

The Hebrew University of Jerusalem

Syllabus

Disability Art and community theatre - 3235

Last update 05-11-2022

HU Credits: 2

Degree/Cycle: 2nd degree (Master)

Responsible Department: Social Work

Academic year: 0

Semester: 1st Semester

Teaching Languages: Hebrew

Campus: Mt. Scopus

Course/Module Coordinator: Ms. Nira Moser

Coordinator Email: nira.moser@mail.huji.ac.il

Coordinator Office Hours: By appointment

Teaching Staff:

Ms. Nira Moser

Course/Module description:

The course explores the junction between community theatre and disability. We will discuss community theatre as an artistic practice that articulates the story of a group-community-society. We will focus on theatre of various disability communities. We will expand the discussion to case studies of Disability Art in performance, dance and other arenas. We will discuss the unique tensions and strengths inherent in both community-based theatre and Disability Art, in light of the ongoing change and social ferment in disability politics. We will expose the subversive potential of these practices as artistic actions that motivate change. The abovementioned exploration will be based on critical approach to disability in socio-cultural and artistic contexts.

Course/Module aims:

Acquaintance with community theatre as an instrument of empowerment and social change.

- Exposure to critical thinking about disability, vis-à-vis Disability Art
- Exposure to aspects of social activism embedded within community theatre and Disability Art

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

- Recognize key issues concerning community theatre and Disability Art
- Critically analyze a performance of persons with disabilities

Attendance requirements(%):

Attendance and active participation in 100% of the lessons [any absence should be justified. Absences that are not justified and/or approved in advance will result in a lowering of the grade]

Teaching arrangement and method of instruction: - Lecture, viewing, class discussion and playing (theatre games)

- Meetings with practitioners and social activists [as far as possible]

Course/Module Content:

[Subject to change]

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- a. Introduction: What is Community Theatre?
 - b. Community Theatre in Israel
 - c. Between therapy and activism in a community theatre workshop process
 - d. From disability performance of everyday life to disability in the performing arts
 - e. Critical thinking about disability vis-à-vis Disability Art
 - f. [Community] Theatre of persons with disabilities – tensions, strengths and selected issues
 - g. Summary and presentations

Required Reading:

- a. Introduction: What is Community Theatre?
 - Prentki, Tim and Preston, Sheila, "Applied Theatre: An introduction" in: *The Applied Theatre Reader* (London and New York: Routledge, 2009), Tim Prentki and Sheila Preston eds., pp. 9-15.
 - Thompson, James and Schechner, Richard, "Why social theatre?", *The Drama Review (TDR)* 48(3) 2004, pp. 11-16.
- b. Community theatre in Israel
 - לב-אלג'ים, שולמית, ניצבים בקדמת הבמה: מחאה, חגיגה וחתרנות בתאטרון הקהילתי (חיפה: אוניברסיטת חיפה ופרדס הוצאה לאור, 2010), עמ' 53-76.
 - מילר, לואיס, "תיאטרון וקהילה: 'אוהל יוסף'", במה 65-64 (1975), עמ' 69-77.
- c. Between therapy and activism in a community theatre workshop process
 - אלון, חן, הריס, פיטר וטסלר, איריס, "תיאטרון אסירים וסטודנטים בבתי הסוהר: תהליך תיאטרוני וקבוצתי כטיפול עקיף", צוהר לבית הסוהר 10 (נוב' 2006), עמ' 41-51.
 - Fendzik, Susana, Emunah, Renée and Johnson, David R., "The self in performance: Context, definitions, directions" in: *The Self in Performance: Autobiographical, self-revelatory and auto ethnographic forms of therapeutic theatre*, Susana Fendzik, Renée Emunah and David R. Johnson eds. (New York: Palgrave Macmillan, 2016), pp. 1-18.
- d. From disability performance of everyday life to disability in the performing arts
 - Kuppers Petra, "Performance" in: *Keywords for Disability Studies*, Rachel Adams, Benjamin Reiss and David Serlin, eds. (New York and London: New York University Press, 2015), pp. 137-139.
 - Siebers, Tobin, "Disability as Masquerade", *Literature and Medicine* 23(1) (2004), pp. 1-22.
- e. Critical thinking about disability vis-à-vis Disability Art
 - שייקספיר, טום, "המודל החברתי של המוגבלות" בתוך: לימודי מוגבלות: מקראה, עורכים: אדוה איכנגרין, שגית מור, ניסים מזרחי וארלן קנטר (תל-אביב: מכון ון ליר והקיבוץ המאוחד, 2016), עמ' 91-102.
 - Cameron, Colin, "Chapter 2: Further towards an affirmation model" *Disability*

Studies: Emerging insights and perspectives, Edited by Thomas Campbell, Fernando Fontes, Laura Hemingway, Armineh Sooreanian and Chris Till (Leeds: University of Leeds Press, 2008)

- Finkelstein, Vic, "Disabled People and Our Culture Development", *Disability Arts in London* 8 (1987), pp. 1-4.
- Longmore, Paul K., "The Second Phase: From disability rights to disability culture" in: *Why I Burned My Book and Other Essays on Disability* (Philadelphia: Temple University Press, 2003), pp. 215-224.
- Sandahl, Carrie, "Disability Arts" in: *Encyclopedia of Disability* (Thousand Oaks: Sage Publications, 2006), pp. 406-407.
- Sandahl Carrie, "From the streets to the stage: disability and the performing arts", *PMLA* 120 (2) (2005), pp. 620-624.

f. [Community] Theatre of persons with disabilities – tensions, strengths and selected issues

- לב-אלג'ים, שולמית, "של מי המחזה הזה?", תיאטרון 9 (2002), עמ' 26-30.
- Chrisman, Wendy L. "A reflection on inspiration: A recuperative call for emotion in Disability Studies." *Journal of Literary&Cultural Disability Studies*(5)2, Liverpool University Press (2011) pp. 173-84.
- Conroy, Colette (ed. and introd.), "On Disability: Creative Tensions in Applied Theatre", *Research in Drama Education* 14(1) (2009), pp. 1-14.
- Davis, Lennard J., "The Disability Paradox: Ghettoisation of the visual", *Parallel Lines* (2011). [מקוון]
- Garland-Thomson, Rosemarie, *Staring: How we look* (New York: Oxford University Press, 2009).

Additional Reading Material:

- אלפי, יוסי, התיאטרון הקהילתי (ירושלים: דומינו, 1983).
- אלפי, יוסי, תיאטרון וקהילה (ירושלים: הסוכנות היהודית, 1986).
- ברויאר, נילי, "לעטות את המסיכה של הריק-קוד: אוטואתנוגרפיה בחוג לריקודי עם בכיסאות גלגלים", סוציולוגיה ישראלית יג 2 (2012), עמ' 331-352.
- לב-אלג'ים, שולמית, "מה זאת אומרת אנחנו משוקמים שלכם? מה אנחנו נכים?" – פרויקט שיקום שכונות מהמבט 'מלמטה' של התיאטרון הקהילתי, סוציולוגיה ישראלית ח (1) (2006), עמ' 7-27.
- לב-אלג'ים, שולמית, "דרמה במרכז שיקומי גריאטרי מודל ההתמודדות המשחקי", גרונטולוגיה 76 (1996/7), עמ' 48-56.
- לוי, שמעון, שעת ביקור: תיאטרון קהילתי – בית שמש (תל-אביב: אופיר, 1992).
- סווין ג'ון ופרנץ' סאלי, "לקראת מודל אפירמטיבי של מוגבלות" בתוך: לימודי מוגבלות: מקראה, עורכים: אדוה איכנגרין, שגית מור, ניסים מזרחי וארלן קנטר (תל-אביב: מכון ון ליר והקיבוץ המאוחד, 2016), עמ' 148-163.
- פירסט, ענת ולב-אלג'ים, שולמית, "במעגל השוליות: מתיאטרון קהילתי לתקשרות המונים", קשר 26 (נובמבר 2000), עמ' 82-94.
- קמה, עמית ופירסט, ענת, על ההדרה: ייצוגים תקשורתיים של 'אחרים' (תל-אביב: רסלינג, 2015).
- Bogdan, Robert, *Freak show: Presenting Human Oddities for Amusement and Profit*, (Chicago and London: University of Chicago Press, 1988).

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- Broyer, Nili R, and Gili Hammer, 'Disability and Performance in Everyday Life', ed. by Tamar Heller, Sarah P Harris, Carol Gill, and Robert Gould, *Disability in American Life: An Encyclopedia of Concepts, Policies, and Controversies* [2 Volumes] (ABC-CLIO, 2018), pp. 189-91
 - Hilton, Leon, "Presence, Rhetoric, Difference: Jérôme Bel and Theater HORA's Disabled Theater", *TDR: The Drama Review* 58(3) (2014), pp. 156-162.
 - Kershaw, Baz, "Performance, community, culture" in: *The Community Performance Reader* (London and New York: Routledge, 2007), Petra Kuppers and Gwen Robertson eds., pp. 77-96.
 - Lev-Aladgem, Shulamith, *Theatre in Co-Communities: Articulating power* (Basingstoke and New York: Palgrave Macmillan, 2010).
 - Longmore, Paul, "'Heaven's Special Child': The making of poster children" in: *The Disability Studies Reader* [Fourth Edition], Lennard J. Davis ed. (Oxford and New York: Routledge, 2013), pp. 34-41.
 - Thompson, James, *Applied Theatre Bewilderment and Beyond* (Bern: Peter Lang AG, European Academic Publishers, 2006 [2003]), pp. 13-24.
 - Van Erven, Eugene, *Community Theatre: Global perspectives* (London and New York: Routledge, 2001), pp. 1-13, 243-260.
 - Schmidt, Yvonne, "After Disabled Theater. Authorship, creative responsibility, and the autonomy in Freie Republik HORA" in: *Disabled Theater* (Zürich and Berlin: Diaphanes, 2015), pp. 227-240.

Course/Module evaluation:

End of year written/oral examination 0 %
Presentation 0 %
Participation in Tutorials 0 %
Project work 70 %
Assignments 0 %
Reports 0 %
Research project 0 %
Quizzes 0 %
Other 30 %
Reading attendance active participations

Additional information:

- Not submitting an assignment (mid-term exercise/ final paper) by the due date without receiving prior approval from the instructor will result in a lowered grade. One point is deducted for each day of delay.
- Submission of mid-term assignments is a mandatory condition for submission of the final paper for the course. Without submission of the mid-term assignments, the student will not be permitted to submit the final paper.

- An assignment/paper/essay/project must be the original work of the student. In the event that students submit the assignment in collaboration with other students, the responsibility for maintaining the rules of ethics applies to each and every one of the submitters, and all team members are obligated to contribute significantly to the writing of the assignment. A student may not look at the assignment of another student or send his/her assignment to other students, other than with the express permission of the course instructor. Before writing the assignment/paper, the student must review the rules of ethics on the Moodle website and sign beneath them <https://muddle2.cs.huji.ac.il/ru22/course/view.php?id=31>