

**NOTE: THIS SYLLABUS WAS ACCOMPANIED BY VERY DETAILED INFORMATION ABOUT THE FINAL COMMUNITY-ENGAGED PROJECT. THESE DOCUMENTS CAN BE PROVIDED UPON REQUEST.*

SPRING 2012 SYLLABUS
THP 482/582 THEATRE FOR SOCIAL CHANGE
Monday/Wednesday 5:00AM-6:15PM in FAC 133
Instructor: Enza Giannone
****Syllabus Subject to Change****

Contact Information:

e-mail: enza.giannone@asu.edu (best way to reach me)

Office: Tower Center Room 111--123 E. University (<http://www.asu.edu/tour/tempe/tower.html>)

Directions to Office: Walk along the length of Lot 16, toward University, take a right on University, 2nd white building on right. Go around to the side of building, through small alley. Go through first door on the right. Office door is to the right of an arts room.

Office Hours: By appointment only.

"It is forbidden to walk on the grass. It is not forbidden to fly over the grass." — Augusto Boal

Catalogue: Interactive theatre techniques (e.g., Boal, drama therapy, playback theatre) to examine and combat, institutional, social, cultural, and personal oppressions. Lecture, lab. General Studies : C (Cultural Diversity in the United States Awareness).

Additional Description: This course will look at the use of theatre and performance to examine and combat institutional, social, cultural, interpersonal, and personal oppressions. We will primarily use the work of Augusto Boal, and his **Theatre of the Oppressed**, to develop our own performance-based projects which will respond to local (expanding out to the global) issues which most interest the members of the course. The course will combine theory and practice. This is a PRACTICAL course which will involve theatre games, class participation and performance. However, you do NOT need to be a theatre major nor a "performer" to gain something from this course. If you are interested in creativity, social equality, justice and human rights – this is the course for you!!

Course Objectives:

Knowledge:

- ❖ To explore and experiment with a variety of theatre forms and techniques in order to pose questions and stimulate dialogue related to institutional, social, cultural, interpersonal and personal oppressions.
- ❖ To examine and experiment with interactive theatre techniques and how they can be applied to specific community contexts to serve as a catalyst and/or forum for positive dialogue and conversation.
- ❖ To co-create performances and workshops suited for a particular community's interests and concerns designed to reflect on and imagine possibilities for constructive change.

Community:

- ❖ To collectively create a safe learning environment for both instructor and students to take healthy personal risks when engaging with the material.
- ❖ To build a strong classroom community of trust, respect and honesty that enables dialogue and differing opinions.
- ❖ To engage with our community/communities beyond the classroom ethically, responsibly, and constructively.

Personal Growth:

- ❖ To develop a deeper self-awareness of your own identities and how they are constructed.
- ❖ To think critically about how your identities contribute to our work in the classroom as well as in the diverse communities of which you are a part.

- ♣ To become more confident in your leadership abilities and your potential to create possibilities for positive community connections and growth.

REQUIRED TEXTS (available at the ASU Bookstore):

- Boal, Augusto. *Games for Actors and Non-Actors*. Routledge, 2002 (Second edition)

Strongly Recommended Texts:

- Schwartzman, Mat and Keith Knight. *Beginner's Guide to Community-Based Arts*. New Village Press, 2005.
- Rohd, Michael. *Theatre for Community, Conflict and Dialogue: The Hope is Vital Training Manual*. Heinemann, 1998

*****All Other Readings Will Be Posted on Blackboard Under COURSE DOCUMENTS*****

****Also under COURSE DOCUMENTS: further recommended websites and texts for your TFSC library and a list of possible community partners****

DO YOU HAVE PARTICULAR NEEDS?

Any student needing a special course-related accommodation due to a physical and/or learning impairment must be registered with the Disability Resource Center (DRC) and submit appropriate documentation from the DRC. Please bring this to the attention of the instructor with appropriate documentation within the second week of class so that learning needs can be addressed effectively. Students must contact the ASU Disability Resource Center (<http://www.asu.edu/studentaffairs/ed/drc/#>) to document a disability. Accommodations cannot be made retroactively.

OPEN DOOR POLICY:

It is my every intention to help foster a safe environment and a comfortable learning community for everyone in the class. If at anytime you feel unsafe or uncomfortable, please feel free to address these issues with me in private ANYTIME. You may contact me at my office, or via e-mail to set up an appointment to meet outside of class during a time that is convenient for both of us.

DISCLAIMER:

This class will undergo a very organic process. Unlike some of your other classes, much of what happens here this semester depends on our particular group dynamic and our day-to-day interactions. This means our course calendar is more than likely to change to better suit our needs and the needs of our community partners. I appreciate your need for organization and advance notice. I will do my best to keep chaos at a minimum :) I thank you in advance for your patience and flexibility. Also, this class can get “messy” sometimes because we are discussing sensitive issues. Please use your own discretion as to how much you would like to share personally. Though the material may sometimes bring up personal things for you, this class MAY NOT be used to psychologically work out your personal issues. The reason for this is because I am not professionally qualified to do so since I am a theatre practitioner and not a drama therapist. Additionally, it is not fair to your fellow classmates. If there are issues that come up that need to be addressed on a deeper level, you may contact ASU Counseling Services if you wish to speak to peers or professionals about personal issues you or others might be facing. **ASU resources include: Counseling and Consultation (Student Affairs), 480-965-6146, Student Services Building #34 Counselor Training Center, 480-965-5067.**

COURSE EXPECTATIONS:

♣**Attendance Policy:** Your attendance in this course is MANDATORY. Your presence is essential to build a strong community of learners for the work we will do this semester. You MUST come to class prepared to discuss readings, present checkpoints or performance assignments, and to work with your ensemble members. The only excused absences for this class will be emergencies such as deaths, illnesses or instances of religious observations. You must bring proof such as a doctor's note, a letter from a church official, etc. if these situations arise and you cannot attend class. Please email me with any reason for missing class 24 hours in advance. If I am not contacted before class you will be marked with an unexcused absence and this will affect your grade. All missed work must be made up regardless of absences. **After TWO unexcused absences, 10 points will be deducted from your attendance points for each additional absence. If**

necessary, once those points are used, points will be deducted from your participation grade. 6 or more absences will result in an automatic “E” for the class. Two late arrivals equal one absence. Please feel free speak to me if you are dealing with difficult circumstances that are keeping you from class. In many cases agreements can be reached to help you stay and succeed in the class.

✦ **Participation, In-class conduct, and Group Responsibilities (These apply to student AND instructor):**

To be identified and agreed upon by the entire group on the first day of class.

✦ **Dress Code:** This is a performance-based class. We will participate in theatre games and exercises that require physical movement. You must be able to move comfortably. Please no skirts, short shorts, heels, loose jewelry, or anything that might hinder you or hurt you or others in any way. *We aim to create a safe space. I reserve the right to remove you from activities if yours or your classmates’ health and safety are comprised. At any time you may also choose to remove yourself from an activity if you feel unsafe or uncomfortable.

✦ **Blackboard:** Blackboard will become an integral information center for the course. It may prove an excellent resource for group members correspondence. Please make sure that you have a working knowledge of Blackboard and access to blackboard--visit often!! See me if you have concerns or need assistance.

✦ **Reading Assignments:** Your participation grade includes your reading assignments and your preparation for discussions. Assignments in this class are meant to inspire and engage you, not to burden or bore you. The readings are designed to give you the tools necessary to practice techniques, engage in open dialogue, critical reflection, and effecting positive social interactions. Please understand, due to limited class time and the practical nature of our work, there may not be enough class time to discuss readings as in depth as I would like. However, a general understanding of theoretical, historical, and practical underpinnings of Theatre of the Oppressed and other interactive theatre techniques will better enable you to experiment with these forms in class and in your own work as theatre artists, political/social activists, and citizens of the world. If possible we will utilize electronic media resources to further discuss readings.

✦ **Written Work**

All written assignments should be written in 12-point font, double-spaced, Times New Roman, 1” margins unless otherwise stated. All work should be spellchecked, proofread, and presented professionally. **NO LATE WORK IS ACCEPTED UNLESS THERE ARE EXTENUATING CIRCUMSTANCES YOU HAVE DISCUSSED WITH ME IN ADVANCE OF DUE DATES!** *Academic dishonesty of any sort, including but not limited to cheating and plagiarism, is not acceptable in this course. All students are required to follow the ASU Student Code of Conduct. Please see www.asu.edu/studentlife/judicial

ASSIGNMENTS: (all written assignments should be a minimum of two pages)

- ✓ **Reflection #1: “A Little Background” (See Course Calendar for descriptions) Due: 1/11/12**
 - Reflection #2: “Personal Burning Issues” Due: 1/25/12**
 - ✓ **Reflection #3: “Social Group Memberships” Due: 2/13/12**
 - ✓ **Reflection #4: “Theatre for Social Change--Who else is doing it?” Due date: TBD Week 14-16**
 - ✓ **Project Research Paper** Your assignment is to research your group’s burning issue thoroughly from two different positions (SUPPORT FOR or NON-SUPPORT), as well as the community and/or organization you are working with. ****USE MULTIPLE SOURCES (Minimum 4)!!** You will not be allowed to work in your community unless this is completed and handed in.**
- **I am not as interested in you stating your opinion here as I am in you researching the issue, and the assumptions that inform them, in ways that relate to a broader understanding of social justice. It is important for you to research a community before you work with them! I will provide you with further explanation (see Blackboard).

✓ **Community Engaged Theatre for Social Change Project**

This project will span over the entire semester. Throughout the journey each group will report the progress of their project to the class at designated “Checkpoints.” The class community and I will provide feedback and guidance. The goal is to broaden the expectations of the class to include components of community based arts, expanding the boundaries of our work beyond the class into the ASU and Phoenix metro communities. Students will choose affinity groups in the beginning of semester. Groups will research, devise or plan a performance or a workshop that engages a social/cultural/political issue everyone is directly affected by and cares deeply about. Like Boal, groups will work directly with communities and practice skills learned in class. Groups will choose one of three possible project options and partner with a community or organization at ASU or in the Phoenix metro area (this may be one you belong to). Students are to go out in community for performances or workshops. If need be, class time will be provided, at end of semester, for groups to invite community members to performance/workshop in class. An evening of performances may be scheduled. **Further project descriptions, including Checkpoints and guidelines, will follow.** Basic project options will be:

- **Option 1:** Create a theatre for social change performance that will be performed for a community of your choosing, include time and space for dialogue between spectators and performers (use TO techniques for this).
- **Option 2:** Plan a workshop(s) which will include group-designed Theatre of the Oppressed workshop(s) exploring chosen issue, facilitated by all group members with chosen community members. (90 minutes total)
- **Option 3:** On a per case basis, groups may propose a third option, including a technique or combination of techniques, learned in class which may better fit their community’s needs

Examples for final project from previous class: (Option 1) A group of four students chose to explore and research issues of racism and prejudice. After doing so, the group sought out and created a partnership with the Boys and Girls Club of Tempe. The group created a performance based on their research and personal experiences and included image theatre, scenes, and monologues. They performed their piece for the youth members of the Boys and Girls Club. After the performance the group conducted a question/answer session and an informal workshop with the youth incorporating TO exercises and techniques. **-OR- (Option 2)** A group of students chose to explore and research issues of body image. They sought out and partnered with the ASU Student Recreation Center and the athletic trainers and nutrition specialists who work with students on their body images. They used their research, personal experiences, and what they learned about TO and TFSC to create a two hour workshop which they led in the FAC 131. Employees and members of the SRC, ASU students, family and friends-ranging from 18-80 years of age-were in attendance.

Community Engaged Theatre for Social Change Project will consist of 4 components:

- 1). **Checkpoints:** [Checkpoints and Guidelines are based on by the “CRAFT” conceptual map described by Mat Schwarzman in *Beginner’s Guide to Community-Based Arts*].
- 2). **Group Work (Blackboard, Outside Group Meetings, and Preparation for in-class presentations)**
- 3). **Performance and Workshop Facilitation with Community**
- 4). **Individual Portfolios**

✓ **Final Portfolio and Self-Evaluation**

In addition to your final performance or workshop with/in a community, you will be turning in a portfolio of materials around your topic, your experience with/in the community, and in the class as a whole. You will share your portfolio during Final Exam time (Checkpoint #5). Portfolio can be arranged in any creative way that you wish, as long as you keep it neat and legible, and contain items you feel best express yourself and your experience throughout your journey of the class and community-engaged TFSC project. Further requirements will follow. (See Blackboard)

✓ **Extra Credit Options: Due on or before Monday April 23, 2011.**

- Extra credit will be determined on a per case basis. Extra credit examples might include: volunteering for a particular event or organization and writing a two page report of this experience or writing a review of a

performance. Please propose your options with me individually at least two weeks prior to the above due date.

***EXTRA CREDIT ASSIGNMENTS WILL NOT BE ACCEPTED AND/OR COUNT TOWARD YOUR FINAL GRADE IF YOU HAVE MISSED MORE THAN ONE ASSIGNMENT OR HAVE MORE THAN TWO UNEXCUSED ABSENCES.**

What do I mean by Community?

The word “community” has many definitions depending on who is doing the defining. As we develop our class community, we will continuously reflect, revise, and refine our definition and what it means to partner with a community. I hope that this project can be personal for you and that you may apply your TFSC skills to make an impact on your communities—whatever or where ever they might be. Choices are numerous, but must be limited to ASU and the Phoenix metro area. (I must approve final choices to ensure everyone’s safety and well-being). For the purposes of the project it might help you to consider “community” in three different areas:

- ✓ **Geographic communities:** range from the local neighborhood, suburb, village, town or city, region, nation or even the planet as a whole. These refer to communities of location. (e.g. US, Tempe, ASU, Mill Avenue District, “The Mall”)
- ✓ **Communities of culture:** range from cliques, sub-cultures, ethnic groups, religious groups, global community cultures. This may include communities such as the blind or deaf communities. (e.g. Athletes, College students, Punks, Catholic Churches, Mexican or Italian cultures, Theatre groups)
- ✓ **Community organizations:** range from informal family networks, to more formal incorporated associations, political decision making structures, economic enterprises, or professional associations at a small, national or international scale. (e.g. Your family, Democrats, Planned Parenthood, Puente-<http://www.puenteaz.org>)

GRADING:

****Group Grade:** Group responsibilities are essential to our work and the final projects. You will grade yourself and your peers in regards to your participation in the final group project and justify your reasons for the grades you give. **These grades and justifications are strongly taken into consideration and will be averaged into you final class grade after my approval and review.****

Theatre for Social Change GRADING BREAKDOWN		
	POINTS	TOTAL
ATTENDANCE	35	
PARTICIPATION	35	
ABSENCES		
LATES		
WRITING ASSIGNMENTS		
#1: “A Little Background”	10	
#2: “Personal Burning Issues”	10	
#3: “Social Group Memberships”	10	
#4: “Theatre for Social Change--Who else is doing it?”	15	
Checkpoint #1	5	
Checkpoint #2	10	
Checkpoint #3	10	
Checkpoint #4	20	
Checkpoint #5	25	

Project Research Paper	35	
Final Portfolio	40	
Final Performance Project	40	
300 TOTAL POSSIBLE POINTS	TOTAL POINTS	
EXTRA CREDIT (TBD points)		
TOTAL POINTS/TOTAL POSSIBLE POINTS= YOUR GRADE		

***To receive an A+ at least 287 points must be earned without extra credit. An A+ will not be given to students with missed assignments or more than two unexcused absences.**

COURSE CALENDAR (Subject to Change)

"If the structure does not permit dialogue the structure must be changed." --Paolo Freire

WEEK 1: Introductions-----

M 1/9

IN CLASS:

- Warm-ups, Games, Introductions, syllabus review and course agreements

W 1/11

IN CLASS:

- Community-building, deconstructing Games, and open dialogue about *praxis*
- Open dialogue discussing readings, the movement of social justice, and community-based performance.
- Share Reflection #1 responses and/or creative responses

DUE:

- **Reflection #1 “A Little Background” Question to guide you (You do not have to answer all):**

Your background: Where have you come from? Why did you choose to go to ASU? How did you select your major? Why have you chosen to take Theatre for Social Change? How do you define Theatre for Social Change(TFSC)? What are your perceptions about theatre and social justice? What, if any, are your previous experiences with TFSC? Describe a performance or event you think might be classified as TFSC.

Your current state of mind: What are your major strengths and challenges as a student? As an artist or creative person? What kind of learning style fits you best? What else are you involved with this semester?

Course goals: What do you hope to gain from taking a TFSC class? What three goals do you have for your learning in this course? How do you intend to reach those goals?

For 5 points extra credit: Along with your written reflection, Include a creative response that expresses your thoughts about TFSC, describes the way you felt observing TFSC and or exemplifies your hopes for our work this semester. This might be visual art, poem, song, photograph, collage, monologue, etc. Must include a 1-2 page explanation of your creative response to receive points.

- **READINGS:** “Motion of the Ocean” (Cohen-Cruz); *Playing Boal*: Intro Part 1 (Boal 1-7); “How Do You Make Social Change?” (Kushner, et al)

WEEK 2: Image Theatre

M 1/16 NO CLASS--Martin Luther King Day!**W 1/18**

IN CLASS:

- Continue community building and begin Image Theatre

DUE:

- **READINGS:** *Games for...*: Translators note and prefaces (Boal xxii-28); *Theatre of the Oppressed*: Forward (Boal ix-x) and Conclusion (Boal 154-155);
****Begin scanning** through Chapter 3 in *Games for...* (The Arsenal of TO), these are the games and exercises--with brief descriptions--that we will be working with for the majority of the semester. Continue to scan & refer back to games and exercises throughout semester to familiarize and solidify.

WEEK 3: Image Theatre

M 1/23

IN CLASS:

- Games and Image Theatre exercises

DUE:

- **READINGS:** *Games for Actors and Non-Actors*: Chapter 2 (Boal 29-35); *Games for...*: Image Theatre (Boal 174-193)

W 1/25

IN CLASS:

- Games and Image Theatre exercises

DUE:

- **Reflection #2 "Personal Burning Issues"** Choose an issue which is important to you because it has personally affected you or because you have observed others in your community affected by the issue. In the latter case, it should still be a struggle that means something to you and one that you hope to take part in revolutionizing/liberating. Please describe the issue with brief examples, why it is important to you, and how you imagine theatre for social change might be useful in addressing the issue. Please share what you can and take your time with this reflection--it will be very important to our work this semester.
- **READINGS:** *Pedagogy of the Oppressed*: Chapter 1 (Freire 43-69)

WEEK: 4 Final Projects-Beginnings

****REMINDER: Prepare for Checkpoint #1: Briefly research possible community or organizations, gather and rank 4 possibilities.******M 1/30**

IN CLASS:

- Choose affinity groups based on Reflection #2 papers--Discuss final projects and handouts, differences between Community-based and TFSC.

W 2/1

IN CLASS:

- Group Meetings and Open Dialogue about readings

DUE:

- **READINGS:** *Teaching for Diversity*: Chapter 3 Conceptual Foundations in Social Justice Education

WEEK 5: Oppression(?) & Social Group Memberships -----**M 2/6**

IN CLASS:

- Checkpoint Presentation
- Power Shuffle and Open Dialogue

DUE:

- **READINGS:** *Playing Boal*: "Structures of Power" (Spry 171); "Unpacking the Knapsack" Peggy McIntosh; *Mandala TO Manual* (Weinblatt 9-15)

W 2/8

IN CLASS:

- Open dialogue in class on Social Justice readings

DUE:

- **Checkpoint #1:** Group will present burning issue and possible community partners, focusing on top choice.

WEEK 6: Storytelling and Devising -----**M 2/13**

IN CLASS:

- Story Circles and choosing common themes
- Share creative reflections if we have them.

DUE:

- **READINGS:** "Story Circles" – John O'Neal <http://www.racematters.org/storycircleprocess.htm>
- **Reflection #3 "Social Membership Groups" Written response: (3-4 pages)** How do your social group memberships and the status you perceive they hold in society affect the way you understand power and oppression in the world? Use the terminology in the article Conceptual Foundations in Social Justice to help you articulate your thoughts (i.e. targets, agents, social group, social consciousness etc.) Connect this to your group's chosen issue (how does your social group membership impact the way you view your issue? How will it affect your community partnership? What are some things to take into consideration?)

-OR-

Creative Piece and written reflection: (1-2 pages) Write a 1-2 page reflection on your social groupings and memberships and then also engage creatively with the reading Conceptual Foundations in Social Justice Courses: Reflect by doing any of the following: drawing, painting, creating a collage, composing poetry/spoken word/monologue, writing a musical piece etc...(*You will get the chance to share your pieces with the class so be sure to create something that you feel comfortable sharing.)

W 2/15

IN CLASS:

- Devising from Story Circle Common Themes

DUE:

- **READINGS:** *Devising Theatre*: Chapter 2 and Guidelines (Oddey 24-41 and 149-150)

WEEK 7: Devising and Newspaper Theatre -----**M 2/20**

IN CLASS:

- Presentation of devised pieces

W 2/22

IN CLASS:

- Discussion outlining strategies for contacting community members and possible challenges.

- Intro to Newspaper Theatre

DUE:

- Everyone bring in (1) text that has to do with chosen issue (newspaper, magazine, web printout, song, advertisements, etc.)
- **READINGS:** *Legislative Theatre: Newspaper Theatre* (Boal 234-246)

WEEK 8: Newspaper Theatre & Docutheatre Interviewing-----

****REMINDER: Prepare for Checkpoint #2: Make initial contact with communities, inform them of your class work, possible project options and ask if they believe any might suit their needs. If they agree, schedule a second conversation when you will discuss more information about project. Complete contact report****

M 2/27

IN CLASS:

- Introduction to Documentary Theatre
- Interviewing skills

DUE:

- **READINGS:** *Verbatim, Verbatim*: Intro (Hammond 1-13); "An Aesthetic of Neighborliness: Possibilities for Integrating Community-Based Practices into Documentary Theatre," Erica Nagel
- ****Recommended Readings:** *To Feel as Our Ancestors Did*: Chapters 3 & 4 Interview Skills (Kelin 61-83); *Verbatim, Verbatim*: Robin Soans (Hammond 15-44)

W 2/29

IN CLASS:

- Create and rehearse Newspaper Theatre Pieces (using docutheatre interviewing skills)

WEEK 9: Newspaper Theatre-----

M 3/5

IN CLASS:

- Rehearse and Present Newspaper Theatre pieces

W 3/7

IN CLASS:

- Finish Newspaper Theatre presentations

WEEK 10: Forum Theatre-----

M 3/12

IN CLASS:

- Beginning of Improvisation and Forum Theatre exercises

W 3/14

IN CLASS:

- Begin creating Forum Theatre pieces around personal story.

DUE:

- **READINGS:** *Games for...*: Chapter 4 (Boal 241-249); *Mandala TO Manual* (Weinblatt 19-23)

WEEK 11: Spring Break-----

No Class week of March 19-March 23rd SPRING BREAK

WEEK 12: Forum Theatre & Final Projects reports-----

****REMINDER: Prepare for Class time meeting on 4/2: solidify project option and description for community.**

M 3/26

IN CLASS:

- Presentation of Checkpoint 2
- Review contracts and agreements with community partners
- Continue Forum Theatre with focus on groups' issues

DUE:

- **Checkpoint #2:** Group will report on initial contact with community partner.
- Completed contact report form(s)

W 3/28

IN CLASS:

- Continue Forum Theatre with groups' issues

DUE:

- **READINGS:** *Games for...*: Chapter 5 (Boal 253-275); "Boal and Beyond" Sharon L Green

WEEK 13: Finish Forum & Final Project reports-----

****REMINDER: prepare for Checkpoint #3--make 2nd contact with community liaison with project description and finalize agreement--How will you get agreement signed? (Fax, mail, drop-in?)****

M 4/2

IN CLASS:

- Meetings with group to work on Proposal and Agreement creation

DUE:

- **Project Research Paper Due**

W 4/4

IN CLASS:

- Checkpoint presentations

DUE:

- **Checkpoint #3:** Group will report on final project option choice and their project description based on community partner's needs. Groups will hand in a final project proposal and completed and signed agreement. (You may turn in a rough draft if necessary at this point--but I must have a copy signed by all parties before you present/perform in the community.) Keep copies for yourself as well!
- **READINGS:** *Games for...*: Passion and art (293-297)

WEEK 14--WEEK 16 Work on Final Projects (ScheduleTBD) -----

(4/9, 4/11, 4/16, 4/18, 4/23,)

DURING THESE WEEKS WE WILL WORK ON FINAL PROJECTS IN CLASS. WE WILL HAVE CHECKPOINT #4--"DRESS" REHEARSALS AND FEEDBACK. AT SOME POINT TOWARD THE END OF THESE WEEKS WE MAY SCHEDULE A PUBLIC EVENING PERFORMANCE AND GROUPS WILL PERFORM/WORK WITH COMMUNITIES. *If necessary community members will be invited during class time for performances or workshops during these weeks** As this process will happen organically your patience and open-mind will be much appreciated :)***

****Final Exam Day April TBD--Closure and Portfolio Presentations****

"Let us be mad artists, let us be artists. . .mad." --Augusto Boal