

Course: Perfa 60: Intergroup Dialogue: Theatre for Social Change

1. Date of Application: 12/1/2011
2. Name, Dept of Proposer: Reid Davis, Performing Arts
3. Name of Dept/Program housing course: Performing Arts
4. Name of Chair/PD: Frank Murray
5. How often is the course taught:yearly
6. Course Prerequisites:None
7. Unit value of course:1
- 8: Normal Class Size: 20 + 10 auditors
9. Number of sections expected Fall 2012:1
10. Number of sections expected Spring 2013:1
11. Is the course appropriate for first-year students: Yes
12. Relevant Learning Goal(s):Common Good
13. Chair will oversee submission of student work: Yes
14. Chair will oversee instructor participation in norming/asst: Yes

15. Teaching: "Interactive Theatre: Theatre for Social Change is designed to address issues of oppression through classroom and community presentations utilizing interactive theatre, a formal process for spontaneous dramaturgy and creating works of art. The course is designed to introduce the methodology, dramaturgy, and practices of Augusto Boal's Theatre of the Oppressed as well as other forms of activist theatre for building just communities. It is also designed to lead students through a process of creating improvised social change theatre around issues pertinent to their own lives.

Learning Goal 1: Reflect and write substantively on ways in which human beings find fulfillment in community.

Students will enter into a semester-long process of learning Boal's 4-tiered creative process designed to a) build physical and emotional expressiveness for the actor and non-actor 2) build artistic ensemble and community 3) brainstorm community-based themes for creative exploration 4) create activist theatre and explore performative modalities such as street theatre, guerilla theatre, protest activism and more. Students will research, write, edit and perform their own and each other's short plays on campus topics. Students will learn the theories, methods, and critical vocabulary of the Theatre of the Oppressed from texts such as Theatre of the Oppressed by Augusto Boal, Rainbow of Desire by Augusto Boal, Games for Actors and Non-Actors by Augusto Boal and Radical Street Performance by Jan Cohen-Cruz. They will apply the specific critical vocabulary utilizing Forum Theatre, Image Theatre, and Invisible Theatre's community-based and anti-Aristotelian dramaturgical techniques for creating social actors and just communities.

Learning Goal #2: 2. Articulate, in prose or through another communicative medium, a critical account of just social order.

As the syllabus demonstrates, the first several weeks of the class are dedicated to an analysis of oppression dynamics and social identities, and to an engagement with issues of power, privilege and difference: racism, ethnicity and privilege, classism, gender oppression, and homo- and transphobia. In-class, we will introduce tools for creative and non-violent action for social change, beginning with diversity awareness activities, intergroup dialogue and community building. These will coincide with course readings and assignments designed to provide students with an Institutional Oppression analysis. Students in the class will read and interpret Forum Theatre scripts from past Interactive Theatre workshops and presentations. Scripts include anti-model texts on racism and privilege ("A Sensitive Question," "Seminar Gone Wrong"); classism ("Dinner Out"); sexual assault awareness and prevention ("Coercion/Consent," "A Little Topsy"); homophobia ("That's So Gay"); substance abuse ("Owasted," "The Drinking Game");

Unhealthy Relationships ("Relationship Suite") These scripts, written by SMC students and sometimes developed from standard anti-model scripts in the public domain, provide the foundation for instruction about playwriting, text analysis, character development, and representation of institutional and individual oppression. Students will use a weekly (2-3 page) journal entry to reflect on these plays and class topics, then apply their learning to the creation of their own plays in the second half of the term.

Learning Goal 3: 3. Demonstrate a capacity for coherent, principled analysis of concrete social problems.

Among the Learning Goals as listed on the syllabus are:

1. Develop an increased awareness of yourself as an individual and as a member of various social groups.
2. Learn more about your own and other's cultures, histories, and experiences.
3. Explore commonalities and differences across boundaries of social groups.
4. Develop effective expressive skills that include: communication, conflict exploration and resolution, and bridge-building skills.
5. Learn the history of community-based theatre collectives
6. Identify actions that contribute to the creation of socially just communities.
7. Learn the process-content model components for successful dialogue facilitation.
8. Apply social justice issues to everyday situations.

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16. Learning: "How coursework will measure student learning of the outcomes

1. Reflect and write substantively on ways in which human beings find fulfillment in community.

Reflective Learning Journal: Students will keep a weekly reflective learning journal for this class, a log of experiences and reactions to the readings, exercises, films, interactions, discussions, guest speakers, lectures, etc. as it relates to the goals and objectives of the course. The journal also provides a forum for students to reflect on their experiences, to deepen the learning that comes from course activities, develop scripts and to wrestle with the multiple thoughts and feelings that arise from the creative process. A primary objective of the journal is the critical analysis and incorporation of course materials around the methods and practices of Theatre of the Oppressed. The journal also provides a forum for students to reflect on their experiences, to deepen the learning that comes from course activities, and to wrestle with the multiple thoughts and feelings that arise from social justice education. The journals are opportunities for students to share with the class their questions, frustrations, hopes, fears, satisfactions, and ideas as members of the St. Mary's College of California communities. The journal will be the main way students show their knowledge and understanding of the course materials. In general each week's entry should be 2-3 pages in length, with the entire semester's work reflecting 20-40 pages.

2. Articulate, in prose or through another communicative medium, a critical account of just social order.

Final Project: Students will be responsible for researching, writing, editing and producing a short play based on events on St. Mary's campus which follow Forum Theatre's guidelines for creating an anti-model play. Students will then introduce their play to the class in the context of a Forum Theatre workshop in which classmates are invited to interact with the students' characters and improvise in character in order to strategize real-world possibilities for creative social change.

3. Demonstrate a capacity for coherent, principled analysis of concrete social problems.

Reading Response Papers: During the course, students are be asked to evaluate, react and

respond? to 4 of the different topics/readings in short 1-2 page papers. These papers are an opportunity for students to think critically about the methods of Theatre of the Oppressed as well as application of social justice concepts in the framework of the performing arts. During the course, you will be asked to ?evaluate, react and respond? to 4 of the different topics/readings in short 1-2 page papers. These papers are an opportunity for you to think critically about topics culled from the texts ?Readings for Diversity and Social Justice? ?Power Privilege and Difference? and ?Race, Class and Gender.? Some questions to guide students? reading response papers: Do you agree/ disagree? How does this topic relate to others we have covered? How does this topic relate to a current event? What are the main points that the author is trying to make? How does this reading relate to your personal experiences? The reading response papers are not intended to be a ?book report? or summary of the readings, but an opportunity to engage with the readings in critical and analytic terms.

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