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Summer Fellows

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#### Works Cited

Arent, Arthur. "Power: A Living Newspaper." *Power: A Living Newspaper*, by Arthur Arent.

New Deal Network, n.d. Web. 16 July 2017.

The Living Newspaper play, *Power*, explains the advantages of electricity, such as revolutionizing surgery by providing electric instruments. The play also describes what life is like after a variety of people lose power and the problems that they run into without the convenience of electricity, like a house losing its heat when a baby has the flu. It addresses the issue of the price of electricity and advances the idea that electricity is a necessity rather than a commodity, calling for a more fair public utility system. The play is criticizing private utility companies who were charging too much when electricity should have been treated as a basic human right, not a way to take advantage of vulnerable populations.

Basting, Anne Davis, Maureen Towey, and Ellie Rose. *The Penelope Project: An Arts-Based Odyssey to Change Elder Care*. Iowa City: U of Iowa, 2016. Print.

This book shows the potential to transform long-term care in order to improve the experience for elderly residents as well as their family members. Long-term care communities engaged residents to create a show based on *The Odyssey*. Using Milwaukee's Luther Manor as the experiment site for two years, University of Wisconsin theatre students collaborated with the Sojourn Theatre Company. The residents were invested in the project and conquered challenges posed by age, disability, regulations, and

personal boundaries, proving that even older individuals can use their time to grow and learn. Initially, the students of the university resented the change in curriculum and even resisted the task presented to them, but once they were given the chance to conceptualize the potential outcome of their work, they were ready for the challenge and uncertainty that came with the project (72). Each segment of the project had assigned artists, a medium through which they would be able to accomplish a goal, and a communal goal in order to engage the different types of people that were involved (98-100). This organized the project so that everyone had an assigned task to which they could contribute to the best of their ability.

Boal, Augusto, Charles A. McBride, and Maria-Odilia Leal McBride. *Theatre of the Oppressed*. New York: Theatre Communications Group, 2013. Print.

Boal aimed to communicate with audiences through improvisational theatre and the analysis of the practice of theatre to share political ideas as explained in “Poetics of the Oppressed” (119-56) and “Development of the Arena Theatre of São Paulo” (159-90). As evident through his methods, Boal adapted the work of Bertolt Brecht so that the spectators are active in the theatre production and can improve their community members’ lives. He also argues that tragedy defines our lives, and is therefore easier for audience members to relate to in terms of clearly understanding the theme of the performance (36-50). This makes it possible to promote awareness of the social environment, limitations, distinctive personalities, and body language of the audience so that the performance does not turn into an “emotional orgy” (103). The performance must not end in equilibrium, but must show the ways in which society is at fault and how we can change society (105). Theatre of the Oppressed (TO) techniques combine practice

and analysis, which are both useful for showing how theatre can serve and provide justice for the oppressed (121).

Bowles, Norma, and Daniel-Raymond Nadon. *Staging Social Justice: Collaborating to Create Activist Theatre*. N.p.: Southern Illinois UP, 2013. Print.

This source has good sections that provide tips on how to write a play for social justice from a different perspective, including that of a victim (76). This book tends to use the term 'victim' rather than 'survivor' although in some scenarios, such as sexual assault, the latter might be more appropriate. There are also examples of how much of an impact social justice organizations and social change performance make on their college campuses so that things can be adjusted as needed to suit the needs of other institutions. For example, by using tools such as interactive theatre-based educational workshops on LGBT issues, institutions have reported positive change in attitudes and behaviors toward LGBT populations and apparently decreases in homophobia on college campuses (67). There is a specific section that addresses using theatre to incite change on a college campus despite the apathetic attitude of students. Techniques to encourage collaboration include increasing diversity as well as collaboration between organizations and university officials. This could be useful when applied to programs and other events to be produced at Ursinus so that our community can become a haven for civic debate and social change (108-35).

Brecht, Bertolt. *Brecht on Theatre The Development of an Aesthetic*. Trans. John Willett. New York: Hill and Wang, 1966. Print.

Excerpts regarding theatre for social justice are useful in providing examples, methods, and analogies for someone who may want to apply these theories to pursue social change.

Essays such as “8. The Epic Theatre and its Difficulties,” “24. Alienation Effects in Chinese Acting,” and “29. The Street Scene: A Basic Model for an Epic Theatre” are the most useful theoretical works for social change. Brecht encouraged the idea of discussion and reflection in order to further engage his audience in the topic being brought to their attention.

“8. The Epic Theatre and its Difficulties” explains the limitations of epic theatre by claiming that one must try different things in the theatre and see how the audience reacts to certain themes in order to know if specific approaches are useful or not, and must be based off of our present society rather than an “artistic whim” (22-3).

“24. Alienation Effects in Chinese Acting” describes traditional Chinese acting, and how the actor never acts as if there is a fourth wall, meaning that s/he is aware s/he is being viewed by an audience. This is different from Western acting where the actor tries to convince the audience that s/he has been transported to a new setting where her/his energy has been expended to create a character. The alienation effect (A-effect) demands a natural and light way of acting where the actor maintains her/his own identity (91-9).

“29. The Street Scene: A Basic Model for an Epic Theatre” is especially important in considering how useful theatre is as a means of sharing information and perspectives on events. Without thinking about it, when people share stories, they are acting and emphasizing the points that help others see the event from the storytellers’ points of view. In the theatre, experiences are only partially communicated by the spectator based on how they see the actor portray her/his character, as well as how the spectator perceives that character (121-9).

Brecht, Bertolt. *The Exception and the Rule*. New York, NY: Showcard Publications, 1965.

Print.

This play is about a rich merchant who must cross the Yahi Desert to close an oil deal. He is suspicious of everyone who is working for him as he believes that they want him to miss out on the deal and fail. As the merchant becomes increasingly paranoid, his brutality increases. The merchant fires his guide because he believes that he is sabotaging his journey, so the porter and the merchant continue the expedition themselves only to get lost with depleting water supplies. The merchant ultimately shoots the porter thinking that his worker was going to revolt against him when in reality the porter was offering the merchant some water. When the merchant is tried for murder, the merchant is acquitted because the judge concludes that the merchant had every right to fear a potential threat from the porter, and that he was justified in shooting him in self-defense regardless of whether there was an actual threat, or whether the merchant simply felt threatened.

Brecht highlights how the porter falls victim to class warfare. The play, due to its investigation of class differences between rich and poor where the poor suffer, can be seen as arguing in favor of Brecht's Marxist politics. Without accessing audience members' emotions too deeply, Brecht wants the audience to see where characters could have made different decisions in order to change the outcome of the play.

Brecht, Bertolt. *The Messingkauf Dialogues*. Trans. John Willett. London: Methuen, 1977. Print.

This play is a conversation between a philosopher, a dramaturg, an actor, an actress, and an electrician. The philosopher shares his idea of using theatre in order to present accurate scenarios in which audience members make a choice regarding what they believe is right. Over a period of four nights, the philosopher argues that since theatre already aims to imitate life and often offers meaning behind the plays produced, it would

not be difficult to incorporate a more specific aim to teach people how to behave in order to benefit society. Comedy is alluded to as one of the most useful genres of theatre to affect audience members because humor is relatable, however, as the philosopher shares his theory, the dramaturg, actor, and actress share their concerns about decreasing the artistic value of theatre (95). This theoretical work is meant to approach an argument from a diverse set of perspectives and makes it so that readers can extract theories of their own from the dialogue.

Brecht, Bertolt. *Mother Courage and Her Children*. London: Methuen, 2015. Print.

This epic play shares themes that show the devastation of war while a mother of three tries to profit from the the Thirty Years War rather than care for her children. As a result, Mother Courage loses all three of her children, Eilif, Swiss Cheese, and Kattrin. This piece is short so that there is no time for viewers to develop sentimental feelings and empathize with any of the characters, instead they see where characters could have made different choices in order to get a different outcome. Brecht expresses the downfalls of war and the idea that virtues are not rewarded in corrupt times, but actually punished. The epic structure forces the audience to focus on the issues and how they could have been avoided rather than invoking feelings of empathy toward characters.

"Coast to Coast: The Federal Theatre Project, 1935-1939 Birth of The Federal Theatre Project - Coast to Coast." *Birth of The Federal Theatre Project - Coast to Coast - Coast to Coast: The Federal Theatre Project, 1935-1939 | Birth of The Federal Theatre Project - Coast to Coast - Library of Congress*. N.p., n.d. Web. 22 June 2017.

This website has short blurbs of information regarding Hallie Flanagan and the Federal Theatre Project (FTP) provided by the Library of Congress. More specifically, it contains

the history of the FTP, a record of the Living Newspaper performances, and an explanation as to why the government funded the arts at this time and stopped funding this project despite its contributions to American culture, including (but not limited to) the John F. Kennedy Center for the Performing Arts. The FTP was a relief effort during the Great Depression in order to employ professional actors and toured throughout the United States with plays designed to suit the needs of the regions in which the performances were being premiered. The aim of these performances was to promote social change based on the needs of a specific area.

Fisher, Holly. "Oakwood College Students' Quest for Social Justice before and during the Civil Rights Era." *The Journal of African American History, The History of Black Student Activism*. Vol. 88. N.p.: Association for the Study of African American Life and History, 2003. 110-25. Ser. 2. *JSTOR [JSTOR]*. Web. 10 July 2017.

This article investigates the Seventh-Day Adventist (SDA) Oakwood College community's journey to achieving social justice during the civil rights era when students challenged the idea that African Americans were meant to be limited, in regards to both employments and class, within society. Students managed to lead a two-day strike against the all-white administration in 1918, followed by the formation of a committee known as "Excelsior Society" where students called for the appointment of more African American representation in the administration as well as more emphasis on liberal arts education rather than vocational training in 1931 (114). Oakland College students throughout the 1930s and 1960s produced demonstrations and protests that prove that African American SDAs did not conform to or accept social injustice within or outside the denomination, and conservatism failed to prevent African American students from seeking social justice.

Actions of these students altered the nature of race relations within the institutional structures of the SDA church (120).

Flanagan, Hallie. *Arena: The History of the Federal Theatre*. New York: Arno, 1980. Print.

Flanagan's memoir recounts how she worked as the director of the Federal Theatre Project (FTP) throughout regions of the nation, adapting plays based on each region's unique problems that needed to be addressed. Although it does not give specifics about certain performances of the Living Newspaper or the specific adjustments that had to be made based on the problems the region was having at the time, it is useful seeing Flanagan's thought process and methods that led to the short-term, yet significant, success of the FTP. For instance, in *One-Third of a Nation*, unbearable living conditions were exposed and prompted the government to make changes and improve housing regulations (207-22).

"Hallie Flanagan." YourDictionary, n.d. Web. 21 June 2017.

This website provides a biography about the life of Hallie Flanagan, explaining the experiences that contributed to her success, and her journey before being the director of the FTP. It focuses on her education and how she got involved with the government through networking as a result of her education that revolved around theatre. It also goes into more detail regarding the significance of a Black theatre ensemble at this point in time who were employed as part of the FTP.

Jackson, Anthony, and Chris Vine. *Learning through Theatre: The Changing Face of Theatre in Education*. 3rd ed. London: Routledge, Taylor & Francis Group, 2013. Print.

Theatre in Education (TIE) is studied in accordance with teaching and learning, the performing arts, and society as a part of Applied Theatre. The participatory arts use

theatrical techniques to educate and engage a diverse group of people for personal and social growth. Techniques for fostering civic dialogue within a classroom setting offer ways to encourage conversation between students, such as having a well-trained facilitator and high-stake situations that engage students to want to present their ideas must be available in order for civic dialogue to be prosperous (277).

Landy, Robert J., and David T. Montgomery. *Theatre for Change: Education, Social Action and Therapy*. Basingstoke: Palgrave Macmillan, 2012. Print.

Theatre is described as a weapon that can encourage or incite social change because it provides a forum for audiences to directly address the issues being presented to them, and see how they could make a difference. Methods are identified and explained in this book, which offers a basis for how one may be able to apply these methods in other situations (121-166). An example of such a method includes the Mantle of the Expert, where students are divided into groups to find a solution, or many, to a given issue, and as the groups present their ideas, the facilitator who assigned the group their task provides constructive criticism as to why their ideas may or may not work (70). This is meant to engage students by assigning them responsibility and then providing the realities of the issue by explaining limitations so that they are encouraged to work harder for a solution that works given the new guidelines.

This book is also useful in explaining how theatre can be used outside of its potential for social impact (167-220). The section of this book regarding its use for therapy contrasts with the concepts in *Playing Boal* where the writers often remind the reader that theatre is not a form of therapy in the context that they use theatre. By providing dialogue, it is clear that the moment of reflection after witnessing theatre is vital for change to be

initiated, thereby making theatre an effective tool for education and social action.

Pepper, Molly B., Raymond F. Reyes, and Linda Tredennick. *Transforming Ourselves, Transforming the World: Justice in Jesuit Higher Education*. N.p.: Fordham U, n.d. JSTOR. Web. 10 July 2017.

This article emphasizes the importance of evaluating campus climates for diversity in order to establish an inclusive community where individuals have the potential to thrive as different experiences and perspectives are appreciated and used to pursue social justice. By using surveys, there is an opportunity to encourage conversation based on differences and explore avenues to address the shortcomings of the university. Emotional intelligence, which describes differences in how people discern and understand emotional information, cultivates dialogue and constructive disagreement. One of the models for increasing self-awareness in order to create open communication to improve interpersonal relationships and organizational effectiveness is known as the Johari Awareness Model. Increasing the Arena panel, or the information known to oneself and other, and decreasing the size of the other three panels- the Blind Spot that provides information known to others but hidden from oneself, the Façade that supplies information known to oneself but hidden from others, and the Unknown which is information unknown to everybody- increases interpersonal and group effectiveness (197-200). Methods to see how best to apply the Johari Awareness Model based on the needs of a particular institution are supplied so this can be implemented for improving campus climates (203-6).

"Programs." *Speak About It*. N.p., 12 June 2017. Web. 10 July 2017.

“Speak About It” is an organization that uses theatre to produce a humorous yet provocative show filled with dynamic true monologues and energetic scenes. These scenes

show mistakes, misfortunes, successes, and personal discoveries as they paint pictures of healthy sex and sexuality by directly addressing issues of consent, sexual assault, and bystander intervention. This show is intended to foster conversations about sex that will educate, entertain, and empower students to create and sustain change on their campus. Programs include performances, facilitation training, and custom presentations that can be used on a specific institution based on their particular needs.

Quartarone, Emily. "Hallie Flanagan." *Project Continua*. N.p., 2 Feb. 2016. Web. 22 June 2017.

This website narrates details of Hallie Flanagan's life story and her journey to and throughout theatre, beginning with the Colonial Theatre in Grinnell, Iowa. This source provides an interesting perspective on Hallie's life and how it affected her career. It's remarkable how it brings up her domestic abilities, or lack thereof, during a time when women were the primary caregivers in a patriarchal society. Despite her domestic inability and how that affected her personal familial relationships (something far more important in the 1930s than today), Hallie proved to be revolutionary to the theatre community.

Schutzman, Mady, and Jan Cohen-Cruz. *Playing Boal: Theatre, Therapy, Activism*. N.p.: Routledge, 1993. Print.

This book explains how scholars have applied Boal's techniques to their own fields of study and their own practices. The scholars investigate their successes and failures according to how they were able to apply Boal's theories. For instance, Alistair Campbell investigates a short, horror style scene where a woman is harassed by two men at a bus stop with a tabloid newspaper including a headline about rape, leaving the outcome to be deduced by the spectator once this scene freezes. The spectator is intrigued to see the

scene play out to its full capacity due to the emotional investment that results from the facilitator engaging the audience with questions relating to how the woman may be feeling and what she can do for a different outcome. In some cases, some spectators replace the actress on stage and show everyone what they would have done if they were in a similar situation (58-9). Other situations talk about boundaries within theatre of the oppressed (TO) techniques, such as those that have to do with feminist plays that show battered women where only some spectators feel comfortable enough to engage in the play and resenting others who were able to, thereby making it ineffective in situations where oppression may be reinforced for some individuals (190).

Snyder-Young, Dani. *Theatre of Good Intentions 2013*. Palgrave Macmillan, 2014. Print.

Despite works that explain and provide evidence that support the idea that theatre can influence social change, this work brings attention to the limitations within theatre and offers some clarity on why theatre cannot be used to address all issues due to the fact that some issues may reinforce oppression or the imbalance of power despite altruistic intent (26-8). For instance, theatre is not as real as television news because it does not always directly correlate with today's society, and even when it does, spectators neglect to always perceive it as real. There are also barriers to theatre, such as the cost to attend a show and the hassle of buying a ticket, that limit the individual's ability to partake in theatre, a medium less accessible than television (129-31). At some points, the author offers insight on how to work around these issues by recommending that people wishing to pursue this endeavor use resources and collaborate to get different perspectives on how to successfully address certain issues in order to get the best results out of their work (34-37).