Instructor: Sybil St. Claire  
Work Email: Sybil.StClaire@ucf.edu  
Cell: 407/267-6815  
Office: T205

Class Location: TR 541  
Class Time: T/TH 10:30 – 11:45 AM  
Office Hours: T: 12:15 – 1:15 PM  
W: 12:00 – 3:00 PM

This class has a Facebook page, please join ASAP  
Theatre for Social Change (honors) 2016

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 Rhod, 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 grade yourself in this arena. For grading criteria please see the rubric on page 23 of this syllabus.

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 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 teaching for feedback purposes. Make sure you share the activity equally with your partner.

**Bring a copy of your activity for me on the day that you facilitate.

Format:
- Facilitators Names
- Name of the activity and page number
- Original detailed description/instructions for facilitating the activity
- Purpose of the activity (as you see it)
- Attach Facilitation rubric as the final page (page 23)

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. Rubric page 24. LABEL AS FOLLOWS:
A) Self Reflection Paper #1  DUE: Tuesday, January 26th
• 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.
Attach Rubric to end of paper. (Page 24).

B) Self Reflection Paper #2  DUE: Monday, March 15th
• 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.
  • 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.
Attach rubric to end of paper. (Page 24.)

C) Self Reflection Paper #3  DUE: Thursday, April 24th
• 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, company 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.
Attach rubric to end of paper (Page 24).

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 “students” to teach.
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 on the day you conduct your workshop. Lesson plans must be typed. 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 hand in your peer evaluations (page 27) on this day and attach rubric (page 28).

5) Company or Significant Figure 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 45 – 60 minutes and include a question and answer period. See rubric on page 26 for information on grading.

B) On the day you present your group will hand in a three-ring folder with rubric (page 28) documenting/showcasing your work. The packet you hand in will include your power point presentation and any other elements incorporated into your presentation plus peer evaluations (page 27 of this syllabus).

Company 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 company
- 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.

6) Community Engagement: Theatre for Social Change Workshop Poster (10 points)
DUE: During our scheduled final.

Your group will create a professional poster that showcases your community engagement workshop. Using the poster as a talking point, narrate your project’s journey. Poster 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.

During your narration of your poster please also reflect on the creation process, successes/challenges/surprises, techniques used and why, how your students received the workshop, how you might apply theatre for social change in your community in the future, results of the project, and final thoughts. Each group will present for roughly 15 minutes and answer questions for 5 minutes. Rubric on page 25.
GRADING
Attendance/Participation 10
In-Class Facilitation 10
Self-Reflection Papers 15
Community Engagement Workshop 25
Company Profile 30
Community Engagement Poster 10

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.

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 12 & 14
T: Introduction

Homework:
1) Read and print this entire syllabus. Bring to class every day. Bring any questions you may have about the syllabus to the next class.

TH: Introduction

Homework:
1) 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.
2) Bring syllabus to class with you every day.
3) Bring a sentimental object to class Tuesday, Jan 19. Be prepared to share the story behind it.

Week 2: January 19 & 21
T: Share sentimental object/Devising
   Form: In-Class Facilitation Groups

TH: Devising on a theme

Homework:
2) Think of a time when you felt deeply loved. Be prepared to share your story in class.

Week 3: January 26 & 28
T: TBA

DUE: Self-Reflection Paper #1

TH: Form Company Profile Groups & Community Engagement Groups. Discuss.

Homework:
1) Prepare In-Class Facilitation with partner. Attach rubric (page 23).

Week 4: February 2 & 4
T: In-Class Facilitation
TH: In-Class Facilitation

Homework:
1) Based on a discrimination topic selected by the group: Think about a time when you felt discriminated against. Be prepared to share your story with the class. Types of
discrimination: sexual orientation, gender, weight, height, age, appearance, race or ethnicity, gender identity, ability & disability, beliefs (religious, spiritual, secular), socio-economic status, nationality (country of origin, immigration status) family structure, others...

**Week 5: February 9 & 11**
T: Forum Theatre  
TH: Lesson Demonstration and Lesson Plan Template

**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 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 16 & 18**
T: Rainbow of Desire  
TH: Rainbow of Desire, Part II

**Homework:**
1) Prepare Community Engagement proposal. DUE next week. Thursday, Feb. 25. Include: names of people in your group, workshop topic/title, techniques to be employed.

**Week 7: February 23 & 25**
T: Theatre of the Oppressed and Creative Dramatics  
TH: Theatre of the Oppressed and Creative Dramatics, Part II  
**DUE:** Community Engagement Workshop Proposal

**Homework:**
1) Read: *Improvising Real Life*  
2) Bring scarves, fabric, hats, props, musical instruments to class next week for Playback Theatre. Thanks! 😊  
4) **MEET** with your TA to discuss Community Workshop Proposal

**Week 8: March 1 & 3**
T: Playback  
TH: Playback  
**Due:** Graded Participation Rubric #1

**Week 9: March 8 & 10**
NO CLASS – SPRING BREAK!
Homework:
1) Write Self Reflection Paper #2. DUE, Tuesday, March 15. Include Rubric at the end (pg 24).
2) Prepare Company Profile proposal. DUE, Tuesday, March 15. Include names of people in your group, company name, description of their work.

Week 10: March 15 & 17
T: Community Engagement Workshop Final Prep
   DUE: Company Profile Proposal
   Homework:
   1) MEET with your TA to discuss Company Profile Project

   TH: Michael Rohd, UCF Art Gallery 10 AM – 1 PM & 2 PM – 5 PM
   PRESENT: TO WORKSHOP/PLAYBACK SHOW – 5:30 – 9:30 PM, Trailer 541

Week 11: March 22 & 24
T: Life Story
   PRESENT: TO WORKSHOP/PLAYBACK – 5:30 – 9:30 PM, Trailer 541

   TH: Life Story
   PRESENT: TO WORKSHOP/PLAYBACK – 5:30 – 9:30 PM, Trailer 541

Week 12: March 29 & 31
T: Share: Life Story
   PRESENT: TO WORKSHOP/PLAYBACK – 5:30 – 9:30 PM, Trailer 541

   TH: Share: Life Story/Company Profile Meeting

Week 13: April 5 & 7
T: Company Profile Presentations (45 - 60 minutes – 1 per day)
TH: Company Profile Presentations (45 – 60 minutes – 1 per day)

Week 14: April 12 & 14
T: Company Profile Presentations (45 – 60 minutes – 1 per day)
TH: Company Profile Presentations (45 - 60 minutes – 1 per day)

Homework:
2) Prepare Participation Rubric #2 (Evaluate yourself) Pg. 22
Week 15: April 19 & 21
T: Encouragement Feast
TH: Encouragement Feast
   Due: Self-Reflection Paper #3
   Due: Participation Rubric # 2

Week 16: April 26 & 28 FINALS WEEK: Wednesday, April 27th – Tuesday, May 4th
T: Last Class - Creation Dance

OUR FINAL: TUESDAY, MAY 3rd 10:00 AM – 12:50 PM
Poster Board Presentation on Community Engagement Workshop & 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 © 2008

*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 tableaus 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 tableaus 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

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: 

Links of Possible Interest

Mountain Rise, an electronic journal dedicated to the scholarship of teaching and learning. 'Researching Theatre of the Oppressed.'
http://facctr.wcu.edu/mountainrise/archive/vol2no1/html/researching_theatre.html

The National Teaching and Learning Forum. 'Theatre of the Oppressed as Pedagogy.'

Invisible Theatre in “Code Orange” NYC

A listing of Theatre of the Oppressed Links:
http://www.toplab.org/docs/links.htm

The International Theatre of the Oppressed Organization

InterPlay: Interactive Theatre for Dialogue
http://www.interplaytheatre.com/

Center for Playback Theatre
http://www.playbackschool.org/

International Playback Theatre Network
http://www.playbacknet.org/

Sojourn Theatre
http://www.sojourntheatre.org/comm_adults.asp

Voices Against Violence, University of Texas at Austin
http://uts.cc.utexas.edu/~vav/pause.html

The Blood Sisters Project
http://bloodsisters.org/bloodsisters/

ArtFag
http://www.artsexy.ca/show.cfm?id=17

Teatro Berdache
http://www.teatroberdache.com/production_history.htm

Arts in Medicine
http://www.shands.org/aim/

Fringe Benefits
http://www.cootieshots.org/about_whoweare.html

A Thousand Kites (I’ve got the play if anyone is interested in this project).
http://www.youtube.com/watch?v=c2q1GDOD_J8
When Time Collapses (Mental Health Play)
http://findarticles.com/p/articles/mi_qa3949/is_200507/ai_n14776716

Open Door Theatre
http://www.opendoortheatre.org/index.php

The Mandala Center for Change
http://www.mandalaforchange.com/theatreopp.htm

Augusto Boal
Paulo Freire
Jo Salas
Bertold Brecht
Political Street Theatre of Paris
Abby Hoffman
Feminist Theatre
The Guerilla Theatre of Greenpeace
Queer Nation
El Teatro Campesino – Luis Valdez
AIDS Crusaders – ACT UP
The Living Newspaper – Federal Theatre Project
Open Theatre – Richard Schechner
The Living Theatre – “Paradise Now”
Hair – the musical
The Colored Museum
Guerilla Theatre at Tiananmen Square
The Church Ladies for Choice
Legislative Theatre
Youth Theatre
Agit-prop
Religious Theatre
Performance Art
Eve Ensler – “What I Want My Words to do to You” An unprecedented look at the hearts and minds of women in a maximum security prison (a writing in the prison’s program). PBS Home Video

Plays:
“Waiting for Lefty” by Clifford Odets
“Stop Kiss” by Diana Son
“The Vagina Monologues” and “The Good Body” by Eve Ensler
“The Laramie Project” by Moises Kaufman and the Tectonic Theatre Company
“The Tomato Plant Girl” by Wesley Middleton
“To Kill a Mockingbird” by Harper Lee
“The Wrestling Season” by Laurie Brooks
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 Boal and his Techniques

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 problematising. 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 rewriting 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.
Sinquain Poem Template

_________ Noun

_________ Adjective _________ _________ Adjective

_______ A phrase describing how it feels or what it does _______

_________ Verb _______ _________ _________ Adverb

_________ _________ _________ Adjective _________ Adjective

_________ _________ Synonym for Noun
Participation Rubric
(5 points)

Name: ____________________

(1 point each)

Focused, active, cooperative participation during warm ups

Willingness to take direction and instruction. Willingness to push through uncomfortable moments/activities. Willingness to experiment and take risks

Personal growth. Contribution to the growth of Others. {talkbacks, etc.}

Communicates effectively with Instructor and Classmates. Attitude {professional, positive, attentive, cooperative}

Completes assignments on time. Work submitted according to directions

Total
In-Class Facilitation Rubric
(10 points – 2 points each)

Name: ____________________________

Demonstrated effective leadership/classroom management skills

Student Engagement

Gave clear directions/easy to understand and follow

Lesson deepened the student’s knowledge of the subject matter.

Prepared. Shared facilitation.
SELF REFLECTION
Clearly communicates ideas. Demonstrates significant and insightful self-reflection

ORGANIZATION AND COHERENCE
Uses logical structure and discipline specific vocabulary. Guides the reader through chain of reasoning, and/or progression of ideas.

SUPPORT
Makes connections and evidences higher level thinking.

STYLE
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.

MECHANICS
Free of spelling and grammatical errors. Followed directions.
Poster Presentation Rubric

(10 points – 2 points each)

Poster presented professionally and served as a dynamic teaching tool.

Poster used discipline specific language yet was understandable to the layman.

Poster was visually compelling and told a story.

Poster walked the viewer through the purpose, arc, and conclusion of the workshop.

Poster created and presented according to directions.
Company Profile Rubric  
(30 points)

Introduction:
Began with an attention getter, motivated audience to listen _____
Previewed main points, included clear thesis statement (5 points)

Main/Content:
Well documented supporting material, use of examples, experts, comparisons. Preparation, breadth of knowledge, ability to answer questions. Easy to understand and follow, arranged in effective patterns (5 points)

Thorough articulation of company’s mission/aesthetic/ programming. (5 points)

Use of Visual/Learning Aids (power point, handout, activities, etc.) (5 points)

Conclusion:
Summarized topics and main ideas, closed in a memorable way (5 points)

Delivery:
Relaxed, confident posture, direct eye contact, natural conversational quality, freedom from distracting mannerisms. Effective volume, pitch, rate, emphasis. (5 points)

TOTAL
Peer Evaluation

Your Name:________________________________________
Group Member: ___________________________________
Group Member Role: __________________________________

Rating Scale:
1 = Unsatisfactory  3 = Average  5 = Outstanding
2 = Weak           4 = Above Average

<table>
<thead>
<tr>
<th>Topic</th>
<th>Rating</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Actively participated in group meetings</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Followed through on commitments (contributed to project)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Knowledgeable and prepared for presentation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Collegiality (professional, positive, reliable, helpful)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Total (out of 20) _____________________
## Community Engagement Workshop Rubric

<table>
<thead>
<tr>
<th>Written Lesson Plan</th>
<th>Exceeds basic template provided in the syllabus</th>
<th>Meets basic template provided in syllabus</th>
<th>Meets some of the basic template provided in syllabus</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clarity of Written Lesson Plan</td>
<td>Articulate and detailed enough for another facilitator to use</td>
<td>Requires more knowledge of activities and subject matter than articulated on lesson plan</td>
<td>Difficult to follow without outside explanation</td>
</tr>
<tr>
<td>Demonstrated Knowledge</td>
<td>Lesson incorporates/demonstrates knowledge of a specific area of Theatre for Social Change</td>
<td>Lesson incorporates/demonstrates general knowledge of Theatre for Social Change</td>
<td>Lesson focuses on knowledge not specific to an area of Theatre for Social Change</td>
</tr>
<tr>
<td>Engagement of Students</td>
<td>Lesson creatively and safely engages participants</td>
<td>Lesson sometimes engages participants</td>
<td>Lesson does not engage or puts students at risk</td>
</tr>
<tr>
<td>Collaboration</td>
<td>Demonstrates clear evidence of collaborative partnership in development and implementation</td>
<td>Demonstrates some unequal division of labor in development and implementation</td>
<td>Demonstrates clear unequal division of labor in development and implementation</td>
</tr>
<tr>
<td>Duration of Lesson</td>
<td>Lesson is at least 75 minutes long as stated in syllabus</td>
<td>Duration of lesson is less than 60 minutes or more than 80 minutes</td>
<td>Duration of lesson is less than 50 or more than 90 minutes</td>
</tr>
<tr>
<td>Structure of Lesson</td>
<td>Lesson elements effectively transition, build, and inform each other logically</td>
<td>Lesson elements sometimes effectively transition, build, and inform each other logically</td>
<td>Lesson elements ineffectively transition, build, and inform each other logically</td>
</tr>
<tr>
<td>Fulfillment of Objectives</td>
<td>Activities in lesson fully fulfill the stated objectives</td>
<td>Activities in lesson somewhat fulfill the stated objectives</td>
<td>Activities in lesson do not fulfill the stated objectives</td>
</tr>
</tbody>
</table>

* One point for a “sexy” title.