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Annotated Bibliography

Acquah, Nicole. "Anna Deavere Smith: 'I'm chasing that which is not me.'" *Exeunt Magazine*, <http://exeuntmagazine.com/features/anna-deavere-smith/>. Accessed 23 June, 2020.

This interview focuses on the conception of Anna Deavere Smith's verbatim theatre, her process for creating and performing verbatim theatre, and more explicit detail about her most recent project, *Notes from the Field*, which discusses the school-to-prison pipeline. Smith discusses how powerful and central language is to theatre and how important it is to Smith when accessing a character. She explains that with television and film, there are other factors that help tell the story, and so language isn't the top priority (she describes from her own experience that directors in film and television want the actors to get through their lines as fast as possible so they can keep moving along). With theatre, the heart of any performance commonly centers on nothing but the language. This emphasis can vary depending on which of Aristotle's theatrical elements is central in any given production (plot, character, language, theme, rhythm, or spectacle), but language plays a different, more prominent role in theatre than in television or film which often communicate in images rather than words. This lesson, that one's thoughts and words are important and powerful, is something that I want students to understand in relation to theatre and also in relation to their own lives. I will be having students read this exact interview when doing research about Anna Deavere Smith and the organization she started during the "commercial activity" in the course I am planning.

"Agitprop." *Encyclopedia Britannica*, <https://www.britannica.com/topic/agitprop>. Accessed 3 July 2020.

This source was used to acquire a definition of the term "Agitprop." This term will help develop context about different, social justice-driven theatre practices that have been used throughout history.

“Area Youth Foundation – Transforming Lives.” *YardEdge*, <https://www.yardedge.net/drama/the-area-youth-foundation-transforming-lives>. Accessed 2 July 2020.

This source is an interview with Sheila Graham, the Founder of the Area Youth Foundation, about “how the arts can transform lives in the inner city.” The interview will be provided to students in the curriculum I am planning during one of the activities in which they get to learn about different theatre companies that have social justice- driven agendas.

Boal, Augusto. “Alzira’s threat.” *The Rainbow of Desire: The Boal Method of Theatre and Therapy*. Translated by Adrian Jackson, Routledge, 1995.

I intend to offer this section from *The Rainbow of Desire* to students who are interested in digging deeper into learning about Augusto Boal and his work. The section describes a Forum Theatre piece that Boal was conducting with a group of people and a specific incident that happened with one of the participants while it was taking place.

Boal, Augusto. *The Aesthetics of the Oppressed*. Translated by Adrian Jackson, Routledge, 2006.

The Aesthetics of the Oppressed outlines the basics behind Augusto Boal’s overarching concept, the Theatre of the Oppressed. Boal starts off by taking readers through the neurology behind the arts (what exactly is happening in our brain when we are able to tap into our creative sense of self, without any influences from the outside world). Following this, Boal launches into a variety of stories (some from history, some from his own experiences) that shed light on the creation and evolution of theater, oppression, culture, art as a commodity, and many other topics. For instance, he tells the story of Thespis creating the role of the protagonist and expresses the unhindered freedom that Thespis felt improvising responses to the Chorus’s songs and speaking his mind (an experience that Boal identifies as emblematic of Theatre of the Oppressed work).

After having read the neurology section, which was interesting but had no relevance to what I want to cover in my course, I was unsure if the rest of the book would have anything useful to incorporate into my project. However, I was pleasantly surprised how much I enjoyed the

second half of this book. The stories that Boal shared gave me new perspectives on both theatre history and the experience of oppression. In terms of oppression, Boal brought home the idea that the reason so many individuals are oppressed is due to institutions and rules that are established. Never should the person being oppressed be the one to blame for their circumstances. This is a message that I've learned to understand over many years now, but the way that this concept is broken down (within an African folklore about apes of all things), helped foster a concrete understanding that I wasn't expecting to gain. I would love to incorporate this story somehow into the discussions about social justice that will happen in the course I am planning. I think a simpler telling of this story would be more accessible for students though as Boal does not shy away from frivolous details that aren't necessarily needed at every moment. In terms of the theatre history, again Boal did a wonderful job of reiterating--in a new way--information that I've learned in the past. His explanations and stories about both Greek theatre and Bertolt Brecht's influence were concise and provided great connection points about how we got from point A to point B. Those sections in particular will definitely be used in the theatre history class period during the course I am planning.

Boal, Augusto. *The Rainbow of Desire: The Boal Method of Theatre and Therapy*. Translated by Adrian Jackson, Routledge, 1995.

This book, in particular, focuses on both the theory and the different practices behind Boal's method that combines theatre and therapy called The Rainbow of Desire. Boal does have other practices that pertain more to education and politics, but this piece focuses solely on the theories and practices that are more therapeutic. The first section of the book, addressing the theories behind this method, covers topics such as aesthetic space, the human being vs. the actor, and preliminary techniques that are useful for any of the practices that are explored in depth in the next section of the book. Boal then goes on to explain a number of improvisation activities that help participants reflect on the various relationships one has to oppression and, more importantly, how a participant who is enacting their own oppression can learn to approach their circumstances in a different light. The techniques in this section fall under three categories (Prospective, Introspective, and Extraversion) and each is accompanied with both one or more real life examples of Boal using the particular technique and the accompanying response from the group participants.

Right off the bat, a majority of the theory that Boal explains in the first section is hard to grasp. I'm thinking specifically about his discussion of the 'aesthetic space.' This term is ultimately defined by three distinctive qualities: plasticity (the story onstage being both real and not at the same time), dichotomy (a person onstage is simultaneously an actor and a character), and telemicroscopy (there are no limitations to what can be magnified and seen onstage). While this concept can easily be understood when spelled out in this fashion, it took a lot of analysis and discussion with others on my behalf to come to this concise definition. Other than that, both Boal's theory and especially the practices were eye opening to read and learn about. Being able to break down how one interacts with the self both as just an everyday human and as an actor, as Boal does, is incredible in my opinion. The fact that he can eloquently explain that difference, and in a way that a reader can understand after reading through the section just once, is commendable and makes this worth a read by anyone who is teaching theatre to novices.

As for the techniques and practices, the variety of approaches (which relate to the categories in which each activity is placed: gaining perspective, practicing introspection, etc.) that are offered to arrive at a specific end goal is great to see. The makeup of one group to the next is not going to be the same, and so to have multiple options to choose from and to be able to explore which would be most fitting for each group participating increases the individuality of participants' experiences. When figuring out which improv activities to incorporate into my curriculum, because I will definitely be referring to this source for that purpose, I'm going to include techniques that I think would be beneficial for any group to use. But I will be adding the caveat that other activities would be worth exploring as the facilitator sees fit for the group with which they are working.

Brecht, Bertolt. "The Modern Theatre is the Epic Theatre." *Brecht on Theatre: The Development of an Aesthetic*, edited by John Willett, Hill and Wang, 1992.

This piece is a compilation of notes from Brecht, theorizing the shift away from "dramatic theatre" to "epic theatre." Brecht discusses this shift in opera specifically, discussing the innovations brought to performances. For instance, he explains that the music in epic theatre would emphasize neither the emotions nor the feelings in a piece, but rather the words and messages themselves that the performers are singing. Ideally, this new direction motivates audiences to

further the discussion begun on stage when the audience leaves the theater. As Brecht explains, epic theatre “arouses [the spectator’s] capacity for action” (37).

I’ve read this article previously, but I wanted to revisit it specifically to look at a table Brecht maps out on page 37 that shows the difference in what is emphasized in dramatic theatre and in epic theatre. Brecht is one of the first theatre practitioners who consciously wanted to make audiences think and reflect on what was happening onstage and how it relates to life outside of the theatre. This intention, I believe, rests at the heart of theatre for social justice; audience members should be both taking some sort of message away from the theatre after seeing a performance and continuing to learn and think about that issue. The table, though brief, does a great job of allowing readers to visualize exactly where the focus is moving in a concise manner. I will be using this table in the theatre history portion of the course I’m creating in order for students to gain context about how theatre was portraying socially-driven messages before the term “theatre for social justice” was in popular use.

“Bertolt Brecht and Epic Theater: Crash Course Theater #44.” *YouTube*, uploaded by CrashCourse, 18 January 2019, <https://www.youtube.com/watch?v=c7fqMPDcKXM>

This source was pulled as a resource for students to use during a research activity in which they will be learning about various styles and periods of theatre. The purpose of this source is to provide context about Epic Theatre in a succinct and digestible manner, as the group assigned to do research about this style of theatre will only have a single class period to become ‘experts.’

“The Broken Bowl.” *YouTube*, uploaded by Big Brum TIE, 30 April 2013, https://www.youtube.com/playlist?list=PLkyn-0Wr3CliNneXEZqmwNW2dO_LxwInD.

This series of videos from Big Brum TIE was pulled as an option for students interested in learning more about Theatre in Education (TIE). These videos are a TIE piece, called *The Broken Bowl* by Edward Bond, which discusses many socially driven topics.

Cartwright, Mark. “Ancient Greek Theatre.” *Ancient History Encyclopedia*, 14 July 2016, https://www.ancient.eu/Greek_Theatre/. Accessed 6 July 2020.

This source was pulled as a resource for students to use during a research activity in which they will be learning about various styles and periods of theatre. The purpose of this source is to provide context about Greek Theatre in a succinct and digestible manner, as the group assigned to do research about this period will only have a single class period to become ‘experts.’

Cartwright, Mark. “Noh Theatre.” *Ancient History Encyclopedia*, 27 May 2019,
https://www.ancient.eu/Noh_Theatre/. Accessed 6 July 2020.

This source was pulled as a resource for students to use during a research activity in which they will be learning about various styles and periods of theatre. The purpose of this source is to provide context about Noh Theatre in a succinct and digestible manner, as the group assigned to do research about this style of theatre will only have a single class period to become ‘experts.’

Cherry, Kendra. “The Zone of Proximal Development as Defined by Vygotsky.” *Very Well Mind*, 28 April 2020, <https://www.verywellmind.com/what-is-the-zone-of-proximal-development-2796034>. Accessed 3 July 2020.

This source was used to get a variety of definitions for the concept called “The Zone of Proximal Development.” This concept will be useful for educators who are using the curriculum I am planning because it addresses when a student’s greatest potential for development may be occurring.

“Click! Anti-Bullying Theatre in Education Production.” *YouTube*, uploaded by
 2BoardsAndAPassion, 17 January 2018,
<https://www.youtube.com/watch?v=6qoOwb0R2v8>.

This video of a TIE Production called “Click!” is shown as a part of a lesson during the curriculum in which students get to learn about three different theatre practitioners and practices that allow the experiences of other people, in a variety of manners, to be explored, analyzed, and

questioned. This piece is geared towards primary school-aged students and teaches them about cyberbullying and how to stay safe online.

Cohen, Cynthia E., Roberto Gutiérrez Varea, and Polly O. Walker, editors. *Acting Together: Performance and the Creative Transformation of Conflict*. Vol. 1, New Village Press, 2011.

This anthology is a collection of case studies from around the world, describing performances that have contributed to peacebuilding work in a specific country or region. The case studies are organized according to the stage of violence or conflict that the region or country is currently facing when the performance is presented. This includes, “[i]n the midst of direct violence,” “[i]n the aftermath of mass violence and gross violations of human rights,” and “[i]n the context of structural violence, social exclusion, and dislocation” (13). Volume 1 focuses on case studies that fall under the first two stages while Volume 2 focuses exclusively on the last stage. The case studies in Volume 1 include performance and peacebuilding in the region formerly known as Yugoslavia, Sri Lanka, Israel, Argentina, and Peru. These case studies also include examples of Indigenous and Settler People in the U.S. and Australia.

This was an interesting read. Besides learning about the Theatre in Education (TIE) practice, I hadn’t gotten a chance to learn more international perspectives on using performance as a means to enact social change. What was most enjoyable to learn about, in particular, were the performances that wouldn’t be considered “theatre” from a eurocentric perspective. For example, the chapter about the rituals and ceremonies that Indigenous and Settler People perform to reconcile past atrocities against Indigenous land and people was fascinating for me. Theatre and performance can sometimes include a spiritual component that isn’t necessarily explored in other forms of theatre but is absolutely present and worth bringing attention to. Spirituality isn’t something that I will be focusing on during this research in particular, but it is surely a topic I would love to explore and learn more about. I want to include more of an international presence in the curriculum I am planning because I would like students to be exposed to the number of ways conflict and peacebuilding can be addressed. But due to the timing allotted in the curriculum and thus having to get critical about the topics that are included, these case studies are going to be saved for another time.

Cohen, Cynthia E., Roberto Gutiérrez Varea, and Polly O. Walker, editors. *Acting Together: Performance and the Creative Transformation of Conflict*. Vol. 2, New Village Press, 2011.

This volume of the *Acting Together* anthology focuses exclusively on case studies that are “In the context of structural violence, social exclusion, and dislocation.” The case studies included in Volume 2 focus on peacebuilding, theatre-based initiatives that have developed from specific countries, similar to the first volume. This includes case studies from Ghana, South Africa, Australia, Afghanistan, and the United States. However, two of the case studies in this volume just focus on theatre practices that have aided in peacebuilding in multiple areas around the world. One study focuses on the kinships created through community theatre, while the other discusses the development and success of Playback Theatre. The volume culminates in establishing a framework for activists, artists, and educators to keep in mind when conceptualizing peacebuilding performances.

These case studies proved to be beneficial in content, in terms of the mechanisms that programs around the country were using (especially when diving into community theatre and Playback Theatre). I was hesitant at first when starting Volume 2, as I didn’t know if this book would just be a repeat of the type of practices and programs I learned about previously. But I was pleasantly surprised to have learned as much new knowledge as I did. As I mentioned when discussing the first volume of the anthology, I would love to incorporate more of an international perspective into the curriculum as a whole, but I believe actively working towards that goal is going to come later down the line, as I continue this research as an honors project this upcoming year. Thus, in terms of my focus right now, there isn’t much from which I can pull in this piece. I will come back to this anthology in the coming months, as the curriculum I’m planning is updated and further developed.

Deavere Smith, Anna. “Four American characters.” *TED*, February 2005,

https://www.ted.com/talks/anna_deavere_smith_four_american_characters#t-439088.

Accessed 2 July 2020.

In this TED Talk, artist and activist Anna Deavere Smith provides excerpts from her show “On the Road: A Search for American Character.” This is an example of a theatre style that Deavere Smith originated called verbatim theatre. This website will be used in the curriculum I am planning during an activity in which students will be learning about different theatre companies who have social justice-driven agendas.

Deavere Smith, Anna. *Twilight: Los Angeles, 1992*. Dramatists Play Service, Inc., 2003.

This play was pulled to offer to students interested in learning more about Anna Deavere Smith and her work. This play is a verbatim piece of theatre about the Los Angeles riots that happened in 1992, explored through the perspectives of people from this moment in time.

Delgado, Melvin. *Music, Song, Dance, and Theatre: Broadway Meets Social Justice Youth Community Practice*. Oxford University Press, 2018.

Delgado’s book, which is heavily based upon his research and personal experience working in youth community practice, delves into the beneficial nature of development programs for marginalized youth. He specifically addresses how a social justice approach to the performing arts can have a positive impact on marginalized youths’ development. The book starts by establishing a common vocabulary (discussing what a ‘youth’ is, the use of the word ‘marginalized’ as opposed to ‘at-risk,’ etc.) for readers both to have a mutual understanding of where Delgado is coming from and to start thinking about their own assumptions about terms that are usually tossed around and never questioned or debated. Additionally, there are discussions about various youth development frameworks (Positive Youth Development, Relational Developmental Systems Theory, etc.), the relevancy of oral culture, and the fight against eurocentrism, among many others topics. Delgado then discusses each of the four art forms individually (music, song, dance, and theatre), providing history about each in relation to youth community practice and the assets and skills that are developed with each. Following this, four case studies are explored, each highlighting the successful use of one of the four performing art forms as a platform for youth development. I personally looked only at the theatre case study, which was about the Unusual Suspects Theater Company in Los Angeles.

Delgado does a wonderful job of breaking down a lot of important terms and ideas that need to be considered to build a strong foundation of knowledge about youth development, programming, marginalized youth, the importance of social justice in young people's lives, and the role the arts can and should play in all of these areas. Reading about Unusual Suspects Theater Company was especially useful in seeing how all the ideas discussed come together and are practiced. A reader can conceptualize what *not* to do in youth programs created for marginalized youth after reading the first section of this book, but learning about examples of what you *could* or *should* do would be a lot more useful instead. The reader briefly learns about a great approach to youth programming for marginalized youth from the Unusual Suspects case study, but a larger variety of examples throughout the entire piece would have helped create further understanding. All of this being said, Delgado's focus is on informing readers about creating youth development programs both from the ground up and outside of school. Thus, many of the sections were geared towards this goal or journey which was less useful for me as my project centers on including this kind of work in school curriculums. This book is also quite dense for no reason, and arguments were presented in a disorganized manner a majority of the time. I constantly found myself re-reading different sentences and sections because of word choices, only to realize that similar or identical arguments were being repeated. In terms of the arguments themselves, Delgado would often jump back and forth between topics which is frustrating for the reader. When discussing different examples of organizations that did a great job at practicing a certain idea, Delgado wouldn't explain *how* they were doing a great job; he would just note they were doing a great job.

Fringe Benefits. <http://www.cootieshots.org/index.html>. Accessed 16 July 2020.

Fringe Benefits is an educational theatre company that works to create plays, poems, and songs for grades K-6th that promote diversity and tolerance. Their pieces address a number of topics (including suggestions from community members), and most are published in books that are available for purchase for educators everywhere. In addition to these pieces, Fringe Benefits also hosts workshops, institutes, and residencies about topics of tolerance that communities wish to address through theatre. It was wonderful looking through the Fringe Benefits website as many of their initiatives mirror the work that I've included in the curriculum plan I've made, just on a larger scale. Seeing how impactful their programs seem to be on communities gives me hope for the impact that my work could have on the high school students that I'm trying to reach.

Gordon, Robert. "Brecht, interruptions, and epic theatre." *British Library*, 7 September 2017, <https://www.bl.uk/20th-century-literature/articles/brecht-interruptions-and-epic-theatre#authorBlock1>. Accessed 6 July 2020.

This source was pulled as a resource for students to use during a research activity in which they will be learning about various styles and periods of theatre. The purpose of this source is to provide context about Epic Theatre in a succinct and digestible manner, as the group assigned to do research about this style of theatre will only have a single class period to become 'experts.'

Hickling-Hudson, Anne. "Theatre-Arts Pedagogy for Social Justice: Case Study of the Area Youth Foundation in Jamaica." *Current Issues in Comparative Education*, vol. 15, no. 2, 2013, pp. 15-34, <https://files.eric.ed.gov/fulltext/EJ1016204.pdf>. Accessed 15 June, 2020.

In this article, Hickling-Hudson analyzes "the socio-educational significance of a theatre arts approach to learning for young adults in Jamaica, [which was] implemented by the Area Youth Foundation (AYF)" (15). Hickling-Hudson starts by providing context about the social circumstances in which young adults in Kingston, Jamaica are living, including violence between gangs, drug abuse, high homicide rates, poor schooling systems, and many others. This transitions into a discussion of the inception of AYF as a whole, which initially evolved out of a theatre project from an amateur theatre group in Kingston called The Company Limited. Following these preliminary sections, there are direct accounts from participants who share their experiences in AYF and the impact the program had on their development and their future career aspirations, further explanation about the programs that are offered, and a discussion of the overall effect that this program has had on the community at large (the biggest outcome being the continual bridging between feuding areas in the Kingston district).

Though I've been slowly reading about different examples of theatre programs with a social justice lens, this is the first initiative that I've read about thus far that isn't targeting incarcerated youth. Hickling-Hudson's piece was a great overview of a clearly successful program that has made lasting impacts on participants and the community at large. After reading her piece, I've realized I'm now starting to enter into the phase where a lot of the activities that I'm reading about are exactly the same as those used by other practitioners. Though it's a bit

redundant, it's helpful to start seeing similarities and to confirm that specific kinds of approaches and activities are useful and are beneficial for a variety of groups. Something new that I hadn't seen included yet in programming was the opportunities that are provided to participants at AYF to work and learn about backstage jobs. As a part of a training program that's offered at AYF, participants get the chance to apprentice for experts in the entertainment industry in Jamaica and learn firsthand what goes into careers that aren't just performing onstage. Additionally, the accounts from the students were useful to read in terms of seeing what components of AYF specifically benefited them (the facilitators, the open discussions, etc.). I'm starting to compile a list of all the theatre programs that I've read about thus far to include in the lesson plan regarding theatre for social justice programs that exist today. Because Hickling-Hudson's writing is so accessible, I think I'm going to offer this specific article as an additional source that students could choose to read if they want to delve deeper into AYF.

“Inspiring Curiosity-Celebrating 50 years of Theatre in Education.” *YouTube*, uploaded by Belgrade Theatre, 27 January 2015,

https://www.youtube.com/watch?time_continue=174&v=1cFFWQi0HWg&feature=emb_title

This video from Belgrade Theatre will be shown as a part of a lesson in which students get to learn about three different theatre practitioners and practices that allow the experiences of other people, in a variety of manners, to be explored, analyzed, and questioned. Context about what Theatre in Education (TIE) is and accounts of participating in these programs at Belgrade Theatre are seen throughout the video.

Internet Archive Wayback Machine. Institute on the Arts and Civic Dialogue, 2008,

<https://web.archive.org/web/20081228123128/http://www.artsandcivicdialogue.org:80/about.php>. Accessed 2 July 2020.

This website is for the Institute on the Arts and Civic Dialogue, founded by artist and activist Anna Deavere Smith. This website will be used in the curriculum I am planning during an activity in which students will be learning about different theatre companies that have social justice-driven agendas.

“An Introduction to Greek Theatre.” *YouTube*, uploaded by National Theatre, 11 January 2013, <https://www.youtube.com/watch?v=aSRLK7SogvE>

This source was pulled as a resource for students to use during a research activity in which they will be learning about various styles and periods of theatre. The purpose of this source is to provide context about Greek Theatre in a succinct and digestible manner, as the group assigned to do research about this period will only have a single class period to become ‘experts.’

Ivey, Shannon. “Forum theatre performance | Shannon Ivey and STATE of Reality | TEDxColumbiaSC.” *YouTube*, uploaded by TEDx Talks, 12 May 2015, <https://www.youtube.com/watch?v=vcLcXeXJVDU>

This TED Talk will be shown as a part of a lesson in which students get to learn about three different theatre practitioners and practices that allow the experiences of other people, in a variety of manners, to be explored, analyzed, and questioned. Shannon Ivey and the group, STATE of Reality, are shown in this TED Talk conducting a Forum Theatre piece, a participatory form of theatre from Augusto Boal, in which audience members get to come onto the stage and into the action to test out solutions to an issue that is presented by the actors.

“Just Say Noh. But Also Say Kyogen: Crash Course Theater #11.” *YouTube*, uploaded by CrashCourses, 27 April 2018, <https://www.youtube.com/watch?v=J1IyUPMXwS0>.

This source was pulled as a resource for students to use during a research activity in which they will be learning about various styles and periods of theatre. The purpose of this source is to provide context about Noh Theatre in a succinct and digestible manner, as the group assigned to do research about this style of theatre will only have a single class period to become ‘experts.’

“Kabuki Theatre.” *YouTube*, uploaded by UNESCO, 28 September 2009, <https://www.youtube.com/watch?v=67-bgSFJiKc>.

This source was pulled as a resource for students to use during a research activity in which they will be learning about various styles and periods of theatre. The purpose of this source is to

provide context about Kabuki Theatre in a succinct and digestible manner, as the group assigned to do research about this style of theatre will only have a single class period to become ‘experts.’

Learning Through Theatre: The Changing Face of Theatre in Education, edited by Anthony Jackson and Chris Vine, Routledge, 2013.

This book is a compilation of essays, all exploring various components of a well-known practice called Theatre in Education (TIE). Originating in Great Britain, this practice is focused around using drama to educate young people, in a participatory way, about any topic imaginable. The variety of what is taught can sometimes be minimal, depending on who is funding a specific TIE organization or restrictions from the school/program that is requesting a TIE program. But the accessibility of the practice, due to how each program is organized, allows for a variety of topics to be explored (there was even a program focused on mathematical concepts). The essays chart the successes and failures of the movement, examine the role of an actor-teacher, explore the process a freelance writer goes through when creating a piece for a TIE production, provide examples of TIE organizations from around the world, and so much more.

This book provides a wonderful learning experience about a sustainable way that drama can be incorporated into any kind of education work. All ages, all ethnicities, all backgrounds can benefit from TIE and its ideology. Some essays that stood out in particular were from Mary Cooper, describing the process a freelance writer goes through when creating a TIE production, and from Lynn Hoare, describing all the complexities that a facilitator has to master to be effective in their position. These pieces both provided information that can be used when creating any sort of piece of theater that has a community or participatory component to it, and incorporated great examples of TIE productions that were helpful for my own understanding of TIE. In terms of the curriculum I’m creating, TIE is not the approach for education that I am seeking. The practice is centered on actor-teachers providing knowledge to youth, with youth being invited into the program to help move the program along. The approaches that I would like students in my curriculum to be practicing involve more engagement in the creative inception of the theatre piece. I want students in my curriculum to get hands-on experience of what it is like to create socially-driven theatre pieces from the ground up. TIE will be included in the curriculum as

a practice that I would like students to learn about and analyze, but it is not something in which they will be participating.

Malesovas, Mia. "Using Drama to Address Social Justice Issues in School and the Community."

Duke – UNC Consortium for Middle East Studies,

http://ncmideast.org/files/2016/02/Using-Drama-to-Address-Social-Justice-Issues_Malesovas.pdf. Accessed 25 June, 2020.

This lesson plan introduces students in grades 9-10 to the concept of social justice and how messages of change and action can be expressed through theatre. This is demonstrated through learning about the Ajoka Theatre of Pakistan (viewing clips of Ajoka productions and learning about the origin of the group). All the learning culminates in the students, either collaboratively or individually, creating a public service announcement (PSA) about a social issue of their choice. To prepare for the logistics of this final product, the students learn what goes into a public service announcement, how to build a linear story arc, and how to create a storyboard for their plot.

This lesson plan as a whole follows the same trajectory that I am hoping to achieve in my curriculum plan (opening up a discussion around the relevant ideas and concepts in the course, learning about the history related to the topic, and ending with a creative product that applies their learning to their personal interests). It's refreshing to know that in a short amount of time (3-6 lessons as this outline predicts), the objectives of the curriculum can be achieved. In my mind, I've been veering on the side of allotting as much time as I can for this curriculum both to allow for lessons to take whatever shape they may depending on the day and to achieve the objectives of the course. Reading this plan though shows that these two goals of mine can be accomplished no matter how little time is provided. In addition, I appreciate how Malesovas keeps the descriptions of each section simple. Again, my mind always leans towards the idea of 'more is more,' so it's beneficial for me to see examples of a dense plan conveyed in a minimalist fashion. This resource will be useful when deciding how I would like to format my own plans, particularly when I am planning for the course to take place during one full day and want to make steps in the process as concise as possible.

Mattes, Amanda. "Kabuki: The people's dramatic art-Amanda Mattes." *YouTube*, uploaded by TED-Ed, 30 September 2013, <https://www.youtube.com/watch?v=oidE2SSDczw&pbjreload=101>. Accessed 9 July 2020.

This source was pulled as a resource for students to use during a research activity in which they will be learning about various styles and periods of theatre. The purpose of this source is to provide context about Kabuki Theatre in a succinct and digestible manner, as the group assigned to do research about this style of theatre will only have a single class period to become 'experts.'

Mecado, Donaldo. "Introduction." *Pedagogy of the Oppressed*, edited by Paulo Friere, The Continuum International Publishing Group Inc., 2005, pp. 11-29.

and

Shaul, Richard. "Foreword." *Pedagogy of the Oppressed*, edited by Paulo Friere, The Continuum International Publishing Group Inc., 2005, pp. 29-35.

This text explores Friere's ideology behind his concept entitled the *Pedagogy of the Oppressed*. As simply as I can possibly put it, Friere provides readers with a language to understand the facets that are a part of living in an oppressive state, a model of education that allows anyone in this position to "perceive critically the way they exist in the world" (Friere 12), and a lesson about the importance of dialogue and its relationship to education, both key components for freedom. This educational approach started off by just being presented to those in the Third World who were illiterate and learning how to read, but the lessons' applicability to anyone who is being oppressed brought Freire's messages to a wider audience.

I read only the Introduction from Donaldo Macedo and the Foreword, but from these sections alone I was reminded about how powerful dialogue and education are to the "practice of freedom." Without reading the whole book and reading through all of his arguments at this moment, I won't be able to grasp Friere's ideas to their fullest extent. But nonetheless, the relevancy of education being a form of practicing freedom is applicable and useful to keep in mind

throughout this project as an overarching message that will be both great for me to consider when constructing activities, and also for students to be reminded of as the lessons progress. Logistically speaking, this is a dense read, even just those introductory sections before the chapters start up. That's not to say that these moments aren't impossible to understand, but like other texts that I've read, some extra time to reread and analyze the thoughts is needed to grasp what each author for the sections is conveying.

Miettinen, Jukka O. "Kabuki, Theatre as Spectacle." *Asian Traditional Theatre and Dance*, <https://disco.teak.fi/asia/kabuki-theatre-as-spectacle/>. Accessed 6 July 2020.

This source was pulled as a resource for students to use during a research activity in which they will be learning about various styles and periods of theatre. The purpose of this source is to provide context about Kabuki Theatre in a succinct and digestible manner, as the group assigned to do research about this style of theatre will only have a single class period to become 'experts.'

Miettinen, Jukka O. "Sanskrit Dramas" *Asian Traditional Theatre and Dance*, <https://disco.teak.fi/asia/sanskrit-dramas/>. Accessed 6 July 2020.

This source was pulled as a resource for students to use during a research activity in which they will be learning about various styles and periods of theatre. The purpose of this source is to provide context about Sanskrit Dramas in a succinct and digestible manner, as the group assigned to do research about this style of theatre will only have a single class period to become 'experts.'

Miyamoto, Ken. "10 Screenplay Structures That Screenwriters Can Use." *Screencraft*, <https://screencraft.org/2018/01/16/10-screenplay-structures-that-screenwriters-can-use/>. Accessed 7 July 2020.

This article was pulled for students to read and learn about the different types of story structures that are used on screen. Many of these story structures can also be used on stage, thus making this piece a good launching point for a lesson that the students will have in class, after having read this article about theatrical story structures.

Moore, Raeal, Dan Vitale, and Nycole Stawinoga. “The Digital Divide and Educational Equity: A Look at Students with Very Limited Access to Electronic Devices at Home.” *ACT: Center for Equity in Learning*, August 2018.

This article briefs a reader on what the digital divide is and provides research to highlight its impact on marginalized students. The digital divide is “the gap between people who have sufficient knowledge of and access to technology and those who do not.” From survey results, ACT breaks down how the digital divide impacts students, specifically those who responded to the survey saying they only have access to one device. The piece concludes with policy recommendations for how to mediate this issue.

This source was beneficial in helping to learn about technology access and its impact on a students’ homework and their success in school. Educational innovation has slowly become technologically based over the years. Though these innovations are exciting to learn about, it is equally important for educators to take a look at the impact this shift has on all student demographics. The argument for all students to be given access to technology for school, by their school, is a compelling and interesting one to consider. The information I’ve learned in this source will be beneficial for me to remember as this curriculum I am planning is being developed and revised.

“Naturalism and Stanislavski.” *British Broadcasting Company*,

<https://www.bbc.co.uk/bitesize/guides/zxn4mp3/revision/5>. Accessed 8 July 2020.

This source was pulled as a resource for students to use during a research activity in which they will be learning about various styles and periods of theatre. The purpose of this source is to provide context about Dramatic Realism (which is discussed in the source, but not referenced in the title) in a succinct and digestible manner, as the group assigned to do research about this period of theatre will only have a single class period to become ‘experts.’

“Nostrils, Harmony with the Universe, and Ancient Sanskrit Theater: Crash Course Theater #7.”

YouTube, uploaded by CrashCourses, 23 May 2018,

<https://www.youtube.com/watch?v=b3mj4QQH8TM>

This source was pulled as a resource for students to use during a research activity in which they will be learning about various styles and periods of theatre. The purpose of this source is to provide context about Sanskrit Dramas in a succinct and digestible manner, as the group assigned to do research about this style of theatre will only have a single class period to become ‘experts.’

Oxford English Dictionary. Oxford English Dictionary, <https://spectacled.ursinus.edu:2447>.

Accessed 3 July 2020.

This website is consistently used to search for a variety of definitions of words and/or phrases that are relevant to the research being conducted. Oxford English Dictionary provides various definitions of the same term, specifically historical variations of a word, which have proven to be useful when creating interesting discussions for students about a word or term in the curriculum I am planning.

Paterson, Doug. “A Brief Biography of Augusto Boal.” *Pedagogy and Theatre of the Oppressed*, <https://ptoweb.org/aboutpto/a-brief-biography-of-augusto-boal/>. Accessed 7 July 2020.

This article introduces readers to Augusto Boal. Any and all details that the educator likes will be shared with the class during their lesson about theatre practitioners and practices that allow the experiences of other people, in a variety of manners, to be explored, analyzed, and questioned.

Pondiscio, Robert. “Poor Students Need Homework.” *The Atlantic*, 19 September 2013, <https://www.theatlantic.com/education/archive/2013/09/poor-students-need-homework/279566/>. Accessed 11 July 2020.

This article discusses why eliminating homework all together would be detrimental for marginalized students. Pondiscio’s argument stems from the idea that educators are constantly listening to what works best for affluent student populations, without considering if those innovations would be suitable or beneficial for students who don’t come from that background. With the homework argument in mind, some argue that getting rid of homework would be just

fine for students because all of it seems to be busy work and is taking the students free time to “be young.” But Pondiscio disagrees for two reasons. The first being that this would have negative impacts on marginalized students. While affluent students grow up in home environments that are rich with learning opportunities (reading lots of books, going to museums, simply having conversations with guardians who have an extensive vocabulary), marginalized students experience the exact opposite. Getting rid of homework might be fine for affluent students because they already have so many learning opportunities around them. But for marginalized students, the practice of homework is the only way that their learning can continue outside of the classroom. Pondiscio also doesn’t like the ‘no homework’ argument because it ignores the fact that maybe the focus should be on the validity of the homework (what purpose does it serve?) as opposed to volume. Rather than get rid of homework all together, perhaps the solution should be to reexamine homework as a practice and reestablish the necessity to assign only assignments that would be purposeful.

This is a wonderful, coherent argument for reevaluating the use of homework. I had been stuck on both sides of this argument, seeing the value of not assigning homework and seeing the value of assigning meaningful homework. This article helped me distinguish where I stand on this issue, which is to create purposeful assignments and to establish a system for doing homework (timing, technology access, etc.) that is suitable for each individual student.

Swale, Jessica. *Drama Games for Rehearsals*. E-book, Nick Hern Books, 2016.

This source was used to pull theatre games to incorporate into the top of each class period. The intention behind including theatre games into every lesson plan is to get students comfortable letting go of expectations for themselves and to embrace the improvisational quality of theatre that will be present in a lot of the activities they will be doing in the course. This resource offers up a variety of exercises and activities, with detailed instructions, for theatre practitioners to use for a number of different purposes.

“Theatre in education.” *British Broadcasting Company*,

<https://www.bbc.co.uk/bitesize/guides/zsbjn39/revision/1>. Accessed 7 July 2020.

This article introduces readers to Theatre in Education (TIE). Any and all details that they like from this article will be shared with the class during their lesson about theatre practitioners and practices that allow the experiences of other people, in a variety of manners, to be explored, analyzed, and questioned. This resource offers a concise and accessible understanding of Theatre in Education (TIE).

Theatre of the Oppressed NYC. Theatre of the Oppressed NYC, <https://www.tonyc.nyc>. Accessed 2 July 2020.

This is the website for the theatre company, Theatre of the Oppressed NYC. This website will be used in the curriculum I am planning during an activity in which students will be learning about different theatre companies who have social justice-driven agendas.

“Theatre of the Oppressed NYC: Sneak Peak.” *YouTube*, uploaded by TheatreOppressedNYC, 2 February 2011, <https://www.youtube.com/watch?v=vi1HfSiMxCU>

This video includes multiple excerpts from one of Theatre of the Oppressed NYC’s Forum Theatre productions, “It Could Happen to You” by Jan Hus Homeless Theatre Troupe. This video will be used in the curriculum I am planning during an activity where students will be learning about different theatre companies that have a social justice-driven agendas.

“third space theory.” *Oxford Reference*, <https://www.oxfordreference.com/view/10.1093/oi/authority.20110803103943995>. Accessed 3 July 2020.

This page was used to get a concise definition of the term “third space theory.” This definition will be used to help educators who are using the curriculum I am planning gain more context about youth development concepts that are important to consider when conducting this curriculum, a curriculum equally focused on both theatre and youth development.

Truthworker Theatre Company. Truthworker, <https://truthworker.com>. Accessed 2 July 2020.

This is the website for the Truthworker Theatre Company in Brooklyn, NY. This website will be used in the curriculum I am planning during an activity in which students will be learning about different theatre companies who have social justice-driven agendas.

“Truthworker Theatre Company-BAR CODE Trailer 2016.” *YouTube*, uploaded by Samara Gaev, 3 March 2016,

https://www.youtube.com/watch?time_continue=113&v=bdJrveKkeQY&feature=emb_title

This video is a preview of a hip hop theatre production called “BAR CODE,” “a performative analysis of the school to prison pipeline,” from the Truthworker Theatre Company. This video will be used in the curriculum I am planning during an activity in which students will be learning about different theatre companies that have social justice-driven agendas.

The Unusual Suspects Theatre Company. The Unusual Suspects, <https://theunusualsuspects.org>. Accessed 2 July 2020.

This is the website for the Unusual Suspects Theatre Company in Los Angeles, California. This website will be used in the curriculum I am planning during an activity in which students will be learning about different theatre companies that have social justice-driven agendas.

“The Unusual Suspects Theatre Company Featured on ABC News.” *YouTube*, uploaded by The Unusual Suspects, 27 May 2015,

https://www.youtube.com/watch?time_continue=140&v=4LgxvSVWHQ0&feature=emb_title

This news story talks about The Unusual Suspects Theatre Company at their annual fundraising event. This video will be used in the curriculum I am planning during an activity in which students will be learning about different theatre companies that have social justice-driven agendas.

“Using Social Justice Theater as a Medium for Social Change in the Classroom.”

foundry10, <https://docs.google.com/document/d/18sO-hzUtO6S3BGenKzVJ9NiF5lkMYP92emi0N6e14H0/edit>. Accessed 16 July 2020.

This article explains the different Social Justice Theater programs that the organization, foundry10, offers and the impact these programs have had on school groups from 2016-2018.

This source offers a great snapshot into the variety of activities that can address social justice issues, as some mediums might be more effective for individual students over others.

Vasudevan, Lalitha, et. al. "Authoring New Narratives with Youth at the Intersection of the Arts and Justice." *Perspectives on Urban Education*, vol. 7, no. 1, 2010, pp. 54-65.

This journal article discusses how an Alternative to Incarceration Program (ATIP), the Insight Project, presented opportunities to youth to create new dialogues and stories for themselves through the six different phases of their performance process (improvisation, focused storytelling sessions, script composition, rehearsals, performances, and talkbacks) (54). These moments in the process were coupled with examples from their Summer 2010 season performances: two pieces created by the participants in the program called "Bird's Eye View" and "Brazil." When discussing each of the six phases, specific methods and parameters for successfully achieving each step were provided. For instance, the authors explained during the improvisation phase what a good 'long-form improvisation' session looks like (a realistic scenario with two or more participants trying to solve a problem) (58) and what guidelines practitioners can build into the content of a scene to encourage participants to engage in a complex manner.

The sections in this article that are applicable to my research are only the parts explaining how each of the six phases were executed and what benefits each had for the participants. It was interesting to learn how each of these moments in this creative process of building a theater piece from the ground up had an impact on the individual youth participant. Each of the six moments, in different ways, provides these young people with an opportunity to reclaim and have authority over their bodies, minds, and experiences. The article talks about the "different ways" the faculty at Insight Project provided this opportunity to give ownership back to these youths and I loved how much it was emphasized that no one tool or approach is going to be the 'end all, be all' way that these young people are given a voice. Some might find writing, the improvising, or even talking directly with community members about their own experiences to be most useful. Similar to the argument in the Delgado piece I read, the individual person has to be considered in order for them to get the most out of this kind of experience. This is something that the article makes clear that this organization practices through the variety of opportunities that are presented to share one's voice. In terms of what will be most useful with my research moving forward, I'm especially

going to be taking the parameters that were laid out about improvisation and focused storytelling into mind when crafting lesson plans around these specific activities.

“Verbatim theatre.” *Drama Online Library*,

<https://www.dramaonlinelibrary.com/genres/verbatim-theatre-iid-2551>. Accessed 3 July 2020.

This page was used to get a definition of the theatre style called “Verbatim Theatre”, which originated from artist and activist, Anna Deavere Smith. This definition will be used to provide students with context for this type of performance.

“Waterhouse.” *YouTube*, uploaded by lavadsemaj, 22 Sept 2011,

<https://www.youtube.com/watch?v=RSJjStVbBUM>

This is a video project that was created by youth who are at Area Youth Foundation. The video is provided to students in the curriculum I am planning during an activity in which they are learning about different theatre companies that have social justice-driven agendas.

“What is Positive Youth Development?” *U.S. Department of Health and Human Services*,

<https://www.hhs.gov/ash/oah/adolescent-development/positive-youth-development/what-is-positive-youth-development/index.html>. Accessed 3 July 2020.

This page was used to acquire a concise definition of the youth development practice called “Positive Youth Development.” This definition will be used to help educators who are using the curriculum that I am planning gain more context about what kinds of development programs for youth exist that have proven to be successful and from which they might take inspiration.

“What is Social Pedagogy?” *The Therapeutic Care Journal*, 3 May 2011,

<https://www.thetcj.org/in-residence/what-is-social-pedagogy>. Accessed 3 July 2020.

This article was used to get a definition of the term “social pedagogy.” This definition will be used to help educators who are using the curriculum I am planning gain more context for youth development concepts.

“Zola, France, Realism, and Naturalism: Crash Course Theater #31.” *YouTube*, uploaded by CrashCourses, 28 September 2018, <https://www.youtube.com/watch?v=KMVnscTctqI>.

This source was pulled as a resource for students to use during a research activity in which they will be learning about various styles and periods of theatre. The purpose of this source is to provide context about Dramatic Realism in a succinct and digestible manner, as the group assigned to do research about this period of theatre will only have a single class to become ‘experts.’

Glossary
Theatre for Social Justice Research
Myla Haan

Actor:

- Actors seek out characters they are playing within their own person (the untapped potential that isn't used by us "human beings") (*Rainbow of Desire* 37).
- "Their *personalities*, a picture of health and sanity, go looking in their *persons* for sick people and demons-the dramatis personae or *personnages* (French [for character])-in the hope that, once the curtain has fallen, they will be able to get them back into their cages" (*Rainbow of Desire* 37).
- In Theatre of the Oppressed, actors can take this process of searching for a character and put it into reverse ("A sick personality can, in theory, try to awaken healthy personages [...]") (*Rainbow of Desire* 38).

The Aesthetics of the Oppressed: Develop the capacity to perceive the world by means of all the arts and not only the theatre. The process is centered around the world, the sound, and the image (*Aesthetics of the Oppressed* 4).

Aesthetic Space:

- The unspoken acceptance/idea that there is a space for the actor and a space for the spectator (an unspoken separation) (*Rainbow of Desire* 18).
- Three dimensions of Aesthetic Space
 - Plasticity: Everything is accepted as both being real and not real (*Rainbow of Desire* 20).
 - Dichotomy: Theatre deals with a space within a space AND someone onstage is both a character and an actor (both realities are accepted as true) (*Rainbow of Desire* 23).
 - Telemicroscopy: Everything in the world can be magnified and seen (no matter how small or large the thing is) (*Rainbow of Desire* 27).

Affective Dimension: "Subject observes the physical space and projects onto it his memories and his sensibility" (*Rainbow of Desire* 22).

Agit-prop: "Political strategy in which the techniques of agitation and propaganda are used to influence and mobilize public opinion" (*Encyclopedia Britannica*).

The 'Agora' Mode: Focusing on internal forces acting on the protagonist, the actors who were portraying the protagonist before have a conversation with one another, as that protagonist character (*Rainbow of Desire* 64).

Applied Theatre: A broad umbrella term to describe “a wide range of participatory, socially engaged, often politically inspired, non-traditional theatre practices”. Commonly held in non-traditional spaces and for audiences that aren’t considered mainstream (*Learning Through Theatre* 10).

“At-risk”: “[E]mphasis remains on the individual and not on society. Riele (2006) argues that by labeling youth as ‘at-risk’, we further marginalize them by blaming the victim rather than asking why they are marginalized in the first place and shifting the onus away from youth and onto society” (Delgado 43).

Authenticity: “[B]eing deeply embedded within memory, place, identity, and cultural significance [...] the ‘glue’ that brings a community together in pursuit of a common vision or goal” (Delgado 25).

The ‘Breaking the Oppression’ Mode: Asking the protagonist to relive a scene (their real lived experience reenacted) not as it really happened but as it could have happened (*Rainbow of Desire* 60).

Catharsis: Purging, purification, cleaning out (*Rainbow of Desire* 69).

Chinese Crisis: In China, there are two meanings (ideograms) for the word ‘crisis’ (danger AND opportunity) (*Rainbow of Desire* 59).

The Cop in the Head:

- “Hypothesis: the cops are in our heads, but their headquarters and barracks must be on the outside. The task was to discover how these ‘cops’ got into our heads, and to invent ways of dislodging them” (*Rainbow of Desire* 8).
- Consciously working to uncover the root of one’s internal struggle(s) they are facing and how to approach them (*Rainbow of Desire* 8).

Cultural Authenticity: “[A] consensus of the cultural values that are held by a community or group” (Delgado 25).

The ‘Dissociation’ Mode: Separating the interior monologue from exterior dialogue and from the action. Actors first verbalize their thoughts (frozen), then engage in dialogue (frozen), and finally show their desires (no talking) (*Rainbow of Desire* 66).

Dithyrambs: “A greek choric hymn, originally in honor of Dionysus or Bacchus, vehement and wild in character, a Bacchanalian song” (*Oxford English Dictionary*).

Drama:

- Self creation, doing, acting, finding meaning (*Learning Through Theatre* 53).
- “A composition in prose or verse, adapted to be acted upon a stage, in which a story is related by means of dialogue and action, and is represented with accompanying gesture, costume, and scenery, as in real life; a play” (*Oxford English Dictionary*).

Drama in Education (DIE):

- “[D]rama as taught in schools, sometimes with a theatrical bias, involving preparation of a play for public presentation and learning about theatre styles and techniques; but more usually concerned with the exploration of themes and problems through role play and improvisation, with emphasis upon developing the child’s imagination, self-awareness and expressiveness and upon the social skills involved in group work” (*Learning Through Theatre* 13).
- “DIE differs from TIE primarily in its reliance upon a teacher who meets the children regularly and knows their particular needs; in the relative ‘open-endedness’ of the experience offered; and in the absence of the full theatre resources (characters, costumes, set) available to the TIE company” (*Learning Through Theatre* 13).

Empathy: “In the Greek tragic system, *Empathy* came about through the binomial of Fear and Pity. Fear, because the catastrophe could happen to any of us [...] Pity, because we admired his virtues” (*Aesthetics of the Oppressed* 25).

Ethics:

- “[F]rom the Greek, *ethos*, goals, objectives, values to which we aspire” (*Aesthetics of the Oppressed* 113).
- “A system or set of moral principles; (in weaker sense) a set of social or personal values” (*Oxford English Dictionary*).

Facilitation: From Christine Hogan, author of *Understanding Facilitation: Theory and Principle*: “Facilitation is concerned with encouraging open dialogue among individuals with different perspectives so that diverse assumptions and options may be explored” (*Learning Through Theatre*).

The ‘Fair’ Mode: Improvisations are happening simultaneously (like stations at a fair), which aids in concentration and creativity (*Rainbow of Desire* 65).

Forum Theatre: Audience members are invited to come onto the stage to enact an alternative solution/approach to the scenario that is put onto the stage. In Forum Theatre particularly, this is

for the benefit of the actors and the rest of the audience to learn more about how to approach the situation (*Rainbow of Desire* 7).

Human Being: “We all have a personality which is a reduction forced out of our person” (*Rainbow of Desire* 35).

Ideology:

- “A set of ideas present in theoretical, cultural, and institutional spheres of societies, which is characterized by being ignorant of its origin in the necessities and interests of the economic relations of production and, moreover, ends up benefiting the dominant social classes” (*Aesthetics of the Oppressed* 105).
- “A set of ideas and convictions which, consciously, directs actions of an individual or a social group” (*Aesthetics of the Oppressed* 105).

Image Theatre: Using the body, objects, facial features / expressions, etc. as signifiers in place of words (*Aesthetics of the Oppressed* 5).

Imitate: Recreate the principle of created things (not copy) (*Aesthetics of the Oppressed* 72).

Intersectionality: The idea that there is more than one influence that is creating inequality in one’s life (not just race, not just class, not just gender, etc.). The many influences that are creating inequality in one’s life are actually working and affecting one another (Delgado 36).

Legislative Theatre: “A set of processes which mixes *Forum Theatre* and the conventional rituals of parliamentary chamber or assembly, with the objective of arriving at the formulation of coherent and viable bills of law” (*Aesthetics of the Oppressed* 6).

The ‘Lightning Forum’ Mode:

- Instead of the spect-actor suggesting what everyone could do in this situation, the spect-actor suggests what the protagonist can do (the focus shifts from the situation to the protagonist) (*Rainbow of Desire* 63).
- Actors are given a short period (a minute) to run on and stand in for the protagonist and try their suggestion (protagonist is watching from the audience) (*Rainbow of Desire* 64).

Metaxis: State of belonging completely and simultaneously to two different, autonomous worlds (the Oppressed-Protagonist both experienced this reality and this image of her reality that’s on stage) (*Rainbow of Desire* 43).

Morality:

- “[M]oral, from the Latin, *mores*, ‘customs’ [...] to that which is commonly accepted” (*Aesthetics of the Oppressed* 113).
- “Ethical wisdom, knowledge of moral science” (*Oxford English Dictionary*).

Newspaper Theatre: Transforming journalistic texts into theatrical pieces. “Demystifying the pretended impartiality of the media” (*Aesthetics of the Oppressed* 5).

The ‘Normal’ Mode: “The normal mode is the real base on which an improvisation is built” (*Rainbow of Desire* 58).

Oral Culture: “[W]e learn completely through story. [...] what separates the literature culture in text and screen from the oral-centric cultures of story-exchange, is the unit of remembrance is held intact as a story to be expected to not only interpret but retain” (Delgado 21).

Play: “Theatre, fiction, possibility, image, or, who knows, *representation of the real, rather than the mere representation of it*” (*Aesthetics of the Oppressed* 66).

The ‘Playing to the Deaf’ Mode: Actors are not allowed to talk, they can only use body movements, expressions, objects, etc. (*Rainbow of Desire* 66).

Polysemic Signifiers: Words are expressed by the sender with one motivation, but the meaning behind that motivation is lost once it has been received by the receiver, now acquiring new meaning to the word (*Aesthetics of the Oppressed* 14).

Positive Youth Development (PYD): “An approach to working with youth that emphasizes building on youth’s strengths and providing supports and opportunities that will help them achieve goals and transition into adulthood in a productive, healthy manner” (*U.S. Department of Health and Human Services*).

Praxis: “Action or practice; *spec.* the practice or exercise of a technical subject or art, as distinct from the theory of it; (also) accepted or habitual practice or custom” (*Oxford English Dictionary*).

Relational Developmental Systems Theory (RDST): A lifespan theory that teaches youth how to obtain and sustain resiliency throughout their life (Delgado 11).

Resistance: Dimitriadis explains that, “Resistance refers to the everyday practices and symbols marginalized groups use to ‘claim space’ for themselves in and against oppressive circumstances” (Delgado 38).

Social Pedagogy: “In essence, social pedagogy is concerned with well-being, learning and growth. This is underpinned by humanistic values and principles which view people as active and resourceful agents, highlight the importance of including them into the wider community, and aim to tackle or prevent social problems and inequality” (*The Therapeutic Care Journal*).

The ‘Softly-Softly’ Mode: If actors get too charged up, the director can ask for the rest of the scene to be said as quietly as possible, clear as possible, and in slow motion (enhances the power of self-observation) (*Rainbow of Desire* 63).

Spect-actor: A member of the audience who takes on the role of an actor onstage when they have an alternative idea about how a scenario onstage should be approached (*Rainbow of Desire* 13).

The ‘Stop and Think’ Mode: When the leader thinks someone is hiding/holding back, they yell “Stop!” (everyone freezes), “Think!” (everyone verbalizes their characters’ thoughts), and “Action!” (improv starts back up where they left off) (*Rainbow of Desire* 62).

Subjunctive Method: Asking ‘what if’ and ‘If we did this or that, how would that be?’ (*Aesthetics of the Oppressed* 40).

Theatre:

- “Dramatic performance as a branch of art, or as an institution; the drama. Also, the drama of a particular time or place; dramatic art as a craft, the theatrical profession” (*Oxford English Dictionary*).
- “Theatre may influence attitudes and thus contribute *indirectly* to social changes, but to expect it to transform on its own and ‘overnight’ would of course be naive in the extreme” (*Learning Through Theatre* 27).
- A place of seeing, an effect designed to entertain others, predetermined meaning (*Learning Through Theatre* 53).

Theatre in Education (TIE):

- “Essentially TIE seeks to harness the techniques and imaginative potency of theatre in the service of education. The aim is to provide an experience for young people [...] that will be intensely absorbing, challenging, often provocative, and an unrivalled stimulus for further investigation of the chosen subject in and out of school” (*Learning Through Theatre* 5).
- “One of the major and most effective features of TIE is the structured active participation of the young people in the drama. Frequently placed *within* a dramatic fiction, they become caught up in its events, interact with a range of characters and have to make decisions in the midst of ‘crisis; or are invited to challenge or advise characters from a

play they have just witnessed, sometimes being incorporated into its action” (*Learning Through Theatre* 5-6).

- “The aim is to use the dramatic art of theatre to explore values, by dramatising the human condition and behavior so that the audience makes meaning through experience” (*Learning Through Theatre* 44).

The Theatre of the Oppressed: “[A] system of physical exercises, aesthetic games, image techniques and special improvisations whose goal is to safeguard, develop, and reshape this human vocation, by turning the practice of theatre into an effective tool for the comprehension of social and personal problems and the search for their solutions” (*Rainbow of Desire* 15).

Third Space Theory: “First and second spaces are two different, and possibly conflicting, spatial groupings where people interact physically and socially: such as home (everyday knowledge) and school (academic knowledge). Third spaces are the in-between, or hybrid, spaces, where the first and second spaces work together to generate a new third space” (*Oxford Reference*).

The ‘Three Wishes’ Mode: Protagonist gets 3 wishes to change the scene however they feel is necessary or desired to help them out (*Rainbow of Desire* 65).

Verbatim Theatre: “Verbatim theatre is a form of documentary theatre which is based on the spoken words of real people. In its strictest form, verbatim theatre-makers use real people’s words exclusively, and take this testimony from recorded interviews” (*Drama Online Library*).

Youth:

- French sociologist Pierre Bourdieu: “Youth is just a word” (Delgado 55).
- World Health Organization: “YOUTH is best understood as a period of transition from the dependence of childhood to adulthood’s independence. That’s why, as a category, youth is more fluid than other fixed age-groups. Yet, age is the easiest way to define this group, particularly in relation to education and employment, because ‘youth’ is often referred to a person between the ages of leaving compulsory education, and finding their first job” (Delgado 57).
- Oxford English Dictionary
 - a. The fact or state of being young; youngness (often blending with sense)
 - b. The time when one is young; the early part or period of life; more specifically, the period from puberty till the attainment of full growth, between childhood and adult age.

Youth Practice: “[T]he undertaking of a set of structured activities premised upon an explicit set of values that emphasize the worth of youth and their capacities to create positive change in their lives and their communities” (Delgado 29).

Zone of Proximal Development (ZPD):

- Lev Vygotsky: "[T]he distance between the actual developmental level as determined by independent problem solving and the level of potential development as determined through problem-solving under adult guidance, or in collaboration with more capable peers" (Cherry).
- "The zone of proximal development (ZPD) is the range of abilities that an individual can perform with assistance but cannot yet perform independently. These skills are called 'proximal' because the individual is close to mastering them but needs more guidance and practice in order to perform these actions independently" (Cherry).