

Theatre for Social Change

Syllabus Packet

(THE 4543H, Section 0201)

Professor Sybil St. Claire
Spring, 2021

Theatre UCF

<http://theatre.cah.ucf.edu/>

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Theatre for Social Change

THE 4543H

Instructor: Sybil St. Claire

Work Email: Sybil.StClaire@ucf.edu

Cell: 407/267-6815

Office: T205

Class Location: Zoom

Class Time: T/TH 3:00 – 4:15 PM

Office Hours: T/TH 4:15-5:15 PM, W 2:30 -3:00 PM
and by appointment

This class has a Facebook page, please join ASAP

Theatre for Social Change Spring 2021

<https://www.facebook.com/groups/215918173355717>

Have the courage to be happy.

~August Boal

Text:

Theatre for Community, Conflict, and Dialogue by Michael Rohd

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

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

What is Theatre for Social Change?

Theatre for Social Change is a very broad term that encompasses 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:

We begin with the idea that we all have the capacity to act in the theatre of our own lives.... From there, we utilize theatrical techniques to explore living our best lives as we cultivate our capacity to become agents for positive social and interpersonal change.

Theatre for Social Change can be used as a teaching tool, a vehicle for self-study, a problem-solving technique for groups of any size, and for community building. As catalysts for positive human growth, we will apply the theatrical techniques of Augusto Boal's **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 non reliant on language), and **Rainbow of Desire** (a body of therapeutic techniques geared toward the individual). We will also explore **devising within community** (collaborative playmaking using personal stories as source material) 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. (*Participation, in-class facilitations, community workshop, profile presentation*).

Examine, through reading, research and discussion, the key ideas constituting the concept of Theatre for Social Change. (*Profile presentation, community workshop*).

Apply, in a studio setting, the techniques associated with theatre for social change. (*Participation, in-class facilitations, community workshop creation and implementation, profile presentation*).

Facilitate theatre for social change lessons/workshops. (*Participation, community workshop, Be the Change*).

Zoom Policies:

Please:

Mute your microphone upon entering the room.

Post your name in the chat section to prove attendance upon entering the room.

Make sure you are adequately lit so that others may see you.

Test your mic to make sure you can be heard.

Refrain from distracting gestures.

Look into the camera.

Pay attention, listen, put away distractions (such as your phone).

Be supportive and helpful.

Thank you!

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

Participation

I believe students co-create their educational experiences with their professors and classmates. To this end, it is imperative that you read the textbook as assigned before coming to class and that you participate fully. In class we can clarify and synthesize the information you have read and add real life examples and situations to help you understand. We will not cover in class everything that is in your text and your text will not focus on everything on which I focus in class; however, all the information is important for a full understanding of the subject. If you are eager to open your mind, share your thoughts, respect the thoughts of others, and participate with enthusiasm – welcome home.

Attendance Policy

I understand you have other classes and obligations pulling you in many directions. If you need to be gone from class for any reason, please let me know ahead of time, but do not ask for my permission. This class is important too. Because class participation is essential to the educational goals of this course, **a maximum of two (2) unexcused absences will be permitted.** Afterwards, your final grade will be lowered by five (5) points for each additional absence. Illness or emergencies should be handled in the same manner one handles such concerns with an employer, i.e, communicate your situation to me asap. If you miss more than six classes for any reason you will fail this course.

NOTE: Two late arrivals equal one absence.

Perfect attendance earns five extra credit points.

Academic Integrity

Students should familiarize themselves with UCF's Rules of Conduct at <http://osc.sdes.ucf.edu/process/roc>.

According to Section 1, "Academic Misconduct," students are prohibited from engaging in:

1. Unauthorized assistance: Using or attempting to use unauthorized materials, information or study aids in any academic exercise unless specifically authorized by the instructor of record. The unauthorized possession of examination or course-related material also constitutes cheating.
2. Communication to another through written, visual, electronic, or oral means: The presentation of material which has not been studied or learned, but rather was obtained through someone else's efforts and used as part of an examination, course assignment, or project.
3. Commercial Use of Academic Material: Selling of course material to another person, student, and/or uploading course material to a third-party vendor without authorization or without the express written permission of the university and the instructor. Course materials include but are not limited to class notes, Instructor's PowerPoints, course syllabi, tests, quizzes, labs, instruction sheets, homework, study guides, handouts, etc.
4. Falsifying or misrepresenting the student's own academic work.
5. Plagiarism: Using or appropriating another's work without any indication of the source, thereby attempting to convey the impression that such work is the student's own.

6. Multiple Submissions: Submitting the same academic work for credit more than once without the express written permission of the instructor.
7. Helping another violate academic behavior standards.

For more information about Academic Integrity, consult the International Center for Academic Integrity <<http://academicintegrity.org>>.

For more information about plagiarism and misuse of sources, see "Defining and Avoiding Plagiarism: The WPA Statement on Best Practices" <<http://wpacouncil.org/node/9>>.

Responses to Academic Dishonesty, Plagiarism, or Cheating

Students should also familiarize themselves with the procedures for academic misconduct in UCF's student handbook, *The Golden Rule* <<http://goldenrule.sdes.ucf.edu/docs/goldenrule.pdf>>.

UCF faculty members have a responsibility for students' education and the value of a UCF degree, and so seek to prevent unethical behavior and when necessary respond to academic misconduct. Penalties can include a failing grade in an assignment or in the course, suspension or expulsion from the university, and/or a "Z Designation" on a student's official transcript indicating academic dishonesty, where the final grade for this course will be preceded by the letter Z. For more information about the Z Designation, see <<http://goldenrule.sdes.ucf.edu/zgrade>>.

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 research paper will receive an F on the paper. To avoid plagiarism, you must document your papers using the MLA citation format. For more information about UCF's Rules of Conduct, see <http://www.osc.sdes.ucf.edu/>.

Course Accessibility Statement

The University of Central Florida is committed to providing access and inclusion for all persons with disabilities. Students with disabilities who need disability-related access in this course should contact the professor as soon as possible. Students should also connect with Student Accessibility Services (SAS) <<http://sas.sdes.ucf.edu/>> (Ferrell Commons 185, sas@ucf.edu, phone 407-823-2371). Through Student Accessibility Services, a Course Accessibility Letter may be created and sent to professors, which informs faculty of potential access and accommodations that might be reasonable. Determining reasonable access and accommodations requires consideration of the course design, course learning objectives and the individual academic and course barriers experienced by the student.

Campus Safety Statement

Emergencies on campus are rare, but if one should arise in our class, we will all need to work together. Everyone should be aware of the surroundings and familiar with some basic safety and security concepts.

- In case of an emergency, dial 911 for assistance.
- Every UCF classroom contains an emergency procedure guide posted on a wall near the door. Please make a note of the guide's physical location and consider reviewing the online version at http://emergency.ucf.edu/emergency_guide.html.
- Familiarize yourself with evacuation routes from each of your classrooms and have a plan for finding safety in case of an emergency. (Insert class-specific details if appropriate)
- If there is a medical emergency during class, we may need to access a first aid kit or AED (Automated External Defibrillator). To learn where those items are located in this building, see <http://www.ehs.ucf.edu/workplacesafety.html> (click on link from menu on left). (insert class specific information if appropriate)
- To stay informed about emergency situations, sign up to receive UCF text alerts by going to my.ucf.edu and logging in. Click on "Student Self Service" located on the left side of the screen in the tool bar, scroll down to the blue "Personal Information" heading on your Student Center screen, click on "UCF Alert", fill out the information, including your e-mail address, cell phone number, and cell phone provider, click "Apply" to save the changes, and then click "OK."
- If you have a special need related to emergency situations, please speak with me during office hours.
- Consider viewing this video (<https://youtu.be/NIKYajEx4pk>) about how to manage an active shooter situation on campus or elsewhere.

University Events or Co-curricular Activities

Students who represent the university in an authorized event or activity (for example, student-athletes) and who are unable to meet a course deadline due to a conflict with that event must provide the instructor with documentation in advance. For more information, see the UCF policy at

<<http://policies.ucf.edu/documents/4401.1MakeupAssignmentsForAuthorizedUniversityEventsOrCocurricularActivities.pdf>>

Religious Observances

Students must notify their instructor in advance if they intend to miss class for a religious observance. For more information, see the UCF policy at

<<http://regulations.ucf.edu/chapter5/documents/5.020ReligiousObservancesFINALOct17.pdf>>.

Deployed Active Duty Military Students

If you are a deployed active duty military student and feel that you may need a special accommodation due to that unique status, please contact your instructor to discuss your circumstances.

Disclaimer

This class incorporates theatre exercises that may 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 practice self-care. 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.

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 may deal with personal material and you may want to discuss your experiences. Please do not hesitate to seek me out. Though I have offered suggestion the decisions are ultimately yours. Collaboration and integrity are key components of this class.

Please, no photography, videotaping, audiotaping without consent.

Theatre UCF Standards

It is the intent of the Theatre department administration and faculty to provide a clear and simple set of policies that guide rehearsals and classrooms to ensure a safe and comfortable space for learning. These guidelines are based on the Chicago Theatre Standards and have been adapted for the University of Central Florida. These standards will be in effect for all learning environments under the auspices of the UCF Theatre program, to include classes and rehearsals. Providing a safe and welcoming environment is intrinsic to learning. "Arts environments require risk, courage, vulnerability, and investment of our physical, emotional and intellectual selves. We seek to nurture spaces with strong safety nets that support that ethos without compromising a visceral and authentic experience for artists and audiences in our learning environment.
http://theatre.cah.ucf.edu/files/Theatre_UCF_Standards.pdf

ASSIGNMENTS

(All assignments are submitted via Canvas)

1) STUDENT ENGAGEMENT FOR FINANCIAL AID

DUE: Friday, January 15th by 11:59 PM.

Submit a vlog (around one minute long) responding to the following questions:

- a) I am most called to change....
- b) I would like for you to know _____ (about me).
- c) I chose this class because...

2) WARM-UPS & CLOSERS (20 POINTS/10 points each)

Warm-ups, DUE: February 2 & 4

You will be placed in small groups 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 warm-up should be from our text *Theatre for Community, Conflict and Dialogue*.

Closers & Check-Outs

DUE: March 9 & 11

You will be placed in small groups to lead the class in one checkout/closer activity. These activities tie up the loose ends, promote self-reflection reflection as well as reflection of the workshop experience, and make thinking visible. Cast a wide net here. Look at teacher resources, art and drama play therapy, crafts, puppetry, drawing, etc. Examples: Think/Pair/Share, Connect/Extend/Challenge, Sticky notes, I used to think ____ but now I think ____, collaborative art making, news headlines, etc. Leave something here that no longer serves you, Spectrum of Difference.

The goal is three-fold: to share as many facilitation techniques as possible so you have an arsenal to choose from when designing your own workshops, for you to grow comfortable and confident as a facilitator, and to provide me with a snapshot of your facilitation skills for feedback purposes. Make sure you share the activity equally with your partner(s).

Format:

- *Facilitator's Names
- *Name of the activity and source/pg. information
- *Your original detailed description/instructions for facilitating the activity
- *Purpose of the activity (as you see it)

Provide a hard copy of your activity for the Instructor on the day that you facilitate.

Upload a copy to Canvas as a word docx, on the day it is due by 11:59 PM. This is a group submission.

3) SELF-REFLECTION PAPERS/VLOG (15 points – 7.5 points each)

DUE: March 4 & April 22

Throughout the semester you will be asked to create self-reflection papers/vlogs. 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. Submit online as a word docx along with companion vlog on the day due by 11:59 PM.

Your final submission will take the form of a paper that provides an overview of your VLOG submission. Re: VLOGs – please look into the camera, use a pleasant backdrop, be yourself, don't be afraid to edit.

Include and embolden writing prompts. LABEL AS FOLLOWS:

1) Self Reflection Paper/Vlog #1 DUE: Thursday, March 4

•Explore your journey thus far:

Discuss and assess your journey in this class thus far. Please reference specific situations /assignments (Discuss and assess your journey in this class thus far. Please reference specific situations /assignments (Sentimental Objects, In-Class Facilitation of Warm-Ups & Closers, Devising, Profile Shares, lessons (Lesson Planning, The Future of Creativity, Bystander Activation, Workshop Prep, Playback@UCF, etc.) Then answer the prompts below. Include and embolden writing prompts in your paper. **Then** answer the prompts below. Include and embolden writing prompts in your paper.

- 1) I'm beginning to understand that_____.
- 2) My perspective on theatre for social change has changed in the following ways_____.
- 3) Connect. Extend. Challenge. What are you connecting with? What is extending your thinking? What is challenging you/your thinking?

2) Self-Reflection Paper/Vlog#2 DUE: Thursday, April 22

Submit a written overview and a more detailed vlog (Under 5 minutes long). Discuss and assess your journey in this class. Please reference specific situations/assignments. (Check outs and closers, workshop creation and facilitation, lessons, encouragement feast, etc.) Reflect on the process, the product, the impact, the take-aways. **Then** respond to the following writing prompts. Include and **embolden** writing prompts in your paper.

- * I have learned_____.
- * I would like to apply this knowledge to help myself, others, my discipline, the world in the following ways_____?
- *I used to think_____ but now I think_____.
- *Final Thoughts...

4) PARTICIPATION NARRATIVE & RUBRICS (10 points/5 points each)

DUE: March 4 & April 22

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 participation rubric at the end of this syllabus.

5) PROFILE PRESENTATION (15 points)

DUE: February 16, 18, 23

A) In small groups, you will profile an existing organization or individual that is currently conducting (or has conducted) theatre for social change work. Presentations should 15 minutes with a five-minute question and answer period for a total of 20 minutes.

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, narrative. Can be pre-recorded.

A small activity that helps us experience the work, company, or the person profiled.

6) COMMUNITY ENGAGEMENT WORKSHOP (25 points)

DUE: March 30, April 1, 6 & 8

You will form small groups to create and implement a theatre for social change workshop. Your workshop should be **60 minutes** and include a warm-up, an activity, a closer, and time for processing with your participants. Please balance the lesson so that every member of your group plays an equal part in the creation and execution of your workshop. Your grade depends on it.

Your group may choose from any topic that would benefit from positive social or interpersonal change (self-care, building community, homelessness, spirituality, human trafficking, political reform, restorative justice/prison reform, the power of play, the biology of wellbeing, cultivating grit and resilience, consent, bystander activation, re-building trust, BLM, LGBTQ issues, agism, peacebuilding, climate change, etc.).

ORDER OF EVENTS:

A) Lesson Plan Draft

Meet in small groups virtually, via the platform of your choice, at a time that is convenient for your group. Meet at least four times. Submit draft lesson plan (using lesson plan template in syllabus), any questions you may have, date and duration of meetings, and a brief (1-2 paragraph) overview of your meeting(s). We can also meet face-to-face during my office hours via Zoom to discuss. SUBMIT to *Virtual Meeting Report* via our webcourse. This is a group submission.

B) Final Lesson Plan (Final)

Create and submit your final lesson plan by 11:59 PM on the day your group presents. This is a group submission. 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.

C) Co-facilitate your lesson in class.

D) Fill out and submit Peer Evals. Make sure you fill out the comments section.

7) BE THE CHANGE (10 points/7 minutes)

DUE: Thursday, APRIL 29 1:00 AM – 3:50 PM (Our Final)

Share your vision for a Theatre for Social Change project, company, initiative, etc. that you would love to bring to life! Five minutes to present, two minutes for Q & A.

Create a professional presentation showcasing your passion project using Power Point as a talking point for your vision. May be pre-recorded. Presentation should serve as dynamic teaching tools, be visually compelling, include photos/video, music, voice overs, tell a story, and walk the audience through the purpose, arc, conclusion, and take-aways of your dream.

Upload to Canvas by 11:59 PM on the day you present.

Please explore the following:

The idea

The need

The How (how it happens)

Possible challenges

Desired results

Epiphanies

Take Aways

Final Thoughts

Cite references and research

Grading

GRADING

Participation (x 2)	10
Self-Reflection Paper/Vlog (x2)	15
Warm-Ups	10
Check Outs & Closers	10
Profile Presentation	15
Community Engagement Workshop	25
Be the Change	<u>15</u>
	100

Grading Scale:

A.	100 – 94
A-	93 - 90
B+	89 - 87
B	86 - 84
B-	83 - 80
C+	79 - 77
C	76 - 74
C-	73 - 70
D+	69 - 67
D	66 - 64
D-	63 - 60
F	59 – and below

No work submitted = 0

Late assignments will not be accepted

All work must be submitted online via Canvas in the requested file type.

Please Note, you will lose points for:

- Spelling/grammatical issues (.25 each)
- Not following directions
- Going over or under time/word limits
- Not sharing work equally
- Poor peer evaluations

Class Schedule

(Subject to change at the discretion of the Instructor and our community)

Week 1: January 12 & 14

T: Introduction

TH: **Bring**/Share Sentimental Object

DUE: Student Engagement for Financial Aid Assignment (1/14/21 by 11:59 PM).

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 facilitations.
- 3) Bring a sentimental object to class Thursday, Jan 14. Be prepared to share the story behind it.
- 4) Complete Student Engagement Assignment for Financial Aid (Canvas).

Week 2: January 19 & 21

T: Devising

TH: Discuss: Profile Presentations, In-Class Facilitations (warm-ups & closers), Workshops (Form groups).

Homework:

- 1) Prepare In-Class Facilitation of Warm-Ups with partner(s).

Week 3: January 26 & 28

T: *The Future of Creativity: Welcome to the Revolution* (Devising)

TH: *The Future of Creativity: Welcome to the Revolution* (Devising)

Homework:

- 1) Prepare In-Class Facilitation of warm-ups with partner(s). Share copy with me before beginning workshop. Upload to Canvas by 11:59 PM on the day you and your partner facilitate. This is a group submission.

Week 4: February 2 & 4

T: **In-Class Facilitation** of Warm-Ups (4 groups of 3 per day – 15 min each, 10 min present/5 Q &A)

TH: **In-Class Facilitation** of Warm-Ups (4 groups of 3 per day)

Week 5: February 9 & 11

T: Bystander Activation (Forum Theatre)

TH: Lesson Planning

Homework:

- 1) Prep Profile Shares

Week 6: February 16 & 18

T: **Profile Shares** (3 groups of 3 per day – 20 min each/15 min present/5 min Q & A)

TH: **Profile Shares** (3 groups of 3 per day)

Homework:

- 1) Prep for Check Outs & Closers Share next week.

Week 7: February 23 & 25

T: **Profile Shares** (1 group of 2 per day)

TH: Playback@UCF

Homework:

- 1) Prep Participation Narrative & Rubric #1. DUE next week.
- 2) Create Self-Reflection Paper/Vlog #1. DUE next week.

Week 8: March 2 & 4

T: COURSE RELEASE

TH: COURSE RELEASE

DUE: Participation Narrative & Rubric #1

Self-Reflection Paper #1

Homework:

- 1) Prep for Check-Outs and Closers with your partners(s).

Week 9: March 9 & 11

T: **Share Check-Outs & Closers** (4 groups of 3 per day – 15 min each, 10 min present/5 Q &A)

TH: **Share Check-Outs & Closers**

Homework:

1) Prepare workshop draft lesson plan. DUE next week. Include: names of people in your group, workshop title and topic, techniques. Should have a beginning, middle, and end with a warm-up, main activity, and closer. Use Lesson Plan Template in syllabus. Upload assignment to Canvas by 11:59 PM on the day it is due. This is a group submission.

Week 10: March 16 & 18

T: Workshop & Be the Change Prep

TH: Workshop Prep

DUE: Workshop Draft Lesson Plan

1) Prep for Workshops!

Week 11: March 23 & 25

T: TBA

TH: TBA

Homework:

1) Final prep for Workshop.

Week 12: March 30 & April 1

T: **FACILITATE WORKSHOP** (1 per day)

TH: **FACILITATE WORKSHOP** (1 per day)

Week 13: April 6 & 8

T: **FACILITATE WORKSHOP** (1 per day)

TH: **FACILITATE WORKSHOP** (1 per day)

Week 14: April 13 & 15

T: SPRING BREAK – NO CLASS

TH: SPRING BREAK – NO CLASS

Homework:

- 1) Write Self Reflection Paper #3. DUE next week.
- 2) Prepare Participation Narrative & Rubric #2. DUE Thursday next week.

Week 15: April 20 & 22

T: Encouragement Feast

TH: Encouragement Feast

DUE: Self-Reflection Paper/Vlog #2

DUE: Participation Rubric # 2

Homework:

Prep for Final Project *Be the Change*

Week 16: April 27 & 29 (FINALS WEEK APRIL 28 – MAY 4)

T: NO CLASS – STUDY DAY

TH: **OUR FINAL: THURSDAY, APRIL 29 1:00 AM – 3:50 PM**

FINAL: *Be the Change*

LESSON PLAN TEMPLATE

Name:

Title of Lesson:

Subject of Lesson:

Materials:

Objectives: (Students will...). Use active verbs like explore, foster, create, demonstrate...

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

The Lesson:

Introduction/Engagement:

Activity Description: {paragraph or two}

Closer:

LESSON PLAN DRAFT

Beautiful Trouble: Self-Care as Activism A Theatre for Social Change Skillful Living Workshop

Caring for myself is not self-indulgence, it is self-preservation, and that is an act of political warfare.

~Audre Lorde

Invest in yourself and join us for an immersive Theatre for Social Change workshop as we explore creating work-life balance and practicing compassionate self-care in a demanding world. Come laugh, play, move, share, plan, and reflect in this warm and informal atmosphere.

Because community is important.

Because we're better for others when we're better to ourselves.

Because our compassion should include ourselves.

Basic Tenants of TO:

- Have the courage to be happy.
- Focused on the future not the past.
- We do not have the answers to your problems - but you might.
- Rehearsal for life.

Basic Tenants of Workshop:

- BALANCE is the key. Finding the right balance that works for you. **Self-care** is defined as care by you for you and it is not an act of selfishness but an act of self-preservation.
- We're better for others when we're better to ourselves. We cannot serve from an empty vessel.
- The studies are in: Working more than 40 hours a week makes us less productive. and is linked to diminishing productivity, poor health, anxious relationships, which in turn leads to things like poor parenting, and divorce.
- We do not **rest, play, eat healthy or exercise** nearly enough, we work and we and our culture glorifies that busy. Busy is an addiction and can be just as challenging to stop.
- Being too busy is the biggest obstacles to creativity. The creative brain requires idleness. We are constantly processing information but we need idleness for creativity.

What is Work/Life Balance?

Work Life Balance is the "proper" prioritizing between work (career, ambition) and life (health, pleasure, play/leisure, family, spiritual development).

Warm-Up:

10 minutes

- 1) Pony (or Name Game)

The Lesson:

30 minutes

- 1) Share 30-second story of what attracted you to this workshop or your struggle with self-care and end with and it made me think...

- 2) Close eyes, strike a pose of your current Work-Life Balance. Open eyes, join images most attracted to and become part of it. You have now formed a group.
- 3) Together, as a group, create 2 more images:
 - a. Your ideal work-life balance – Activate - one sound, one movement (together and alone) for each image.
 - b. A middle image that represents **transition** and focuses on how you get from here to there. What needs to happen for you to move from one to the other? This can be symbolic or literal. Bring it to life. One sound, one movement (together and alone). You will represent both as a group and as an individual. Can use music.
- 4) Share. Ask Questions of them. Discuss.

Closer

10 – 15 minutes

- 1) Write down 3 things you can do to achieve a healthier work/life balance this year and when you can implement them. If time discuss with group. If not use Think, Pair, Share.

Check Out:

10 minutes

- 2) I used to think_____ but now I think_____.
- 3 The Well of Confidentiality.
- 4) Fly, Little Birds.

TIPS for achieving balance. Discuss during check-out:

Busy is an addiction and can be just as challenging to stop.

- Long walk, no phone daily.
- Get out of your comfort zone (take up a new hobby)
- Make more time for fun and games
- Alternate between focused work and less intellectually demanding things
- Say no to unnecessary meetings
- Ruthlessly prioritize
- Play, have fun
- Get quality sleep
- Acknowledge your accomplishments and learn how to accept praise
- Healthy diet/exercise
- While at work smile, enjoy, take time for yourself
- Focus on one thing at a time and alternate between intense focus activities and daydreaming.

COMPLETE LESSON PLAN #1

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 AB A 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?

COMPLETE LESSON PLAN #2

The Museum of Broken Relationships by Stephanie Frosch

The Museum of Broken Relationships in Los Angeles, California is an ever-growing collection of items, each a memento of a relationship past, accompanied by a personal, yet anonymous story of its contributor. Unlike 'destructive' self-help instructions for recovery from grief and loss, the Museum offers the chance to overcome an emotional collapse through creativity - by contributing to its universal collection. Museum of Broken Relationships is an original creative art project conceived by Olinka Vištica and Dražen Grubišić in 2006. It has since taken thousands of people on an empathetic journey around the world, challenging our ideas about heritage. Its original permanent location was founded in Zagreb. In 2010 it won the EMYA Kenneth Hudson Award as the most innovative and daring museum project in Europe.

Topic: Love and Loss

Content: Participants identify emotions and experiences with love, through storytelling and drama activities.

Focus Question(s):

What is love?

What are the different feelings associated with love?

How can an item be utilized to tell a story?

Materials: 20 x 30 inch sticky notepaper, paper, pens, markers

Introduction (10 minutes)

- Objective:
 - To form introductions while introducing the topic of the workshop.
- Description:
 - Participants form a circle and are asked to share their names and the first word that comes to mind when given the word "relationships"
 - Demonstrate with an example. "My name is Steph and the first thing that comes to mind is "partner."

Emotion Association (5 Minutes)

- Objective:
 - To identify the emotions that can result from love
- Description:
 - Participants are asked to define love by only using feelings and emotions
 - Excitement
 - Comfort
 - Sexy
 - Heartbreak
 - Validated
 - Paranoid
 - The facilitator will write responses on a large sticky note paper

Show Me Love (30 Minutes)

- Objective:
 - Participants create tableaux images portraying different emotions associated with love

- Description:
 - Have participants form groups of 4-5
 - Each group will choose 3 different emotions listed during the previous activity and create a still image for each one (1 emotion per still image)
 - After having a few minutes to plan their images, each group will then present their final images for the other groups.
 - Viewing participants are encouraged to first comment on what they physically see, rather than assigning emotions or feelings.
 - Then they can attempt to assign emotion and/or what they think is going on in the image.
 - The group sharing is then given the opportunity to briefly explain the emotions they used for each image

The Emotional Hokey Pokey: Step In, Step Out (20 minutes)

- Objective:
 - The purpose of this activity is to have participants identify similarities and common experiences that they share with the rest of the group.
- Description:
 - Participants create a circle. The facilitator informs participants that they will read a statement. If the statement describes you, silently take a step into the circle.
 - Inform participants that they are not required to respond to every statement. Only share what you're comfortable sharing.
 - Some examples include:
 - I've gone on a blind date
 - I think sex is an important factor in relationships
 - By the time I was 16 years old, I experienced my first kiss
 - I've had my heart broken
 - I've broken someone else's heart
 - I've never been in love
 - I have been in love
 - I'm not sure if I've been in love
 - Without calling any participants out, everyone should take a moment to notice who stepped into the circle and who did not. After taking that moment, the facilitator will thank those who stepped in and will then have them step back out.
 - Use the last few minutes for participants to share comments and thoughts on the activity

Exhibit of Symbolic Possessions (20 Minutes)

- Objective:
 - Using the concept of the Museum of Broken Relationships as inspiration, participants draw a picture of symbolic possession that they associate with a relationship as well as a story behind it.
- Description:
 - This activity was inspired by the concept of The Museum of Broken Relationships.
 - Participants are provided with markers, paper, and pens.
 - Each participant is asked to think of a symbolic possession that they can associate with a story from a personal relationship they've had.
 - It can be a relationship with a loved one, a friend, a family member, etc.
 - Then, participants are asked to create their own "art contributions" by drawing a picture of their item, and writing the story associated with said item underneath.
 - The goal is to keep these anonymous, so participants should refrain from using names or indicators revealing their identity.
 - After each participant completes their art contribution, they hand their paper to the facilitator, face down.

- The facilitator will hang the participants' work throughout the walls of the space, creating a mini exhibit for the group. Participants are encouraged to spend time looking at each art contribution.

Closing Activity: Taking and Leaving (5 minutes)

- Objective:
 - To bring the workshop to a close
- Description:
 - Sitting in a circle, participants are asked to choose one thing from their life that they don't need any more or that is holding them back in their relationships, and metaphorically leave it in behind. Participants are then asked to choose one thing from the session that they would like to take with them, and apply in their daily life. Both the action of leaving and taking should be physically ritualized by the each person while they speak
 - Also be sure to remind participants to take their "art contributions" with them if they wish to keep it before clearing the space.

LESSON PLAN: COMMUNITY ENGAGEMENT WORKSHOP

Power Plays: Using Theatre Techniques to Intervene in Cases of Digital Harassment

Winner UCF's Undergraduate Research Forum - Arts and Humanities, 2017

Name: Aleece Betts, Tara Currier, Estella Gong, Sarah Schreck

Title of Lesson: Power Plays: Digital Harassment

Subject of Lesson: Digital Harassment Bystander Prevention

Materials: Posters for walls for Spectrum of Difference, list of case study examples and questions, respectively, for Spectrum of Difference and Experience Circle, sample words for Activating the Image; Part of workshop but not necessary in lesson: Pizza and water bottles, computers for research surveys

Objectives:

1. Students will learn to be able to identify cases in which they are bystanders to digital harassment.
2. Students will learn to critically assess their level of responsibility when witnessing a case of digital harassment.
3. Students will connect with the idea of human beings behind their computer screens and have a personal connection to the words they see and share in the digital space.
4. Students will be empowered to speak up on social media platforms and via text with those involved in a case of digital harassment.

The Lesson:

[Note: Times are noted for each activity.]

Introduction: Greetings (5), Spectrum of Difference (10), Stats (5) & Experience Circle (5)

Greetings (5 min):

All facilitators and participants will share their name and how they're feeling.

Spectrum of Difference (10 min):

Spectrum of Difference will be used to identify how people assign themselves responsibility when thinking about a certain case of digital harassment. On one wall, a sign saying "No Responsibility" will be posted, with "A Lot of Responsibility" on the other adjacent wall. A situation will be read, and participants will decide if they, as the bystander, have the responsibility to intervene by standing somewhere between the signs respective to their position on the issue. Every situation will be a case of digital harassment, and it will then be up to the group to decide if they consider them significant enough to intervene. Once the definition of digital harassment is identified, either by the group or by facilitators if necessary, participants will form a circle.

Situations

- You see a family member making sexual comments on your classmate's post on Facebook. Your classmate's post shows them in a bikini on the beach.
- You are present when your friend Dani receives a nude image on Snapchat and screenshots it. They begin talking to you about sharing it with others.
- Your close friend Sam asks you if they should make a new account on Twitter to re-follow someone who blocked them. You know they really like this person, and nobody knows if it the block was done on purpose.
- There is a person you don't speak to in class. You recently discovered there are multiple Facebook accounts with his name and profile picture, and the fake one makes derogatory posts about the person.
- You are friends with a couple who is being publicly shamed on social media for being together. The derogatory comments are coming from both strangers and from people you know personally.

Stats (5 min):

Some statistics will be printed out on pieces of paper and handed out. These statistics will be numbers with no explanation, while facilitators have the master sheet that explains their meaning.

Group members will guess what these mean, and after a few attempts, be told what they represent. This will open them up to sharing their experiences in the experience circle.

1. 47 - 47% of internet users have personally experienced online harassment or abuse.
2. 27 - 27% of Americans say they have at some point decided not to post something online for fear of attracting harassment
3. 72 - 72% of U.S. internet users ages 15 and older have seen someone harassing someone else online
4. 15 - Internet users ages 15 - 29, Black internet users, and those who identify on the LGBTQ+ spectrum are more likely to witness online harassment

Experience Circle (5 min):

Generic cases of digital harassment will then be described, and participants will be encouraged to step into the circle if they, or someone they know, had experienced the situation. Examples would be, "Myself or someone I know had personal information shared on the internet without my consent," or "Myself or someone I know has experienced digital verbal harassment." This will get the participants thinking about stories to share later when we will activate images. [Note: Examples given were written on the lesson plan handed in during the workshop.]

Activity Description: Forum: Activating the Image (20) & Tap-In (20)

Story Selection/Sharing (5-10 min):

Once our group has thought about their experiences with digital harassment, we will encourage them to form pairs to share about a time where they may have experienced or close to an incidence of digital harassment. Those pairs will then join another pair, pick the best of the four, and so on, until we have three to four groups, each with one selected story. The best story meets the following criteria: 1) Teller is comfortable with the story being shared with everyone, 2) Meets crisis model: Beginning, Middle End, building action, clear crisis, protagonist, and antagonist. Reassure that the teller does not need to be identified and that the stories will become public domain.

Activating the Image (15-20 min):

These three or four groups will then create a completely still "image" of the situation. We will present these images to the group, and then ask groups to add one movement and one sound, per person, to their image. All groups will present again. Next, we will ask the entire group what image resonated the most for them, and will then use that activated images as a tap-in activity.

Tap-In (15 min):

That group will create the image again, now fully-fleshed out as a dramatic scene. Members of the group that are not creating the scene will be able to tap in as the protagonist or bystander and will

be able to test their choices in digital bystander prevention. The scene will be repeated until many members, if not all, have been able to participate. This is where the three "D's" will be suggested as motivations as different people tap in. The three "D's" are to direct , distract, and delegate in a situation where the given person is a bystander to sexual digital harassment. An example of directing would be instructing the aggressor or victim to take steps away from the situation, to distract would be altering the content of a discussion by interjecting somehow, and an example of delegation would be contacting an administrator or other person of authority.

Closer: Discussion, "I Used to Think But Now I Think" (10 min)

All participants will sit in a circle, and facilitators will ask them to "check out" with this activity. They will encourage participants to share what they used to think, either about digital harassment, bystander prevention, or anything else that bubbled up for them, followed by what they think at the end of the workshop.

Task Assignments

Greetings - Group

Spectrum of Difference - Tara & Aleece

Statistics Exercise - Estella

Experience Circle - Aleece

Story Sharing / Activating the Image - Sarah & Tara

Tap In - Sarah & Estella

Closer – Group

Pre-Workshop Survey

Theatre for Social Change is a way of using theatrical devices to explore social issues and build community, and Bystander Training describes the teaching of methods to motivate witnesses to step into a situation and alter it for the better. **Are you comfortable being in photographs for our project?** We will be using the photos to illustrate concepts for an undergraduate research project, and will not include any names. Please let one of the facilitators know and we will do everything in our power to suit your needs.

How well would you say you understand the concept of Theatre for Social Change?

Not at all 1 2 3 4 5 Very Well

How well would you say you understand the concept of Bystander Prevention Training?

Not at all 1 2 3 4 5 Very Well

How significantly do you think Theatre for Social Change can improve a learning experience?

Not at all 1 2 3 4 5 Very Significantly

How much do you think Theatre for Social Change can improve bystander prevention training?

Not at all 1 2 3 4 5 Very Significantly

How comfortable do you feel intervening in a situation as a bystander?

Not at all 1 2 3 4 5 Very Comfortable

Do you have any other thoughts, comments, questions, or concerns before the workshop?

Post-Workshop Survey

How well would you say you understand the concept of Theatre for Social Change?

Not at all 1 2 3 4 5 Very Well

How well would you say you understand the concept of Bystander Prevention Training?

Not at all 1 2 3 4 5 Very Well

How significantly do you think Theatre for Social Change can improve a learning experience?

Not at all 1 2 3 4 5 Very Significantly

How much do you think Theatre for Social Change can improve bystander prevention training?

Not at all 1 2 3 4 5 Very Significantly

How comfortable do you feel intervening in a situation as a bystander?

Not at all 1 2 3 4 5 Very Comfortable

Rate your experience with workshop facilitators and activities.

Unsatisfactory 1 2 3 4 5 Satisfactory

How much do you feel you have learned during this workshop?

Not a Lot 1 2 3 4 5 A Lot

What new information sticks out to you the most? Do you have any other thoughts, comments, questions, or concerns before the workshop?

Theatre for Social Change 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. 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 - 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 - 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.

Rainbow of Desire - 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.

Devising - collaborative playmaking, often uses personal stories as source material.

Joker - the moderator called the Facilitator. the Joker is inside and outside and going-between. The Joker's agenda is the goal of TO: concrete, ethical action against oppression and toward the realization of human rights.

Spect-Actor - 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.

Playback Theatre - The Playback 'form' as developed by Fox and Salas utilizes [improvisational theatre](#), [storytelling](#), and [psychodrama](#). These components include scenes (also called stories or vignettes) and narrative or non-narrative short forms, including "fluid sculptures", "pairs", and "chorus." In a Playback event, someone in the audience shares a moment or story from their life, chooses the actors to play the different roles, and then all those present watch the enactment, as the story "comes to life" with artistic shape and nuance. Actors draw on non-naturalistic styles to convey meaning, such as metaphor or song.

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.
- 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 butt 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 too 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

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.

Profile Project Sample Ideas

- [Cardboard Citizens](#) (London, England)
- [Center for Applied Theatre](#) (Milwaukee, WI)
- [Center for Community Dialogue and Change](#) (Bangalore, India)
- [Combatants for Peace](#) (Israel & Palestine)
- [CTO Rio](#) (Boal's original Center for T.O. in Rio de Janeiro, Brazil)
- [Formaat](#) (Rotterdam, Holland)
- [Giolli Cooperative](#) (Italy)
- [ImaginAction](#) (Los Angeles, CA)
- [InterACT](#) (Long Beach, CA)
- [Jana Sanskriti](#) (Calcutta, India)
- [Kuringa](#) (Berlin, Germany)
- [Mixed Company](#) (Toronto, ON, Canada)
- [Theatre for Living](#) (Vancouver, BC, Canada)
- [Theatre of the Oppressed Lab](#) (New York, NY)
- [Theatre of the Oppressed NYC](#) (New York, NY)
- Big Apple Playback Theatre <https://www.bigappleplayback.com/>
- Heartsparkle Players Playback Theatre Ensemble <https://www.heartsparkle.org/>
- HerStory Theatre <http://www.herstorytheater.org/>
- ImagineAction <https://imagination.org/>
- The Freedom Theatre <https://www.thefreedomtheatre.org/>
- Prison Performing Arts <http://prisonartsstl.org/>
- The Global Theatre Project <https://theglobaltheatreproject.org/>
- Pedagogy and Theatre of the Oppressed <https://ptoweb.org/>
- Augusto Boal
- Paulo Freire
- Hector Aristizabal

Self-Reflection Paper Rubric
(7.5 points)

<p><u>ORGANIZATION AND COHERENCE:</u></p> <p>Uses logical structure and discipline specific vocabulary. Guides the reader/viewer through chain of reasoning, and/or progression of ideas. Followed directions.</p>	<p>Met or Exceeded Expectations (2)</p>	<p>Often Met Expectations (1.7)</p>	<p>Strengthen (1.5)</p>
<p><u>SUBSTANTIVE DISCUSSION:</u></p> <p>Makes connections, evidences higher-level thinking, Demonstrates <u>significant self-reflection</u>.</p>	<p>Met or Exceeded Expectations (3.5)</p>	<p>Often Met Expectations (2.97)</p>	<p>Strengthen (2.6)</p>
<p><u>STYLE:</u></p> <p>Chooses words for their precise meaning and uses an appropriate level of specificity. Sentence style is clear, concise, and makes sense to the reader/viewer. Error free.</p>	<p>Met or Exceeded Expectations (2)</p>	<p>Often Met Expectations (1.7)</p>	<p>Strengthen (1.5)</p>

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.

In-Class Warm-Up & Check-Outs/Closers 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.

Profile Presentation Rubric
(15 points)

Professional power point presentation served as a teaching tool. Visually and educationally compelling. Included text, photos, narrative. Presentation told a story. Educational.	Met or Exceeded Expectations (6)	Often Met Expectations (5.1)	Strengthen (4.5)
Uses industry specific language. Error free, easy to understand and follow, followed directions. Cites references and research.	Met or Exceeded Expectations (3)	Often Met Expectations (2.55)	Strengthen (2.25)
Substantive exploration of subject. Activity engages and informs. Able to answer questions. Cites references and research.	Met or Exceeded Expectations (6)	Often Met Expectations (5.1)	Strengthen (4.5)

Workshop Rubric
(25 points)

Written lesson plan is articulate, detailed, and 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, followed directions. Error free.	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.

Be the Change Rubric

(15 points)

<p>Professional power point presentation served as a teaching tool. Visually and educationally compelling. Shared vision. Included photos and/or video, music, text, subtitles and/or voice overs. Presentation told a story.</p>	<p style="text-align: center;">Met or Exceeded Expectations (6)</p>	<p style="text-align: center;">Often Met Expectations (5.1)</p>	<p style="text-align: center;">Strengthen (4.5)</p>
<p>Uses industry specific language. Error free, easy to understand and follow, followed directions. Able to answer questions. Cites references and research.</p>	<p style="text-align: center;">Met or Exceeded Expectations (3)</p>	<p style="text-align: center;">Often Met Expectations (2.55)</p>	<p style="text-align: center;">Strengthen (2.25)</p>
<p>Explores the idea, the need, the how (how it happens), the desired results, possible challenges, epiphanies, take aways, final thoughts. Cites references and research.</p>	<p style="text-align: center;">Met or Exceeded Expectations (6)</p>	<p style="text-align: center;">Often Met Expectations (5.1)</p>	<p style="text-align: center;">Strengthen (4.5)</p>

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

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

All submissions due by 11:59 PM.

Thursday January 14	Bring sentimental object to class
Friday, January 15	Student Engagement for Financial Aid Assignment
Tuesday, February 2 & Thursday, February 4	Warm-Up Shares Peer Evals
Tuesday, February 16 Thursday, February 18 Tuesday, February 23	Profile Presentations Peer Evals
Thursday, March 4	Participation Narrative & Rubric #1 & Self-Reflection Paper #1
Tuesday, March 9 Thursday, March 11	<i>Closer and Check-Out Shares</i> <i>Peer Evals</i>
Thursday, March 18	<i>Workshop Lesson Plan Draft</i>
Tuesday, March 30 Thursday, April 1 Tuesday, April 6 Thursday, April 8	<i>Workshops</i> Peer Evals
Thursday, April 22	Participation Narrative & Rubric #2 Self-Reflection Paper #2
Thursday, April 29	FINAL: Be the Change 1:00 – 3:50 PM

NOTE:

Work should be uploaded to Canvas by 11:59 PM on the day it is due.

Late work will earn a zero.

Minus .25 per spelling, grammar, language use issues.

UCF's Covid-19 Policies

On-Campus

To protect members of our community, everyone is required to wear a facial covering inside all common spaces including classrooms

(<https://policies.ucf.edu/documents/PolicyEmergencyCOVIDReturnPolicy.pdf>). Students who choose not to wear facial coverings will be asked to leave the classroom by the instructor. If they refuse to leave the classroom or put on a facial covering, they may be considered disruptive (please see the [Golden Rule](#) for student behavior expectations). Faculty have the right to cancel class if the safety and well-being of class members are in jeopardy. Students will be responsible for the material that would have been covered in class as provided by the instructor.

Depending on the course of the pandemic during the semester, the university may make changes to the way classes are offered. If that happens, please look for announcements or messages in Webcourses@UCF or Knights email about changes specific to this course.

COVID-19 and Illness Notification – Students who believe they may have a COVID-19 diagnosis should contact UCF Student Health Services (407-823-2509) so proper contact tracing procedures can take place.

Students should not come to campus if they are ill, are experiencing any symptoms of COVID-19, have tested positive for COVID, or if anyone living in their residence has tested positive or is sick with COVID-19 symptoms. CDC guidance for COVID-19 symptoms is located here:

(<https://www.cdc.gov/coronavirus/2019-ncov/symptoms-testing/symptoms.html>)

Students should contact their instructor(s) as soon as possible if they miss class for any illness reason to discuss reasonable adjustments that might need to be made. When possible, students should contact their instructor(s) before missing class.

In Case of Faculty Illness – If the instructor falls ill during the semester, there may be changes to this course, including having a backup instructor take over the course. Please look for announcements or mail in Webcourses@UCF or Knights email for any alterations to this course.

Course Accessibility and Disability COVID-19 Supplemental Statement – Accommodations may need to be added or adjusted should this course shift from an on-campus to a remote format.

Students with disabilities should speak with their instructor and should contact sas@ucf.edu to discuss specific accommodations for this or other courses.

Synchronous Remote:

Because of the continued remote instruction requirement due to the COVID-19 pandemic, this course will use Zoom for some synchronous ("real time") class meetings. Meeting dates and times will be scheduled through Webcourses@UCF.

Please take the time to familiarize yourself with Zoom by visiting the [UCF Zoom Guides](#) at <https://cdl.ucf.edu/support/webcourses/zoom/>. You may choose to use Zoom on your mobile device (phone or tablet).

Things to Know About Zoom:

- You must sign-in to my Zoom session using your UCF NID and password.
- Improper classroom behavior is not tolerated within Zoom sessions and may result in a referral to the Office of Student Conduct.
- You can contact [Webcourses@UCF Support](mailto:Webcourses@UCF) at <https://cdl.ucf.edu/support/webcourses/> if you have any technical issues accessing Zoom.