

Image Theatre Workshop – Sandbox

Intro (5 mins max)

Boal basics, etc etc.

Definitions of radical, education, etc etc.

I. Warm-up/Bridge In: Complete the Image - encourages **physical expressiveness and spontaneity** without the pressure of a specific theme to focus on.

A. Work in pairs:

1. A & B facing each other ~ shake hands~ freeze
2. A steps out, takes up a new position in relation to B, creating a new total image. A then freezes.
3. Repeat with B stepping out - **entirely different image/relationship.**
4. **Repeat**, improvising a series of possible relationships.

B. **Some guidelines**

1. **It's okay to be non-representational!** Some images may have a context for you, but others may draw a blank. *It is better to move swiftly into a pose which is physically appealing but you think "means nothing" than to hesitate and struggle for an idea.* **Move to think, not think to move.**
2. Do the exercise back and forth for at least 2 minutes, so you can get the usual "expected" images out of the way and **get to the less expected, but often deeper, images.**
3. **There is usually a relational narrative that emerges** with each pair (comedic, romantic, family, etc). Don't fight against this tendency; don't over-think.
4. This is a great exercise to watch – and **notice the subtle (and not so subtle) shifts in power** with each image pair.
5. This idea of **dynamic, shifting fluidity** is central to Theatre of the Oppressed – **images are never static, but always open to interrogation, interpretation and imagination**, just like the realities they represent.

II. The Image of the Word – technique for assessing the resonance certain themes may have for a group of people

A. participants in a **semi-circle, BTA , GET/ASK** relevant, provocative word or phrase related to "Radical Pedagogy:"

B. Making the image(s)

1. In your own mind, still image, your body, represent word.
2. When you have an image in your head, turn around FTA. Everyone FTA, "1,2,3" image up **simultaneously**. .
3. **Brief discussion:** **how has the word/phrase been diversely interpreted?**

C. Movement

1. *Move toward others whose images resemble your own.* Some still separate, but some "families" form.
2. *Don't find images that are identical, but those that have common shapes or evoke a similar feeling.* This should be based on physicality alone.
3. **Discussion:** **examine the image families in turn, offering interpretations CAREFULLY:**
 - a. Look at every detail: gestures, tensions, expressions

b. We are building our capacity for noticing and reading images = better at creating images.

c. images do not interrupt, just listen.

D. Dynamization

1. **3 levels: movement, sound and action** – each stage is an opportunity to discover more about the idea being expressed

2. On count of 3: *If your image could make a movement, what would that be?* all images come briefly to life. – repeat a few times., Observe

b. **Discussion:** *Do these movements confirm or challenge earlier interpretations?*

3. **Sound:** What would your image say if it could speak? or What sound would your image make if it could?

a. **Important...**

*you don't need to create a character or be speaking to some other imaginary character

*the purpose of this exercise is to grant speech to the image.

On count of 3...

b. **Discussion:** *Did the words or sounds chosen alter any perceptions of the observers?* Do the images still belong where they are or have certain ideas/interpretations changed?

4. **Action:** Most complex phase, as it can involve interaction as well as action.

~Some stay solo, but~

~ some images may *impinge upon, confront or interact* with each other.

What does your image do next? If it were not rooted to the spot, what would its actions be?

a. . Again, most important for observers to pay close attention –and *never assume they already know what the image is trying to express.*

Using final image just created...

E. If time: do a second round, now that everyone knows the format, with a speeded approach – “Image! Movement! Sound! Action!” then discussion from observers as a whole. Can be a new word or phrase, or new participants with same word or phrase – but do not try to recreate what was done in the first round.

IV: The Three Wishes

A. This becomes part of the action portion of the images of the word. **Moves beyond the simple “what happens next” to what we *want* to happen.**

B. Each image has three wishes, each “wish” = gesture or action.

1. Count 1-2-3 – do ONE wish gesture/action with each count. **Discuss after all 3**

2. **Thoughts:**

**Some wishes may conflict with others* = must make choices, as in life: pursue original wish, find their wish to be changed by the wishes of others, or subordinate their own desires altogether.

* Relationships and new/different subgroups of images may form and re-form in relation to what is observed.

C. **Purpose:** not just bring image to life, but about changing images so participants and observers can begin to see/express a new reality where they feel **more empowered** to enact changes toward the ideal (the ‘wish’).

V. Final thoughts...Discussion and...

A. **Staging utopia does not work, nor does simply focusing on the problem/idea.**

B. Image Theatre is about generating three distinct interpretations of an idea: the *real*, the *transitional* and the *ideal*. **The focus is always on the transitional.**

C. It is the *discussion and examination of the transitional* – the steps that can be taken to make the ideal the new reality – that are the ‘meat’ of this work.