

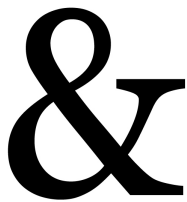
# TEACHING DOSSIER

## 1. Biographical Overview

I defended my PhD thesis in May 2003. I started teaching at Queen's University, Department of Drama (now the Dan School of Drama and Music) in September 2003. My primary areas of teaching are dramatic literature, theory, and history. I also have a secondary teaching area in set, lighting, and costume design. Typically, I teach a standard load of 2 undergraduate courses each term. On top of this slate of undergraduate teaching, I lead bi-weekly meetings for the 12 teaching assistants assigned to DRAM100.

In a typical year, I will supervise 1 or 2 undergraduate thesis projects. The Dan School of Drama and Music does not have a graduate program and so opportunities for graduate supervision are necessarily limited. In 2013, I was appointed as adjunct graduate faculty in Drama programs at both York University and University of Toronto. In that capacity, I have joined a number of PhD supervisory committees. In fall semester 2016, I will teach a graduate course at the Centre for Drama, Theatre, and Performance at University of Toronto.

## 2. Teaching Philosophy



I never wear T-shirts with logos on them. My T-shirts are usually black or white, plain, elevated only by their cut or material. But I have one new T that makes me feel a bit like a superhero sporting her mythic eponymous symbol. My new T is grey and has a giant black "&" on the front. And the more I think about it, the more I like this T, and the more I think the ampersand embodies my teaching philosophy. (Also 'ampersand' is fun to say.)

### *How does "&" epitomize my teaching beliefs and practice?*

I see the "&" here as meaning "addition" "augmentation" "extension," taking things to the next level. I aim to create learning situations that press students to move beyond what they have here and out into other contexts. "&" speaks to application.

I see the "&" as also meaning "connection" or "combination" or "synthesis." I try to design assignments that necessitate bringing two ideas or experiences into conjunction to observe patterns, to create theories, and allowing students to be alchemists of ideas.

The "&" with a "?" has some attitude and it says "So what?" This is one of my favourite things to say (kindly) to a student. Who cares? Why does this matter? What does it do? And why is that important? My goal is to encourage students to see that their ideas have meaning and impact in the world.

The "&" also means "us" "together." The experience of sharing time and space as well as mutually intellectual endeavor is a key part of teaching/learning in my view. I see my teaching assistants, my students, and myself as part of a mutually supportive and generous learning community.

### ***What does “&” look like in practice?***

- 1) **I believe that student learning should be relevant to the learners.** If the students feel that the knowledge they are gaining or the skills they are developing are relevant to them somehow, they will engage more deeply, assimilating the new information and new abilities more willingly and more effectively. To that end, I try to create **authentic tasks that are connected to the real world** in a tangible way.
- 2) **I believe that teaching should be personally engaged.** It is important to me that students see my passion for the subject material. I want to share with them all of my favourite things. I hope my enthusiasm is contagious. It is also important that students know that I am engaged in their success.
- 3) **I view teaching as an act of hospitality.** As the instructor-host, I try to make student-guests feel welcome and secure. To that end, I work hard to design courses that have a strong sense of structure, where assessment is transparently aligned with learning outcomes, syllabi that are very detailed, course policies that are clearly laid out and fair. It is also important to me to develop warm interpersonal relationships with the class.
- 4) **I also view my position as a teacher to be similar to that of a coach.** Rather than being positioned as an adversary or a judge, I am on the same side as the student. I want to see them succeed and I accept that I have a key role to play in helping them to succeed. The assignments that I create are intended to be challenging, sometimes taking students out of their comfort zone when the outcome is not entirely clear from the beginning. I set high standards, but then I work to help students meet those standards. The dynamic then is not you-against-me but us-together to tackle the assigned task.
- 5) **I am a passionate proponent of active learning.** My goal is for students to practice critical thinking and analytical skills to develop their own solutions but also their own questions. I am less concerned about content acquisition than skill development.
- 6) **I believe that assessment should be formative, guiding students toward the stated goals and outcomes.**
- 7) I also think that **giving students choice in how they manage and produce work for assessment encourages them to take ownership of the process and set up conditions for them to produce their best work.**
- 8) **I believe that working in teams is an invaluable skill. I believe that learning is enriched by the interactive experience of the group.** Every classroom is a learning community with a shared mission. It is important to create space for everyone in this community. I also think it is important to impart that sense of community that we are a special group engaged in a collective project.

### 3. Pedagogy and Practice

#### **Making Learning Relevant**

In DRAM200, the pod-teams are asked every class to solve some kind of inquiry-based learning problem connected to an authentic task. So for example, when we are studying medieval civic processional performances, pod-teams are challenged to create a processional performance for the city of “Queen’s,” applying the same features noted in historical processions. Or, on another day, the pod-teams are asked to create a grant proposal for a contemporary production of *Oedipus Rex*. The criteria for assessment compel them to justify choices about scenography, site, casting, and audience experience in connection with their specific understanding of the play. A DRAM301 essay topic took up the question of what Horace, Schiller, and Artaud would think of trigger warnings.

Sometimes, authentic task becomes more than simply speculative. In the DRAM400 class, students were required to write a short series of tweets each week in response to the assigned reading. (See Teaching Syllabi and Assignments folder for the “DRAM400 Micro-writing assignment sheet”) As the class generated more and more tweets about puppets and puppet theory, their collective social media presence garnered the attention of the international puppetry community. Suddenly the class tweeters had some experts to talk to, but also some interesting and challenging questions to answer, as people replied and engaged with their posts. This was unexpected, somewhat daunting, but also pretty awesome.

At the broadest level, I connect the coursework to five key transferable learning outcomes (TLOs): oral and written communication skills, problem-solving skills, creative and critical thinking skills, teamwork skills, and lifelong learning skills (planning, initiative, self-regulation, seeking help when needed). By foregrounding these TLOs in assignment design and assessment, I demonstrate to students that these are the real outcomes of their studies, and that whatever the content of their courses, these are real-world skills that will serve them well whatever they choose to do next.

#### **Personally Engaged Teaching**

For some assignments, I have started using audio feedback. Audio has the significant advantage over written feedback in that the students can hear the tone of my voice, increasing understanding and allowing a more compassionate or enthusiastic mood to come through. For the scaffolded essay in DRAM200, I really mean it when I say I want every student of the 70 in the class to come see me to discuss part 1 before going on to part 2. These one-on-one meetings are one of the best parts of teaching. Even in large classes, I work hard at learning students’ names as quickly as possible. I try to arrive early to class and not rush away at the end, so that students can ask a question or just chat.

#### **Active Learning**

Over the past five years, I have spent less and less time in the classroom talking and more time listening and ‘lurking.’ Active learning in my classrooms involves everything from 30-second tasks like individual short writing (or drawing) responses to a prompt or lightning group brainstorm to extended 60 minute in-class projects like DRAM200’s episodic “Document Detectives” (which we do once a month) that involves processing historical documentary material and working through a series of tasks to note first impressions and speculations, determine what it is, what it means, what can we

learn from it, and how it connects to what we already know, how it leads to other questions, and how it challenges what we don't know or may never know.

In a small seminar class (24 students) like DRAM301: Theories of the Theatre, this is fairly easy to accomplish through the initial course design supported by strategic questions during class sessions. I have a few tricks to encourage the class to talk to each other and not to me. I see my primary role here to contribute additional details or examples that enrich the discussion. I keep the discussion civil and broadly on topic, but am very open to letting the class roam where it will. I am the timekeeper telling them when we are done (even though they often want to keep going). I will also model (especially in the first few classes) approaches to responding to a previous comment; the skill of "how" to contribute to an effective discussion is also key.

In a larger class, I have learned that geography is central to the facilitation of active learning, starting in 2014, I competed for access to one of three specially designed active learning classrooms at Queen's. Ellis Hall 321 with its pod-tables has been transformative for group problem-solving in DRAM200. (See more about this in Meditation #2 below). Taking the focus off me as the 'sage-on-the-stage' has been humbling, since they are 'busy' but I am not, but worth it in increased student engagement and focus. Even in a very large class in a traditional venue like DRAM100 in Convocation Hall, I try to break up the lecture sections with interactive tasks. I might pose a question and ask the students to discuss with a neighbour or students are asked to write a targeted reflection on a video clip before we move on to a discussion. Engaged discussion with a large number of diverse participants is still possible in a class of this size.

### **Formative Assessment aligned with Learning Outcomes**

The ICE (Ideas, Connections, Extensions) Assessment model developed by Robert J. Wilson and Sue Fostaty-Young has been transformative for my teaching. Assignments in all my classes are frequently broken down to expose the Ideas components, the Connections components and the Extensions components. By creating ICE rubrics, I am able to give students both a map for them to follow as they work and a clear language for assessment on the completed assignment. (See examples in the Teaching Syllabi and Assignments folder). ICE also gives the class a shared sense of purpose as they understand that we are all always working toward making connections and developing extensions. I have also published on the activist impulse that I believe is at the heart of ICE. (See "Saving the World One Broken Toaster at a Time"). I do take a bit of teasing about my zealot-like obsession with ICE and my related love of toasters (The broken toaster story is my signature method for explaining ICE), but the outcome of being able to clearly communicate higher-order thinking expectations for student learning is worth it.

### **Self-Direction in Learning**

In its simplest form, choice might mean being able to select which 4 of 6 plays they will write about for their design critiques (DRAM241) or allowing students to have only their best 9 out of 11 weekly responses count toward the grade for that component of the course. Choice enters the process in a more complex way when students are presented with an assignment that has simple parameters but within that box almost anything is possible. (I take the game of chess as my inspiration here. Simple rules. Extremely complex strategy with nearly infinite outcomes).

So for example, in DRAM100 the lab groups are tasked with selecting two plays from our anthology and mashing them together to devise a performance of 12 minutes. Apart from some technical limitations, the 12 minute time limit, and the rule that all text must come verbatim from the selected plays, anything goes. In DRAM439: BioBoxes, there literally was a box. Each student was given a cardboard packing box of 24"x24"x18"; this was their proscenium stage. Inside that box, each student cut a hole for their heads (like a talking head on TV). Each monologue had to be 7 minutes. The stories had to be either biographical or autobiographical. Other than those initial instructions, students had maximal choice regarding the script, performance style, scenography, audience situation, etc. The results were frequently amazing and unexpected.

### **Learning Communities**

Learning names is one of the first steps in this process. Not only do I learn students' names (even in large classes of 200 students), but I encourage them to learn each other's names and to address their peers by name when they comment or reply. Beyond that, I try to make explicit the rationales and conventions that guide our work. I make explicit my pedagogical thinking, how the course fits into the larger degree structure, and how the learning outcomes of the course support student goals beyond the classroom.

In each of the courses that I teach, learning teams are a central feature of the course design. A central feature of my teaching practice is designing active learning tasks for students in groups as discussed above, but another key aspect is the inculcation of good teamwork skills. I aim to create opportunities for positive team experiences and for students to reflect on what makes a good teammate.

### **Teamwork Skills**

In DRAM100, students are assigned to lab sections. Each section is led by an undergraduate TA. Grahame and I spend time coaching the TAs on how to manage group dynamics and how to support their groups through significant interpersonal challenges as the whole group is tasked with collectively developing an extended devised performance piece and reflective portfolio worth 20% of the final mark. We also visit the labs to observe the groups at work and give advice to the TAs. Despite the joys and frustrations experienced by the students in working in these arbitrary heterogeneous groups, we are committed to the (relatively) high stakes of this project as a valuable experience. Students invariably report that the lab is their favourite part of the course.

In 2014-2015, my DRAM200 participated in a teamwork study to evaluate the inter-rater reliability of a newly created peer- and self-evaluative teamwork rubric, called Team-Q. Another team aspect of DRAM200 is a series of readiness-assessment quizzes based on textbook chapters at the start of each new unit that unfold in two stages. Students first write a short multiple-choice quiz as individuals. After submitting those quiz sheets, they gather in their regular groups and complete the quiz again. The group scores are almost always 10/10. The final quiz scores are calculated by combining the individual score (75%) with the group score (25%). I very much enjoy the noisy group phase as the groups actively discuss and negotiate the answers with students explaining to others why they believe the answer is the answer. One effect of the two-part quiz is that at the conclusion all the students leave with the right answers. Another effect is the fostering of a positive group moment where success is pretty much a sure thing. For exams in both DRAM100 and DRAM200, students are issued a list of potential "essay-style" questions in advance. They are encouraged to work in groups to

prepare their answers. Students then write the exams individually in a traditional exam format. (See Teaching Syllabi and Assignments for a sample exam question list). In DRAM200, students (also in their groups) draft potential questions, and assess the draft questions submitted by other groups for the April exam.

## 4. Teaching Responsibilities and Activities

### Undergraduate Courses

2006-07	<b>DRAM100: Introduction to Theatre</b>
2007-08	This is the first year foundation course for Drama at Queen's. It is team taught by
2008-09	Grahame Renyk and me. Contact hours are divided between sessions involving the
2010-11	whole class led by one of the instructors and lab group sessions where students meet
2011-12	weekly in groups of 15-18 students facilitated by an undergraduate TA. This course is
2012-13	the prerequisite for continuing into 2 <sup>nd</sup> year with a concentration (Major, Medial,
2013-14	Minor) in Drama.
2014-15	
2015-16	Enrollment 200 students.

2013-14	<b>DRAM200: Theatre History and Literature I</b>
2014-15	This full-year course is required for 2 <sup>nd</sup> year Drama majors, medials, and minors.
2015-16	Spanning theatre history and dramatic literature from the 'origins' to theatre of the late 19 <sup>th</sup> century, the mandate of the course is expansive. Rather than take a strictly chronological approach, I decided to group the material thematically inspired by <i>Theatre Histories</i> by Zarrilli et al. So for example, theatre in ancient Athens ( <i>Oedipus Rex</i> ) is paired with medieval drama in England ( <i>The Second Shepherds' Play</i> ) as both share qualities of being civic festivals that celebrate the ritual-history of the populace. The course also has a significant writing component, students produce approximately 7500 words over the course of the year.
	Enrolment 70 students.

2003	<b>DRAM201: World Drama I</b>
2004	It was a course in dramatic literature and we studied 12 plays—one per week—over the
2006	span of the course. Plays spanned the range from <i>The Persians</i> by Aeschylus to <i>Life is a Dream</i> by Calderón. The course was required for Drama majors but was open to any students in 2 <sup>nd</sup> year or above.
	Enrolment 70 students.

2004	<b>DRAM202: World Drama II</b>
2005	<p>It was a course in dramatic literature and we studied 12 plays—one per week—over the span of the course similar to DRAM201. I reworked it substantially in 2010-2011 to be focused on plays about war and oppression ranging from Shaw’s Major Barbara to the late 20<sup>th</sup> century (<i>Information for Foreigners</i> by Gambaro, <i>For a Better World</i> by Schimmelpfennig, and <i>Death and the King’s Horseman</i> by Soyinka). The course was required for Drama majors but was open to any students in 2<sup>nd</sup> year or above. In addition to altering the scope of the content of the course, I also made two substantial innovations in 2010-2011. The first was to break the major writing assignment into three developmental parts with formative feedback at each stage. The other innovation was to divide students into “companies.” Each company was responsible for staging a short performative ‘response’ to the assigned weekly play. Following major curriculum overhaul, this course was discontinued after 2012 and some content morphed into DRAM200.</p> <p>Enrolment 70 students.</p>
2007	
2008	
2009	
2011	
2012	

2012	<b>DRAM241: Introduction to Design</b>
2016	<p>The focus of DRAM241 is to introduce students to basic design thinking and design-oriented play analysis. The course is structured in to six modules covering contemporary and historical costume design, theatre space, lighting design, set design including drafting and model building. Each module has the same pattern of four classes: 1) two lectures introducing key concepts and laying out the parameters for the “problem set.” 2) a studio class where students work on their design problem and I meet briefly with each one. 3) a presentation day where students meet in small groups to present their work and provide critical feedback on their peers’ designs.</p> <p>Enrolment 20 students.</p>

2014	<b>DRAM271: Medieval Dramatic Literature and History</b>
2015	<p>Taught at Herstmonceux Castle (Queen’s University’s Bader International Study Centre, East Sussex, UK). Students meet each afternoon for 3 hours. The course combines a focus on dramatic literature with investigation of historical performance practice to situation drama within its religious, social, political, and cultural context. Class time is divided between lecture, discussion, and intensive in-class inquiry based tasks. These hands-on tasks include paleography, comprehension and analysis of primary source documents, correlation of production documents against scripts, and comparison of text with modern performances.</p> <p>Enrolment 12 students.</p>
2016	

2004W 2004F 2007 2015	<p><b>DRAM301: Theories of the Theatre</b></p> <p>A seminar class where students complete weekly readings, submit short 250-300 word responses to the readings, and participate in a group discussion. Each session begins with key questions posed by the assigned seminar leaders. Material covered was arranged according to philosophical approaches to the central question concerning the relationship between 'realism' and the political/educational effect of theatre. Readings were drawn from Aristotle, Horace, Rousseau, Schiller, Nietzsche, Artaud, Plato, Zola, Lehmann, and others.</p> <p>Enrolment 20 students</p>
2008 2011	<p><b>DRAM306: Canadian Drama</b></p> <p>A seminar class where students complete weekly readings, submit short 250-300 word responses to the plays and associated readings, and participate in a group discussion. Each session begins with key questions posed by the assigned seminar leaders. The course had a specific focus on plays with metatheatrical elements, featuring plays by Judith Thompson, Timothy Findley, Michel Marc Bouchard, Michael Healey, Daniel MacIvor, Kevin Kerr and others.</p> <p>Enrolment 20 students</p>
2012-2013	<p><b>DRAM400: Performance Creation</b></p> <p>This course is a 9.0 unit capstone course that is required for Drama majors. The goal of the course is to create a context for students to explore theatre-making challenges that combine a high level of theoretical rigour with strong production values. In this version, the topic was puppetry. Students began the course by reading extensively in puppet theory and history and viewing a wide range of styles in performance both live and on video. Students were then challenged to develop a research question that could be tested in performance. The second half of the course involved the building of the puppets and stages with an eye to creating practical work that would shed light on the research question. The course was capped by a "puppet slam" festival where the performances were staged for the public. To present the findings of their research students wrote formal abstracts, created research posters, and wrote a final essay documenting their methodology and their findings.</p> <p>Enrolment 50 students.</p>



2009	<b>DRAM439: Special Topics in Performance Creation</b>
2012	<p>This course was a pseudo-prototype for DRAM400. The idea was to combine rich theoretical material with comprehensive opportunities for employing a range of performance creation skills. In this case, the central project of the course was the creation of solo auto/biographical performances where the performer was contained in a packing box—the BioBoxes project described above. From a teaching perspective, the course involved not only setting the performance task but also selecting the theoretical readings concerning auto/biographical performance, solo performance, and audience proxemics. I also was involved in the ‘studio’ aspect of the course, coaching playwriting, acting, design, and acting as production manager, supervising all the hands-on skills of building, painting, sewing, setting up the lighting and audio for these miniature theatres.</p> <p>Enrolment 20 students.</p>

### **Undergraduate Thesis Supervision**

I have supervised 14 DRAM501/DRAM502 theses over the past 10 years. To my knowledge, 9 of these students have gone on to graduate study in drama. Three are currently pursuing a PhD. Since 2007, I have supervised just over 50% of all thesis projects undertaken in Drama.

In addition, DRAM541 students undertake practical thesis projects, designing a component of one of our two annual mainstage productions. I have supervised 9 DRAM541 students.

### **Graduate Thesis Supervision**

As mentioned above, the Dan School of Drama and Music does not have a graduate program and so opportunities to supervise graduate work are limited. In recent years, I have been appointed adjunct graduate faculty to both York and University of Toronto. In that capacity, I have joined a number of supervisory committees.

Richie Wilcox (York): Variants of Autobiographical Performance in the Works of Daniel MacIvor

Derek Gingrich (York): Possible worlds approaches to fiction to the study of theatre

Kelsey Jacobson (Toronto): Finding Real Value in Theatre: Contemporary Canadian Performance

It is my hope that since I will be teaching a graduate course for the first time at UofT in September 2016 that this will be an opportunity to see and be seen by other potential supervisees.

### **Teaching Assistant Training and Supervision**

From 2007 to present, I have been responsible (with Grahame Renyk) for the training of 12 to 14 undergraduate DRAM100 TAs each year. The group meets bi-weekly September to April.

**In these meetings, I make an effort to bring them into my pedagogical thinking, sharing my value system as well as unpacking why the course, the assignments, the exam questions are designed the way that they are.** The topics of these meetings include an overview of the DRAM100 teaching philosophy, introduction to the 9 Principles of Ethical Teaching white paper, managing group dynamics, facilitating discussion/participation, students with problems & problems with students. I have also regularly invited a speaker from Student Wellness Services to talk to the TA group about recognizing and responding to mental health issues. For each assignment, there is a special session devoted to analyzing sample assignments and giving specific instructions re: marking and assessment using the ICE model. The weekly lesson plans for DRAM100 labs have not been my responsibility as my co-instructor Grahame plans these and supports the TAs in this capacity on an ad hoc basis. It is important that the teaching assistants for both courses see themselves as part of a supportive teaching team. Ultimately, **the goal is that the TAs become stronger writers and thinkers themselves through their experience dissecting, explaining, and giving suggestions for improvement on the work they are assessing.**

### **Administrative/Committee Work related to Teaching**

- Chair of Undergraduate Studies, Drama (2011-present)
- Department/School Academic Planning Committee (member 2007-2010; chair 2011-present)
- Faculty of Arts and Science Curriculum Committee (member 2013-2014; subcommittee chair 2014-2015; chair 2015-2016)
- Bader International Study Centre External Educational Quality Committee (member 2014-present)
- Centre for Teaching and Learning Needs Assessment Planning Group (faculty rep 2007-2008)

### **Community Outreach**

- Shakespeare Workshop sessions for grades 7 & 8 (120 students) at Calvin Park Public School. I organized 10 Queen's University students to prepare and present a round-robin of four 50 minute long workshops. On the day, I ran one workshop and the students ran the others. (November 2015)

## **5. Evidence of Teaching Effectiveness**

### **Teaching Awards and Distinctions**

- Nominated for Queen's University Alumni Award for Excellence in Teaching (2015)
- Three-time recipient of the Drama Department Award for Teaching Excellence (2004-05, 2008-09, 2014-15)

## Aggregated USAT scores for all courses taught Fall 2003-present

My scores are indicated in bold in the top row of each box. Departmental mean scores are indicated in italics below. Shaded cells indicate scores where I meet or exceed the departmental average.

	2003-2004			2004-2005				2006-2007			
	DRAM 201	DRAM 202	DRAM 301	DRAM 201	DRAM 202	DRAM 301	DRAM 342	DRAM 100	DRAM 201	DRAM 202	DRAM 301
Q1. Overall, this is an excellent course.	<b>4.1</b> (4.1)	<b>4.4</b> (4.2)	<b>4.2</b> (4.2)	<b>4.2</b> (4.2)	<b>4.4</b> (4.2)	<b>4.6</b> (4.2)	<b>4.6</b> (4.2)	<b>2.9</b> (4.0)	<b>4.1</b> (4.3)	<b>4.1</b> (4.0)	<b>4.6</b> (4.3)
Q2. Overall, this instructor is an effective teacher.	<b>4.6</b> (4.1)	<b>4.6</b> (4.4)	<b>4.3</b> (4.4)	<b>4.7</b> (4.3)	<b>4.7</b> (4.3)	<b>4.8</b> (4.3)	<b>4.8</b> (4.3)	<b>2.9</b> (4.1)	<b>4.6</b> (4.3)	<b>4.4</b> (4.1)	<b>4.7</b> (4.3)
Q3. I learned a great deal from this course.	<b>4.4</b> (4.0)	<b>4.5</b> (4.1)	<b>3.9</b> (4.1)	<b>4.2</b> (4.1)	<b>4.2</b> (4.1)	<b>4.6</b> (4.1)	<b>4.5</b> (4.1)	<b>2.5</b> (3.9)	<b>4.1</b> (4.2)	<b>4.1</b> (3.9)	<b>4.8</b> (4.2)
Q4. The instructor showed sensitivity to the needs and interests of students from diverse groups.	<b>4.6</b> (4.4)	<b>4.6</b> (4.4)	<b>4.4</b> (4.4)	<b>4.8</b> (4.4)	<b>4.7</b> (4.4)	<b>4.9</b> (4.4)	<b>4.7</b> (4.4)	<b>3.8</b> (4.2)	<b>4.7</b> (4.4)	<b>4.5</b> (4.2)	<b>4.6</b> (4.4)
Q5. The course followed the description in the ArtSci Calendar.	<b>4.5</b> (4.1)	<b>4.3</b> (4.3)	<b>4.2</b> (4.3)	<b>4.2</b> (4.0)	<b>4.5</b> (4.0)	<b>4.4</b> (4.0)	<b>3.9</b> (4.0)	<b>3.8</b> (4.0)	<b>4.3</b> (4.2)	<b>4.3</b> (4.0)	<b>4.3</b> (4.2)
Q6. The workload in this course was reasonable and appropriate.	<b>4.1</b> (4.2)	<b>4.2</b> (4.3)	<b>3.9</b> (4.3)	<b>4.0</b> (4.3)	<b>4.3</b> (4.3)	<b>4.4</b> (4.3)	<b>4.2</b> (4.3)	<b>4.0</b> (4.3)	<b>4.1</b> (4.4)	<b>4.1</b> (4.3)	<b>4.2</b> (4.4)
Q7. The instructor in this course showed genuine concern for learning.	<b>4.8</b> (4.4)	<b>4.8</b> (4.5)	<b>4.8</b> (4.5)	<b>4.9</b> (4.5)	<b>4.9</b> (4.5)	<b>4.9</b> (4.5)	<b>4.8</b> (4.5)	<b>3.8</b> (4.3)	<b>4.8</b> (4.5)	<b>4.8</b> (4.3)	<b>5.0</b> (4.5)
Q8. I felt that this course challenged me intellectually and/or artistically.	<b>4.1</b> (4.3)	<b>4.3</b> (4.3)	<b>4.4</b> (4.3)	<b>4.1</b> (4.3)	<b>4.3</b> (4.2)	<b>4.7</b> (4.3)	<b>4.5</b> (4.2)	<b>2.4</b> (4.0)	<b>4.1</b> (4.3)	<b>4.0</b> (4.0)	<b>4.9</b> (4.3)
Q9. The course was well organized.	<b>4.5</b> (3.9)	<b>4.6</b> (4.1)	<b>4.1</b> (4.1)	<b>4.5</b> (4.1)	<b>4.6</b> (4.0)	<b>4.5</b> (4.1)	<b>4.5</b> (4.0)	<b>3.2</b> (3.9)	<b>4.4</b> (4.1)	<b>4.5</b> (3.9)	<b>4.6</b> (4.1)
Q10. Grading was a fair assessment of my performance in this course.	<b>4.0</b> (3.9)	<b>4.1</b> (4.0)	<b>4.0</b> (4.0)	<b>4.0</b> (4.1)	<b>4.0</b> (4.0)	<b>4.4</b> (4.1)	<b>4.1</b> (4.0)	<b>3.3</b> (3.7)	<b>3.7</b> (4.0)	<b>3.7</b> (3.7)	<b>4.1</b> (4.0)
Q11. The instructor was available for consultation outside class.	<b>4.7</b> (4.3)	<b>4.7</b> (4.5)	<b>4.7</b> (4.5)	<b>4.6</b> (4.4)	<b>4.8</b> (4.4)	<b>4.8</b> (4.4)	<b>4.9</b> (4.4)	<b>3.8</b> (4.3)	<b>4.6</b> (4.3)	<b>4.7</b> (4.3)	<b>4.7</b> (4.3)

	2007-2008			2008-2009			2010-2011		
	DRAM 100	DRAM 202	DRAM 306	DRAM 100	DRAM 202	DRAM 439	DRAM 100	DRAM 202	DRAM 306
Q1. Overall, this is an excellent course.	<b>3.8</b> (4.2)	<b>3.4</b> (4.2)	<b>4.5</b> (4.2)	<b>3.9</b> (4.2)	<b>4.3</b> (4.2)	<b>4.9</b> (4.2)	<b>3.8</b> (4.2)	<b>3.9</b> (4.2)	<b>4.6</b> (4.3)
Q2. Overall, this instructor is an effective teacher.	<b>4.0</b> (4.4)	<b>4.1</b> (4.4)	<b>4.5</b> (4.4)	<b>4.1</b> (4.2)	<b>4.5</b> (4.2)	<b>4.6</b> (4.2)	<b>4.0</b> (4.3)	<b>4.2</b> (4.3)	<b>4.7</b> (4.3)
Q3. I learned a great deal from this course.	<b>3.6</b> (4.1)	<b>3.7</b> (4.1)	<b>4.3</b> (4.1)	<b>3.5</b> (3.9)	<b>4.2</b> (3.9)	<b>4.5</b> (3.9)	<b>3.7</b> (4.1)	<b>3.7</b> (4.1)	<b>4.4</b> (4.1)
Q4. The instructor showed sensitivity to the needs and interests of students from diverse groups.	<b>4.5</b> (4.4)	<b>4.4</b> (4.4)	<b>4.5</b> (4.4)	<b>4.4</b> (4.3)	<b>4.6</b> (4.3)	<b>4.6</b> (4.3)	<b>4.4</b> (4.4)	<b>4.4</b> (4.4)	<b>4.5</b> (4.4)
Q5. The course followed the description in the ArtSci Calendar.	<b>4.0</b> (4.0)	<b>4.1</b> (4.0)	<b>3.2</b> (4.0)	<b>4.0</b> (4.1)	<b>4.0</b> (4.1)	<b>4.1</b> (4.1)	<b>3.9</b> (4.2)	<b>3.8</b> (4.2)	<b>3.6</b> (4.1)
Q6. The workload in this course was reasonable and appropriate.	<b>4.2</b> (4.2)	<b>3.5</b> (4.2)	<b>4.3</b> (4.2)	<b>4.3</b> (4.3)	<b>4.4</b> (4.3)	<b>4.5</b> (4.3)	<b>4.2</b> (4.2)	<b>4.2</b> (4.2)	<b>4.4</b> (4.4)
Q7. The instructor in this course showed genuine concern for learning.	<b>4.5</b> (4.5)	<b>4.5</b> (4.5)	<b>4.6</b> (4.5)	<b>4.5</b> (4.4)	<b>4.8</b> (4.4)	<b>4.9</b> (4.4)	<b>4.5</b> (4.5)	<b>4.7</b> (4.5)	<b>4.6</b> (4.5)
Q8. I felt that this course challenged me intellectually and/or artistically.	<b>4.0</b> (4.2)	<b>3.6</b> (4.2)	<b>4.5</b> (4.2)	<b>3.7</b> (4.2)	<b>4.5</b> (4.2)	<b>4.9</b> (4.2)	<b>3.9</b> (4.2)	<b>4.1</b> (4.2)	<b>4.6</b> (4.3)
Q9. The course was well organized.	<b>4.0</b> (4.0)	<b>4.1</b> (4.0)	<b>4.4</b> (4.0)	<b>4.0</b> (3.9)	<b>4.6</b> (3.9)	<b>4.7</b> (3.9)	<b>3.9</b> (3.9)	<b>4.3</b> (3.9)	<b>4.2</b> (4.0)
Q10. Grading was a fair assessment of my performance in this course.	<b>3.5</b> (4.0)	<b>3.2</b> (4.0)	<b>4.2</b> (4.0)	<b>3.6</b> (3.9)	<b>3.8</b> (3.9)	<b>4.3</b> (3.9)	<b>3.7</b> (4.0)	<b>3.5</b> (4.0)	<b>4.1</b> (4.1)
Q11. The instructor was available for consultation outside class.	<b>4.6</b> (4.5)	<b>4.7</b> (4.5)	<b>4.7</b> (4.5)	<b>4.4</b> (4.4)	<b>4.7</b> (4.4)	<b>4.6</b> (4.4)	<b>4.5</b> (4.5)	<b>4.6</b> (4.5)	<b>4.5</b> (4.3)

My scores are indicated in bold. Departmental mean scores are indicated in italics below.  
Shaded cells indicate scores where I meet or exceed the departmental average.

	2011-2012			2012-2013			2013-2014		2014-2015		
	DRAM 100	DRAM 202	DRAM 439	DRAM 100	DRAM 241	DRAM 400	DRAM 100	DRAM 200	DRAM 100	DRAM 200	DRAM 301
Q1. Overall, this is an excellent course.	<b>3.7</b> (4.3)	<b>4.3</b> (4.1)	<b>4.7</b> (4.1)	<b>4.2</b> (4.1)	<b>4.6</b> (4.0)	<b>3.7</b> (4.0)	<b>4.2</b> (4.2)	<b>3.5</b> (4.0)	<b>3.5</b> (4.0)	<b>3.5</b> (4.1)	<b>4.8</b> (4.1)
Q2. Overall, this instructor is an effective teacher.	<b>4.0</b> (4.3)	<b>4.6</b> (4.2)	<b>4.6</b> (4.2)	<b>4.5</b> (4.2)	<b>4.7</b> (4.4)	<b>4.4</b> (4.2)	<b>4.3</b> (4.3)	<b>4.2</b> (4.1)	<b>3.7</b> (4.1)	<b>4.4</b> (4.2)	<b>4.8</b> (4.2)
Q3. I learned a great deal from this course.	<b>3.4</b> (4.1)	<b>4.3</b> (4.0)	<b>4.4</b> (4.0)	<b>3.9</b> (3.9)	<b>4.3</b> (3.9)	<b>3.8</b> (3.9)	<b>3.9</b> (4.0)	<b>3.5</b> (3.9)	<b>3.2</b> (4.0)	<b>3.5</b> (3.9)	<b>4.8</b> (3.9)
Q4. The instructor showed sensitivity to the needs and interests of students from diverse groups.	<b>4.6</b> (4.5)	<b>4.8</b> (4.3)	<b>4.5</b> (4.3)	<b>3.5</b> (3.8)	<b>4.6</b> (4.2)	<b>4.5</b> (4.2)	<b>4.6</b> (4.5)	<b>4.8</b> (4.2)	<b>4.4</b> (4.4)	<b>4.7</b> (4.3)	<b>4.7</b> (4.3)
Q5. Grading was a fair assessment of my performance in this course.	<b>3.8</b> (4.0)	<b>4.5</b> (4.0)	<b>4.1</b> (4.0)	<b>4.2</b> (4.1)	<b>4.5</b> (4.0)	<b>4.1</b> (4.0)	<b>4.0</b> (4.0)	<b>4.1</b> (3.9)	<b>3.4</b> (4.1)	<b>3.9</b> (4.0)	<b>4.5</b> (4.0)
Q6. The workload in this course was reasonable and appropriate.	<b>4.4</b> (4.4)	<b>4.6</b> (4.2)	<b>4.3</b> (4.2)	<b>3.5</b> (4.2)	<b>4.3</b> (4.1)	<b>4.2</b> (4.1)	<b>4.4</b> (4.4)	<b>4.2</b> (4.2)	<b>4.1</b> (4.3)	<b>4.2</b> (4.4)	<b>4.7</b> (4.4)
Q7. I felt that this course challenged me intellectually and/or artistically.	<b>3.5</b> (4.3)	<b>4.5</b> (4.3)	<b>4.9</b> (4.3)	<b>4.0</b> (4.2)	<b>4.9</b> (4.2)	<b>4.2</b> (4.2)	<b>4.1</b> (4.3)	<b>3.5</b> (4.1)	<b>3.6</b> (4.1)	<b>3.7</b> (4.2)	<b>4.9</b> (4.2)
Q8. The course followed the description in the ArtSci Calendar.	<b>4.0</b> (4.1)	<b>4.3</b> (4.1)	<b>4.6</b> (4.1)	<b>4.1</b> (4.0)	<b>4.6</b> (3.9)	<b>2.7</b> (3.9)	<b>4.0</b> (4.2)	<b>4.2</b> (4.0)	<b>3.8</b> (4.0)	<b>4.2</b> (4.2)	<b>4.7</b> (4.2)
Q9. The instructor in this course showed genuine concern for learning.	<b>4.6</b> (4.6)	<b>4.9</b> (4.4)	<b>4.7</b> (4.4)	<b>4.7</b> (4.4)	<b>4.7</b> (4.4)	<b>4.7</b> (4.4)	<b>4.7</b> (4.5)	<b>4.8</b> (4.4)	<b>4.3</b> (4.4)	<b>4.8</b> (4.3)	<b>4.7</b> (4.3)
Q10. The instructor was available for consultation outside class.	<b>4.7</b> (4.5)	<b>4.9</b> (4.4)	<b>4.6</b> (4.4)	<b>4.6</b> (4.3)	<b>4.7</b> (4.3)	<b>4.7</b> (4.3)	<b>4.6</b> (4.5)	<b>4.8</b> (4.5)	<b>4.3</b> (4.4)	<b>4.8</b> (4.3)	<b>4.7</b> (4.3)

My scores are indicated in bold. Departmental mean scores are indicated in italics below.

Shaded cells indicate scores where I meet or exceed the departmental average.

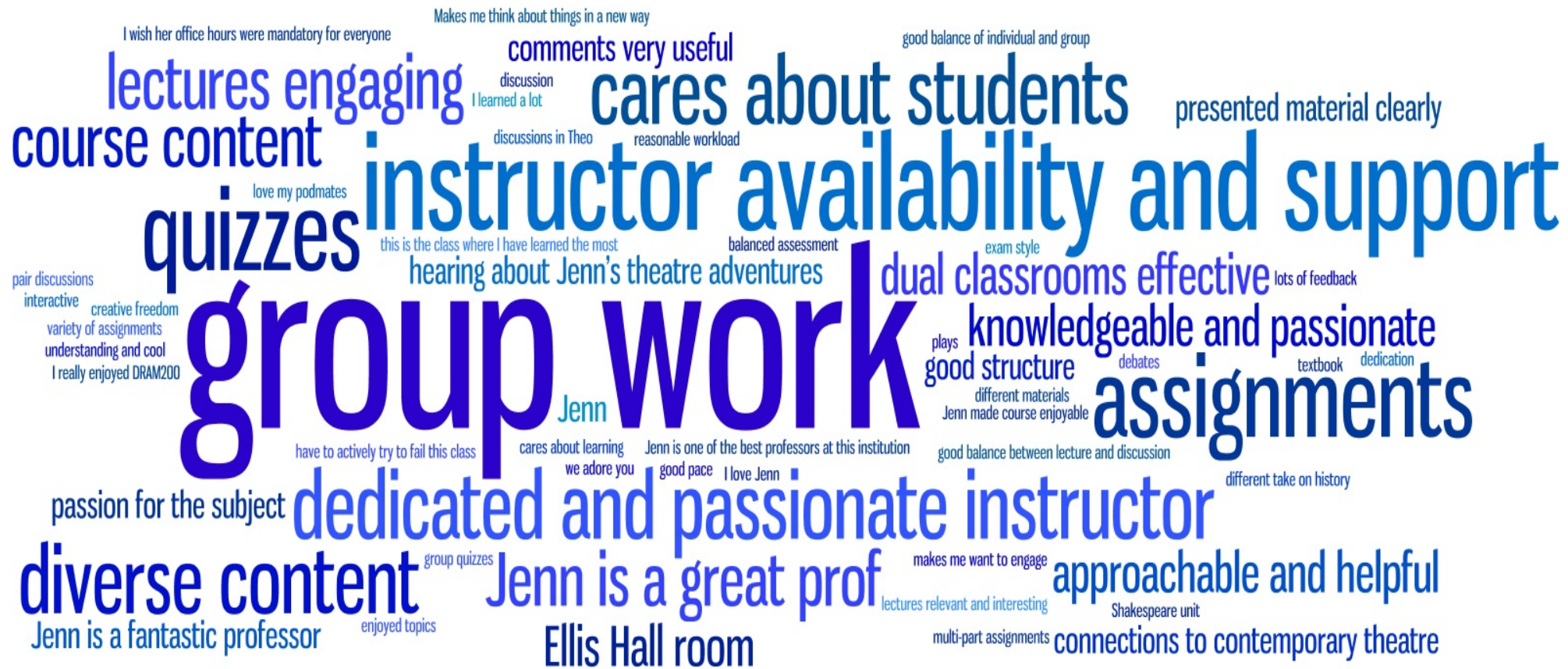
	2015-2016		
	DRAM 100	DRAM 200	DRAM 241
Q1. Overall, this is an excellent course.	<b>3.9</b> <i>(4.4)</i>	<b>4.0</b> <i>(4.1)</i>	<b>4.9</b> <i>(4.1)</i>
Q2. Overall, this instructor is an effective teacher.	<b>4.1</b> <i>(4.4)</i>	<b>4.5</b> <i>(4.3)</i>	<b>5.0</b> <i>(4.3)</i>
Q3. I learned a great deal from this course.	<b>3.5</b> <i>(4.2)</i>	<b>4.1</b> <i>(3.9)</i>	<b>4.7</b> <i>(3.9)</i>
Q4. The instructor showed sensitivity to the needs and interests of students from diverse groups.	<b>4.3</b> <i>(4.5)</i>	<b>4.8</b> <i>(4.5)</i>	<b>4.9</b> <i>(4.5)</i>
Q5. Grading was a fair assessment of my performance in this course.	<b>3.4</b> <i>(4.2)</i>	<b>4.0</b> <i>(4.1)</i>	<b>4.5</b> <i>(4.1)</i>
Q6. The workload in this course was reasonable and appropriate.	<b>4.2</b> <i>(4.5)</i>	<b>4.3</b> <i>(4.3)</i>	<b>4.4</b> <i>(4.3)</i>
Q7. I felt that this course challenged me intellectually and/or artistically.	<b>3.8</b> <i>(4.4)</i>	<b>4.2</b> <i>(4.2)</i>	<b>4.9</b> <i>(4.2)</i>
Q8. The course followed the description in the ArtSci Calendar.	<b>4.2</b> <i>(4.3)</i>	<b>4.4</b> <i>(4.0)</i>	<b>4.8</b> <i>(4.0)</i>
Q9. The instructor in this course showed genuine concern for learning.	<b>4.4</b> <i>(4.6)</i>	<b>4.9</b> <i>(4.6)</i>	<b>5.0</b> <i>(4.6)</i>
Q10. The instructor was available for consultation outside class.	<b>4.2</b> <i>(4.5)</i>	<b>4.9</b> <i>(4.5)</i>	<b>4.9</b> <i>(4.5)</i>

My scores are indicated in bold. Departmental mean scores are indicated in italics below. Shaded cells indicate scores where I meet or exceed the departmental average.

	Summer 2014	Summer 2015
	DRAM 271	DRAM 271
Q1. Overall, this is an excellent course.	<b>4.6</b> (4.4)	<b>4.6</b> (4.4)
Q2. Overall, this instructor is an effective teacher.	<b>4.8</b> (4.4)	<b>5.0</b> (4.6)
Q3. I learned a great deal from this course.	<b>4.5</b> (4.3)	<b>4.8</b> (4.4)
Q4. The instructor showed sensitivity to the needs and interests of students from diverse groups.	<b>4.9</b> (4.4)	<b>4.8</b> (4.4)
Q5. Grading was a fair assessment of my performance in this course.	<b>4.5</b> (4.1)	<b>4.8</b> (4.1)
Q6. The workload in this course was reasonable and appropriate.	<b>4.2</b> (4.2)	<b>4.4</b> (4.2)
Q7. My interest in the subject has been stimulated by this course.	<b>4.6</b> (4.3)	<b>4.4</b> (4.4)
Q8. The instructor presented the material clearly.	<b>4.7</b> (4.4)	<b>4.9</b> (4.5)
Q9. The instructor was available for discussion outside class.	<b>5.0</b> (4.5)	<b>4.9</b> (4.6)
Q10. The instructor encouraged students to express their opinions.	<b>4.8</b> (4.5)	<b>5.0</b> (4.6)
Q11. The instructor in this course showed a genuine concern for students.	<b>4.9</b> (4.5)	<b>5.0</b> (4.6)
Q12. The course was well organized.	<b>4.2</b> (4.2)	<b>4.8</b> (4.3)
Q13. The instructor was prepared for class.	<b>4.9</b> (4.6)	<b>5.0</b> (4.7)
Q14. The instructor defined new terms, concepts and principles.	<b>4.5</b> (4.5)	<b>4.8</b> (4.6)
Q15. The course material was presented at a satisfactory level of difficulty.	<b>4.7</b> (4.4)	<b>4.8</b> (4.5)
Q16. It was clear to me what was expected of me in this course.	<b>4.5</b> (4.0)	<b>4.9</b> (4.1)
Q17. The course web page was helpful and informative.	<b>4.1</b> (4.2)	<b>4.4</b> (4.2)
Q18. This course stimulated my intellectual development.	<b>4.6</b> (4.2)	<b>4.6</b> (4.4)
Q19. The instructor incorporated material from other fields to help my understanding of the subject we studied.	<b>4.6</b> (4.2)	<b>4.8</b> (4.4)
Q20. The exams/tests were challenging.	<b>4.3</b> (4.2)	<b>3.7</b> (4.2)
Q21. The instructor made useful comments on the assignments I turned in.	<b>4.9</b> (4.4)	<b>4.9</b> (4.4)

My scores are indicated in bold. Departmental mean scores are indicated in italics below.  
Shaded cells indicate scores where I meet or exceed the departmental average.

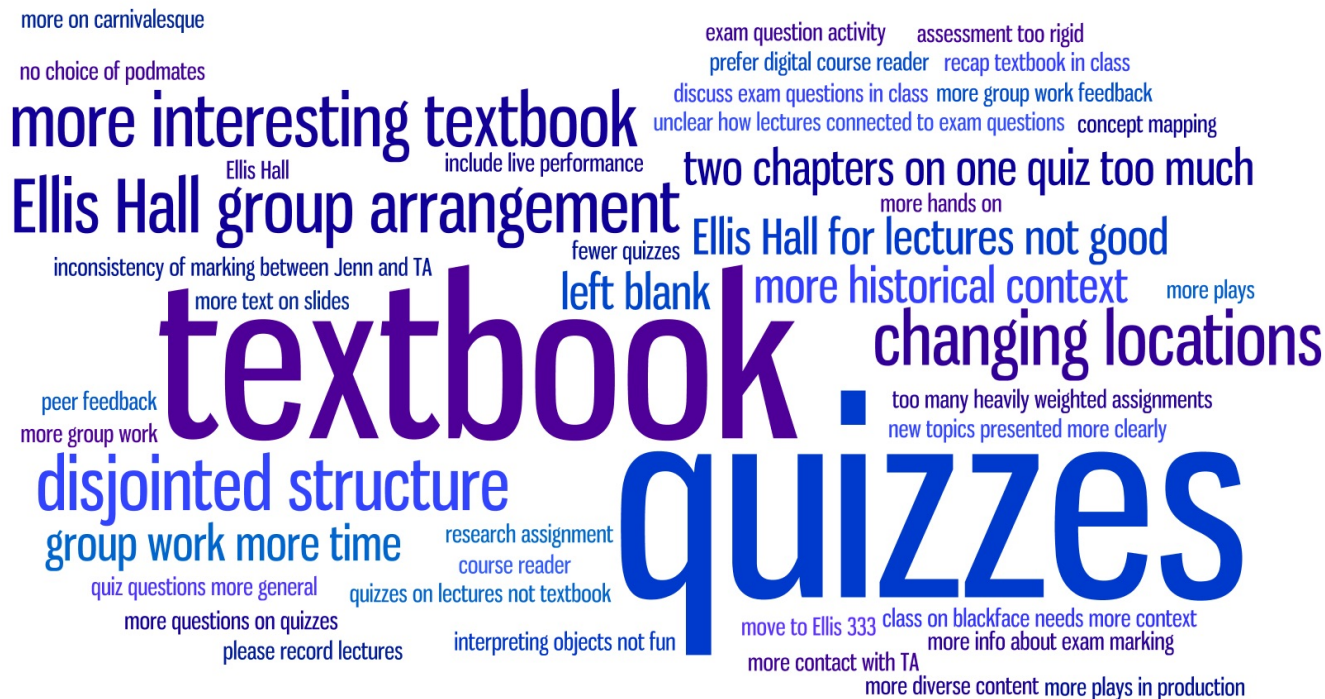
## USAT Question: What did you especially like about the course?



This word cloud contains a complete set of all USAT comments from this course. None are omitted. The font sizes are scaled according to the popularity of the comment with the largest font indicating the most popular comments. This technique was helpful in analyzing qualitative feedback, with an eye to course improvement.



## USAT Question: Do you have any specific suggestions for improvements to this course?



This word cloud contains a complete set of all USAT comments from this course. None are omitted. The font sizes are scaled according to the popularity of the comment with the largest font indicating the most popular comments. This technique was helpful in analyzing qualitative feedback, with an eye to course improvement.

## **USAT Feedback Comments**

Included here are selected student written comments from courses taught in 2014-2015 and 2015-2016:

### **Making Learning Relevant**

"Course was extremely engaging, made me genuinely interested in the topics and I believe what I have learned will follow me into my future pursuits (academic or otherwise)."

"Whenever [the course] tied to current theatre or modern events."

"I really liked how you incorporated modern and international experiences. I made me more curious about the theatre world, and inspired my summer trip."

"This instructor never stopped bringing the content to light, making it personally relevant for all of us as students and as future professionals."

"I enjoyed how we were able to actually visit/experience what we learning about."

### **Being a Host**

"I appreciate Jenn's thoughtfulness and preparation for this class and the balance between hearing her thoughts & facilitation of class discussion. I feel as though I have learned a great deal both from the content of this course & from the structure."

"Everything is well organized and we learned a lot every class because of it."

"Jenn is a wonderful teacher who has always been approachable and easy to talk to. Her willingness to accommodate her students is fantastic, especially since she doesn't have to go as far as she does."

"Jenn is a fantastic professor who deserve huge recognition for the time and care she puts into her students."

"We were challenged safely. Jenn consciously supported students of all levels."

### **Being a Coach/High-Level of Challenge**

"This course really forced us to raise the bar in terms of professionalism and performance."

"Feedback on assignments was positive and useful."

"This course was incredible. It was the most intellectually demanding, yet rewarding course I have ever taken at Queen's. Jenn has an incredible gift of making the most complex of texts accessible and understandable to everyone. It was truly a joy learning from Jenn."

"Jenn Stephenson is the most amazing teacher. She is consistently available to her students. The in class work periods were always helpful and helped give us feedback before submitting a final project."

"At times, I felt like I was being thrown in the deep end, but I'm now thankful for the tough academic love."

"I love Jenn. She's very sweet and her academic comments are the most useful ones that I've received at Queen's. I wish her office hours were mandatory for everyone."

### **Personally Engaged Teaching**

"Jenn is a fabulous instructor. She showed sensitivity, available consultation outside of class, and overall wanted everyone to learn."

"How helpful Jenn is, and how she genuinely cares about our improvement, always being available for help."

"Jenn is an amazing professor. Her concern for us producing our best possible work is incredible."

"Jenn also is very concerned for students and their well being."

"Jenn is a very knowledgeable and passionate instructor who genuinely cares about students and learning."

#### Active Learning

"I loved the discussion dynamic and different approach to learning. This course was so stimulating and challenged me intellectually. I love the small group and teaching methods."

"I liked how we were able to do group quizzes after the individual quiz so that we could learn from our mistakes and further understand the content."

"I really enjoyed the back and forth debates we had in Theo102. It was fun and informative to challenge and be challenged by your peers."

"I liked the split up classroom; I think it was effective in what Jenn tries to do in accomplish making the course interactive."

"I really like our class in-class discussion as well in Theo when we were able to pair off and discuss specific questions because I was able to learn from my peers which is something I really value."

"I especially love that this course is very interactive and gives us a chance to work first hand with our peers."

#### Self-Direction in Learning

"The instructor helped to mediate the discussion with examples of performances that they had seen, but other than that let the class lead themselves."

"The freedom to experiment and make mistakes without running the risk of direct failure."

"I loved being able to choose our topic for the research paper."

#### Learning Communities

"I felt that I had an incentive to do well in this course beyond grades. I wanted to do well to be thought of highly by my peers, prof, and self."

"I felt like I was really contributing to my own and other people's learning."

"I like the classes allotted as 'studio time' for our assignments. It not only allowed us to work our things with the instructor, but it also let us see our peers' work. A designer's job is always involving collaboration and so constantly working in a group environment was very beneficial in my experience of the course and the course work."

#### Teamwork Skills

"I really enjoyed my pod and interacting with them."

"I also really loved the group work because it helped me learn and be genuinely interested in some of the topics."

"I liked that we worked in groups. It helped me get to know my classmates and know their knowledge."

"The group work portion was something I really valued. As drama is an interactive art, I thought the pod work was really useful."

"I liked when we did pod work. I feel like I really expanded on my group work skills."

"I liked the group work and being in pods because I felt that it helped me expand my ideas and communication skills."

## 6. Educational Leadership

- “Flipping the Theatre History Classroom” workshop at CATR conference. (Co-organizer June 2016)
- Educational Research workshop, hosted by Centre for Teaching and Learning. (Presenter April 2016)
- Course Design @Queen’s workshop, hosted by Centre for Teaching and Learning (Presenter June 2015 and December 2015)
- Part of the “early adopter” group when the Faculty of Arts & Science started its Learning Management System transition from Moodle to D2L/onQ. (Summer 2015)
- “Building Learning Communities in the Classroom” Workshop for Teaching Development Day, hosted by Centre for Teaching and Learning. (Presenter September 2006 through September 2014)

## 7. Curriculum Design and Teaching Innovations

### The evolving history of DRAM100

Beginning in 2007-2008, Grahame Renyk and I started co-teaching DRAM100. From the outset, we worked with a core idea that the main focus of the course was to encourage students to see dramatic performance as an act of communication where a series of choices lead the audience to a meaning and an experience. Over time we have further refined this central idea. We have created specific terms to describe this pattern. The governing idea or central meaning of the play is its ‘understanding.’ There is not one single understanding for a performance, although students are encouraged to make the case using evidence from the play (text or performance) for the strongest or most compelling understanding, one that consistently encompasses most of the play. We also use the terms “story” “idea” “feel”: Story is the narrative ‘what is happening’ of the play. Idea is the understanding. Feel is the emotional, visceral, somatic experience of the audience, which is not to be neglected in the creation of overall meaning and effect. The course is not concerned merely with what theatre means but how it means.<sup>1</sup> With this core idea in hand, the course then unpacks the components. Several units are concerned with communication (‘theatre as poetic suggestion,’ semiotics, phenomenology, cognitive science). Other units talk about different kinds of choices – dramaturgical choices, scenographic choices, choices concerned with audience proxemics. Every assignment and task in the course is oriented toward having students comprehend this core idea and then having a grasp on it, put it into practice both in the analysis of existing work but also in the creation of their own dramatic pieces. (See Teaching Syllabi and Assignments for the DRAM100 syllabus, the most recent version of the Dramaturgy assignment and the Scenography assignment.)

Grahame and I are tinkerers and we find it impossible to leave well enough alone. Every year that we have taught the course, we have altered and tweaked the assignments, the readings, the arrangement of units, and the now in summer of 2016 the mode of delivery. As part of this meditation, I want to think through a few of our major innovations.

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<sup>1</sup> We have been asking this question “how theatre means” long before Ric Knowles’ book of the same name. We were thrilled to see the book in print when it was published in 2014 since it covers many of the same key concepts as our DRAM100 course.

When we took on the DRAM100, the course was using a generic textbook that combined some basic theatre information (e.g. what is a proscenium, the role of the director) with a superficial theatre history survey and an anthology of plays featuring classics of world drama. (This is a very standard approach and there are a few of them out there.) We quickly dispensed with the textbook, taking a “key concepts” approach that allowed for big ideas thinking, allowing this ‘glossary’ type information to be delivered and absorbed in practical examples and thought experiments. We did however continue to need/want lots of plays to read. With regard to the contemporary plays in the existing anthology, we wanted to do more than just pay lip service to diversity with one ‘black’ play and one ‘asian’ play and one ‘gay’ play etc. We wanted to find plays that spoke to the contemporary experience of the students in the course. All the plays for all the students. We wanted plays that read well since the students would be encountering the plays in the anthology mostly unguided. We wanted Canadian plays. We wanted plays the students would take to their hearts. Rich, complex, challenging plays that they would love. Every year the DRAM100 anthology changes slightly (Did I say we like to tinker?). Last year’s plays were: *Love and Human Remains* (Brad Fraser), *Sequence* (Arun Lakra), *Dreary and Izzy* (Tara Beagan), *Lilies* (Michel Marc Bouchard), *Unity 1918* (Kevin Kerr), *Girl in the Goldfish Bowl* (Morris Panych), *Concord Floral* (Jordan Tannahill), *Tinka’s New Dress* (Ronnie Burkett), *Almighty Voice and his Wife* (Daniel David Moses), *lady in the red dress* (David Yee), and *Goodness* (Michael Redhill). About 50% of the plays are available online through subscriptions by the university to play collections. For the rest, Playwrights Canada Press makes custom ‘bundles’ for us and students receive the play texts at a discount.

Another significant change in DRAM100 has been the gradually improving alignment of lecture content and assignment design with our core idea. The overall trend over the various versions of the course has been to increasingly connect one assignment to the next so that now all the assignments scaffold clearly one into the next. It is transparent to the student that the work of one assignment feeds directly into the next. So for example in fall 2015, students prepared for a midterm ‘exam’ which required them to read 8 plays from the anthology independently and then craft understandings for each. Learning outcomes for this task included increased facility with reading plays critically, beginning to comprehend the difference between an understanding and a topic or a theme, and first attempts at crafting understandings as suggested by quotations from the plays. The Dramaturgy assignment at the end of fall term built on these skills. Students selected one of the eight plays from the anthology and presented their own understanding, supported by evidence from the play. The Scenography assignment in the winter term, recapitulated the same (or an improved) understanding from the previous assignment and invited students to design 4 costumes for the play that articulated their understanding in visual form. Similar alignments and integrations were improved through the lab work component and the lectures.

The task in progress is to ‘flip’ the DRAM100 classroom and go ‘blended.’ Up until now, the course has run with 2 x 1.5 hour lectures each week plus 1 x 1.5 hour practical lab. In September, the course will drop to 1 x 1.5 hour common class block (I don’t want to call it a lecture) and retain the practical lab as is. The main reason to do this is to increase the depth and complexity of student engagement with the material. (We are also hoping that the drop in timetabled hours will increase our enrolment. Currently at 4.5 timetabled hours per week, DRAM100 is one of the most time intensive first year courses on campus.) The new format will involve students going online into weekly modules. Each module will feature several short (10 min maximum) lecture ‘podcasts’ with

Grahame or me speaking as voiceover to slides and presenting short active learning tasks in response to online readings or screenings. Then having prepared this material, students will come to class where the focus will be on more active learning small group tasks combined with guided discussion. Grahame has extensive experience in developing other blended courses with excellent results in terms of student engagement metrics, and we are keen to put this into practice for our program's foundational course.

### **DRAM200 and the geography of active learning**

One of the challenges I set for myself when I took on teaching DRAM200 in Fall 2013 was to make this core theatre history course more interactive. I wanted to reduce the time students spent passively listening to me lecture and increase their hands-on active engagement. I began by assigning students to permanent groups (12 groups of 6-7 students) that would sit together and developing active learning tasks for every class session.

The approach that I took to theatre history lent itself very well to inquiry-based classroom tasks because I was substantially less concerned with content-absorption and more interested in skill development (communication skills, critical thinking skills, problem solving, and teamwork). I was less focused on making sure that they had memorized names, dates and facts, than in developing modes of thinking, analyzing material, and the asking of good questions. A typical (and frequently repeated) active learning module was called "Document Detectives." In the first stage, each group would be given a historical artifact (or image thereof)—the Ikhnofret stela or the DeWitt sketch of the Swan for example. The first task would be to simply take stock and with no extra knowledge groups were asked "What is it and what can we learn about theatre history from this?" In the second phase, I would provide additional information—a translation or historical context about the object and its provenance. Students would again engage in an investigation of the same questions. In the final phase, groups were also asked "What can we not know from this object?" "In what ways is it ambiguous?" "What questions would you like to investigate further?" Other tasks involved creating a doubling chart for Hamlet based on historical principles, and a debate about historical funding models (individual or civic patronage, guilds, shareholders, family companies, benefits, salary models) and how applicable those models might be in different modern contexts. Overall, I think these activities were very successful and students enjoyed them. My challenge for the future is to find effective modes of giving quick feedback on the products of these tasks.

Putting the students into groups was not a random exercise. Since I teach most of these students in DRAM100 they are not strangers to me. My goal was to create diverse groups with a balance of skills and expertise. In assigning students to their groups, I was attentive to gender balance, to year of study, to concentration (Drama majors vs. non-concentrators). I also tried to give each group one or two 'leaders'—students whom I thought were likely to be invested in keeping the group on track. I also tried to distribute students whom I knew were experiencing challenges—academic, medical, and other. Ultimately I was generally pleased with the groups. I cannot recall noting that one group was consistently especially strong or especially weak. To further support the group dynamic, one of the early tasks in week 2 was for each group to develop a concept map depicting the qualities of effective teamwork. From these maps, each group wrote a group 'manifesto' articulating their own team values. Each pod-group also gave themselves a name. Thus was born "Euripodes" "Shakespod" and "Peas in a Pod." At the end of the fall term, each student was

asked to reflect on their work as a team using the TeamQ rubric, submitting a self-assessment and peer-assessments for each member of their group. I believe that this meta-awareness of the qualities of teamwork fostered good team dynamics and general pod happiness. At one point partway through the fall term I announced that it was Moving Day. The class was at first horrified, because they misunderstood what I was saying. My intention was to have the pods move as intact pods to other tables, mixing up the geography of the room. The students thought initially that I was dispersing them to new pod groups and the thought was upsetting.

Finally a word about geography in DRAM200. In the first year I taught the course, I was in Theological Hall 102, a 'regular' classroom with rows of desks screwed to the floor. There were also about 25 loose chairs with tablet arms that could be moved (sort of) on the floor at the front. Trying to do group work, bringing 6-7 students into conversation in that room was very difficult, especially for those in the rows. Even though the groups were vaguely arranged to be near each other, conversation and active work was nearly impossible. It was a frustrating experience for all. Eventually, I stopped forcing them to move and reconfigured the group activities to be done by smaller groups of 2 and 3, which could be more easily accommodated. In the second year I taught the course, I petitioned to be given time in Ellis Hall 321, a specially designed active learning classroom arranged in tables that would accommodate 8 students each. Each table featured two screens that could be hooked up to student laptops to be used as group work spaces. The room is also ringed by whiteboards on three of the four walls. (The fourth wall is all windows). As a group learning space it was glorious. (Here is a link to a 1:45 min video that I made of the students at work: <http://bit.ly/29NXecA>). That said, the space was very difficult for any kind of lecturing. The room is very large and the students are far away. Also there is no 'front' and half the class has their back to the instructor no matter where you stand. A couple times when I knew that the majority of the class would be lecture format we moved to an alternate location. In the third year I taught the course, I opted for a mixed geography—Tuesdays in Ellis 321 and Thursdays in Theological 102. I tried to balance both days with slightly more active learning (but still some lecturing) in Ellis; and more lecturing/discussion (but still some active learning but not in pods) in Theo. Still not perfect, but the best solution I have found so far. My principal concern moving forward is that the Ellis Hall rooms are in high demand and now that my version of the course is structured toward intensive group work, it may be difficult to find appropriate teaching space in the future.

### **Performance as research in a capstone course (DRAM400)**

A compulsory capstone experience has a diverse range of learning outcomes to be incorporated. My intentions for DRAM400 were many. First, I wanted to combine rich performance opportunities that allowed students to showcase their specific expertise, while also allowing students to revisit or learn for the first time skills in which they were less confident or less experienced. Second, I wanted to provide a challenging and engaging theoretical context for this performance, so that student performances acted as performance-based-research activities, aimed at exploring some performance question. Third, I wanted the work to set the students up with transferable skills for their next steps after Queen's whether that be graduate study in an academic program, conservatory study, freelance theatre-making, teaching, or other work.

To give the course some structure, I decided that the course would focus on puppetry. This choice worked out better than I suspected. (I wish I could say I planned it all, but...) Practical and

theoretical concerns with puppetry connected strongly with concerns present in all performance but in a compressed or intensified way. Questions about representation, voice, acting style, power, race, gender, violence, performer accountability, censorship, physicality, scale, audience experience, performance therapy were all explored under this guiding rubric. Student puppet creations spanned the spectrum of possibility from muppet-style, marionettes, hand-puppets, shadow-puppets, rod-puppets to full-body costume/puppets, mega-puppets requiring multiple manipulators, finger-puppets, and painted hands as puppets and random objects as puppets. I was really pleased with how the course combined rigorous theoretical investigation with manageable production creation. The result was a “puppet slam” event with more than a dozen separate performances featuring all 50 students.

Beyond the production aspect, the course also emphasized certain transferable skills like writing an abstract, creating an academic poster presentation, and writing self- and peer-evaluations that were assessed as an assignment for fairness, detailed observation, and articulation of specific skills and achievements. Students also had to ‘pitch’ their projects in a speed-dating exercise, write grant proposals, and ‘technical riders.’

Although some students initially chafed at the restriction of having to do something with puppets, I think in the end they all had sufficient latitude to develop meaningful thesis projects. The group cemented their identity as the graduating class of Drama majors. The central challenge for me of the course lay in leading discussion in the theoretical section of the course with 50 students—too many for a seminar style group. One possibility is splitting the group with half in seminar discussion while the other half works on production elements OR run two seminar sessions in the fall and production work in the winter term. But I think it is important to not divide the group; cohesion as a class is important to this graduating group. Perhaps lessons from DRAM200 might be useful here—using small groups of 6-8 students undertaking parallel active learning tasks based on theoretical material. I would very much like the opportunity to do this course again someday. In that event, I think I would do the course again the same way, but instead of puppets, the umbrella topic would be Theatre of the Real.

## **8. Scholarship of Teaching and Learning**

### **Publications**

“Assessing Teamwork in Undergraduate Education: A measurement tool to evaluate individual teamwork skills” co-authored with Emily Britton, Natalie Simper, and Andrew Leger. *Assessment and Evaluation in Higher Education* (2015) DOI: 10.1080/02602938.2015.1116497

"The ICE Approach: Saving the World One Broken Toaster at a Time" co-authored with Grahame Renyk. *Canadian Theatre Review* 147 (Summer 2011).



## **Conference Presentations**

“Promoting Teamwork Skills Using Peer Assessment in Team-Based Learning.” Showcase of Teaching and Learning, hosted by Centre for Teaching and Learning (Co-presented with Emily Britton, May 2015)

“The Social Classroom” on the uses of Twitter as a tool for pedagogical engagement. Canadian Society for the Study of Education. Victoria, BC (June 2013)

“An Inquiry Spiral: Modeling Curiosity” Cross-Faculty Teaching Forum, hosted by Centre for Teaching and Learning (May 2007).

## **9. Professional Development**

Improvement and expansion of my teaching skills is important to me.

As part of my early self-directed training, I participated in workshops on university level pedagogy. Through the CTL, I completed the Focus on Foundations certificate program, attended sessions on:

- Assessing Student Learning
- Teaching for Active and Deep Learning
- Team/Group Learning
- Teaching Scholarship
- Professional Development: Improving as a Teacher
- Focus on Course Design with Technology
- Developing Learning Tasks
- Lecturing
- Course Planning
- Discussion Method Teaching
- Strategies Tried, Lessons Learned

In 2004-2005, I was invited as a relatively new faculty member to participate in the Teaching Matters program. This course, which met monthly and had a two-day retreat in December, was been instrumental in moving my thinking about teaching to a higher level. The sessions encouraged us to think about our personal teaching values and philosophy of teaching. We were then given techniques to translate these ideas and goals to the classroom. My thinking about pedagogy and course planning was transformed by these sessions.

Although in recent years I have continued to attend occasional workshops (Managing Copyright and Teaching, Digital Humanities Research in Undergraduate Classes, and Video Capture for Lectures), my role in professional development has shifted from going to workshops to giving workshops. (See list of presentations under “Educational Leadership”)

I am a regular attendee for many years at the CTL Showcase of Teaching and Learning (formerly known as the Cross-Faculty Teaching Forum) each May.

