



Theatre 5771.02: Theatre for Social Change SYLLABUS

TERM:	Spring 2017	INSTRUCTOR:	Dr. Karen Mozingo
CREDITS:	3	OFFICE:	Drake 082
LEVEL:	U/G	OFFICE EMAIL:	mozingo.3@osu.edu
CLASS TIME:	Wed. & Fri., 2:20-3:40 PM	OFFICE HOURS:	TR 11-12 noon, F 12-2 pm and by appt.
LOCATION:	Drake 2060		

COURSE DESCRIPTION: This course is an advanced study of theatre and performance strategies used for social change and community engagement, which includes Theatre for Development, Theatre for Education, and Augusto Boal's theory and practice. Students will study major methodological approaches used by theatre practitioners and will work in teams to develop their own workshops throughout the semester. The course will culminate in students developing an individual proposal and grant draft for their own theatre for social change project.

COURSE GOALS:

In this course, students will:

1. Understand the role of theories of social change in shaping approaches to theatre and performance.
2. Know the history of the main theoretical approaches to theatre for social change.
3. Understand that writing the history of theatre for social change is an interpretive exercise.
4. Recognize explicit and implicit theoretical frameworks in theatre and performance texts and practices.
5. Develop their own approach to theatre for social change drawing from theories and practice of key theatre practitioners.

TEACHING METHOD: This course will include reading, discussions, workshops, collaborative research and writing.

REQUIRED TEXTS:

Prendergast, Monica and Juliana Saxton, eds. *Applied Theatre: International Case Studies and Challenges for Practice*. Bristol: Intellect, Ltd, 2009.

Carmen readings.

Readings found through individual research.

REQUIRED EVENTS AND PERFORMANCES:

La mélancolie des dragons, Wexner Center for the Arts, Jan. 19-22.

The We of Me: The Chosen Family of Carson McCullers exhibition, Columbus Museum of Art, Jan. 31-Feb. 24.

O'Death, Wexner Center for the Arts, Feb. 9-11.

ASSIGNMENTS:

All written assignments must be typed (double-spaced, 12 point, Times New Roman, 1 inch margins). The papers will follow MLA style guidelines. Assignments will be submitted to Carmen before the class in which

they are due and marked down one letter grade for each day they are late. If you do need to turn in something late, contact me in writing for approval before the due date. **Detailed guidelines and rubrics for assignments will be posted on CARMEN.**

Attendance and class participation: Class will be run as a combination of seminar discussions, physical workshops, and individual and collaborative research. Students are expected to come to class prepared to discuss the major ideas found through class readings, individual research, and peer presentations.

Homework assignments:

You are expected to prepare for every workshop by reading assigned material and answering questions using (at least) three different sources for the theoretical or practical paradigm covered that week. The answers are to be posted on the Carmen discussion board before Wednesday's class, and you will bring a copy of your post to class to use as a basis for discussion. You will have the opportunity to edit and revise your posted document for grading after each Friday's class.

Questions will be posted on Carmen before each week's classes. Throughout the semester, questions will be based on guiding you toward the following goals, but may differ each week:

1. Describe the theorist and the theoretical paradigm and its historical context
3. Explain the theoretical paradigms and the questions they addressed
4. Describe how the paradigms have been shaped and shaped other paradigms
5. Discuss the strengths and weaknesses of theoretical paradigms
6. Explain contributions of paradigms to theatre for social change and their relationship to theatrical practice

You have to use at least one primary source, one secondary source, and one tertiary source, as well as the assigned textbook chapter.

A primary source is a key text written by key theorists, e.g., Augusto Boal's writing. A secondary source is an article written about the theoretical paradigm or theorist and its use in theatre, e.g., an article from *A Boal Companion: Dialogues on Theatre and Cultural Politics* (2006). A tertiary source can be a chapter on Boal in a textbook or an encyclopedia. Finally, you may also want to consider using one of the articles included in your textbook chapter (used either as a partial case study, quoted in the chapter, or listed in the bibliography). In the first few weeks, I will provide a set of sources on CARMEN and prepare you for finding your own sources later in the semester.

Workshops and team presentation/leading:

The goal of the presentations/workshops is to make sense of the theoretical paradigms in theatre for social change: to understand the framework and the debates about the paradigm, to appreciate its contributions, its place in the history of theatre, and recognize how it continues to shape theatrical practice. The workshops are not competitive debates in which participants try to 'win' by arguing for their interpretation of the theory. Instead, the goal is to collaboratively come to an understanding of the theory and practice of theatre for social change (with the understanding that we may arrive at different interpretations of the same paradigms). Everyone is responsible for making the workshop an effective learning activity. This entails not only talking, but also listening and encouraging others to participate. Teams of students will take turn leading the workshops (both theoretical and practical). Each team will research and create a list of sample readings for the class for that week. Guidelines for creating the reading lists and leading the presentation/workshops will be posted on Carmen.

Team essay:

Each team is responsible for co-writing a “chapter summary” of the theoretical paradigm/practical approach discussed in their workshop week. The team can use the workshop discussions, the posted homework of other students, and all the sources. The first draft of the chapter is due the Friday of the week following your workshop discussions; in other words, you have *one* week to write the first draft of the chapter. The chapter will be submitted to me by Carmen dropbox and I will give feedback on your draft. You then have five days (after I have given you my feedback) to post an improved final chapter in the CARMEN group locker. More detailed guidelines will be posted on CARMEN.

Reflective Essay:

You will write a reflective essay in which you 1) reflect on your own worldviews and how they relate to theoretical paradigms and approaches in applied theatre; 2) develop your own conceptual framework drawing from theoretical paradigms in theatre and your own worldviews. The essay should be no more than 5,000 words long, excluding the sources cited. More detailed guidelines will be posted on Carmen.

Individual project proposal:

Your culminating project will be an individual written proposal for a theatre for social change project. Your project should be connected to your worldview/theoretical perspective explored in your reflective essay. This is your opportunity to connect your own theory to practice and create a project you might choose to develop in the future. The project proposal will conform to the requirement of standard grant applications for similar theatre projects. I will prepare you for this project throughout the semester. More detailed guidelines and a proposal template will be posted on Carmen.

GRADING: Grading statement followed by breakdown:

Attendance/Participation	10%
Weekly homework	20%
Workshop leading	15%
Chapter summaries	15%
Reflective essay	20%
Individual project proposal.....	20%
Total	100%

Grading Scale:	
93 - 100.0	A
90 - 92.9	A-
87 - 89.9	B+
83 - 86.9	B
80 - 82.9	B-
77 - 79.9	C+
73 - 76.9	C
70 - 72.9	C-
67 - 69.9	D+
60 - 66.9	D
0 - 59.9	E

ATTENDANCE: This class requires regular, on time attendance. You may miss up to **two** class sessions without affecting your final grade; **after two absences, your grade will drop a letter for each unexcused absence. Every two late arrivals will equal one absence.** To receive an excused absence, you must present written documentation of the medical/academic/military event when you return to class. Students with closely scheduled classes must notify the instructor if they anticipate being late.

CLASSROOM PROTOCOL:

Cell phones must be silenced or turned off and kept in your bag or backpack. If you have an emergency situation that requires your cell phone, you must inform Dr. Mazingo before class. I believe it is most beneficial for you to be fully present and engaged in class discussions and activities. For that reason, I have a no laptop policy, and I ask that you take notes on paper. Students with closely scheduled classes must notify the instructor if they anticipate being late for class.

CLASS EXPECTATIONS: In class, I expect you to:

- Be on time and enter class by checking the entrance table and completing on-screen focus activities when given;
- Complete all readings and assignments on time and participate in class discussion and activities;
- Submit all assignments to Carmen on the required due date;
- Apply your knowledge of concepts from class through discussion, assignments, and performance activities.
- Work collaboratively with your peers in class activities and group projects.

Teaching Strategies: To help you achieve the learning outcomes for this course, I will:

- Demonstrate, explain, analyze, and lead discussions of course material and activities designed to develop skills you need to achieve the course goals;
- Provide oral and written assessments of your work throughout the semester;
- Provide opportunities for individual meetings in which we may discuss your progress.

ACADEMIC MISCONDUCT: It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct (<http://studentlife.osu.edu/csc/>)

STUDENTS WITH DISABILITIES that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 098 Baker Hall, 113 W. 12th Ave.; telephone 292-3307; <http://www.ods.ohio-state.edu/>.

FOR YOUR SAFETY, the OSU Safe-Ride service is available by dialing 292-3322.

COURSE SCHEDULE: (Readings should be completed prior to class meeting)

University calendar: <http://registrar.osu.edu/staff/bigcalsem.asp>

Week 1:

W, Jan. 11 Foundations: Introduction

F, Jan. 13 Foundations: What is Theatre for Social Change?
Read Prendergast p. 1-16, Hynson.
Submit HW #1 on Carmen

Week 2:

W, Jan. 18 Foundations: Conceptual Frameworks and Applied Theatre
Read Prendergast 17-30; Read Ravitch and Riggins article.

F, Jan. 20 Foundations: Research and sources for team presentations/workshops
Submit HW #2 on Carmen

Week 3:

W, Jan. 25 Theory: Theatre in Education
Read Prendergast Ch.3; Read O'Toole.

F, Jan. 27 Theory in Action: Theatre in Education
Read related article; Read Benjamin.
Submit HW #3 on Carmen.

Week 4:

W, Feb. 1 Theory: Theatre of the Oppressed
Read Prendergast Ch. 5; Boal.

F, Feb. 3 Theory in Action: Theatre of the Oppressed
Read related article; case study.
Submit HW #4 on Carmen

Week 5:

W, Feb. 8 Theory: Popular Theatre
Read Prendergast Ch. 4; Read Gatti;

F, Feb. 10 Theory in Action: Popular Theatre
Read Ferris case study, related article.
Submit HW #5 on Carmen

Week 6:

W, Feb. 15 Localized Practice: Theatre for Health Education
Read Prendergast Ch. 6; theory readings.
Team 1 present.

F, Feb. 17 Localized Practice: Theatre for Health Education
Read practice-based readings.
Submit HW #6 on Carmen.
Team 1 present.

Week 7:

W, Feb. 22 Localized Practice: Theatre for Development
Read Prendergast Ch. 7; theory readings.
Team 2 present

F, Feb. 24 Localized Practice: Theatre for Development
Read practice-based readings.
Submit HW #7 on Carmen
Team 2 present
Team 1 submit essay/lesson plan on Carmen.

Week 8:

W, March 1

Localized Practice: Prison Theatre
Read Prendergast Ch. 8; theory readings.

Team 3 present

F, March 3

Localized Practice: Prison Theatre
Read practice-based readings.
Submit HW #8 on Carmen
Team 2 submit essay/lesson plan on Carmen

Week 9:

W, March 8

Localized Practice: Community-Based Theatre
Read Prendergast Ch. 9; theory readings.

Team 4 present

F, March 10

Localized Practice: Community-Based Theatre
Read practice-based readings.
Submit HW #9 on Carmen
Team 3 submit essay/lesson plan on Carmen
Team 4 present

Week 10:

W, March 16

SPRING BREAK

F, March 18

SPRING BREAK

Week 11:

W, March 22

Creating your project
Read Prendergast Ch. 12 (for project proposal)

F, March 24

Grant writing workshop
Team 4 submit essay/lesson plan on Carmen

Week 12:

W, March 28

Localized Practice: Museum Theatre
Read Prendergast Ch. 10; theory readings.

Team 5 present

F, March 31

Localized Practice: Museum Theatre
Read practice-based readings.
Submit HW #10 on Carmen.
Team 5 present

Week 13:

W, April 5

Localized Practice: Reminiscence Theatre
Read Prendergast Ch. 11; theory readings.
Team 6 present

F, April 7 Localized Practice: Reminiscence Theatre
 Read practice-based readings.
 Team 6 present.
 Team 5 submit essay/lesson plan;
 Submit HW #11 on Carmen

Week 14:

W, April 12 Developing your own approach
 Read Prendergast "Afterward;"
 Bring proposal draft for review.

F, April 14 Developing your own approach
 Team 6 submit essay/lesson plan

Week 15:

W, April 19 Developing your own approach
 Project proposal presentation

F, April 21 Developing your own approach
 Project proposal presentation

W, April 26, 6 PM Submit Final Project Proposal and Reflection paper to Carmen.

**Please refer to the syllabus when you have questions about the schedule. Bring the syllabus to each class, since I may make changes to the schedule based on our progress during the quarter.

