

Theatre for Social Change
Syllabus Packet

Theatre for Social Change Syllabus Packet

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Theatre for Social Change

THE 4543H

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Office: T205

Class Location: T118

Class Time: T/TH 10:30 – 11:45 AM

Office Hours: T/ TH 12:00 – 1:15 PM
3:00 – 4:15 PM

**This class has a Facebook page, please join ASAP
Theatre for Social Change (honors) 2017**

Have the courage to be happy.
August Boal

Text:

Theatre for Community, Conflict, and Dialogue by Michael Rohd

Improvising Real Life: Personal Story in Playback Theatre by Jo Salas

Suggested Reading:

Games for Actors and Non Actors by Augusto Boal

The Rainbow of Desire by Augusto Boal

Theatre of the Oppressed by Augusto Boal

Pedagogy of the Oppressed by Paulo Freire

Legislative Theatre by Augusto Boal

Devising Theatre: A Practical and Theoretical Handbook by Alison Oddey

Playing the Other: Dramatizing Personal Narratives in Playback Theatre by Nick Rowe

What is Theatre for Social Change?

Theatre for Social Change is a very broad term, including a wide range of performance practices ranging from professional political theatre staged in mainstream venues and gorilla or invisible theatre happening on the streets to issue-based, site-specific performance and participatory non-professional processes. The two features that really define it are that it looks to live performance as a unique way of exploring and communicating ideas, and that it sets out with the specific intention of contributing to social or political change.

Overview:

Theatre for Social Change has far-reaching implications. It can be used as a teaching tool, a vehicle for self-study, as a problem solving technique for groups of any size, and as community building. Those who have expertise in this area will be equipped to facilitate social change using the medium of theatre in a variety of venues; thus enhancing their abilities as artists, educators and catalysts for positive human growth. This course is primarily a studio class exploring the theatrical techniques inspired by the work of Augusto Boal: forum theatre (in which spectators explore their own solutions to collective problems by intervening at the crisis point of a scenario), image theatre (a techniques that focuses on physical expression, providing an alternative form of communication not reliant on language), and rainbow of desire (a body of therapeutic techniques geared toward the individual). We will also explore devising within community a la Michael Rhoads, and Playback Theatre, the spontaneous re-enactment of personal experience honoring the dignity, drama and universality of all our stories.

Course Objectives:

Students will...

Demonstrate the ability to work together cooperatively.

Examine, through reading, research and discussion, the key ideas constituting the concept of Theatre for Social Change.

Apply, in a studio setting, the techniques associated with theatre for social change.

Facilitate theatre for social change lessons/workshops.

*Please wear comfortable clothing to class.
We will be moving and working on the floor in this class.*

ASSIGNMENTS

1) Participation/Attendance (10 points)

Participation: You will earn participation points twice during the semester, once at mid semester and once at semester's conclusion. YOU will honestly evaluate yourself in this arena. Reflect on each category in the rubric via a narrative participation paper and upload with completed rubric as a word doc. Please do the math and calculate your total. Upload to Canvas by 11:59 PM on the day it is due. See Participation Rubric for more information.

Attendance: You are allowed two excused absences, afterwards, each class missed will result in the loss of a letter grade. You will fail this course if you miss more than five classes.

Tardies: Please be on time to class, we have much to do and very little time in which to do it. Two late arrivals to class equal one absence. In the theatre and in social justice work your behavior affects everyone else. Please be a diligent and courteous member of our community.

Extra Credit: Perfect attendance with zero times late will earn you 5 extra credit points!

2) In Class Facilitation (10 points)

You will be placed in pairs to lead the class through one 10-minute warm-up or theatre game. Warm-ups and games activate and exercise the mind, voice, and/or body. They also build community. The activity should be from our text *Theatre for Community, Conflict and Dialogue*. The goal is two-fold: to share as many theatre for social change techniques as possible so you have an arsenal to choose from when designing your own workshops and to provide me with a snapshot of your facilitation skills for feedback purposes. Make sure you share the activity equally with your partner.

****Bring a hard copy** of your activity for me on the day that you facilitate. Upload, as a word doc, a copy of lesson plan to Canvas on the day it is due by 11:59 PM.

Format:

Facilitators Names

Name of the activity and page number from source

Your original detailed description/instructions for facilitating the activity

Purpose of the activity (as you see it)

3) Self Reflection Papers (15 points – 5 points each)

Throughout the semester you will be asked to write self-reflection papers. Your papers should strive to embody an honest, articulate, in-depth exploration of your journey through the study and application of theatre for social change. Self-reflection papers must be two – three pages in length, typed, double-spaced, and use a standard 10 – 12 point font. They must also be submitted as a word doc or they will not be accepted. Submit online on the day due by 11:59 PM.

Include and embolden writing prompts. LABEL AS FOLLOWS:

A) Self Reflection Paper #1 DUE: Tuesday, Jan. 24

- Your perception of what theatre for social change is.
- Your knowledge of, and experience with, theatre for social change.
- Why you are taking this class and what you hope to gain and contribute.
- Any biases, fears, resistance you may be bringing to this class. Topics you may fear exploring, etc.

B) Self Reflection Paper #2 DUE: Tuesday, March 7

- Explore your journey thus far:
- Reference particular situations, circumstances, experiences. Be specific (Devising, Forum, Rainbow of Desire, Creative Dramatics & TO, Playback, Facilitations, etc.)
- Discuss how, or if, your concept of theatre for social change has, well, changed.
- Explore strengths you are developing, areas of opportunity you wish to focus on, connections you are making.
- Address challenges you would like to overcome and what you are actively going to do about it.
- Discuss how are you taking responsibility for co-creating your own learning experience and contributing to the classroom community. Where do your strengths lie? Where and how might you improve?
- Please also feel free to discuss anything else that is of significance to you.

C) Self Reflection Paper #3 DUE: Thursday, April 20

- Discuss and assess your journey in this class over the course of the semester. •Explore what you have learned, how it has affected you, and ways in which you

might use theatre for social change in the future. Please use discipline specific vocabulary.

•Reflect on your workshop facilitation, profile project, Life Story. Reflect on the process, the product, the aftermath, what you learned, how you would do things differently in the future, and the impact of the assignments on you, your team, and the community.

*Complete the sentence, I used to think_____ but now I think_____.

4) Community Engagement: Theatre for Social Change Workshop (25 points)

The Facilitation:

You will form small groups to create and implement a theatre for social change workshop for the UCF community. Your workshop should be 75 minutes and include a warm up, an activity, a closer, and time for questions and answers. Please balance the lesson so that every member of your group plays an equal part when facilitating. You are responsible for creating and implementing the lesson and advertising the event so that you have participants.

The Lesson Plan: DUE on the day you conduct your workshop

A sample lesson plan is included in this syllabus for you to use. You will turn in a hard copy of your group's lesson plan to me on the day you conduct your workshop. You will also upload your group's lesson plan to Canvas by 11:59 PM that night. Remember, a total stranger should be able to pick up your lesson plan and conduct your lesson, so be as clear as possible at all times. Please also upload your Community Engagement Peer Evaluations by 11:59 PM the day you present.

5) Profile Presentation (30 points)

A) In small groups students will profile an existing organization or individual that is currently conducting (or has conducted) theatre for social change. Presentations should be @60 minutes and include a question and answer period.

B) On the day you present your group will upload to webcourses (by 11:59 PM) a packet documenting/showcasing your work. This packet will include your power point presentation and any other elements incorporated into your presentation. Peer evaluations for every member of your group will be submitted separately (on the day you present (by 11:59 PM) to an assignment called Profile Peer Evaluations.

Profile Assignment must include:

Power point presentation with text/photos
Application based component

Choose at least two other elements from the list below to incorporate into your presentation:

Video segments of the group performing
Interview with a member of the organization
Original, creative and informative hand-out for the class or other take-away for the class
Video/photographs of your group illuminating some aspect of your topic.
A second application based activity

6) Community Engagement: Theatre for Social Change Workshop Poster (10 points)

DUE: During our scheduled final.

Your Community Engagement Workshop group will create a professional poster that showcases your workshop. Using the poster as a talking point, your group will narrate their journey. Posters should serve as dynamic teaching tools, be visually compelling, tell a story and walk the audience through the purpose, arc, and conclusion of the project.

On the day your group presents, upload a photo of your poster with a 2 – 3 page written narrative (by 11:59 PM) exploring the following.

Please label and embolden writing prompts:

Creation Process
Successes
Challenges
Surprises
Techniques used and why
How your “students” received the workshop
Results of the project
How you might apply theatre for social change in your community in the future
Final thoughts

Your in-class narrative will address the same topics listed above. Each group will present for @10 minutes, engage us in an activity from their workshop for @10 minutes, and answer questions for @5 minutes for a total time of @25 minutes per group.

GRADING

Attendance/Participation	10
In-Class Facilitation	10
Self-Reflection Papers	15
Community Engagement Workshop	25
Profile Presentation	30
Community Engagement Poster	<u>10</u>

Total Possible Points 100

GRADING SCALE:

100 - 90	A
89 - 80	B
79 - 70	C
69 - 60	D
59 - 50	F

Late Assignments will not be accepted.

Assignments uploaded in incorrect file forms will result in a grade of zero.

Plagiarism:

You will fail the course if you plagiarize. Plagiarism is the unacknowledged use of ideas (Whether paraphrased, summarized or quoted) by a writer who seeks to pass off those ideas as his or her original thought. If you fail to document or attribute a source of the idea, even if you restate another writer's ideas, you have plagiarized. A serious university offense, plagiarism may be punished by failure or expulsion. Students who plagiarize on the research paper will receive an F on the paper. To avoid plagiarism, you must document your papers using the MLA citation format.

DISCLAIMER

This class incorporates theatre exercises that will challenge you in physical and emotional ways. Remember you always have the option to pass when we are doing exercises and that it is your responsibility to take care of yourself. This class may include material that expresses adult or controversial themes as well as strong language that some might find offensive. As theatre requires the use of mind, voice, and body, there will also be situations that will require a certain amount of physical contact between you and the instructor and you and other students.

This syllabus is subject to change at the discretion of the facilitator and the participants.

Any student in this course who has a disability that may prevent him or her from fully demonstrating his or her abilities should contact me personally so we can discuss accommodations necessary to ensure full participation and facilitate your educational opportunity.

It is the policy of the University to reasonably accommodate absences due to observed religious holidays. However, the student will be held responsible for any material covered during the absence and must inform the instructor two weeks prior to the holiday.

I am here to help you. See me if you have any problems or questions, or if you just need some advice. This class will undoubtedly deal with highly personal material and you may want to discuss your experiences. Please do not hesitate to seek me out.

Class Schedule

(Subject to change at the discretion of the community)

Week 1: January 10 & 12

T: Introduction

TH: Introduction

Homework:

- 1) Read this entire syllabus. Bring to class every day. Bring any questions you may have about the syllabus to the next class.
- 2) Begin reading *Theatre for Community Conflict and Dialogue*
Make notes for possible ideas to include in your community engagement workshop and for your in-class facilitation.
- 3) Bring syllabus to class with you every day.
- 4) Bring a sentimental object to class Tuesday, Jan 17. Be prepared to share the story behind it.

Week 2: January 17 & 19

T: Share sentimental object/Devising

Form: In-Class Facilitation Groups

TH: Devising

Homework:

- 1) Write Self-Reflection Paper #1.
Due Tuesday, Jan. 24.

Week 3: January 24 & 26

T: Form/Discuss: Profile Groups & Community Engagement Groups

DUE: Self-Reflection Paper #1

TH: Lesson Planning

Homework:

- 1) Prepare In-Class Facilitation with partner.
- 2) Bring one hard copy to class.
- 3) You and your partner upload a copy to Canvas by 11:59 PM on the day you facilitate.

Week 4: January 31 & February 2

T: In-Class Facilitation

TH: In-Class Facilitation

Week 5: February 6 & 9

T: Green Dot

TH: Green Dot

Homework:

- 1) Think of something you would REALLY LOVE to do but are afraid to do; either for reasons of your own or because others would disapprove. This could be anything -- get a tattoo, live in Europe, ask someone out, teach college, campaign to legalize recreational marijuana, become a Muslim, etc. Whose voices do you hear telling you not to do that, it's a bad idea, be careful, stop, you'll fail, you'll make a fool of yourself, you'll get in trouble, you'll get hurt? (Let's keep it legal, K?) Be prepared to share your story in our next class

Week 6: February 14 & 16

T: Rainbow of Desire, Part I

TH: Rainbow of Desire, Part II

Homework:

- 1) Prepare Community Engagement Workshop proposal. DUE next week.
Thursday, Feb. 23.
Include: names of people in your group, workshop /topic, techniques, blurb.
Upload to Canvas by 11:59 PM on Feb. 23.

Week 7: February 21 & 23

T: TBA

TH: TBA

DUE: Community Engagement Workshop Proposal

Homework:

- 1) Read: *Improvising Real Life*
- 2) Evaluate your participation. See Participation Rubric.
DUE next week, Thursday, March 2.

Week 8: February 28 & March 2

T: Playback

TH: Playback

DUE: Graded Participation Rubric #1

Homework:

- 1) Write Self Reflection Paper #2. DUE, Tuesday, March 7
- 2) Prepare Profile Proposal. DUE Tuesday, March 7. Include names of people in your group, name of company/person, description of their work.
- 3) Prep Community Engagement Workshop
- 4) Prep Profile Proposal. Due Tuesday, March 7

Week 9: March 7 & 9

T: TBA

DUE: Self Reflection Paper #2.

DUE: Profile Proposal

TH: Community Engagement Workshop Final Prep

Week 10: March 14 & 16

T: SPRING BREAK - NO CLASS

TH: SPRING BREAK - NO CLASS

Week 11: March 21 & 23

T: Life Story

PRESENT: TO WORKSHOP 6:00 – 7:30 PM, PAC Theatre Building, Studio III

TH: Life Story

PRESENT: TO WORKSHOP 6:00 – 7:30 PM, PAC Theatre Building, Studio III

Week 12: March 28 & 30

T: Share: Life Story

PRESENT: TO WORKSHOP 6:00 – 7:30 PM, PAC Theatre Building, T118

TH: Share: Life Story/Profile Meeting

PRESENT: TO WORKSHOP 6:00 – 7:30 PM, PAC Theatre Building, Studio III

Week 13: April 4 & 6

T: Profile Presentations (50 minutes – 1 per day)

TH: Profile Presentations (50 minutes – 1 per day)

Week 14: April 11 & 13

T: Profile Presentations (50 minutes – 1 per day)

TH: Profile Presentations (50 minutes – 1 per day)

Homework:

- 1) Write Self Reflection Paper #3. DUE Thursday, April 20.
- 2) Prepare Participation Rubric #2 (Evaluate yourself) DUE Thursday, April 20

Week 15: April 18 & 20

T: Encouragement Feast

TH: Encouragement Feast

DUE: Self-Reflection Paper #3

DUE: Participation Rubric # 2

Week 16: April 25 & 27

T: NO CLASS – STUDY DAY

TH: NO CLASS – FINALS

OUR FINAL: TUESDAY, MAY 2 10:00 AM – 12:50 PM

Poster Board Presentation on Community Engagement Workshop

Creation Dance & Potluck

Tips on How to Earn an "A" in this Class...

- Communicate respectfully and effectively with the Instructor.
- Articulately speak up in class and take leadership in exercises.
- Listen to other opinions and allow others space to express themselves.
- Incorporate materials discussed in class and from the readings into the scenarios and exercises.
- Be Prepared. Be Bold. Be Creative.
- Remember that we are working toward *exploration not resolution*.
- Critique your own performance and that of your fellow classmates while being respectful and sensitive to the topic and to your classmates.
- Play the role of the "audience" attentively during class and take initiative to replace the "characters" in the scenes.
- Be supportive of your classmates and work as a "team."
- Use "I" statements when discussing issues.
- Take responsibility for your own well-being. This includes grounding experiences, communicating often, effectively and appropriately with classmates and with the facilitator.
- Remember to only share that which you desire to share.
- Remember that if you bring it to class it may be deeply explored.
- Be on time to class.
- Do not miss more than two classes.
- Follow directions and turn your work in on time.
- Communicate in advance with the class and the facilitator if they are going to miss class.
- Contribute fully and adhere to the standards agreed upon by the group.
- Bring a positive, eager, and adventuresome attitude to class.
- Demonstrate willingness to move through uncomfortable moments.

LESSON PLAN EXAMPLE

**Created by Alicia Fuss and Amie Dunn, MFA in Theatre for Young Audiences Candidates
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*This lesson plan is the first installment in a series that explores profanity in our schools.

Names of Facilitator: Sybil St. Claire

Title of Lesson: Introduction to Exploring Profanity

Subject of Lesson: Creating an environment wherein we can dialogue about profanity.

Location of Lesson: PAC118

Number Attended: 18

Materials: Three sets of "profanity" cards

Objectives: {Students will learn to...}

1. Work together cooperatively.
2. Explore the boundaries of societal norms and individual comfort levels.
3. Foster critical thinking skills.
4. Investigate how we can dialogue about words we are not supposed to say.

The Lesson:

Introduction/Engagement: What is Profanity?

10 minutes

The facilitator will ask the group to find their own space in the room, and take a neutral pose with closed eyes. Ask the question, "What is profanity?" Ask each participant to shape their body in response to the question. Once everyone has taken a pose, the group should relax and open their eyes.

The facilitator will split the participants into small groups of 4 – 6 people. Group members will now share their images with each other, and form two tableaux from them.

Give each group member the dictionary definition of "profanity." "Abusive, vulgar, or irreverent language." Now ask them to construct a tableau based on that definition.

Each group will now link these tableaux in ABA order (profanity tableau #1, definition of profanity tableau, profanity tableau #2) with emphasis on transitions between, and share these with the class.

Activity Description: {paragraph or two}

Spectrum of Difference

5 minutes

The facilitator will indicate a line in the room, and explain that it represents a spectrum of difference. One end of this line represents "Never", the middle of the line represents "Sometimes", and the other end represents "Always." Participants will respond to a series of statements by standing on the part of the line that corresponds to their own feelings.

*I am comfortable using profanity...

*...in my home.

*...around close friends.

*...around family.

*...in public.

*...at school.

*...in my workplace.

*...in church, temple, etc.

*...never

Spectrum of Difference, pt 2.

5 minutes

Ask participants to return to their tableau groups. Give each group a set of words (6-8) that could be considered profanity by our culture or another culture. One word will be printed on each piece of paper. The groups will also be given 3 blank pieces of paper to allow them to add words, if they choose. Ask each group to put the words in order from most profane to least. They must make decisions as a group. After 3 minutes, have the groups switch and look at the other groups order.

Rhythmic Choral Speak

10 minutes

Have each participant choose a word from the spectrum that they have just created. This will need to be a word that they feel comfortable saying out loud. In their groups, have each member share the word they have chosen with the group. One person will create the steady beat using their word. This person will repeat their word throughout and the other members will create a rhythm with their word to accent the steady beat. Allow the group to layer and play with their rhythms until they create a piece that they would like to share with the other groups. The facilitator will side coach... "How would it change your piece if every word was a question?" "How can you use duration to change the word?" "What if each person has a different intention to their word (happy,

angry, frustrated)?” “How can you use movement to make this piece stronger?” “Groups will share their pieces with each other.”

Closer:

10 – 15 minutes

Students will then write down and share with a partner:

- One thing they learned
- One thing they would like to know more about
- One thing that concerns them about this lesson.

Share: The answers to these questions with the group.

Additional Sample Discussion Questions:

- How is this theatre for social change?
- What were your most/least comfortable moments?
- Did the words begin to lose their meaning out of context?
- What does that say about the power of words both in and out of context and POV?
- Any questions, comments, insights you would like to contribute?
- Final thoughts?

LESSON PLAN TEMPLATE

Name:

Title of Lesson:

Subject of Lesson:

Materials:

Objectives: {Students will learn to...}

- 1.
- 2.
- 3.
- 4.

The Lesson:

Introduction/Engagement:

Activity Description: {paragraph or two}

Closer:

Sample Profile Topics

Pedagogy and Theatre of the Oppressed

Center for Playback Theatre

Sojourn Theatre

The Blood Sisters Project

Teatro Berdache

Arts in Medicine

Fringe Benefits

A Thousand Kites {I've got the play if anyone is interested in this project}.

When Time Collapses {Mental Health Play}

Open Door Theatre

The Mandala Center for Change

Augusto Boal

Paulo Freire

Jo Salas

The Guerilla Theatre of Greenpeace

Queer Nation

El Teatro Campesino – Luis Valdez

AIDS Crusaders – ACT UP

Eve Ensler

Theatre of the Oppressed Vocabulary/Definitions

Theatre of the Oppressed is a participatory theater that fosters democratic and cooperative forms of interaction among participants. Theatre is emphasized not as a spectacle but rather as a language designed to: 1) analyze and discuss problems of oppression and power; and 2) explore group solutions to these problems. This language is accessible to all.

Bridging the separation between actor (the one who acts) and spectator (the one who observes but is not permitted to intervene in the theatrical situation), the Theatre of the Oppressed is practiced by "spect-actors" who have the opportunity to both act and observe, and who engage in self-empowering processes of dialogue that help foster critical thinking. The theatrical act is thus experienced as conscious intervention, as a rehearsal for social action rooted in a collective analysis of shared problems of oppression. This particular type of interactive theatre is rooted in the pedagogical and political principles specific to the popular education method developed by Brazilian educator Paulo Freire: 1) to see the situation lived by the participants; 2) to analyze the root causes of the situation; and 3) to act to change the situation following the precepts of social justice.

Forum Theatre

Workshop participants are asked to tell a story, taken from daily life, containing a political or social problem of difficult solution. A skit depicting that problem is improvised and presented. The original solutions proposed by the protagonist is discussed the proposed solution, and then the scene is performed once more. But now, audience members are urged to intervene by stopping the action, coming on stage to replace actors, and enacting their own ideas. Thus, instead of remaining passive, the audience becomes active "spect-actors" who now create alternative solutions and control the dramatic action. The aim of the forum is not to find an ideal solution, but to invent new ways of confronting oppression.

Invisible Theatre is performed in public without the knowledge of the "audience," which consists of whomever happens to be there or wander by. This could be anything from sexism, homophobia, and prison reform to hidden cell phone charges, home schooling, or children wearing leashes.

Image Theatre is a series of Techniques that allow people to communicate through Images and Spaces, and not through words alone. The goal being to access the subconscious.

The Rainbow of Desire is the name Boal gave to a collection of techniques used to examine individual, internalized oppressions. They all try to assist in the analysis of the different colors of desire with a view on combining them in the desired proportions.

Common Boal Terminology

Breaking the Oppression Mode:

The breaking of the oppression mode happens when the protagonist is asked to relive the scene not as it happened but as it could have happened or could happen in the future.

Stop and Think Mode:

The stop and think mode is predicated on the fact that we can't stop our hearts from beating, our lungs from breathing and we can't stop our brains from thinking. So if the Joker suspects something is being hidden he or she can call out "stop" and participants must do so in mid movement and "think." They then make their internal monologue external. No censoring - whatever comes in goes out. When the Joker calls "Action" participants take up exactly where they left off.

Softly, Softly Mode:

If something gets too violent or too loud participants are instructed by the Joker to be as quiet and as clear as possible for the rest of the improv.

Lightening Forum Mode

When several spect-actors consecutively jump into the crisis point and do, not what they would do, but what the protagonist could do in a situation like this. In FORUM the important thing is to analyze the situation, in Rainbow of Desire focus is on the protagonist.

Agora Mode:

Taking the protagonist out of the action and asking the actors who are impersonating the protagonist's desires to engage in a dialogue and in action with each other.

The Fair Mode:

A number of improvs are preformed simultaneously, like stalls at a fair. The protagonist walks around the room and observes them.

The Three Wishes Mode:

Enables the protagonist to act out how he or she wishes the situation would resolve itself. Useful if we don't understand what the protagonist really wants, helps to unblock situations. Three frozen images of wish fulfillment are created and then improvisationally acted through.

Dissociation Mode:

Useful if there appears to be a discrepancy between the protagonist's declared desire and their wishes. Protagonist verbalizes over several minutes the thoughts and wishes he or she has while staying frozen in the image. These desires are then converted into reality with mute movement.

Playing to the Deaf Mode:

If scene appears over-dependent on words. Re-run the scene attempting to make it as clear as possible to the deaf. No words.

Joker: The facilitator

Basic Tenants of Theatre of the Oppressed

Two fundamental principles:

- To help the spect-actor transform himself into a protagonist of dramatic action.
- To take into real life the actions he has rehearsed in the practice of theatre.

Boal in a nutshell is "What could I do to change this?"

Theatre of the Oppressed is:

- Democratic – everyone has the ability to have input.
- Never about right or wrong but about what a roomful of people believe at a given time. It never seeks to impose any kind of doctrine.
- About problematizing. Looking at a problem is at least as important as finding a solution. Looking at the problem is in itself therapeutic.
- Not interested in the past, it is interested in the present and the future with an eye on re-writing the present, which has been colored by the past, so that the future may be different.
- Totally about disruption and subversion of theatrical ritual, even its own. Breaking rules not just without fear but with relish.
- ALWAYS about what is going on in the moment.
- Thrives on dissatisfaction. If you are not happy, let's do something about it! But not happiness in a static sit on your ass kind of way but it is busy, thriving, firing on all cylinders kind of way.

Theatre of the Oppressed also:

- Relieves the audience of the obligation to be passive by involving them.
- Seeks to clarify and dynamize desires, not tame them. Dynamism is bringing a static image to life.
- Polysemic – ambiguous {as in images are or can be polysemic} We're naturally going to project our own meaning onto an image.
- Can be used for individuals, for groups that have problems, in rehearsals, for writer's groups.

You should leave these workshops with clarity and a determination to sort things out. Not just the protagonist but everyone involved.

If you are worrying about closure or is it safe? Usually if the group or individuals needs it they will seek it out by asking or approaching each other. BUT only bring what you want to bring to the group, no one is obliged to say or do anything they do not want to do. People leave with things to do, for the job has just begun. **Don't be overprotective of others - it is patronizing.**

Boal's motto - HAVE THE COURAGE TO BE HAPPY.

Poem Template

Noun

Adjective

Adjective

A phrase describing how it feels or what it does

Verb

Adverb

Adverb

Adjective

Adjective

Synonym for Noun

Self Reflection Paper Rubric

(5 points)

<p><u>ORGANIZATION AND COHERENCE:</u></p> <p>Uses logical structure and discipline specific vocabulary. Guides the reader through chain of reasoning, and/or progression of ideas. Followed directions.</p>	<p>Met or Exceeded Expectations (1)</p>	<p>Often Met Expectations (.85)</p>	<p>Strengthen (.75)</p>
<p><u>SUBSTANTIVE DISCUSSION:</u></p> <p>Makes connections, evidences higher-level thinking, Demonstrates significant self-reflection.</p>	<p>Met or Exceeded Expectations (3)</p>	<p>Often Met Expectations (2.55)</p>	<p>Strengthen (2.25)</p>
<p><u>STYLE:</u></p> <p>Chooses words for their precise meaning and uses an appropriate level of specificity. Sentence style is clear and concise, and makes sense to the reader.</p>	<p>Met or Exceeded Expectations (1)</p>	<p>Often Met Expectations (.85)</p>	<p>Strengthen (.75)</p>

NOTE: Grammar, punctuation, spelling, and sentence structure issues - minus .25 per incident.

In-Class Facilitation Rubric (10 points)

Prepared. Shared facilitation equally	Met or Exceeded Expectations (1.5)	Often Met Expectations (1.28)	Strengthen (1.13)
Demonstrated effective leadership/classroom management skills	Met or Exceeded Expectations (2)	Often Met Expectations (1.7)	Strengthen (1.5)
Student Engagement	Met or Exceeded Expectations (1.5)	Often Met Expectations (1.28)	Strengthen (1.13)
Gave clear directions/easy to understand and follow	Met or Exceeded Expectations (2)	Often Met Expectations (1.7)	Strengthen (1.5)
Lesson deepened the student's knowledge of the subject matter	Met or Exceeded Expectations (3)	Often Met Expectations (2.55)	Strengthen (2.25)

NOTE: Grammar, punctuation, spelling, and sentence structure issues - minus .25 per incident.

Participation Rubric (5 points)

Focused, active, cooperative participation during warm ups/class.	Always (1)	Often (.75)	Sometimes (.50)	Working On It (.25)
Took direction and instruction well, pushed through uncomfortable moments/activities, experimented and took risks.	Always (1)	Often (.75)	Sometimes (.50)	Working On It (.25)
Contributed to the growth of others. (feedback, etc.) Attempted to listen and share in a balanced way.	Always (1)	Often (.75)	Sometimes (.50)	Working On It (.25)
Communicated effectively with Instructor and classmates. Professional, positive, attentive, cooperative attitude.	Always (1)	Often (.75)	Sometimes (.50)	Working On It (.25)
Completed assignments on time. Submitted work according to directions.	Always (1)	Often (.75)	Sometimes (.50)	Working On It (.25)

TOTAL _____

Reflect on each category in a narrative participation paper and upload with this completed rubric as a word doc. Please do the math and calculate your total.

NOTE: Grammar, punctuation, spelling, and sentence structure issues - minus .25 per incident.

Community Engagement Workshop Rubric (25 points)

Written lesson plan articulate, detailed, reflective of best practices explored in class. Solid title.	Met or Exceeded Expectations (5)	Often Met Expectations (4.25)	Strengthen (3.75)
Lesson demonstrates knowledge of Theatre for Social Change philosophies and techniques.	Met or Exceeded Expectations (5)	Often Met Expectations (4.25)	Strengthen (3.75)
Lesson creatively and safely, engages and challenges participants.	Met or Exceeded Expectations (5)	Often Met Expectations (4.25)	Strengthen (3.75)
Lesson effectively transitions, builds, and informs.	Met or Exceeded Expectations (5)	Often Met Expectations (4.25)	Strengthen (3.75)
Lesson objectives fulfilled, facilitation shared equally, able to answer questions.	Met or Exceeded Expectations (5)	Often Met Expectations (4.25)	Strengthen (3.75)

NOTE: Grammar, punctuation, spelling, and sentence structure issues - minus .25 per incident.

Profile Rubric (30 points)

Began with an attention getter. Previewed main points, included clear thesis statement.	Met or Exceeded Expectations (5)	Often Met Expectations (4.25)	Strengthen (3.75)
Preparation, breadth of knowledge, ability to answer questions. Easy to understand and follow, arranged in effective patterns.	Met or Exceeded Expectations (5)	Often Met Expectations (4.25)	Strengthen (3.75)
Thorough articulation of mission/aesthetic/programming. Included examples, comparisons, expert opinions.	Met or Exceeded Expectations (5)	Often Met Expectations (4.25)	Strengthen (3.75)
Use of Visual/Learning Aids (power point, handout, activities, etc.)	Met or Exceeded Expectations (5)	Often Met Expectations (4.25)	Strengthen (3.75)
Summarized topics and main ideas, closed in a memorable way.	Met or Exceeded Expectations (5)	Often Met Expectations (4.25)	Strengthen (3.75)
Relaxed, confident posture, direct eye contact, natural, conversational quality, freedom from distracting mannerisms. Effective volume, pitch, rate, emphasis.	Met or Exceeded Expectations (5)	Often Met Expectations (4.25)	Strengthen (3.75)

Poster Presentation Rubric (10 points)

Poster presented professionally and served as a dynamic teaching tool. Followed directions	Met or Exceeded Expectations (2.5)	Often Met Expectations (2.12)	Strengthen (1.87)
Poster was visually compelling and told an effective story.	Met or Exceeded Expectations (2.5)	Often Met Expectations (2.12)	Strengthen (1.87)
Poster walked the viewer through the purpose, arc, and conclusion of the workshop.	Met or Exceeded Expectations (2.5)	Often Met Expectations (4.25)	Strengthen (3.75)

NOTE: Grammar, punctuation, spelling, and sentence structure issues - minus .25 per incident.

Makes connections, evidences higher-level thinking, demonstrates significant reflection.

Peer Evaluation

Your Name: _____

Group Member: _____

Group Member Role: _____

Rating Scale:

1 = Unsatisfactory

3 = Average

5 = Outstanding

2 = Weak

4 = Above Average

Topic	Rating	Comments
Actively participated in group meetings		
Followed through on commitments (contributed to project)		
Knowledgeable and prepared for presentation		
Collegiality (professional, positive, reliable, helpful)		

Total out of 20: _____

Due Dates

Sentimental Object	Tuesday, January 17
Self Reflection Paper #1	Tuesday, January 24
In-Class Facilitation/Peer Evaluations	Tuesday, January 31 & Thursday, February 2
Community Engagement Workshop Proposal	Thursday, February 23
Participation Reflection/Rubric # 1	Thursday, March 2
Self Reflection Paper # 2	Tuesday, March 7
Profile Proposal	Tuesday, March 7
Community Engagement Workshop/ Peer Evaluation	March 21 & 23 (6 – 7:30) Studio III
Community Engagement Workshop/ Peer Evaluations	March 28 & 30 (6 – 7:30) PM PAC T118 & Studio III
Profile Presentations/Peer Evaluations	April 4, 6, 11, 13
Self Reflection Paper #3	Thursday, April 20
Participation Reflection/Rubric #2	Thursday, April 20
Final	Tuesday, May 2 10 AM – 12:50 PM

