

ST.MARY'S UNIVERSITY



**MISSION STATEMENT**

St. Mary's University, as a Catholic Marianist University, fosters the formation of people in faith and educates leaders for the common good through community, integrated liberal arts and professional education, and academic excellence.

**DM 2375 — THEATRE FOR  
SOCIAL CHANGE AND JUSTICE  
(syllabus extract)**

**Fall 2022**

**Drama Department, Treadaway Hall, 3rd Floor  
Mon/Wed, 3:15-4:30 pm  
300 Treadaway Hall**

George Kendall, M.F.A.  
Chair, Department of Drama  
Treadaway Hall 379; 210-431-8084  
gkendall1@stmarytx.edu

Office Hours: M- TH 1:30 -3 pm  
and ZOOM by appointment  
ZOOM ID: 4700780297

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*Art is not a mirror held up to reality, but a hammer with which to shape it.*

Bertolt Brecht

**Course Description**

This course examines issues of power, privilege, social identity, and structures of oppression through reading and discussion of recent events in a variety of social and institutional contexts. As a way of responding, we'll explore using performance as a catalyst for positive human growth by allowing theatre's storytelling power and emotional engagement to identify injustice, discuss associated issues, and then instigate action to facilitate social change. These techniques can be used for teaching, self study, as a problem-solving technique, and for community building among disparate groups.

## Learning Outcomes

1. Identify the theatrical relevancy of current social, political, and/or local events
2. Examine through research and discussion the key elements of Theatre for Social Change
3. Understand the history of Theatre for Social Change through study of cultural and social injustice
4. Use theatre games to strategize, mediate, problem-solve, and suggest courses of action
5. Develop and utilize communication skills involving conflict exploration and resolution
6. Demonstrate working together in a collaborative environment

## Course Materials

Readings posted to CANVAS and the following texts:

- *Privilege, Power, and Difference*; Johnson, Allan; McGraw Hill; 2017; ISBN: 978-0073404226
- *Games for Actors and Non-Actors*; Boal, Augusto; Routledge; 1992; ISBN: 978-0415061551
- *Takin' It To The Streets*; Elam, Jr., Harry; Univ. of Michigan Press; 2001; ISBN: 978-0472087686

## Course Requirements

Class Participation	20%
Journal Entries	25%
R-R-R Essays (3 at 10% each)	30%
Final Project	25%

### Class Participation (20%)

Attentive and contributory involvement with class discussion, both answering and posing questions.

### Journal Entries (25%)

A running interactive Canvas commentary on the course material by posing questions, doubts, connections, articulating opposing viewpoints, etc. Entries should be a minimum of 500 words, posted no later than noon the day due. The journal is a place to comment on readings, class discussions, express your thoughts, investigate any cultural/sociological/historical references, and develop your understanding of theatre.

### R-R-R Essays (3 at 10% each = 30%)

Read-React-Respond essays allow you to critically respond to a topic addressed in readings. While writing a two to three (2-3) page essay, you'll explore whether you agree or disagree with the reading, how the topic relates to your personal experiences, or connect current events/social conditions to the reading.

### Final Project (25%)

Group written script and performance of the Campus/Community Story Project – the class will be divided into multiple groups, chose a current social issue either being dealt with on campus or in Westside San Antonio, collaborate on writing a 10-minute play script in a Theatre for Social Change format, and perform the play for the class during the final exam time period.

## CLASS SCHEDULE

Changes to the following will be announced in class and posted on CANVAS.

WEEK	CONTENT
ONE	Exploring Cultural Literacy
TWO	Social Structure and “Order”
THREE	Power and Privilege
FOUR	Defining Oppression
FIVE	Defining Injustice
SIX	Storytelling for Social Change
SEVEN	Storytelling for Social Change
EIGHT	Epic Theatre – Brecht and Economic Injustice
NINE	Theatre of the Oppressed – Boal and Legislative Theatre
TEN	Teatro Campesino – Valdez and Latino Activism
ELEVEN	Interactive Theatre
TWELVE	Image Theatre
THIRTEEN	Group Work: Campus/Community Story Project
FORTEEN	Group Work: Campus/Community Story Project
FIFTEEN	COURSE WRAP-UP and Group Work: Campus/Community Story Project