

TH320 Social Theatre for Intervention and Consciousness-Raising

Seminar Leader: [Pepetual Mforbe Chiangong](#)

Course Times: Sat 13:30 - 16:45

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Course description

The first part of this course, mainly theory-oriented, will focus on an overview of various forms of intervention theatre across the globe. At this level of discussing intervention theatre, theoretical references will be made to Paulo Freire's concept of problem-posing education and to Augusto Boal's "Poetics of the Oppressed". The reading of excerpts from Freire's *Pedagogy of the Oppressed* and Boal's *Theatre of the Oppressed* will serve as a foundation for critical reflection and preparation of the performer's body for a participatory theatrical workshop. The topic of migration which today informs both public and political discourses will be the major subject requiring both critical reflection and theatrical improvisation. This brings us to the second part of the seminar which will be mainly practical and will introduce the students to a 5 days intensive intervention theatre workshop on migration. Discussions during the workshop will turn on migration and its connections to objectification, otherness, and subjectification. During the workshop, participants will also be expected to participate in discussions that highlight the role played by trans- and inter- and cross-culturality in regard to the topic of migration, and also how migration touches on other social issues. This discussions will enable us to decide, as a class, on the kind of intervention, "soft" or "hard", that will be necessary to raise the consciousness of course participants and of the wider public on the subject of migration. After critical reflections, course participants will be expected to create a play and do open performances during which the public will not only be brought to a heightened awareness of the problems of migration, but also encouraged to give their feedback about the play and the topic of migration.

Requirements

Attendance

Course participants are required to attend and actively participate in all sessions. More than two absences will significantly affect the final grade for the course. Students are advised to consult the Student Handbook for regulations pertaining to issues related to illnesses and leaves of absence

Assessment

Mid-semester Assignment to be submitted by 25.03.17 on the following topic; A critique of the dichotomy between the oppressor and oppressed from the first two chapters of Paulo Freire's the *The Pedagogy of the Oppressed*. (2500-3500 words)

End of semester Assignment to be submitted by May 8, 2017 on the following topic: A critical evaluation of the use of the performers' body as a means of communicating specific messages. Students are advised to make references to the first five days of the social theatre workshop and to Augusto Boal's "Poetics of the Oppressed". (2500-3500 words).

Topics for the final essay will be selected by the students themselves. The entire course work, both theory and practice, should be sources of inspiration for the students' final essay. Topics selected should be discussed with the instructor for rephrasings and corrections. Deadline for submission will be May 18, 2017. Students are advised to begin thinking about possible topics when the course begins.

Final evaluation of the course will take into consideration students' participation in the course and especially in their contribution during the social theatre workshop.

Policy on Late Submission of Papers

Essays that are up to 24 hours late will be downgraded one full grade (from B+ to C+, for example). Instructors are not obliged to accept essays that are more than 24 hours late. Where an instructor agrees to accept a late essay, it must be submitted within four weeks of the deadline and cannot receive a grade of higher than C.

Thereafter, the student will receive a failing grade for the assignment.

Grade Breakdown

Classroom and workshop participation (40%)

Assignments (20%)

Final Essay (40%)

COURSE Schedule

04.02.17 What is social theatre for intervention?
Social theatre as applied theatre
Why applied theatre? How did it emerge? What is the purpose?

How do we make applied theatre? Who are the performers, Who is it meant for? What is the role of the spectator, the actor and the facilitator?

- 11.02.17 Theory: Humanization, dehumanisation/conscientisation.
Readings: Chapter 1 of *Pedagogy of the Oppressed* by Paulo Freire (2007)
What is the “Banking Concept of Education”?
Chapter 2 of *Pedagogy of the Oppressed* by Paulo Freire (2007) (*Book should be ordered by students*)
- 18.02.17 The role of the actor and his body, the spectator, and the Message.
Reading: Chapter 4 “Poetics of the Oppressed: Experiments with People’s Theatre in Peru” in *The Theatre of the Oppressed* by Augusto Boal (2000) (*Book should be ordered by students*)
- 25.02.17 Dislocation, displacement and refugee: Home and belonging
Read the following chapters from *Refugee and Performance: Practical Encounters* (2013) edited by Michael Balfour (*Book should be ordered by students*)
Chapter 1: Naz Jabour “Iraqi Memories. A Personal and Poetic Exploration of Homecomings, Departures and Arrivals from a Theatre Director who Fled Iraq in 1987 and Returns Home Again”
Chapter 2: Michael Balfour and Nina Woodrow “On Stitches”
Chapter 12: Michael Balfour “Refugee Performance: Encounters with Alterity”
Chapter 15: Sarah Woodland and Rob Lachowicz “Drama and Citizenship Education: Tensions of Creativity, Content and Cash”
Fadi Fayad Skeiker “Interview with Alexander Schroeder” on the refugee crisis in Berlin and Fadi Fadi Skeiker “Dreams of Young Syrian Refugees Imagined” (*Texts provided*)
- 04.03.17 Immigration: The concept of difference and border crossing
Readings (texts provided from *The Applied Theatre Reader. ed. By Tim Prentki and Sheila Preston*): (*Texts provided*)
- Tim Prentki, “Introduction to Border Crossing”
 - Henry Giroux, “Border Crossings”
 - Helen Nicholson “Relocating Memory: Performance, Reminiscence and Communities of Diaspora”
 - Jan Cohen-Cruz, “Transgressing Borders in Portland , Maine”
 - Kathleen McCreery “Flight Paths: Challenging Racism in Sunderland and Newcastle”

- Monica Prendergast and Juliana Saxton, “Chapter five : “Theatre of the Oppressed” (pp 69-73) in *Applied Theatre: International Case Studies and Challenges for Practice* (2009)

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11.03.17	workshop day 1 Breaking of the ice, relaxation exercises, Theatre games General discussions on Migration Could race and ethnicities complicate migration and its concerns? Break Discussions continued
18.03.17	workshop day 2 Relaxation Exercises and Theatre games (Break)Further discussions on migration, Story creation
25.03.17	workshop day 3 Reflections on Workshop day 1 and 2 Improvisation
01.04.17	workshop day 4 Relaxation exercises, theatre games, improvisation and rehearsals
08.04.17	workshop day 5 Relaxation exercises, theatre games, and rehearsals
15.04.17	workshop day 6 Relaxation exercises, theatre games, and rehearsals
22.04.17	workshop day 7 Relaxation exercises, theatre games, Rehearsals
29.04.17	workshop day 8 Brief rehearsals and Open air performances on venues to be chosen by participants
06.05.16	Post-performance discussion session, evaluation