

# TH205-30 Theatre in the Community

**23/24**

**Department**

SCAPVC - Theatre and Performance Studies

**Level**

Undergraduate Level 2

**Module leader**

Saul Hewish

**Credit value**

30

**Module duration**

20 weeks

**Assessment**

100% coursework

**Study location**

University of Warwick main campus, Coventry

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## Description

### Introductory description

N/A.

### Module aims

Theatre in the Community provides an exploration of theoretical and practical strategies that are currently in evidence within contemporary community theatre practice, with a particular emphasis on work in criminal justice and social agency settings. The work will include an examination of the key political or social philosophies that have informed such practice as well as an exploration of the role drama process plays in the work. This stage of the module includes an examination of how theories of psychology have informed theatre work with offenders as well as an overview of professional companies and artists working in the criminal justice system. Related fields of psychodrama and dramatherapy are also discussed. It continues with an introduction to practical strategies which encompass games and exercises for use with community groups. Within this there is reference to group-based drama skills, community contexts, and the primary objectives achievable within practice of this kind. The module is designed to prepare students for a practical project. In the final part of the module, participants will get to plan, devise and perform a performance or series of workshops within a criminal justice or social agency context in the Coventry or Staffordshire area.

## Outline syllabus

This is an indicative module outline only to give an indication of the sort of topics that may be covered. Actual sessions held may differ.

### Term 1

- Introduction to the course
- Definitions of community - contexts/objectives/strategies
- Historical & political roots of theatre in forensic and social agency settings
- Government policy and the place of theatre in the community
- Criminology, psychology & theatre in prisons
- Workshops - Games & Exercises
- Introduction to facilitation – structuring the drama workshop
- Psychodrama
- Dramatherapy
- Assessed workshop

### Term 2

- Devising – skills and methodologies
- Researching the context (preparation for performance project)
- Devising and Rehearsals
- Performances and Workshops

## Learning outcomes

By the end of the module, students should be able to:

- By the end of the module, students should be able to: 1)Lead a practice-based exploration of themes or ideas within a community context, working with, for example, young people, older people or offenders. 2)Lead a process of play or project devising appropriate for a community context. 3)Undertake independent research-based investigation to inform written and practical work. 4)Communicate what they have learnt orally and in writing.

## Indicative reading list

### Theory/Background

Boal, A. (1979) Theatre of the Oppressed Pluto Press

Boal, A. (1998) Legislative Theatre: Using Performance to Make Politics Routledge

Diamond, D (2007) Theatre for Living: The Art and Science of Community-based Dialogue Trafford Publishing

Emunah, R. (1994) Acting for Real: Drama Therapy Process, Technique, and Performance Brunner-Mazel Inc

Hughes, J. (2005) Doing the Arts Justice: A Review of Research Literature,

Practice and Theory The Unit for the Arts and Offenders/Centre for Applied Theatre Research (

[http://www.culture.gov.uk/NR/rdonlyres/D4B445EE-4BCC-4F6C-A87A-](http://www.culture.gov.uk/NR/rdonlyres/D4B445EE-4BCC-4F6C-A87A-C55A0D45D205/0/Doingartsjusticefinal.pdf)

C55A0D45D205/0/Doingartsjusticefinal.pdf)

Jackson, T. (ed) (1993) *Learning Through Theatre: New Perspectives on Theatre in Education* Routledge

Jennings, S (ed) (2009) *Dramatherapy and Social Theatre* Routledge

Johnston, C (1998) *House of Games: Making Theatre from Everyday Life* Nick Hern Books

Johnstone, K (1981) *Impro: Improvisation and the Theatre* Methuen

Jones, P (1995) *Drama as Therapy: Theatre as Living Volume 1* and (2010) *Volume 2* Routledge

Kershaw, B. (1992) *The Politics of Performance: Radical Theatre as Cultural Intervention* Routledge

Kershaw, B. (1999) *The Radical in Performance: Between Brecht and Baudrillard* Routledge

Matarasso, F. (1997) *Use or Ornament? The Social Impact of Participation in the Arts* Comedia Arts

Nicholson, H. (2005) *Applied Drama: The Gift of Theatre*. Palgrave Macmillan

Policy Action Team 10 (1999) *Report on Social Exclusion* Department of Culture Media and Sport ([http://www.culture.gov.uk/global/publications/archive\\_1999/pat10\\_social\\_exclusion.htm](http://www.culture.gov.uk/global/publications/archive_1999/pat10_social_exclusion.htm))

Robinson, K. (2011 (2nd Edition)) *Out of Our Minds: Learning to be Creative* Capstone

Schutzman, M. & Cohen-Cruz, J. (eds) (1993) *Playing Boal: Theatre Therapy, Activism* Routledge

Taylor, P (2003) *Applied Theatre: Creating Transformative Encounters in the Community* Heinemann

Thompson, J. (2003) *Applied Theatre: Bewilderment And Beyond* Peter Lang Publishers

#### Practical Work

Barker, C. (1977) *Theatre Games: A New Approach to Drama Training* Methuen

Boal, A. (1992) *Games for Actors and Non-Actors* Routledge

Boal, A. (1994) *The Rainbow of Desire: The Boal Method of Theatre and Therapy* Routledge

Brandes, D. & Phillips, H. (1979) *Gamesters' Handbook: 140 Games for Teachers and Group Leaders: No. 1* Stanley Thomas Publishers Ltd.

Cattanach, A. (1996) *Drama for People with Special Needs A and C* Black

Fine, N. & Macbeth, F. (1995) *Playing with Fire: Creative Conflict Resolution for Young Adults* New Society Publishing

Herrmann, A. & Clifford, S. (1998) *Making a Leap: Theatre for Empowerment - Practical Handbook for Creative Drama Work with Young People* Jessica Kingsley

Hodgson, J. & Richards E. (2000) *Improvisation* Avalon Travel Publications

Holmes, P. & Kemp, M. (eds) (1990) *Psychodrama: Inspiration and Technique* Routledge

Jellicoe, A. (1987) *Community Plays: How to Put Them On* Methuen

Jennings, S. (1986) *Creative Drama in Groupwork* Winslow Press

Johnston, C. (2006) *The Improvisation Game: Discovering the Secrets of Spontaneous Performance* Nick Hern Books

Johnston, C. (2010) *Drama Games: For Those Who Like to Say No* Nick Hern Books

Johnstone, K. (1994) *Impro for Storytellers* Faber and Faber

Oddey, A. (1996) *Devising Theatre: A Practical and Theoretical Handbook* Routledge

Poulter, C. (1987) *Playing the Game* Macmillan

Rawlins, G. and Rich, J. (1985) *Look, Listen and Trust* Nelson Thornes

Rudlin, J. (1994) *Commedia Dell'Arte in the 20th Century: A Handbook* Routledge

Spolin, V. (1973) *Improvisation for the Theatre* Pitman

#### Prison Theatre/Offender Related

Baim, C., Brookes, S. & Mountford, A. (2002) *The Geese Theatre Handbook: Drama with Offenders and People at Risk* Waterside Press

Balfour, M. (ed) (2004) Theatre in Prison Intellect Books

Bergman J., and Hewish, S. (2003) Challenging Experience: An Experiential Approach to the Treatment of Serious Offenders Wood 'n' Barnes

Cox, M. (ed) (1992) Shakespeare Comes to Broadmoor Jessica Kingsley Publishers

Escape Artists (2006). Barred Voices: Perspectives on Theatre in Prisons in the UK. Escape Artists. ([http://www.escapeartists.co.uk/images/pdfs/barred\\_voices\\_v1.pdf](http://www.escapeartists.co.uk/images/pdfs/barred_voices_v1.pdf))

Goldson, B (2002) Vulnerable Inside: Children in Secure and Penal Settings The Children's Society

Hollin, C. (1989) Psychology and Crime: An Introduction to Criminological Psychology Routledge

James, E. (2003) A Life Inside: A Prisoner's Notebook. Guardian Books

James, E. (2005) The Home Stretch: From Prison to Parole. Guardian Books

Johnson, H., Keen, S., & Pritchard, D. (2011) Unlocking Value: The Economic Benefit of the Arts in Criminal Justice New Philanthropy Capital  
[http://www.philanthropycapital.org/publications/community/unlocking\\_value.aspx](http://www.philanthropycapital.org/publications/community/unlocking_value.aspx)

Johnston, C. & Hewish, S. (2010) Criminal Justice: An Artists Guide Arts Alliance  
[http://www.rideout.org.uk/documents/Artists\\_Guide.pdf](http://www.rideout.org.uk/documents/Artists_Guide.pdf)

Lemos, G. (2011) Create-ability: the changing meaning of art and artistry Lemos and Crane  
<http://tiny.cc/oyivu>

Leibmann, M. (ed) (1998) Art Approaches to Conflict Jessica Kingsley Publishers

McAvinchey, C (2011). Theatre and Prison Palgrave Macmillan

McLewin, A (2010) The Evidence Library Arts Alliance <http://tiny.cc/wr5r8> &  
<http://www.artsevidence.org.uk/>

Owens, F. (2012) The Little Book of Prison: A Beginner's Guide Waterside Press

Rohd, M (1998) Theatre for Community, Conflict and Dialogue: the Hope is Vital Training Manual Heinemann/Reed Elsevier ,

Thompson, J (1999) Drama Workshops for Anger Management & Offending Behaviour Jessica Kingsley

Thompson, J. (ed) (1998) Practices and Perspectives in Prison Theatre Jessica Kingsley

Thompson, J. (2001) Making a break for it: Discourse and theatre in prisons  
[http://www.gu.edu.au/centre/cpci/atr/journal/article5\\_number2.htm](http://www.gu.edu.au/centre/cpci/atr/journal/article5_number2.htm)

## **Subject specific skills**

Working with community groups  
 Devising  
 Group collaboration  
 Reflection on practice

## **Transferable skills**

Critical thinking  
 Problem solving  
 Active lifelong learning  
 Communication (verbal and written)  
 Teamwork and working effectively with others  
 Citizenship (local and global)  
 Ethical values

Inter-cultural learning and diversity awareness  
Professionalism  
Organisational awareness

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## Study

### Study time

Type	Required
Other activity	108 hours (36%)
Private study	192 hours (64%)
Total	300 hours

### Private study description

Rehearsal  
Class preparation

### Other activity description

14 x 4 hour workshops  
9 x 4 hour rehearsal supervision  
Total: 92 hours

## Costs

No further costs have been identified for this module.

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## Assessment

You do not need to pass all assessment components to pass the module.

### Assessment group A1

	Weighting	Study time
Practical Examination 1 (locally held)	30%	
Initial practical assessment - facilitation of a workshop with peers		
Practical Examination 2 (locally held)	70%	
Held in spring term. A performance and workshop realised in conjunction with a local prison.		

## Feedback on assessment

Departmental Feedback Sheet

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## Availability

### Courses

This module is Core for:

- Year 2 of UTHA-W422 Undergraduate Theatre and Performance Studies (with Intercalated Year)

This module is Optional for:

- Year 2 of UTHA-QW34 Undergraduate English and Theatre Studies
- UTHA-W421 Undergraduate Theatre and Performance Studies
  - Year 2 of W421 Theatre and Performance Studies
  - Year 2 of W421 Theatre and Performance Studies

This module is Option list A for:

- UTHA-W421 Undergraduate Theatre and Performance Studies
  - Year 2 of W421 Theatre and Performance Studies
  - Year 2 of W421 Theatre and Performance Studies