

GRADUATE PROGRAM IN THEATRE & PERFORMANCE STUDIES
York University

APPLICATION FOR INDEPENDENT STUDY COURSE

Independent Study courses are open to Graduate Students in Theatre & Performance Studies who would like to study a topic or discipline in which no courses are available. The Independent Study may also apply to students who have already taken courses in a particular topic or discipline and who would like to study beyond the Program's current course offerings.

The time, effort, and academic rigor invested in an Independent Study course should equal or exceed the expectations of the Program's own graduate course offerings. Normally, Independent Study courses are intended for student independently (e.g. on their own) with the guidance of the Graduate Faculty Supervisor. On rare occasions, students have worked with one or two other students on independent studies but only at the discretion of the program.

Students are required to find a Graduate Faculty Supervisor who will be able to meet with the student frequently, and at mid-term (or at mid-year for a full-year course) to specifically determine if work is progressing satisfactorily. The designated Faculty Supervisor will be responsible for all project grading.

All Independent Study applications must be submitted to and approved by Theatre & Performance Studies Program Executive.

The Graduate Program in Theatre & Performance Studies cannot provide any financial support for Independent Study courses. Approval of an Independent Study course does not grant or imply access or use of any department or performance space.

No reference to the Graduate Program in Theatre & Performance Studies in publicity for public presentations of Independent Study course work can be made without clearance from the Graduate Program Director and Chair of the Department.

Students interested in doing an Independent Study course must first complete a draft syllabus and present it to their chosen Graduate Faculty Supervisor for consideration. After consultation with the Graduate Faculty Supervisor, and after making any necessary revisions, the student must e-mail the final version of the syllabus to gradthea@yorku.ca (within the below timelines) for approval by the Graduate Executive.

If permission is granted, the Graduate Program Assistant will assign permission for the student to enroll. It is the student's responsibility to ensure they have enrolled in the independent study course in advance of the deadline to add/drop courses.

DEADLINES

Proposed syllabi should be submitted to the Graduate Program Office, in Word format via e-mail (gradthea@yorku.ca)

- For the Fall term: September 15, 2017
- For the Winter term: January 12, 2018
- For the Summer term: April 23, 2018

Late applications will not be considered.

STRUCTURING YOUR SYLLABUS

In 2-4 Pages, your proposed syllabus must address the following:

- Proposed course title
- Description of course objectives (250-350 words)
- Grade breakdown (each assignment should be assigned a percentage)
- Description of assignments (provide as much detail as possible and specify length of different assignments)
- Reading list
- Bibliography
- Tentative schedule of meetings with Faculty Supervisor
- Reasons for wanting to complete this independent study
- List of graduate level courses completed (include course numbers and titles)
- List of relevant undergraduate courses completed (include course numbers and titles)

For your reference a sample independent study syllabus is included on page 3

SAMPLE INDEPENDENT STUDY SYLLABUS
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Student: Student Name

Email: Student@studentmail.com

Course Supervisor: Supervisor Name

Theories of Activist and Political Performance

“Perhaps theatre can never know whether it really ‘does’ something, whether it effects something and on top of it means something” – Hans-Thies Lehmann, *Postdramatic Theatre* 180

While Lehmann notes the difficulty of assessing theatre’s capacity for creating change, this challenge has not stopped both artists and scholars from attempting to locate theatre and performance as a tool for social change. Working with readings from both international and Canadian scholars, this course seeks to address several questions, including: What makes performance political? How are the politics of theatre currently being practiced and theorized? What is the relationship between performances that are defined as ‘activist’ or ‘political’ and the enactment of real-world changes in society? How are artists, scholars and citizens engaging with performance in order to contest power relations and open up political dialogues? Who is the target audience of activist performances? What do these performances ask of their audiences?

This course will have a contemporary focus, covering current debates surrounding the nature and role of political performance within an increasingly globalized and mediatized world. Key to this study will be an assessment of critical vocabulary and the ways in which key terms, such as ‘political’ and ‘activism’ are defined across different geographic locations and contexts.

Rationale:

This independent study will provide critical groundwork key to the completion of my doctoral research on political intermedial performance. While I have a base for the intermedial aspects of my doctoral project, this independent study will allow me to situate the postdramatic, intermedial examples I am investigating within activist and political performance discourse.

I have previously taken a course covering issues in popular theatre; however, I would like to supplement this background with a more general theoretical base that covers such topics as political theatre, street theatre and activist performances. At the present time, the Theatre & Performance Studies program does not offer a course that specifically covers theories surrounding activist and political performance.

Reading List:

A listing of 20+ publications in an MLA-style bibliography [Note: the actual list omitted from this sample syllabus for brevity]

Assignments:

Blog Entries (50%)

I will maintain a blog with responses to the course readings. Each post will engage critically with one of the readings in order to relate it to my own research interests, extend the discussion for further applications or identify a problem in the author's argument. I will additionally pose questions relating to the readings that I can refer to in discussions with my faculty supervisor.

The blog will have a minimum of one entry per week for a total of at least 12 entries. Each entry will be approximately 500 words. I will meet with Faculty Supervisor 3 times during the semester to discuss the blog entries and how they relate to my larger critical understanding of the readings.

Annotated Bibliography (50%)

This assignment will allow me to situate my dissertation project and desired critical interventions within existing scholarship on activist and political performance. Each entry will be between 250-500 words, and will evaluate the source both within scholarship on the field and in relation to my own research project. I will attempt to note links between the texts and methodologies used, and between my own project and the texts. The annotated bibliography will be at least 20 pages in length, and may include additional readings related to activist performance that I discover in the course of the semester. Due: April 4, 2012.

Frequency of Contact with Faculty Supervisor

Once a month.

Additional Information: Graduate theatre courses already taken

At York:

GS/THST 6100 3.0 Theatre Research and Methodology (in progress)

GS/THST 6200 3.0 Issues in Canadian Theatre History

GS/THST 5010 3.0 Theatre Laboratory

At Northwestern University:

DRAMA 601 Methods and Tools of Research

DRAMA 608: Historical Approaches to Dramatic and Theatrical Critical Theory

DRAMA 626: Performing Race and Ethnicity

Additional Information: Relevant undergraduate theatre courses already taken: N/A