Journal: Personal reflection - How was the exercise meaningful to me? One thing I can take with me is...</li> <li>Group check out - Head (one thing I learned), Hearth (how I feel), Hands (One thing I'll do), and Boot (one thing I'd omit).</li> </ul>	<p>3:45pm - 4:00pm</p> <p>Participants reflect on their learning by journals and group discussion.</p>

**Workshop #1**  
 In Arms Theatre Collective  
 Sunday, November 30, 2014  
 3pm-5pm

*Community/Team Building Phase*

- 1. Introduction (3:00pm - 3:20pm, 20 minutes)**
  1. Constitution and Mission Statement discussion
  2. Photo Release
- 2. Warm Up (3:20pm - 3:30pm, 10 minutes)**
  1. Woosh
  2. Cuckoo - Alternative to touch
  3. 1-10
  4. Action Name Game with Pronouns
- 3. Improv Games (3:30pm - 4:05pm, 35 minutes: 5 - explain, 15 - prepare, 10 - present, 5 debrief)**
  1. Three Words
    1. Why, Sorry, Oh
      1. Groups of 3 create short scenes using only 3 words in any which way.
    2. Present to group
    3. Discuss “buzz” moments - we get in to the habit of giving each other constructive feedback.
- 4. Body Activity: Join My Team (4:05pm - 4:40pm, 35 minutes - 5 explain, 15 prepare, 10 present, 5 debrief)**
  1. The activity will ask each team to sell one of the following four items (which I will bring in physically):
    1. Wizard Wand or Broom
    2. Pokeball
    3. Lightsaber
    4. Superhero Cape or Magic Lamp
  2. The group will split into four equal groups, one group to each item. They must create a scene with the following criteria being met:
    1. Introduce the product by exciting the audience
    2. Dialogue about the use and function of the product
    3. Example of personal use with product
    4. Compare to similar product and say why it’s better
    5. Commercial jingle
  3. Perform to audience
  4. Debrief
- 5. Closing: (4:40pm - 5:00pm, 20 minutes)**
  1. Soundscape - lying on the ground and in the dark or eyes closed
  2. Reminder of next meeting and tell them where we’re headed
    1. December 18 - next meeting
    2. Contract for Fringe

**Workshop #2**  
 In Arms Theatre Collective  
 Thursday, December 18, 2014  
 6pm-8pm

*Community/Team Building Phase*

**Materials:**

- Ball
- Storybooks

**Activities:**

**1. Introduction (6:00pm - 6:10pm, 10 minutes)**

1. Explain the fringe project to new comers.
2. Reminder of availability forms - Email PDF forms.

**2. Warm Up (6:10pm - 6:20pm, 10 minutes)**

1. Name Drop
  1. Participants stand in a circle and throw their names into the center.
  2. Ask participants to repeat this 2-3 times.
2. Echo Name Game with Pronouns
  1. Circle game. Person A says their preferred pronoun and name and matches it with an action that starts with the same letter and an action. For example: "He/Him, My name is Matt and I like to mop" while Matt mimes mopping. Everyone in the circles repeats "He/Him, His name is Matt and he likes to mop" and mimes mopping. This continues until everyone in the circle has had a chance to introduce themselves.

**3. Getting to Know You Activities (6:20pm - 6:40pm, 20 minutes)**

1. Getting to Know You
  1. Small circle game. Person A stands in the middle of the circle with a ball. Person A walks up to *random* Person B and asks a question: Example: "You have never had your heart broken?" Person A gives Person B the ball. Person A and B switch places. Person B is now in the centre of the circle. Person B walks up to *random* person C and asks another question: Example: "You have lived in the same house your entire life?" Person B gives Person C the ball. Person B and C switch places. Person C goes up to *random* person D and repeats same process. Person D walks up to Person B and asks a new question. This time, when Person B takes the ball, they can choose to answer the question Person A initially asked them, or they can pass on answering the question, and then they enter the center of the circle and the game continues.
  2. A-B-C Conversation
    1. Circle game in small groups. Group decides on a setting and conflict. Person A begins the story; the first letter of the sentence must begin with A. Person B continues the story; the first letter of the sentence must begin with B. And so on.

**4. Body Activity: Fairytale Reborn (6:40pm - 7:40pm, 60 minutes)**

1. Groups of 4-6
2. Group selects classic story.
3. Group is given short time to read the book and select 5 or 6 pages that encompass the spirit of the story.

4. Soft-Improv: Group presents the story. One person narrates and the rest act the narration of the story.
5. Group is given another set of time to identify dangerous/presumptuous gender and sexual norms. They must recreate the story in a way that overcomes these norms.
6. Group creates 4-6 scenes (Harry Potter tableaus) to present the recreated story.
7. Groups present scenes.
- 5. Conclusion Activity: Random Sounds Story (7:40pm - 7:50pm, 10 minutes)**
  1. Group is organized as evenly as possible into four categories: Melody, Harmony, Bass, Rhythm.
  2. Big group circle: Soundscape is created in the group. The theme will be "Hope."
  3. Big group is divided into smaller groups. The members of the group should include a member of each of the previous categories.
  4. Small groups create a sound scene based on punctums from the big group soundscape.
  5. Groups present their scenes.
- 6. Conclusion (7:50pm - 8:00pm, 10 minutes)**
  1. Reminder that next meeting, part of the Fringe cost will have to be paid.
  2. Reminder of how the Fringe show will come together.
  3. Reminder to have availabilities in by December 20 at the latest (email, text, etc.)
  4. Count to 20