APPLIED THEATRE

Applied Theatre is the name given to the use of teacher artists and “spect-actors” (audience/participants) to engage in theatrical activities of concern to the community at large (or some sector of it) and to address social issues of genuine concern to our citizens. There are a number of forms of applied theatre (forum theatre, legislative theatre, reminiscence theatre, theater for development, theatre in education, etc.) that are enacted in non-traditional or “found” theatre spaces, frequently for disenfranchised, marginalized, at-risk, or “struggling” groups. Applied theatre is done in schools, community centers, prisons, hospitals and convalescent homes, parks, industrial sites, etc. and is intended, in some fashion, to negotiate a means to “make a difference” in the realm of crime, drug abuse, domestic violence, child abuse, disease prevention, and other issues of concern.

Textbooks:

http://www.amazon.com/Interactive-Improvisational-Drama-Varieties-Performance/dp/0595417507/ref=sr_1_3?ie=UTF8&qid=1389926488&sr=8-3&keywords=applied+drama

http://www.amazon.com/Applied-Drama-Monica-Prendergast-ebook/dp/B00D8KVZY0/ref=sr_1_4?ie=UTF8&qid=1389926549&sr=8-4&keywords=applied+drama

Course Objectives:

Students will:

- Learn concepts associated with applied theatre and drama
- Learn how to facilitate applied theatre workshops
- Learn skills in reflective practice (metacognition), including journaling
- Learn skills in improvisational, interactive and participatory theatre
- Achieve personal goals associated with AT and AD practice
Grading:

Traditional evaluation is not congruent with applied theatre practice. Consequently, each student will generate a contract with the instructor that asserts his or her personal goals for the completion of the course, goals that are 1) ambitious but reasonable; 2) appropriate given the course content and activities; and 3) on a par with the contracts struck with their fellow class members. Successful completion of the declared goals should result in an excellent grade, assuming the student attends class regularly, is an active and engaged participant, and works well (collaboratively and respectfully) with his or her classmates.

Suggestions for potential groups to work with from Laurie Chandler, who works with Berry’s “Community Partners”:

**Dr. Carol Willis, Executive Director, Rome-Floyd County Commission on Children & Youth**

706-766-8880 carol.willis@comcast.net  http://floyd.gafcp.org/

- Dr. Willis had several ideas about how your students may engage with community. RFCCCY is serving as a convener for several task forces addressing issues relevant to youth. One such group is focusing on bullying. She is interested in talking with your students about how to use drama to help educate children in the schools. The work of the task force is also focusing on suicide prevention. The next meeting is scheduled on Wednesday, January 22, 2014 at 8:30 a.m. at RFCCCY. She also suggested a partnership with the Floyd County Board of Education. They are hosting the second annual Vision & Voice Parent Engagement Conference on Saturday, February 1, 2014 at GNTC. For more info, you can check the BOE website http://www.floydboe.net/programs/vision_voice_family_engagement_conference. They are looking for presenters.

**Mr. William James, Executive Director, Summit Quest**

706-857-882 william@mysummitquest.org http://mysummitquest.org/

- Mr. James is interested in discussing how theater students can help the children they serve express/unpack emotions related to dealing with family members’ cancer diagnoses and treatments.

I have received correspondence from the Community Kitchen as well; however, I have not been able to reach the kitchen’s operations manager Drew Taylor by phone. He has connections with not only the kitchen but also the Floyd County Training Center. I think he may be a great partner for this work because he is connected with a variety of under-resourced and/or underserved populations.

Additionally, I have contacts for veterans, the homeless, and kids w/learning disabilities.
Schedule:

Week One: Orientation, Establish Group Norms, Develop Contracts

Week Two: Discuss Ethics/Additional Readings, Frame “Who Facilitates When”

Week Three: Learn Improvisational Techniques

Week Four: Learn Playback Techniques; Learn Forum theatre Techniques

Week Five: (Contingent) Storytelling/Creativity

Week Six: (Contingent) Faith/Spirituality

Week Seven: (Contingent) Family

Week Eight: (Contingent) Social Programs (Suicide)

Week Nine: (Contingent) Prison/At-Risk Youth

Week Ten: (Contingent) Gender Issues/Identity

Week Eleven: (Contingent) Silenced/Unheard Voices

Week Twelve: (Contingent) Psych/Therapy

Week Thirteen: (Contingent) Veterans

Week Fourteen: (Contingent) Homeless

Suggested Readings (I have many more I may recommend to you.):

Acting Out: The Workbook, Mario Cossa (playback theatre)
Acts Of Service, Jonathan Fox
Applied Theatre, Philip Taylor
Theatre For Living, David Diamond
InExActArt, Birgit Fritz (about Boalian Theatre)
Legislative Theatre, Augusto Boal
The Aesthetics of the Oppressed, Augusto Boal
Green Theatre, Kurt Gerard Heinlein
Theatre For Change, Robert J. Landy
Theatre For Community Conflict and Change, Michael Rohd
Theatre and Empowerment, Richard Boon
Theatre and Human Rights, Rabih Mroue
Devising Theatre, Alison Oddey
Theatre and Prison, Michael Balfour
Disability Culture and Community Performance, Petra Kuppers
Drama of Color: Improvisation with Multicultural Folklore, Johnny Saldana
Collective Creation, Collaboration and Devising, Bruce Barton
Improvising Real Life, Jo Salas
Ethnotheatre, Johnny Saldana
Ethnodrama, Johnny Saldana
Acting Together, Volume II, Cynthia E. Cohen
Gathering Voices, Jonathan Fox
Applied Drama, Helen Nicholson
Applied Drama, Philip Taylor