COURSE DESCRIPTION

How do cultures emotionally integrate a legacy of perpetration or victimization? How do we prevent the rage, guilt and shame of one generation from haunting a people for generations to come? In this course, the instructor will demonstrate his approach to intercultural conflict transformation and collective trauma using techniques drawn from drama therapy, psychodrama, sociodrama, improvisation, expressive arts therapy, Theatre of the Oppressed and Playback Theatre. Through experiential exercises integrated with theoretical explanations of the method, participants will be guided through an embodied exploration. Theatre, the expressive arts and other action methods can provide a bridge between personal and collective experience and help people master complex feelings, heal deep wounds and put ghosts of history to rest. Participants will emerge with a beginning competence to ethically apply these powerful tools in their peacebuilding contexts. Shy people welcome. No previous theatre experience necessary.

Course Objectives:

As a result of this course students will be able to:

1. Formulate a peacebuilding goal, articulate how theatre can be a tool in the process of social transformation and conceptualize a social change project in their own cultural contexts.
2. Develop basic competence in acting, role playing and improvisation and be able to conduct beginning processes in the spirit of Healing the Wounds of History which may include applied theatre, psychodrama, sociodrama, improvisation, expressive arts, Theatre of the Oppressed and Playback Theatre techniques in peacebuilding.

3. Apply introductory theatre techniques to teach intercultural communication, transform intercultural conflict and explore cultural identity and self-esteem.

Course Outline:

The tools of theatre are powerful and must be used with responsibility. The intention of this course is to give participants a meaningful personal growth experience, teach them skills in applied theatre and at the same time leave them with ethical guidelines for how to apply the tools they have been taught in their peacebuilding work.

The course is participant centered. Throughout the five days we will be sharing ideas, experiences and stories. Each day will integrate skill-building in various approaches to theatre with themes related to healing historical trauma as well as incorporate questions and needs emerging from the group.

The course will be divided into 3 phases:

**Phase I**: Teaching the forms of applied theatre with a focus on skill building and developing the participant’s confidence, spontaneity and creativity.

**Phase II**: An experiential Healing the Wounds of History process in which participants will use themselves as a laboratory to understand how personal, historical and collective trauma has impacted them and their societies.

**Phase III**: Teaching participants how to apply specific techniques according to their skill level. Developing the role of applied theatre facilitator and moving into small group and large group practice sessions with feedback and supervision. Imparting of ethical guidelines and ideas for the use of the tools of applied theatre focusing on how the participants will apply their new skills in their peacebuilding assignments.

**Peacebuilding themes and topics that will be explored through action and experiential methods will include:**

- Breaking the taboo against speaking with the “enemy”.
- Humanizing each other through telling our stories.
- Exploring and owning the potential perpetrator in all of us.
- Personal and collective grief and mourning.
- Creating integration through performances and rituals of remembrance.
- Making commitments to acts of creation or acts of service.
• Cultural and national identity and self-esteem.
• The art of personal and collective apology and forgiveness.
• Intercultural conflict transformation and teaching intercultural communication.
• Creating a culture of empathy.
• Creating meaning out of suffering.
• Creative acts of resistance.

Techniques and skills will be taught from the following applied theatre approaches:

• **Theatre Improvisation** is the practice of acting, singing, talking and reacting, of making and creating, in the moment and in response to the stimulus of one's immediate environment and inner feelings.

• **Sociodrama** is a dramatic play in which several individuals act out assigned roles for the purpose of studying and remedying problems in group or collective relationships.

• **Psychodrama** is a method of psychotherapy in which clients utilize spontaneous dramatization, role-playing and dramatic self-presentation to investigate and gain insight into their lives.

• **Theatre of the Oppressed** uses theatre as means of knowledge and transformation of reality in the social and relational field. In the Theatre of the Oppressed, the audience becomes active, such that as "spect-actors" they explore, show, analyze and transform the reality in which they are living.

• **Playback Theatre** is an original form of improvisational theatre in which audience or group members tell stories from their lives and watch them enacted on the spot.

• **Drama Therapy** uses theatre techniques to facilitate personal growth and promote mental health and is employed in a wide variety of settings, including hospitals, schools, mental health centers, prisons, and businesses.

• **Expressive Arts Therapy** is the use of the creative arts as a form of therapy. Unlike traditional art expression, the process of creation is emphasized rather than the final product. Expressive therapy is predicated on the assumption that people can heal through the use of imagination and various forms of creative expression.

• **Autobiographical Therapeutic Theatre** is a theatre piece created and performed as a therapeutic act or with a goal of societal transformation.

*The course is offered either for training or for 3 hours of academic credit.*
CORE TEXTS:

Required Reading
These readings will be made available online by the professor.


Recommended Reading (Those students taking this class for credit can select the amount of required readings to satisfy course requirements from the recommended reading list below based on the student’s area of interest):


**COURSE REQUIREMENTS AND DEADLINES** (for credit)

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5
Course Requirements: for those students taking this class for academic credit:

Assignment #1: PRE-COURSE – Book Review Man’s Search for Meaning
Student will read Man’s Search for Meaning by Victor Frankl and reflect upon how people can create meaning from historical trauma and personal suffering. Length: 3 pages. Due June 17, 2013 20% of final grade.

Students will also read Armand Volkas’s Keynote Address and integrate their reflections on the role of drama and the expressive arts in creating meaning from historical trauma and personal suffering into the paper above.


Assignment #2: FULL PARTICIPATION IN CLASS EXPERIENTIAL EXERCISES, DISCUSSION AND REGULAR ATTENDANCE:
20% OF COURSE GRADE

Assignment #3: 20% of course grade, Due: July 15, 2013

Healing the Wounds of History/Applied Theatre “Tool Kit”
Students will create a catalogue or “tool kit” of acting, improvisation, psychodramatic and drama therapy techniques taught in the course and culled from readings. They will organize the catalogue into a system that will include the name of the technique, a clear description, possible uses, therapeutic and potential peacebuilding goals and benefits. This tool kit will be submitted at the end of the course in an Excel format. This will become a useful reference for the student as he or she applies a theatre technique in their peacebuilding contexts in the future.

Assignment #4: 40% of course grade Due: Aug 15, 2013

Students taking the course for credit must also choose one of the options below to complete the requirements for the course.

Option #1
An 8 To 14 Page Paper In APA Format (1000-1200 pages of reading)
Those students taking this class for credit will be required to read 1000-1200 pages and write a 8 to 14-page paper. Readings will be taken from the required and recommended reading list and will be based on the student’s area of interest. The paper will be integrative----reporting and reflecting on the student’s personal process in Healing the Wounds of History and as a
participant in the class. In addition, Students will also integrate reflections on readings assigned in class into their final paper.

**Option #2**

**Proposal and Workshop Progression**
The student will submit a two-page proposal for the design and implementation of a 3-hour theatre workshop or 2 hour applied theatre performance in the community based on the Healing the Wounds of History model or an approach, cause or peacebuilding issue of their choice. The proposal must include the target population and the theatre progression the student might use. Students must also articulate how their proposed process will contribute, even in a small way, to societal change.

**Submit Flier**
The student will also create and submit an 8.5 by 11 flier describing and promoting the workshop, performance, art installation or social action event based on their proposal. The student will describe their vision for the event by communicating their social change goal in language that is accessible and understood by the audience that they are trying to reach. In the paragraph description on the flier the student will articulate the spiritual, psychological or social need as well as their goals for their project. The creation of the flier is an integrative process. The artwork incorporated in the flier can be original art created by the student or a thoughtfully chosen image found on the Internet. The date, time, place, cost, although imagined, will be included on the flier.

Actually producing this workshop in the student’s peacebuilding context, although encouraged, is beyond the scope of this course assignment.

**5-8 Page Integrative Paper (500-600 pages of reading)**
In addition to submitting a proposal and creating a flier, each student will write a 5 page integrative paper reporting and reflecting on their personal process in Healing the Wounds of History, the course assignments and as a participant in the class. In addition, the student will read Man’s Search for Meaning by Victor Frankl and reflect upon how people can create meaning from historical trauma and personal suffering and how the expressive arts can assist in this process. Students will also integrate reflections on readings assigned in class into their final integrative paper. The paper will be in APA format.

**Option #3**

**Autobiographical Solo Theatre Piece**
This option is only available to students who the professor determines have the competence and readiness needed to complete this assignment. This assignment involves a theatre piece created and performed as a therapeutic act or with a goal of societal transformation. As a means of integrating their class experience, learning and readings in the course, students will develop a 10-15-minute self-revelatory solo theatre piece that will be performed in front of an audience of the student’s choice. The theatre piece will be based on themes that emerged or were developed in the Healing the Wounds of History course. The theatre piece can also be related to a collective trauma which the student might be carrying, such as the legacy of Slavery in the United States.
Proposal
Students will first submit a two-page proposal to the professor outlining their proposed creation process and articulating the therapeutic and social change intention. Once approved the student will begin the creative process.

The Creative Process
Through improvisation, drama therapy, psychodrama, Playback Theatre, sense memory, and playwriting techniques learned in class, students will explore formative experiences and messages, reclaim lost or repressed aspects of their “self,” work through feelings of unexpressed personal and or collective grief, and rewrite and integrate a new, life-affirming narrative or social vision. The professor will be available via SKYPE, phone and email as a consultant for those choosing this project. The final product will be filmed and a copy will be posted on a private You Tube channel for the professor, and possibly other students, to view.

5-8 Page Written Paper Integrative Paper (500-600 pages of reading)
In addition to creating the theatre piece, the student will write a 5-8 page integrative paper reporting and reflecting on their personal process in Healing the Wounds of History, the course assignments, their creative explorations, performance and as a participant in the class. In addition, the student will read Man’s Search for Meaning by Victor Frankl and reflect upon how people can create meaning from historical trauma and personal suffering and how the expressive arts can assist in this process. Students will also integrate reflections on readings assigned in class into their final integrative paper. The paper will be in APA format.

Process for Submitting and Returning Assignments
Assignments can be submitted in person during the course or via email to the instructor, Armand Volkas@livingartscenter.org. The instructor will return marked papers via email.

STYLISTIC REQUIREMENTS
CMU has adopted the following as its standard guide for all academic writing:


The final paper should follow an accepted academic format for citations, bibliography, etc. (e.g. APA, Chicago). You may choose the format but whichever you use, be sure to use it properly and consistently.

EVALUATION
In general, I expect you to follow the guidelines of the assignment and to discuss deviations from them with me before turning it in. In evaluating your work, quality is more important than
quantity. I appreciate creativity, clear expression of ideas, evidence of engagement with the reading and class sessions, and projects that are of real interest and value to you.

In your papers, be sure to avoid any form of plagiarism. If you have doubts about what is appropriate, a useful website is http://www.indiana.edu/~istd/. Plagiarism is a serious issue and will result in grade reduction or action by the university (see university policy on this).

Good communication skills are essential for justice and peacebuilding work. Students will be expected to communicate knowledgeably, clearly, effectively, concisely and persuasively. All written work should be well informed, well organized and well documented.

Each completed assignment will be given a numerical grade (according to its value toward the final grade) and the corresponding letter grade. The final mark for each student is determined by the sum total of all numerical grades, which is then assigned a letter grade according to the scale below.

**LETTER GRADE/PERCENTAGE SCALE**

<table>
<thead>
<tr>
<th>Letter Grade</th>
<th>Percentage</th>
<th>Grade Points</th>
<th>Descriptor</th>
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<tbody>
<tr>
<td>A+</td>
<td>95-100</td>
<td>4.5</td>
<td>Exceptional</td>
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<tr>
<td>A</td>
<td>88-94</td>
<td>4</td>
<td>Excellent</td>
</tr>
<tr>
<td>B+</td>
<td>81-87</td>
<td>3.5</td>
<td>Very Good</td>
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<tr>
<td>B</td>
<td>74-80</td>
<td>3</td>
<td>Good</td>
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<tr>
<td>C+</td>
<td>67-73</td>
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<tr>
<td>C</td>
<td>60-67</td>
<td>2</td>
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<td>D</td>
<td>50-59</td>
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<td>Marginal</td>
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<td>F</td>
<td>0-49</td>
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<td>Failure</td>
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<tr>
<th>Criteria</th>
<th>A - Excellent</th>
<th>B - Competent</th>
<th>C - Below Expectations</th>
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<tr>
<td>CONTENT (quality of the information/ideas and sources/details used to support them)</td>
<td>- has clarity of purpose - has depth of content - displays insight or originality of thought - demonstrates quality and breadth of resources</td>
<td>- has clarity of purpose - has substantial information and sufficient support - contains some originality of thought - uses quality resources</td>
<td>- has clarity of purpose - lacks depth of content and may depend on generalities or the commonplace - has little originality of thought - uses mostly quality resources</td>
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<td>STRUCTURE (logical order or sequence of the writing)</td>
<td>- is coherent and logically developed -uses very effective transitions</td>
<td>- is coherent and logically developed -uses smooth transitions</td>
<td>- is coherent and logically (but not fully) developed -has some awkward transitions</td>
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<td>CONVENTIONS (appearance of the writing: sentence structure, usage, mechanics, documentation)</td>
<td>- has virtually no errors of conventions</td>
<td>- has minimal errors of conventions</td>
<td>- is understandable but has noticeable problems of sentence structure, usage, mechanics or documentation</td>
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<td>STYLE (personality of the writing: word choice, sentence variety, voice, attention to audience)</td>
<td>- is concise, eloquent and rhetorically effective -has nicely varied sentence structure -is engaging throughout and enjoyable to read</td>
<td>- displays concern for careful expression -has some variation in sentence structure -is generally enjoyable to read</td>
<td>- has some personality but lacks imagination and may be stilted and may rely on clichés -has little variation in sentence structure -is not very interesting to read</td>
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**NOTE:** The CMU *Student Handbook* is a useful guide for further information on CMU policies regarding grades, academic misconduct, and appeals. Grades are not final until vetted and approved by the Dean’s Office.

**FINAL DATE FOR WITHDRAWAL**

Final date to withdraw from this course without academic penalty is July 15, 2013.