

IMAGE THEATER #3

(Time Maximum)

Performing Conflicts and Resolutions: Exploring International Relationships with People Sculptures

Lesson Sketch

Skills: Students *read* texts on countries around the world and consider their relationships with other nations; *select* key points to share with classmates; *choose* roles as silent actors and/or narrators; *choreograph* 10–15 silent body sculptures (tableaux), to express their key points; *compose* captions for their tableaux to be performed by the narrator/s; *rehearse* their pieces; *perform* tableaux with captions for the class; and *reflect* in writing about their collaborative strategies, their performance tactics, the cultural forces at work within their own classroom, and how they resolved conflicts within their own groups.

Grades: 11–12

Time: Three 90-minute classes

Featured Resources: AtoZWorldCulture.com or AtoZtheWorld.com articles Country Snapshot, Cultural Overview, Maps, Climate and Geography, Life Cycle, and Religion

Inspirations

"All theater is necessarily political, because all the activities of [humans] are political and theater is one of them." ~Augusto Boal

"Theater is a form of knowledge; it should and can also be a means of transforming society. Theatre can help us build our future, rather than just waiting for it." ~Augusto Boal

Lesson Overview

Students work collaboratively to create performances that teach classmates about nations of the world as they relate to each other and the US. Along the way, students improve reading comprehension, expand cultural understanding, and increase awareness of international issues. In an exercise based on Brazilian artist/activist Dr. Augusto Boal's Image Theatre exercises, students form themselves into human sculptures (tableaux), that express cultural/economic/environmental interactions between the countries they have read about and the US. Some students will be silent physical performers, while others will narrate and explicate the tableaux. When students reflect in writing about their collaborative strategies, their performance tactics, and the cultural tendencies at work in their own classroom, they turn the lens of cultural awareness on themselves and their group's inner workings, completing the conceptual circle of the exercise. Students become more sophisticated global citizens by exploring the intersections of culture, text, and performance, by working with the relationships between physical expression, visual expression, and verbal expression, and by developing greater awareness of their own cultural tendencies.

Lesson Steps

With small groups, students make a list of countries they are curious about. Students briefly skim articles on those countries to narrow down the list and choose one country to focus on. Students read a series of articles about a country of interest, and identify the major points of the articles that they would like to share with classmates. Students read the same set of articles on the US, and identify areas of shared interest, areas of conflict, areas of potential conflict, and possible strategies for resolution between the two nations. Students choose roles as actors and/or narrators. Students choreograph a series of 10–15 human sculptures (tableaux) that physically illustrate what they've identified as the nation's key concepts as they relate to the US. Students write a series of 10–15 tableaux "captions" to be spoken by the narrator/s. Students rehearse and perform their tableaux with captions for the class. Students perform a reflective writing exercise to identify successful and unsuccessful presentation strategies, and to bring cultural awareness to their own group's interactions.

Standards Met

- 1. Common Core State Standards for Literacy in History/Social Studies, Science, and Technical Subjects: College and Career Readiness Anchors for Reading**
 - a. Key Ideas and Details 1, 2
 - b. Integration of Knowledge and Ideas 7
 - c. Range of Reading and Level of Text Complexity 10
- 2. Common Core State Standards for Literacy in History/Social Studies, Science, and Technical Subjects: College and Career Readiness Anchors for Writing**
 - a. Text Types and Purposes 1, 2, 3
 - b. Production and Distribution of Writing 4, 5, 6
 - c. Research to Build and Present Knowledge 7,8,9
 - d. Range of Writing 10
- 3. Common Core State Standards for English Language Arts: College and Career Readiness Anchors for Reading**
 - a. Key Ideas and Details 1, 2
 - b. Integration of Knowledge and Ideas 7
 - c. Range of Reading and Level of Text Complexity 10
- 4. Common Core State Standards for English Language Arts: College and Career Readiness Anchors for Writing**
 - a. Text Types and Purposes 1, 2, 3
 - b. Production and Distribution of Writing 4, 5, 6
 - c. Research to Build and Present Knowledge 7,8,9
 - d. Range of Writing 10
- 5. Common Core State Standards for English Language Arts: College and Career Readiness Anchors for Speaking and Listening**
 - a. Comprehension and Collaboration 1, 2
 - b. Presentation of Knowledge and Ideas 4, 5, 6
- 6. Common Core State Standards for English Language Arts: College and Career Readiness Anchors for Language**
 - a. Conventions of Standard English 1, 2
 - b. Knowledge of Language 3
 - c. Vocabulary Acquisition and Use 4, 6

7. **National Council of Teachers of English (NCTE) Standards for the English Language Arts:** 1, 3, 4, 5, 6, 7, 8
8. **National Council for the Social Studies (NCSS) National Curriculum Standards for Social Studies:** 1, 2, 3, 4, 5, 6, 7, 8, 9

Supplies:

- AtoZWorldCulture.com or AtoZtheWorld.com
- Computer access so that there is at least one computer per every two students
- Microsoft Word
- Printer
- Basic office supplies: notebooks, pens, pencils

Instructional Plan

Student Objectives

Students will:

- Improve reading comprehension skills, research skills, and speaking/writing skills.
- Increase cultural awareness by working with texts on world cultures.
- Increase awareness of global politics by working with texts on geopolitical forces.
- Collaborate with classmates, encountering and bridging cultural differences within their own groups.
- Encounter the arts as a force for social change.
- Write reflectively about their experience, considering group collaboration strategies, presentation strategies, and how their own cultural values impacted the process and the performance.
- Become more sophisticated cross-cultural communicators.

Session One

Teacher Introduction

- Introduce the concept of Image Theater, and provide any context or connections to existing class curriculum.
- Divide class into groups of 4.
- Move groups to shared work stations.

Student Directions

Which country would you like to visit? Select a country

- Go to AtoZWorldCulture.com or AtoZtheWorld.com.
- Peruse list of countries.

- Identify three countries you are curious about. Skim materials for these countries: get a quick sense of where the country is, who lives there, and whether you are curious about the place.
- Choose one country to mentally visit for this exercise.

Learn about your chosen country: Read & take preliminary notes

- Go to Maps—understand where country is.
- Read the articles Country Snapshot, Cultural Overview, Maps, Climate and Geography, Life Cycle, and Religion.
- Take notes as you go regarding possible key points. Notice key points regarding the country itself, and notice how it is alike and/or different from the US. Questions your notes should address include:
 - Where is this country?
 - How are the climate/s and landscape/s alike and/or different from those in the US?
 - What groups of people live there?
 - Where do they come from originally?
 - What languages do people speak? Do people speak different languages in different parts of the country? What other nations/groups in the world speak these same languages? Are these languages spoken in the US?
 - How do the different groups living in the country get along? How does this seem alike or different from life in the US?
 - What are the country's major regions? Are those regions defined by landscape differences, or cultural differences, both, or by other factors?
 - What kinds of religions do people practice? Do the different religious groups intermingle, or live mostly separately? Are these religions practiced in the US?
 - What do people in this country think is important? How is this alike and/or different from what people in the US think is important?
 - What kinds of things do people do for work? Are people's occupations different region by region?
 - What do people eat? Does the cuisine vary by region? Do elements of the cuisine seem familiar from cuisines you've encountered in the US?
 - What kinds of environmental changes or pressures is the country experiencing? How are these environmental pressures interacting with economic pressures to impact people's daily lives? Does this resemble similar pressures in the US, or not?
 - What kinds of economic changes or pressures is the country experiencing? How are economic pressures impacting people's daily lives? How does this resemble or not resemble the role of economic pressure in US citizens' lives?
 - In what ways do people in this country have it made?
 - What are their struggles?
- Overall, what sorts of ideas do the readings give you regarding where the citizens of this country fall along the cultural values spectra below? If your answers differ for the different cultural groups within the country, note this for yourself:

authoritarian ----- egalitarian
 outcome goal ----- process goal
 private idea/emotion processing ----- public idea/emotion processing
 indirect communication ----- direct communication

group harmony priority ----- individual expression priority

- Where would you place US citizens, or various groups of US citizens, along those same cultural spectra?
- When you have finished reading and taking preliminary notes, review your notes and, in a different color ink or with a highlighter, circle the ideas that now strike you as most important for a person new to this culture to get a sense of it.

Teacher Introduction

- Review ground rules for brainstorming and collaboration: recognizing validity in others' viewpoints, even if you don't agree; fair debate strategies; giving all group members a chance to speak; strategies for either achieving consensus or coming to a vote, etc.
- Check in with student groups to keep groups moving mostly on pace with each other.

Student Directions

Check in with your group: What do you notice?

Each member of the group presents what s/he feels are the key points. As group members present key points, listen for areas of overlap/agreement. What are the common themes? Also, as you hear your teammates' notes, notice: what did they highlight that you missed?

Reconsider your own country: Read & discuss

- Together with the members of your group, look over the articles Country Snapshot, Cultural Overview, Maps, Climate and Geography, Life Cycle, and Religion for the US.
- Make some notes together as you consider:
- What do the country you chose and the US have in common? In terms of climate, ethnic groups, religions, languages, values environment, economy?
- What are areas of contrast between the two countries? In terms of climate, ethnic groups, religions, languages, values environment, economy?
- When these two nations need to negotiate to resolve an issue, where do you suppose their representatives encounter conflict?
- What are your ideas about how the anticipated conflicts might be resolved?

Putting It All Together: What Are the Key Points of Connection?

Discuss with your group the key points of what you have learned so far.

- Remember that your focus is not either country individually, but rather what our two countries have in common, how they differ, and how those differences may be overcome when our countries must work together toward a common goal.
- Knowing you need to assemble 10–15 tableaux and captions, start zeroing in on pieces of information that you'll include in your performance. Make a list of those pieces of information that seem both most essential and most possible to act out.

Teacher Introduction

- Quickly review ground rules for brainstorming and collaboration: recognizing validity in others' viewpoints, even if you don't agree; fair debate strategies; giving all group members a chance to speak; strategies for either achieving consensus or coming to a vote, etc.
- Throughout class, check in with student groups to keep groups moving mostly on pace with each other.

Student Directions

Planning the performance: What will intrigue your audience?

- Choose roles. Who will be a silent physical performer, and who will be a narrator? Options include: three physical performers and one narrator for all tableaux; three physical performers and one narrator each tableaux, but rotating who's playing which role; all physical performers also narrate each tableaux by splitting the caption up into parts; or . . . what other possibilities can you imagine?
- Plan your 10–15 tableaux. Undertake the following steps in the order that makes sense to you and your teammates:
- Decide what concepts should be expressed in the tableaux. Consider organizing these concepts with titles you invent, such as, for Belgium: "Linguistic Diversity," "Chocolate Lovers Unite," and "Ideas about the Role of Government." You could also organize your tableaux by naming general categories, such as Location, Languages, Residents, Religions, Values, Economy, Environment . . . etc.
- Decide what order to express those concepts in. Pretend that you are an audience member, and you have never heard of this country or its relationship to the US—what order of information would be easiest for you to understand?
- Create an outline of your presentation, deciding which tableaux you'll present in what order.

Choreograph Tableaux

- Experiment physically with how to create tableaux that illustrate your key concepts: how your chosen country relates to the US.
- Appoint a recorder to make choreography notes as you go.
- If you get stuck, or if you want to improve on an initial idea, consider the following aspects of movement and expression:
 - **The power of the gaze:** How would your tableau change if actors looked at each other / past each other / away from each other? If some looked up, some down, etc.?
 - **Opposing tensions:** Could you generate energy in your tableau, and possibly expressive power, by having performers lean away from each other, or lean in the same direction away from some shared concern?
 - **Vertical space and horizontal space:** How can you vary the shapes of your tableaux, and use those shapes to direct the viewers' attention to the concepts you want to express, by varying how shapes are arranged not only side to side, but also up and down? Should some performers go low, while others go high? Is there furniture in the room you could (safely, cleanly, courteously) incorporate into a tableau?
 - **Angles vs. curves:** How could you vary your tableaux, or create dynamic tension within one tableau, by using more angular shapes and more curved shapes together? Can

performers experiment with using their arms and legs to create more angular shapes, vs. more curved shapes?

- **Audience incorporation:** Are there times when a concept could be expressed more clearly if actors gestured toward the audience somehow, vs. at each other or at objects?

Compose Captions

After shaping your tableaux—or while shaping them, if that works for your group—compose the captions to accompany each image.

- Compose your captions in the form of complete sentences, vs. fragments.
- Use active verbs in your captions—*move, charge, range, change, eat, rise, collapse, share*—rather than being verbs (*is, are, were, etc.*).
- Questions to consider as you compose your captions include:
 - What information does your audience need to understand this picture that they can't get from the picture itself?
 - Why should your audience care about this image?
 - How does the image relate to your audience's experience? How can the image be explicated in terms of things your audience is already familiar with?

Rehearse

As time allows, run through all your tableaux in sequence, start to finish, making improvements as you go.

Session Three

Teacher Introduction

- Set ground rules for audience members and performers.
- Remind students that performances will be followed by a reflective writing exercise, including questions about the experience of watching the performances. Direct students to take notes throughout the performances. Students might be asked to note what they think are the best parts of each performance, as well as which countries they feel more or less inclined to travel to themselves, and why.

Student Directions

Perform

Time to share your tableaux with the group. There's no business like show business.

Reflect and Write

- Time to turn the culture focus around. Here is your chance to reflect on the cultural tendencies manifested in your classroom and in the your own group.
- What was the most effective element of your group's collaboration process? Use one or more concrete examples.
- What was the least effective element of your group's collaboration process? Use one or more concrete examples.

- How effective did you find Image Theater as a medium for conveying cultural and geopolitical information?
- If you could do this Image Theater exercise again, what would you change?
- What was your favorite of the other groups' performances? Your least favorite? Why?
- Having created and seen these Image Theater performances, which of the countries that you learned about would you most like to visit, and why? Which would you least like to visit, and why?
- What cultural tendencies were illustrated by how your group worked together? Identify where on the cultural spectra below your group falls, and explain how this is so:
 - authoritarian ----- egalitarian
 - outcome goal ----- process goal
 - private idea/emotion processing ----- public idea/emotion processing
 - indirect communication ----- direct communication
 - group harmony priority ----- individual expression priority
- Do you have the sense that any of the other groups were especially like or unlike your own in terms of how they worked together? How might your answers regarding the cultural spectra above be different if group membership had been shuffled so that different students worked together?