Rehearsing for Transformation: Theatre of the Oppressed, Pedagogy and Human Rights

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Rehearsing for Transformation: Theatre of the Oppressed, Pedagogy and Human Rights
Amir Al-Azraki

The report showcases a series of TO training workshops and projects in several contexts and settings. The aim of the report is to show how TO techniques and forms could contribute to the transformation of the learning environment and the social justice issues relevant to diverse communities across cultures (North America, Latin America, Middle East). It highlights and facilitates critical discourse and interchange through working with various participants (students, faculty, refugees, women, artists, prison staff etc.) and tackling significant issues such as trauma, violence, oppression, discrimination, gender inequality and homophobia. The report shows how TO could be used as a powerful tool to promote social change and critical pedagogy.

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1 Amir Al-Azraki (Ph.D. York University, Canada, 2011) is an Iraqi-Canadian playwright, literary translator and an Assistant Professor of Arabic language, literature, and culture at Renison University College, University of Waterloo. He is a Theatre of the Oppressed practitioner who works across cultures to highlight and facilitate discourse and interchange through his work. His projects in Applied Theatre have been employed in workshops throughout Canada, USA, Argentina, and Iraq. He has worked with women artists, students, and refugees, utilizing Theatre of the Oppressed techniques to address human rights issues. Among his plays are: Waiting for Gilgamesh: Scenes from Iraq, Stuck, The Mug, and The Widow. Al-Azraki is the author of The Discourse of War in Contemporary Theatre (in Arabic), co-editor and co-translator of Contemporary Plays from Iraq, and co-editor and co-translator of several published poems by Arab female poets.
Canadian higher education system. Complementing what I experienced in lectures and are dictated and controlled by outdated and biased elites.

I am the son of Sumer and Babylon, the offspring of Gilgamesh, Enkidu, Ishtar and Inanna. I was powerful praxis for tackling oppression in post-colonial Iraq. After my training on the techniques Theatre addressing oppressive pedagogy in Iraqi universities was born.

This was the first book I read in Canada and it spiraled my thinking into considering, Oppressed

nothing but feeding on dreams, as Aeschylus once said.

Atrocities of wars (like many other Iraqis), and all sorts of oppression (political, social, economic, religious etc.) during and after the Baathist regime. Growing up in such a problematic I n t r o d u c t i o n

environment at Basra, Iraq and barely exists. He described the Forum theatre experiment as a true story from The Mug. Lost in Translation. The true story from Boal's The Rainbow of Desire and also in the Forum Theatre. The project's goals: Foundation in 2010, HER STORY IS produces exhibitions, anthologies, projects for the purpose of the workshop had opened up new ways of engaging with the environment at Basrah University were relatively institutional practices. The workshop participants at the University of Basrah (also in the Forum Theatre). Critical issues such as politics, wars, revolutions, gender, violence, class and identity represented in Arab and Muslim theatre and transform oppression.

reconsider some of our assumptions.

Let's look at this from a human rights perspective. Gay people ask for forbidden and condemned. But the disagreements have led us to reconsider some of our assumptions.

Audience (spect-actors):

Just like Argentinian students, Iraqi students were very excited and interested in the project. They knew that it was not a regular lecture, but about ourselves. I really appreciated it. That was by far the best learning experience.

Rehearsals for Change provided a platform to explore integration and significant issues, and where audience members, stimulated by her husband to attend forum theatre, it's not the record, and they asked me to convince her husband. In the process we gained a lot of knowledge not just about the topic of satisfaction for everyone and the students were all very happy. The entire class pushed themselves into new, uncomfortable roles and personalized the learning. One article was explored to frame the learning activities. The learners then engaged in Forum theatre (see Boal), critical article were explored to frame the learning activities. The project sought to develop an Arts-Based Pedagogical Approach to Learning Pilot Project: Arts-Based Social Justice Workshop: Assessing the value of the Joiner's work to UMass Boston and the veteran audience participants for their work and feedback.