



The Hebrew University of Jerusalem

Syllabus

Policing Clowning in the public space -workshop with "az-ulay" police officer - 20727

Last update 05-01-2025

HU Credits: 2

Degree/Cycle: 1st degree (Bachelor)

Responsible Department: Theatre Studies

Academic year: 0

Semester: 1st Semester

Teaching Languages: Hebrew

Campus: Mt. Scopus

Course/Module Coordinator: Officer Az-Oolay

Coordinator Email: shoteretazoolay@gmail.com

Coordinator Office Hours: Tuesday 18:00-20:00

Teaching Staff:

Ms. Idit Kischinovsky

Course/Module description:

The Right to the Heart Police was established on August 1, 2020. There is one policewoman in this police force. The policewoman's name is Az-Oolay, surname: It will be better. A clown policewoman who operates in spaces of gatherings, demonstrations, and places where there are many beating hearts and sometimes outbreaks of violence. The goal of the Right to the Heart Police is to connect and connect to beating hearts, to make people happy and laugh, and to practice listening to the heart while going through the actions of life. The clown allows us to cross the invisible but distinct boundaries between the different populations in this city and challenges the established story. After 336 shifts and over three years of consistent work in the field; Policewoman Az-Oli from the Yesh-el-Halev Police Department has a call to share, dissect, and explore the possibility of street clowning in the public space as a tool to bring laughter, joy, and healing, and to raise questions about the use of force in the public space through a mirror image.

Course/Module aims:

Deepening students' knowledge of the ancient role of the clown in the royal court and in society, we will learn principles of practical clowning, investigate real cases from the field and learn principles of connecting hearts, practice listening to the space within a charged space and experiment with building a personal character of a traveling clown, play games, laugh (and maybe cry) and work in collaboration with the beating heart. The disciplines of learning will include personal research and character design. Part of the practical training will be to go out with the character into the public space

Learning outcomes - On successful completion of this module, students should be able to:

Learning Outcomes:

At the end of this course, students will be able to: Conduct personal research and design a clown character. Part of the practical training will be to take the character out into the public space.

Attendance requirements(%):

90

Teaching arrangement and method of instruction: Practical workshop. Exploring the topic through experimentation and ensemble work.

Course/Module Content:

List of topics:

Who is the clown? The archetypal clown figure from then until today
Clown, politics and theater: We will learn and research about clowns whose stage and work resonated in spaces of social and political influence
'The Great Dictator' - Charlie Chaplin - Creation during wartime
Figures in the public space as a tool of influence. Practices and case studies. The white soldier, the policewoman then-maybe
Practical work on the figure of the clown - Points of view
Investigation of movement and humor. Story through physical placement in space.
The clown as a witness within policing spaces in the city.
The inner clown, finding the imagination and individual figure of my clown. Guiding principles in the figure of the clown. Preparation for going out into the field in the public space
The interface of art and regime - guiding principles in the work of the Yashar-el-Halev police in various spaces in the city of Jerusalem. Case studies through practices from the Theater of the Oppressed: Augusto Boal
Clown meets clown. Working on a joint movement as a troupe influenced by classical Greek theater. Echoing into military and regime spaces. Experimenting with building a common denominator for the clown unit.
Practical experience in the form of a clown in a public space
Processing a practical experience in a public space - Presentation of a summary paper
Practical experience in the form of a clown in a public space
Processing a practical experience in a public space - Course summary - Presentation of a summary paper

Required Reading:

Joel Schechter, Durov's pig- Clowns, politics and theater-, 1985
Smith and Braus , The viewpoints , Ann Bogart viewpoints 1995
Agna Enters, On Mime by, 1965
אהד זהבי, מינוריות (מאמר) , 2010

Additional Reading Material:

רות נצר' "ונהפוך הוא": צחוק וסבל, כסילות ותבונה: ארכיטיפ הטריקסטר והליצן בתאטרון, בקרקס ובחיים מאת, 2012

Joel Schechter, Durov's pig- Clowns, politics and theater-, 1985
Donald McManus, No Kidding- Clown as protagonist in twentieth- century theater by, 2003
William Bennett, The book of virtues by, 1996

Smith and Braus , The viewpoints , Ann Bogart viewpoints 1995

Agna Enters, On Mime by, 1965

Robert Edmond Jones, The dramatic imagination by , 1987

Liz Lerman, Hiking the horizontal, 2021

מסעות של החייל הלבן, , 2012 עמית חברוני

תכנית "מנהיגות מקדמת שירות" לטיוב השירות שמעניקה משטרת ישראל לציבור , פקד מיכל מילר
כהן, 2018

מאמר- מינוריות, , 2010, אהד זהבי

- הומור בראי הפסיכולוגיה והחברה - ד"ר מרדכי רימור, 2010

- אריה סובר, הומור: בדרכו של האדם הצוחק,, 2009

- Jonathan-Zamir Tal, Perry Gali, & Weisburd David (2020). Illuminating the Concept of Community (Group)-Level Procedural Justice: A Qualitative Analysis of Protestors' Group-Level Experiences with the Police. Criminal Justice and Behavior, 48(6), 791-809.

ספרות עזר מומלצת

פודקאסט הסדנא- האוניברסיטה העברית בירושלים - פרופ' טל יונתן זמיר והשוטרת אז-אולי על יחסי משטרה, קהילה ואמנות במרחב הציבורי

Grading Scheme:

Essay / Project / Final Assignment / Home Exam / Referat 30 %

Active Participation / Team Assignment 35 %

Submission assignments during the semester: Exercises / Essays / Audits / Reports / Forum / Simulation / others 35 %

Additional information: