



The Hebrew University of Jerusalem

Syllabus

Disability Art and community theatre - 3235

Last update 08-09-2023

HU Credits: 2

Degree/Cycle: 2nd degree (Master)

Responsible Department: Social Work

Academic year: 2024

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 (Artivism)

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 all 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 changes]

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- a. Introduction: What is Community Theatre
 - b. Community Theatre in Israel
 - c. Between therapy and activism
 - d. Critical thinking about disability vis-à-vis Disability Art
 - e. Disability performance
 - f. Theatre of persons with disabilities – tensions and selected issues
 - g. Summary and presentations.

Required Reading:

Selected chapters from the books. Subject to changes

a. Introduction: What is Community Theatre

-Stuart Fish, Amanda, and Thompson James eds., *Performing Care New Perspectives on Socially Engaged Performance* (Manchester: Manchester University Press, 2020).
-ארטו, אנטון, התיאטרון וכפילו, תרגום: אוולין עמר (תל-אביב: בבל הוצאה לאור וביתן הוצאה לאור, 1995).
-ברכט, ברטולד, "מתוך האורגנון הקטן", תיאטרון 5 (1963), עמ' 33-35.

b. Community Theatre in Israel

-יונה, יוסי [*הפרק נכתב בשיתוף נפתלי שם טוב], "חתרנות בשדה התיאטרון: בין רב-תרבותיות לשוויון רדיקלי", מיזוג אופקים: מופעים של הפוליטי בשדה האמנות החזותי (חיפה: פרדס הוצאה לאור, 2020).

-Lev-Aladgem, Shulamit. "Yes, You Can": From symbolic resistance to social activism and back. *Ride: The Journal of Applied Theatre & Performance* 22(2) (2017), pp. 202-215.

c. Between therapy and activism

-שם טוב, נפתלי, מזרחי שפירא, אשרת וקיסרי, שושי, "כל הקבוצה במה", מקבץ: כתב העת הישראלי להנחיה ולטיפול קבוצתי 25(1-2) (2020).

Boal, A., *The Aesthetics of the Oppressed*, Trans.: Adrian Jackson, (Abingdon and New York: Routledge, 2006).

Ray, Paula and Pendzik, Susana "Autobiographical therapeutic performance as a means of improving executive functioning in traumatized adults", *Frontiers in Psychology* (12) (2021).

d. Critical thinking about disability vis-à-vis Disability Art

-Cameron, Colin, "Further towards an affirmation model" in: *Disability Studies: Emerging insights and perspectives*, Thomas Campbell, Fernando Fontes, Laura Hemingway, Armineh Soorenian and Chris Till eds. (Leeds: University of Leeds Press, 2008).

-Sandahl, Carrie, "Disability Art and Culture: a model for imaginative ways to integrate the community" *Alter* 12(2) (2018), pp. 79-93.

e. Disability performance

-Broyer, Nili and Hammer, Gili, "Disability and performance in everyday life", *Disability in American Life: An Encyclopedia of Concepts, Policies and Controversies*, Tamar Heller, Sarah Parker Harris, Carol J. Gill and Robert Gould eds. ABC-CLIO (2018).

-Eisenhauer, Jennifer' "Just Looking and Staring Back: Challenging Ableism through Disability Performance Art" *Studies in Art Education*. 49(1), 2007, pp. 7-22.

-Hammer, Gili, "A Pirouette with the twist of a wheelchair: Embodied translation and the creation of kinesthetic commensurability", *American Anthropologist* 123(2) (2021), pp. 292-304.

-Garland-Thomson, Rosemarie, *Staring: How we look* (New York: Oxford University Press, 2009).

-Siebers, Tobin. *Disability Theory*. (Ann Arbor: University of Michigan Press, 2008).

f. Theatre of persons with disabilities – tensions and selected issues

,הורביץ-לוז, עירית, 'מ"אות קין" ל"אות": דרמטורגיה של מופע חברתי אמנותי', דפים 74 (2021), עמ' 331-368.

-ברויאר, נילי, "לעטות את המסיכה של הריק-קוד: אוטואתנוגרפיה בחוג לריקודי עם בכיסאות גלגלים", סוציולוגיה ישראלית יג' (2) (2012), עמ' 331-352.

-Bogdan, Robert, *Freak Show : Presenting human oddities for amusement and profit* (Chicago and London: University of Chicago Press, 1988).

-Barak Adi, "Critical Consciousness in Critical Social Work: Learning from the Theatre of the Oppressed. *The British Journal of Social Work*, 46(6) (2016), 1776-1792.

-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.

Additional Reading Material:

-Cohen-Cruz Jan.. *Engaging performance: Theatre as call and response* (London and New York: Routledge, 2010).

-Brecht, Bertold, "Two essays on unprofessional acting" in: *Brecht on Theatre: The development of an aesthetic*, John Willett ed. and trans. (London: Methuen, 1964 [1974]), pp. 148-153.

-אלפי, יוסי, התיאטרון הקהילתי (ירושלים: דומינו, 1983).

-ברסלר, שלומית, עדיף להיות צרודה מאשר אילמת: על תיאטרון קהילתי של נשים בישראל, (חיפה: פרדס, 2006).

-לב-אלג'ים, שולמית, ניצבים בקדמת הבמה: מחאה, חגיגה וחתרנות בתאטרון הקהילתי (חיפה: אוניברסיטת חיפה ופרדס הוצאה לאור, 2010).

-לוי, שמעון, שעת ביקור: תיאטרון קהילתי – בית שמש (תל-אביב: אופיר, 1992).

-מילר, לואיס, "תיאטרון וקהילה: 'אוהל יוסף'", במה 64-65 (1975), עמ' 69-77.

-אלון, חן, הריס, פיטר וטסלר, איריס, "תיאטרון אסירים וסטודנטים בבתי הסוהר: תהליך תיאטרוני וקבוצתי כטיפול עקיף", צוהר לבית הסוהר 10 (2006), עמ' 41-51.

- Pendzik, Susana, Emunah, Renée and Johnson, David R. eds., *The Self in Performance: Autobiographical, self-revelatory and autoethnographic forms of therapeutic theatre*, (New York: Palgrave Macmillan, 2016), pp. 1-18.

הולר, רוני, "לימודי מוגבלות: אתגרים וסוגיות", תיאוריה וביקורת 50 (2018), עמ' 475-492.
מור, שגית. "שוויון זכויות לאנשים עם מוגבלויות בתעסוקה – מתיקון הפרט לתיקון החברה." עיוני משפט (לה) (2012), עמ' 150-197.

ש-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.

-Longmore, Paul K., *Why I Burned My Book and Other Essays on Disability* (Philadelphia: Temple University Press, 2003).

-Sandahl Carrie, "From the streets to the stage: disability and the performing arts", *PMLA* 120 (2) (2005), pp. 620-624

הררי, דרור, "הכל פרפורמנס", תיאוריה וביקורת 50 (2018), עמ' 531-551.

-Kuppers, Petra. *Disability Culture and Community Performance: Find a Strange and Twisted Shape*, Palgrave Macmillan, 2013.

-McRuer, Robert, "Fuck the Disabled: The prequel" in: *Shakespeare: A queer companion to the complete works of William Shakespeare*, Madhavi Menon, ed. (Durham and London: Duke University Press, 2011), pp. 294-301.

-Sandahl, Carrie and Auslander, Philip, eds., *Bodies in Commotion: Disability & Performance* (Ann Arbor: University of Michigan Press, 2005).

-Umathum, Sandra and Wihstutz, Benjamim, eds., *Disabled Theater* (Zürich and Berlin: Diaphanes, 2015).

-Conroy, Colette (ed. and introd.), "On Disability: Creative Tensions in Applied Theatre", *RIDE Research in Drama Education* 14(1) (2009), pp. 1-14.

Grading Scheme:

Essay / Project / Final Assignment / Home Exam / Referat 70 %
Active Participation / Team Assignment 5 %
Submission assignments during the semester: Exercises / Essays / Audits / Reports / Forum / Simulation / others 10 %
Presentation / Poster Presentation / Lecture 10 %
Attendance / Participation in Field Excursion 5 %

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=&eq;31>