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| **TEACHER:** Caitlin Stanton**DEPARTMENT**: Drama**LICENSE:** Theater K-12  | **INSTRUCTION TIME:** Workshop**NUMBER OF PERIODS PER WEEK**: **LENGTH OF PERIOD**: 90 min **DURATION****TOTAL TIME**:  | **COURSE**: **DESIGNATION**: **REGENTS EXAM**: No**AMOUNT OF CREDIT**:  |
| **Workshop Description:**Augusto Boal was a Brazilian theater artist who developed a socially conscious form of theater called Theater of the Oppressed. Theater of the Oppressed has many different branches. One of those branches is called Forum Theater. Forum Theater can be compelling and interactive for young women to engage in an exploration of “hot button” topics.  The activities force the participants to give a voice to an oppressed person inside of a predetermined context.  Boal’s body of work is vast, but this workshop would be a gentle introduction to the possibilities of Theater for Social Justice and Theater of the Oppressed. Specifically this work can be tooled to fit subjects with a direct connection to young women. Forum theater can explore sexual harassment, privilege, body autonomy, women in power etc. The topics can be student generated. |
| **Step by Step:**Essential Question: How can we use frozen image and thought tracking to explore a “hot button” issue?Common Core Connection: Speaking and Listening Standards 6-12Warm-Up Drama Style (5 min) A Chair is a Chair is a Chair (15 min)In this activity, participants use objects in a space to create visual images of power and weakness.  The activity allows participants to observe power play in a safe and fun way.  It is an excellent activity to open conversation about how body language and proximity can have an influence on our everyday lives.Frozen Image Creation (45 min)In groups, participants will develop a scenario.  For example, a young woman is refused a job because she isn’t wearing “appropriate” clothing.  The participants will spend some time creating an image using their bodies and positions of power to show a moment of oppressions. Each group will present their image. During this time the facilitator will “thought track” each member of the group to get an idea of what is happening in the image. After this, the audience will become spect-actors.  What this means is they will have a chance (with my facilitation) to take the place of the “oppressed” character in the image.  When they take on this role the idea is that the sepc-actor uses their body and voice to try and stop or avoid the oppressive force in the scene.  After each spect-actor makes their choice the audience can offer feedback about the new choices madeIf there is time, the actors can start to improvise forward from the image. Questions for Conversation:How did the spect-actor try to manipulate the scene? How did the power shift?How do our bodies communicate power?How do our voices communicate power?Was the end result of the scene effective?Is there a time when violence is an appropriate way of ending an oppressive situation?Transfers (10 min)I will have some resources for teachers to take with them- websites and video clips for more info.  Also I want teachers to make some transfers to their own practice and how the activity could bend and mold to fit other subjects and content.Materials:Smartboard/CompSpace:Room 506 would be fine- or another large classroomTakeaways:<http://www.theatreoftheoppressed.org/en/index.php?useFlash=0><http://ptoweb.org/aboutpto/a-brief-biography-of-augusto-boal/> |
| **LEARNING STANDARDS** (Pulled from the NYC Blueprint for Theater Arts). -Students increase their ability as imaginative and analytical actors while continuing to participate as collaborative ensemble members.-Students demonstrate the ability to reflect on and think critically about their work.-Students develop their communicative, personal, imaginative and analytical skills while investigating the role of the director.-Students engage in research and analysis as dramaturges to distinguish similarities and differences in diverse theater forms.-  |
| **ASSESSMENTS**:* Group Discussion/Parking lot activity
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