An Ethnotheatrical Approach to Teaching the History of the Lebanese War

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This research delves into the intersection of history education and ethnotheater, with a specific focus on the Lebanese Civil War. The study aims to fill the gap left by the absence of a comprehensive written historical narrative of the conflict by drawing from diverse artistic artifacts and conflicting historical views. The study introduces an interdisciplinary approach, shifting away from traditional rote learning, exploring how theater devising can effectively convey historical events, fostering empathy and critical thinking skills among students. By engaging with underrepresented voices, the research advocates for a more holistic understanding of history, challenging dominant narratives and encouraging students to approach the past with a critical lens. In summary, this study bridges the gap between history and theater education, emphasizing the importance of ethnotheater in shaping informed and empathetic learners.

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Preface

In 2014, I embarked on a transformative journey as an educator after obtaining my first bachelor's degree, in Business Administration. Back then, I favored a path as an activist over a corporate career and joined Teach for Lebanon, part of the Teach for All Network dedicated to providing quality education for children. It was a life-changing two-year experience, initially teaching students of different socioeconomic, ethnic and sectarian backgrounds at an orphanage in the north then moving to a volatile area near the southern borders of my country. As students were exposed to forms of extremism and injustice, I sought the integration of theater into my instruction of language, computer literacy, and mathematics, founded a drama club, conducted a series of leadership workshops, and staged a school play to relieve students from their everyday trials. The on-stage school production illuminated Lebanon's intricate historical, religious, and political past. Writing the piece, I consulted the state-endorsed history books and crafted fictional characters that recounted the nation's subjugation under various foreign powers, including the Mamluks, the Ottomans, and the French. This approach aimed to facilitate the students' comprehension of the challenges faced by civilians throughout the country's different historical periods. The latter attempt, at writing and staging an academic play, marks the initial phase of my professional journey as a teaching artist.

Following my fellowship, I pursued a theater degree and obtained a master's degree in education to formalize my professional career path as a teaching-artist. Today, having devoted years to rigorous training and research, I acknowledge my sustained engagement and keen interest in ethnotheater, a discipline seamlessly blending theater and ethnography. In 2021, following an ethnographic approach, I co-staged a play transforming some of the insecurities and thoughts of

the Lebanese youths following the Beirut port explosion into a theatrical piece. The performance recounted the country's modern history, as a staged play. It compiled the journal entries and reflections of two young actors as the country's economic and political situation disrupted their rehearsal process. Following the production of the piece and its performance in local festivals in Beirut, a recording of the play was remotely screened to the Lebanese diaspora in Berlin, California and in Florida. While the screenings were addressing Arabic speakers, foreigners showed up and reported developing empathy towards the humanitarian issues raised as they learned about the struggles of the Lebanese youths.

Moving to the United States I screened the piece at the University of Pittsburgh where audiences asked questions and shared their sentiments with me. The interest of faculty and students in learning more about a different culture was made evident through our conversations and their reflections following the screening. A pivotal comment in a student's reflective response catalyzed the development of this interdisciplinary theater and history course uniting my passions for education, history, and theater. Despite cultural and language barriers, the student expressed: "You didn't always have to read the subtitles to understand the feelings and action." Recognizing this profound empathetic impact of theater and driven by the idea of harnessing performing arts for interdisciplinary education, I present this thesis project.

1.0 Introduction

"The world has seen a number of examples over recent years of what happens when a government disappears: In Lebanon, Bosnia, Somalia and many other places life became nasty, brutish and short" (McClenaghan 7)

The above quote comes from a history book titled *Magruder's American Government* used in high schools in the United States. While the world is learning from Lebanon's past and governing mistakes, Lebanese students are deprived of such a simple right. In Lebanon, history seems to have stopped in 1946 as state-endorsed history books do not address the post-independence transformation and armed conflicts that occurred in the country. This is attributed to the repeated failure of the committee of historians, tasked with the role of chronicling the past's events, to generate a comprehensive narrative that would appease Lebanon's sectarian factions (Todorut and Anthony 181). As a result, the national memory of the tragic civil war remains opaque (Sacranie 4).

1.1 Statement of the Problem

Lebanon's past has solidified sectarianism in people's ethos, social reality, and political culture (Bahout). To make matters worse, the country's fifteen-year civil war marks a devastating chapter in its modern history (Gonzalez et al. 43). Existing scholarship reveals that the reasons behind the war have been ignored rather than cured. Today, former rivals in the conflict govern the country and impede the official documentation of the nation's civil war (Sacranie 4). This state-

induced amnesia is premised on the formula of "no victorious, no vanquished" and was formalized in the *Ta'if* agreement and amnesty law (Moussa 256).

In 1989 Lebanon's political stability gradually returned in negotiations brokered by Saudi Arabia, resulting in the *Ta'if* Agreement. This agreement reinstated a government structure based on religious representation, resembling the pre-war political system (Husseini and Crocker xv). In 1991, Lebanese Law 84/91 was enacted, providing a general amnesty that pardoned war crimes against the populace but excluded crimes against political and religious leaders (El-Husseini and Crocker 56). While the law failed to address the grievances of civilians, who endured the loss of loved ones, homes and hope during the conflicts; it benefited religiously bound warlords, shielding them from accountability for their atrocious acts and enabled some to "recycle" themselves as politicians (El-Husseini and Crocker 103). This somber and inequitable reality appears to echo the sentiments expressed in Mahmoud Darwish's *The War Will End*:

"The war will end.

The leaders will shake hands.

The old woman will keep waiting for her martyred son.

That girl will wait for her beloved husband.

And those children will wait for their hero father.

I don't know who sold our homeland

But I saw who paid the price."

In these verses, the Palestinian poet questions who pays the price of war, a recurrent topic in the Middle East and elsewhere where it is consistently civilians who bear the consequences, while politicians manage to evade accountability. This echoes Sartre's assertion in *The Devil and the Good God:* "When the rich wage war, it's the poor who die." It is not mere happenstance that

history books have celebrated armed victories, with states commemorating warlords by erecting their bronze statues in plazas and immortalizing their names in history books, while the names and sacrifices of civilians have been long forgotten.

1.2 Purpose of the Study

The general amnesty law freed warlords from their crime charges. This reveals the state's corruption and its attempts to shirk responsibility (Ilinca and Sorge 181). In a country where the law didn't grant justice for the people who were killed, injured, or disappeared, artists found themselves filling in the gap. Lacking judicial accountability, local artists seemed compelled to revive and archive the past's miseries through their artwork (Kazan). They have been representing the harrowing past through their art, in their movies, plays, books, paintings, photographs, and more. Chad Elias, in his book titled *Posthumous Images: Contemporary Art and Memory Politics in Post–Civil War Lebanon*, addresses how a generation of resilient artists responded to the *Ta'if* agreement that marked the end of the civil war and granted amnesty to the perpetrators of violence. This course design complements and builds on their works making case for a unique, insightful, and engaging interdisciplinary learning experience, with the human condition at its center. In other words, the course builds on the efforts of theatre practitioners, historians, artists, educational scholars, activists, and international affairs researchers to develop a national historical vision based on accepting differences. Using theater as a social hammer, this course enables students to see themselves in somebody else's shoes, explore the reasons behind the bloodshed, and see the possibility of social change.

1.3 The Rationale of the Study

In the three millenniums of recorded history, humankind was entirely at peace for only 268 years of them, with at least 108 million deaths due to hostilities in the 20th century alone (Hedges). Today, the rising military actions between Russia and Ukraine on one hand and Turkey and Armenia on another, in addition to the terroristic insurgency in Afghanistan and Burkina Faso seem to suggest that humans are a species of war. Moreover, the Middle East remains afflicted by ongoing warfare. At present, Syria, Iraq, Palestine, and Yemen are still embroiled in war while Lebanon and other nations have been grappling with political unrest and instability (Hamadeh et al. 1). The Middle East's status and the recent war in Gaza resulting in the tragic loss of thousands of Palestinians reflects the impact of ruthless global politics on the lives of innocent civilians. This recurrence of conflict urged me to design this class to raise awareness about the costs of war. But how can educators impart knowledge of an unwritten history without a textbook?

1.3.1 Teaching Through Artifacts: Unveiling History's Narrative

Scholarly research highlights the pedagogical value of theater as a tool that cultivates students' historical curiosity and empathy (Taylor 8). Similarly, the College Board (7) positions it as an educational resource that fosters 21st-century skills—including critical thinking, problem-solving, communication, and creativity. Consequently, this course design advocates for interdisciplinary learning through theater, simultaneously imbuing students with soft skills, historical content knowledge, and artistic craftsmanship. It encourages educators and academic institutions to abandon prevalent subject-centered designs, which contribute to the indoctrination of students. Instead, it empowers them to take the lead in their learning as young artists. In the

absence of a state-endorsed textbook, the course draws upon the work of various Lebanese artists, serving as ethnographic data. In a study titled *Doomed by Hope: Essays on Arab Theatre,* Mroué calls for a theatre that emphasizes differences rather than consensus, as a space of conflicting ideas (Houssami 58). Given his calls and the existence of conflicting and long-debated beliefs regarding the Lebanese war, the objective here is not to establish consensus on a singular narrative to be mandated by the state across schools and colleges but to propose a resolution that fosters empathy towards the experiences of innocent civilians and urge students to acknowledge the existence of diverse perspectives. Todorut and Anthony (181), in a publication titled *To Image and to Imagine: Walid Raad, Rabih Mroué, and the Arab Spring*, highlight the dearth of evidence in what was described as a vacuum of amnesia and shed light on the desire of post-war Lebanese artists to preserve memories, identities, and histories by creating through their art a counter-archive to the official deceitful and unpublished discourses. The works of Raad and Mroué, suggest the act of assembling the past into an official archive to fill in the blanks of a stolen history to influence and anticipate the future. These artists summoned the private and collective memories caught in photographs, newspaper cutouts, and autobiographies to save Lebanese history from erasure (Todorut and Anthony 181).

1.3.2 Exploring Historical Narratives through Ethnotheater

In a book chapter, Wiggins and McTighe (301) advocate for a backward curriculum design approach that prioritizes practical goals and overarching concepts over linear content delivery. They propose organizing instruction around performance objectives, favoring problem-solving and hands-on learning experiences instead of rote memorization. Given that this approach challenges the adherence to traditional subject-based curricula, the course is designed to break the

barriers of conventional disciplines in a way conducive to learners' development. It centers on tapping into students' human potential, fostering empathy, and encouraging creative thinking through ethnotheater. Ethnotheatre seamlessly blends the worlds of ethnography and theatre, incorporating artistic techniques used to stage theatrical productions rooted in ethnographic data (Saldaña 12). Considering this, the course design urges students to delve into the exploration of conflicting and competing narratives by analyzing the written and unwritten works of artists and transforming them into an ethnodrama.

In conclusion, the course shifts its focus from the objective to the subjective nature of human existence, emphasizing the relationship between learning and feeling. By blending the affective domains of emotions and attitudes with the cognitive domains of intellectual knowledge, it encourages students to approach the absence of a history book with flexibility. As it aims for a holistic perception of reality through the arts, it aligns with Ornstein & Hunkins' (286) call for reflective curricula that amplify diverse voices. To achieve this the course will engage students as directors, playwrights, and actors, devising and performing a historical ethnodrama following their exploration of publications, articles, audio-visual interpretations, and podcasts.

1.4 A Pilot Feasibility Study

To conduct a more thorough examination of the feasibility of this interdisciplinary approach to teaching theater and history before designing the full-on course for delivery at the University of Pittsburgh, I planned and delivered a set of workshops. The first two were addressed to University of Pittsburgh students. One shed light on the case of Lebanese detainees in Syrian prisons, while the other focused on political detainees in Egyptian prisons. The third workshop

took place in Lebanon at the American University of Beirut and at Zoukak Theatre. This section reports some of the written responses provided by workshop participants to a set of survey questions following their participation.

1.4.1 Workshops in Pittsburgh

On December 1, 2022, I conducted my first workshop at the University of Pittsburgh. The lesson plan (Appendix A) was based on an ice breaker, a packet of visual and auditory resources, and the student's kinesthetic responses to the content as they devised scenes and explored with sounds. The workshop provided insight into the planning of upcoming learning experiences. As for the students' feedback, this pilot revealed the American students' impressions about foreign events. Students who knew little about the Middle East reported, in a short survey following the one hour and fifty-minute workshop, the following:

"I learned about the kidnapping of Lebanese and Syrian citizens by the Syrian government. I learned about how the citizens deal with losing their family member and how they long for answers."

"Art is a powerful tool for making sense of tragedy- theater can be used as an academic tool."

The students' responses suggested that the course objectives were achievable as they reported an interest in a contextual subject and explored the power of the arts as a pedagogical tool. Moreover, when asked about how they were usually taught history, participants reported receiving a traditional education. One that is chronological and based on primary and secondary sources. A participant reported that history is usually explained by professors who were never involved in the events they're lecturing about, while rarely integrating media sources such as videos or interviews.

Another participant described their experience of learning history as purely based on reading textbooks and rote learning. On another hand, when asked about their experience with Ethnothetare as a pedagogic tool, a participant described the learning experience as "*much more personal, based on showing rather than telling the story*", while another described it as "*compelling to a greater population, and easier to understand".* A third student beautifully summed up my intentions by reporting that such an approach to teaching history and theater *"allows students to force themselves to see things from another perspective and has them put themselves in another person's shoes".*

Such perspectives show our ability as humans to develop our emotional and cognitive empathy. While cognitive empathy refers to an individual's ability to understand the emotions of another, emotional empathy consists of feeling the same emotion as another person, responding to another person's plight or feeling compassion for another person. I aim to allow students to develop empathy towards fellow humans while learning about other cultures and promoting international mindedness. For instance, a participant highlighted the importance of broadening one's scope of knowledge, while another described it as crucial to discover what has been happening outside of the United States to catalyze change.

As young artists practicing an ethnotheatrical approach to learning history while devising theater, the students reported benefiting from Ethnotheatre as a tool for entertainment and education. One highlighted the ability to transfer her learning to embodying characters in the future, stating that "*it is necessary to empathize with the people and groups you are portraying and learn about what they are going through".* Another respondent reported using their body to explain a complex topic. Rather than adopting a classical approach based on prewritten scripts, the participant reported that the workshop allowed her to physically explore the topic. Such thoughts

frame the benefits of cross-disciplinary learning, where students can develop a range of skills and knowledge.

1.4.2 Workshops in Beirut

The first set of workshops at the University of Pittsburgh fueled my enthusiasm to further refine this interdisciplinary approach to teaching and learning history, poised to accommodate diverse learning styles. Drawing from my previous work crafting ethnotheatrical pieces in Lebanon and noting the students' interest in exploring different cultures at the University of Pittsburgh, I developed an action plan for 3-day workshop at the American University of Beirut's Faculty of Arts & Sciences (Appendix B). Supported by Alwaleed Center for American Studies and Research, the Department of Education and the Theater Initiative at AUB, the workshop was open to performing artists, educators, theater students, social activities, counselors & historians. The workshop served as a preliminary step in designing the full course at the University of Pittsburgh as the participants' views influenced the course's design. This section sheds light on some of the participants' views following their participation in the workshop.

The workshop conducted in Lebanon stands out due to the diverse range of participant experiences. Within the room, a fascinating mix of generations coexisted. Some attendees had lived through the war, their memories etched with its impact, while others possessed secondhand knowledge, gleaned from their parents' narratives. For instance, a theatre undergraduate shared:

"As an artist who didn't experience war in any shape or form, this workshop helped me feel what I have already heard about the Lebanese Civil War. A person who is indulged in art, whatever the art is, I believe, is very sensitive and can feel or somehow experience what he didn't

go through in the past. As we tend to put ourselves within our imaginations in similar situations

to help ourselves reach tiny bits of what others felt back then."

Similarly, another young participant highlighted that the workshop broadened their perspective and increased their empathy towards those affected by the repercussions of war. On the other hand, an educator and subject leader at a local school, who had lived through the horrors of the war, reported:

"Thank you for this beautiful opportunity. Although it pains me to relive the war, it also

pushes me to deal with open wounds, and I have found solace in company. I felt love, fear,

epiphany, pride, gratitude, empathy… so many feelings, too many, but I cherish that I felt seen

and appreciated for the little creativity I have in me."

Individuals with different experiences can benefit from the interdisciplinary approach. While most participants described the learning experience as an innovative approach, others highlighted its pedagogic benefits. For instance, a psychologist reported:

"These sessions can help students at schools be more open, more accepting of others and

their differences. I think we lack this in our society and implementing it at schools at a young age

would be interesting."

Other educators shared similar views. For instance, one stressed the benefits of moving away from traditional approaches to teaching, highlighting that such an interdisciplinary approach has a longer impact on students as it engages their bodies and emotions. Another reported that this approach, grounded in theatre, gives voice to the people who can't tell their stories to the world. Similarly, a third expressed excitement to share what they learned with their colleagues, describing the interdisciplinary tools that were shared as capable of transforming students into real activists. She also highlighted the transferability of such an interdisciplinary approach to any humanitarian cause, not just conflict or war topics.

Given the successful implementation of the interdisciplinary approach within a series of workshops conducted in Lebanon and the United States, I was able to craft my syllabus and course calendar (Appendix C), formulate my research questions, and ponder over the study's significance.

1.5 Research Questions

Recognizing the significance of interdisciplinary learning experiences, I embarked on this research study to address a longstanding issue associated with the writing and teaching of the Lebanese War. Furthermore, the study expands upon the inquiry explored by Ilinca and Sorge (181) "How can conjuring archival evidence of violence and trauma contest-imposed amnesia, and how can it heal a present scarred by the past?". This query guides my research inquiry with one simple desire: to heal, or at least attempt to heal, the scars of the past. I want to ensure that I, nor anyone else, witness my homeland, or any other, torn by war again.

Exploring the viability of using an ethnodramatic approach to theater devising, grounded in a variety of artistic artifacts, to teach the history of the Lebanese War, the study focuses on the perspectives of a group of 7 theater students enrolled in my thesis course at the University of Pittsburgh. It addresses the following encompassing research questions:

- Within conflicting views, how can theater devising utilize a range of artistic artifacts as storytelling mediums to fill in the gap of the absence of a written historical narrative of the Lebanese Civil War?

- How can we shift the approach to history education from traditional rote learning to a more creative interdisciplinary endeavor that enables students to take control of their

learning process as they concurrently acquire knowledge and creatively make use of it to produce art?

- In what manner does the integration of theater in history education help students develop as artists and engage with and comprehend the complexities of the Lebanese Civil War?

1.6 Significance of the Study

"Historical writing" is the writing of history based on the critical examination of sources. It is the selection of particulars from the authentic materials, and the synthesis of particulars into a narrative that will stand the test of critical methods. With the lack of a unified narrative regarding the Lebanese Civil War, this course design takes a step towards resolving that issue, hypothesizing that students can synthesize historical narratives. With a clear intention not to teach mere dates and names which can be read in textbooks or searched for online, this course sheds light on what people lived and felt. Typically, the voices of underrepresented civilians are erased from the hegemonic narrative written by the victorious. As Lebanon's modern history remains absent from school curricula, this course design advocates for the exploration of underrepresented voices to study history. It encourages students to engage with diverse historical artifacts and utilize both primary and secondary resources to gain a comprehensive understanding of the subject matter. In essence, this course endeavors to dramatize data sources, founded on the notion that the theatricalization of systematic data collection and presentation can unveil the truth. Saldaña (2005, 14) elaborates on this concept in his book *Ethnotheater From Page To Stage* describing ethnographic performances as those responsible for creating informative experiences that are aesthetically pleasing and intellectually and emotionally stimulating.

While developing nation-building narratives and engaging in performing arts, this study aims to inquire about whether such an interdisciplinary approach would enable students to recognize the significance of empathy. It expects them to appreciate the importance of showing respect towards diverse people, ways of life, and ideas as the course instills in them the value of critically approaching history. Moreover, aiming for a well-rounded understating of history and theater, the course has specific learning objectives for students, including teamwork development, and the ability to express themselves in many corporal, auditory, and written forms. In response to the calls of Kisida et at. (8) for further research on explicit arts instruction within interdisciplinary learning experiences, this study advocates for an interdisciplinary learning approach that effectively balances the instruction of both theater and history.

2.0 Literature Review

During the Second world war Japanese troops perpetrated the Nanjing Massacre, involving mass killings and rapes against Chinese civilians. In the wake of Japan's Prime Minister Shinzo Abe's persistent refusal to acknowledge Japan's dark past, Nobel Prize-winning author Kenzaburo Oe has issued a compelling call for deep reflection on the matter, urging Japanese authorities to confront the country's wartime atrocities committed during the Second World War. Speaking at the World Future Forum, the novelist emphasized that our collective future hinges on cultivating a new sensibility, rooted in imagination. They stated: *"They say imagination alone is not enough to solve the social problems of today, but I believe imagination is something powerfully connected to reality"* (Hankyoreh). Regrettably, massacres and wars happen, but it is our responsibility to transform these into learning opportunities for a more just and peaceful future. That is what Lebanese artists have been doing, as they assembled the past through their art creating a counter-archive (Ilinca and Sorge 181). In their artistic endeavors, these artists have been disseminating historical knowledge amidst state-mandated amnesia.

The Nanjing massacre shows that what happened in Lebanon is not out of this world. As cliché as this might read, "history repeats itself across geographies". Serving as a lens for analyzing human decision-making, it plays a crucial role in preventing us from repeating past mistakes. For instance, Gregory argues that studying the Nanjing's Massacre will help students understand the consequences played out in the choices of civilians and people in power that can arise when nationalism and militarism remain unconstrained. They further highlight the danger of forgetting such bloodshed and underscore the importance of preserving a collective memory through the study of tragic events. Commemorating the Nanjing Massacre offers an opportunity for reflection

and a chance to prevent future atrocities. This frames the importance of teaching the Nanjing Massacre to Chinese, Japanese, and global citizens who can learn a great deal about contemporary politics, considering a historical event that has too long been misunderstood, ignored, or untold (Mitter). Accordingly, education can be reframed from mere memorization of the death tolls in genocides to the delving into the complexities of human behavior.

True education would enable students to understand how millions of ordinary people were drawn into conflicts. It entails discerning the warning signs that history may be poised to repeat itself. This allows younger generations to grasp the deeper narratives underlying historical events, equipping them with the insight to navigate the present and strive for a more enlightened future. Considering these war-related conversations that frame the importance of teaching the ignored past, I plan to focus the discourse on fostering imaginative interdisciplinary learning opportunities for students across disciplines to learn about and from history. More so, I address the literature to stress available scholarly work that discusses how history can be written through the arts and how the integration of the arts in education can have a longer-lasting impact on students.

2.1 Unconventional Ways of Teaching through the Arts

This thesis investigates interdisciplinary approaches that utilize theater as a pedagogical tool for history education. Arts integration is an instructional approach that involves combining content and skills from the arts with content and skills from other subjects. Aiming for a more holistic and enriched educational experience, art integration breaks down disciplinary barriers and fosters connections between artistic disciplines and academic subjects to promote a deeper understanding across domains. (Goff and Ludwig 1).

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2.1.1 Contemporary Dance

In response to debates surrounding the monumentalization of Civil War history in public spaces, historian Scott Hancock advocates for increased public engagement in historical narratives to ensure their comprehensiveness (Nereson 204). To make their case, Nereson sheds light on Bill T. Jones' dance works on President Lincoln, calling artists to question the role of history and how performances can contribute towards it (Nereson 6). The analysis of Jones' artistic interpretation of President Lincoln's life and legacy, offers insights into the artistic and cultural significance their' work embedding symbolism in dance. More so, Nereson (4) illustrates Jones and BTJ/AZ's aesthetic-political work as a double prompt for performance and history scholars to inquire about our understanding of the meaning of the past without disregarding its vicious continuity nor monumentalizing pain. In essence, the performance was characterized as a dynamic commemoration, blending dance with theatrical elements to delve into themes surrounding Lincoln's life, legacy, and historical backdrop. They offer an innovative choreographic approach to teaching historical and political concepts through movement and performance.

2.1.2 Museum Theatre

In an article titled *Teaching African American History through Museum Theatre* Taylor (1) examines museum theatre as a means of teaching history. In the case of the Charles H. Wright Museum school groups and the public were educated about African American history through an immersive museum theatre experience featuring actors in costume (Taylor 6). The performers, drawn from the Detroit theatre community, adhered strictly to scripted performances to preserve the integrity of the historical narratives (Taylor 2). Following a survey of more than one hundred

college students who visited the museum, Taylor concludes her study by noting that participants perceived museum theatre as an effective pedagogical tool. Interestingly, some participants reported feeling transported to different historical periods, while others expressed a sense of connection to their ancestors. This suggests that museum theatre enhances historical understanding by rendering events more tangible and fostering the students' empathy. These findings highlight the significance of theater techniques in fostering a deeper connection between students and academic content and underscore its potential as a valuable teaching tool, especially for educators in the field of social studies (Taylor 8).

2.1.3 Live Interactive Theater

In a quantitative study titled *Teaching History Through Theater: The Effects of Arts Integration on Students*, Kisida et al. (9) suggest that efforts to convey history learning objectives can be effectively achieved through live interactive theater performances. The study sheds light on *Digging Up Arkansas,* a theatrical production where actors invite students to learn history through theater (Kisida et al. 4). The study employed a random controlled trial to examine the effects of interactive theater on school student groups. The students were randomly assigned to participate in the program, and the findings of the study frame arts as an important vehicle for content delivery in other subjects. The findings suggest gains in content knowledge, increased interest in learning history, increased sense of historical empathy, and higher interest in the performing arts (Kisida et al. 8). While it was concluded that the program effectively conveys content aligned with state curricular standards, it seems to have fallen short in integrating "art" content knowledge alongside historical content knowledge. According to Kisida et al. (2), learning about theater occurred passively within the program, indicating a lack of explicit instruction in the arts. In conclusion,

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although history was taught through an interactive theater experience, the program did not explicitly teach theater (Kisida et al. 8). As a result, the study identifies explicit interdisciplinary instruction in the arts as an understudied area, highlighting the need for further research in this domain.

2.1.4 Ethnotheatre

Ethnotheatre seamlessly intertwines the realms of ethnography and theatre. This term encompasses the artistic techniques employed to mount theatrical productions grounded in meticulous research and data (Saldaña 12). Malhotra and Hotton (153) expand upon the term, considering it synonymous with performative ethnography and ethnodrama. They characterize these as various forms of contemplating positionalities, which denote qualitative research methods that translate research findings into a script suitable for performance. While Ethnotheatre primarily centers on staging ethnographic research, Ethnodrama refers to the written expression derived from collected narratives, interview transcripts, personal memories, and media artifacts such as diaries, articles, court proceedings, and historic documents (Saldaña 13). The craft of Ethnodrama is multifaceted, offering diverse approaches for transforming ethnographic data into compelling theatrical narratives. These include the verbatim approach, where playwrights dramatize interviews or it might take the shape of an original dramatic composition, drawn from interview material. For instance, the Laramie Project, produced by Moisés Kaufman and the Tectonic Theater Project in 2001, draws upon a wealth of source material, including over two hundred interviews conducted by production members. These interviews served as the primary source material for dramatization by playwrights. While some theater practitioners opt to retain the exact language of the interviewees from audio recordings or written transcripts, adopting a verbatim

approach, others prefer to reinterpret the material (Saldaña 17). These approaches offer flexibility in how researchers transform ethnographic data into theatrical narratives. Instead of generating a written paper as the result of a research study, the objective of ethnodrama is to transform transcripts, field observations, statistical data, and journal entries into theatrical production (Malhotra and Hotton 154). Devised works, for instance, can educate young participants on researching social life and staging their research into public performances. Additionally, they can raise social awareness among performers and audiences, shedding light on issues affecting their lives and communities. From a historical standpoint, Ethnodramatists like Emily Mann contribute significant historical documentation through their ethnodramatic work, offering marginalized voices a platform to be heard and creating space for their narratives (Saldaña 31). In the realm of ethnodrama, the convergence of creativity and social consciousness bridges the gap between research and performance. This showcases the versatility of ethnodramas, which can serve multiple purposes including educational, pedagogical, and social awareness agendas, thereby demonstrating their profound impact on both academic and societal realms.

2.2 Unconventional Ways of Writing History: a Desire-led Framework

In an open letter titled *Suspending Damage: A Letter to Communities,* Tuck urges scholars to suspend damage-centered research and reformulate how their work is conducted (Tuck 409). Addressing educational researchers, they argue against research approaches that regard communities as depleted (Tuck 209). Unconsciously, we scholars might find ourselves mirroring such damage-centered approaches as we research our own cultures. In what has preceded this chapter, the Lebanese state was illustrated as ill-equipped to write its own history. Tuck highlights

the risks of showing communities as broken and documenting their loss, regarding the approach as pathologizing. Though with good intentions, the documentation of pain has been a framework where scholars built their careers with little benefit to their communities (Tuck, 209). After critiquing such self-centered gains, Tuck (415) questions whether they are worthy of the long-term costs of thinking of ourselves as impaired and offers an alternative based on capturing desire (Tuck 415). Focusing on comprehending communities' self-determination while documenting their wisdom, visions, and hope amidst enduring painful social realities, a desire-based framework was presented as the antidote (Tuck 416).

Chad Elias, in his book *Posthumous Images,* analyzes a generation of contemporary artists who through films, photography and architecture projects defy the divisive political discourse. Seigneurie (163) describes such work as challenging the misconception that everything that happens in the Arab world is tragic. The discourse delves into the mobility of local artists, propelled by their aspiration to document the nation's solemn history through their artistic endeavors. Cresswell (2), in his examination of Mobility, explores its emergence as a subject of inquiry across various art forms and its efficacy in elucidating human behaviors and customs. Their discourse addresses the study of geography as that of humanism, expressed through literature, art, or architecture, underscoring the universal endeavors across cultures to impose order upon the perceived chaos of nature (Cresswell 31). By acknowledging the intersection between geography and humanism and understanding the interplay between history and geography in deciphering human civilization, it becomes clear that these disciplines lend themselves to exploration through art and architecture, as much as through literature. The following sections discuss such unconventional ways of writing history through visual arts, podcasts, theater, and film.

2.2.1 A Podcast: a Crossing Point

Anthony Tawil & Cédric Kayem established their podcast channel titled "Maabar" which features episodes recounting and documenting the civil war through thematic conversations with civilians. Etymologically, "Maabar" signifies a crossing point between adversaries. In Lebanon, the term has symbolized war. However, the podcast producers interpret the title as a call for Lebanese people to move beyond the past and transition into a new era, advocating that "it's time to talk, and time to listen". By merging oral history and documentary genres, the podcast delves into the tumultuous past through recollections and enduring realities (Maabar). Considering the chaotic nature of the war and the breadth of recorded data, the podcast was structured around themes. The creators aimed for their podcast to foster an open-ended dialogue about the war. Instead of focusing on specific names and beliefs, Tawil and Kayem intended for their audience to concentrate on the experiences and shared narratives of the people (Maabar).

2.2.2 A Theatrical Piece Blurring the Green Line

While the arts can blur regional borders and facilitate nation-building, during the wartime era in Lebanon, a "Green Line" emerged, delineating citizens based on their religious beliefs and contributing to a fractured national identity (Leonhardt, 9). This marks the theme of a recent stage production which sheds light on the theatrical scene during that time of the country's unwritten history. Illustrating the writing of history as a creative process, Chrystel Khodr's play, titled "Augurs", stages the divided Beirut, to resuscitate its memory. Such an approach to writing history allows us to describe the performance as a site for historiography. Nereson elaborates the term as an aesthetic mode for resisting the entrenched hierarchies that structure knowledge production,

empathizing a departure from the traditional techniques employed to write history into the practices employed by artists as they perform historical events (Nereson,14). Just like Nereson's book "Democracy Moving" attempts to show that dance can be used as a tool for historiography and promote the liberating effects of performances for minorities, Khodr's ethnodrama centers stage an unarchived era. Such an approach to dramatic work following a method of transforming qualitative data into a theatrical performance, has been used since the 50s by social scientists as they represent the dramaturgical nature of identity enactment (Cannon 583). The piece retraces the theatrical scene, by staging the memoires of two local actresses: Hanan HajjAli, a Muslim and Randa AlAsmar, a Christian, who recount the drift in the theatrical scene as they retrace their professional artistic journey during the civil war (Khodr). Highlighting how resilient artists fostered theatrical productions through years of war, the performers recount risking their own lives for the sake of the arts as they crossed the "green line" separating an Eastern rightist Beirut from a Western Beirut ruled by left-wing militias. HajjAli, described the piece as a form of resistance, as the two performers archive the country's cultural heritage.

2.2.3 Films Shaping Political Positions

The Lebanese state's persistent censorship of documentaries restricts the exploration of topics deemed detrimental to national interests, compelling Lebanese directors to steer clear of overtly political or sectarian themes in films intended for mainstream distribution (Randall 280). Nevertheless, Maroun Baghdadi's critique of artists who remained detached from reality underscores his conception of cinema as a domain influenced by and influencing political stances (Randall 279). Although his early documentaries reflected his adherence to Marxist revolutionary politics, advocating for violent means to overturn capitalism, his later works captured the

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disorientation caused by the war and for peace to overcome sectarian divisions (Randall 280).

Through his movies, Baghdadi reframed the Lebanese Civil War not as solely sectarian but as a

violent response to social, economic, and political injustices (Randall 285). His use of affect in

cinema allows for an exploration of Lebanese identity and the engagement of the left with people

on multiple levels, transcending sectarian divisions (Randall 285). Despite Baghdadi's untimely

death, his filmmaking techniques continue to influence Lebanese cinema. More than a decade after

Baghdadi's death, Philip Aractangi's works seems to have echoed Baghdadi's style tackling

sensitive issues (Randall 298). For instance, his documentary, *Under the Bombs* (2006) responded

to the aftermath of the 2006 Israeli war against Lebanon and argued that the bombing was

senseless. The movie draws from a neorealist film tradition in addition to docudrama as it

emphasizes suffering while blending fictional characters in the actual setting of event (Kotecki

94). Accordingly, with a new generation of directors embracing Baghdadi's works, his

documentaries may exert even greater influence in the burgeoning Lebanese cinema landscape

(Randall 298).

2.2.4 Exhibitions Preserving Culture

The fractured national memory of the tragic civil war in Lebanon has spurred a multitude

of proactive visual artists to persistently document the events of the past through their art, joining

theater practitioners and movie directors in the collective effort to memorialize and understand

historical realities. Alfred Tarazi has taken an unconventional approach to understanding the

Lebanese Civil War by crafting history through his artwork. In an exhibition titled *Memory of a*

Paper City following an archive-based approach, the artist traced the journey into the sinews of

the past and the war. In the face of the disintegration of state institutions and neglect of cultural

heritage, the exhibition attempts to preserve and document the country's modern culture. Given the rundown of cultural venues that marked the modern history of the country, Tarazi exhibits the traces of Lebanon's experiences with modernity through articles published in papers between the 1930s and 1980s. Moreover, the artwork maps the representation of women as a metaphor for freedom and sexuality, and the representation of political violence concretized in war. Tarazi carries viewers on a trip back in time and manages to illustrate the ongoing tension between the society's traditions rooted in the East and its attempts to mirror the ideas of the West, in an artistically assembled juxtaposition of heroic and evil characters (Al-Arawi).

2.2.5 A Hybrid Book Enabling Remembrance

Part history, part scholarship, part remembrance for a shattered city, Samir Kassir's monumental ode to Beirut presents the city's social history, urban history and what was identified as the histories of mentalities and ideas. While the book does not serve as a prelude to merely discuss the war that ruined Beirut, it sheds light on the period leading up to the Civil War (Seth 332). Although the journalist who lived the events purposely devotes only a very limited section of his book to the Civil War, he manages to enable readers to understand the political, social, and economic contexts that led to the war. The book reminds readers of the Near East's once-great metropolises. It provides a history of modern Lebanon and a window onto the entire history of the Middle East in the period (Seth 334).

This sub-section of the chapter mapped several artistic endeavors aimed at documenting the history of the country's conflicts. Whether through podcasts featuring interviews with civilians, theatrical performances depicting life across the Green Line, exhibitions showcasing printed articles, or films, Lebanese artists have effectively transformed their research on war into art that

educates younger generations about an untold era. In literature, narratives unfold to engage readers in dynamic explorations of conflicts, and themes, akin to the immersive experiences of live performances. Similarly, exhibitions offer curated spaces where visual art and multimedia installations create immersive historical experiences that provoke thought, emotion, and reflection. In a sense the arts surpass the confines of traditional performances and conventional methods of teaching history, enhancing our comprehension of the past. This underscores what Cresswell (4) identifies as the capacity of performances rooted in historical narratives to complement written histories and fulfill nationalistic objectives.

2.3 Conclusion

In Democracy Moving, Nereson delves into the intricate interplay between memory, aesthetics, and movement, prompting us to question how our recollections of the past coalesce with artistic expressions (Nereson 4). This echoes Kwan's assertion (19) that performances serve as custodians of lost moments and bodies. Such upkeep takes a variety of mobile and immobile forms, in scholarly work, literature, monuments and in the arts. Within this context, the literature review explored interdisciplinary approaches that harness theater as a potent pedagogical tool. Nereson's exploration of Bill T. Jones' dance works, particularly those centered around President Lincoln, illuminates dance's capacity to challenge historical narratives and breathe dynamic life into commemorative themes (Nereson 204). Meanwhile, Taylor's study on museum theater underscores its efficacy in cultivating historical curiosity and empathy among participants, positioning it as a valuable educational resource (Taylor 8). These findings resonate with the College Board's (7) research for the National Coalition for Core Arts Standards, which highlights

a robust alignment between theater and 21st-century skills. Theater education, enriched by these skills, not only shapes globally aware and responsible citizens but also nurtures self-expression through imaginative learning. Accordingly, I shape this course to transcend mere artistic training and cultivate a generation of free thinkers by teaching an amalgamation of theater and history—rooted in ethnotheater. This learner-centered approach, steeped in humanistic values, invites students to feel, appreciate, and flourish within a reimagined interdisciplinary course.

Although Kisida et al.'s (8) study on interactive theater reveals its potential to enhance content knowledge and historical empathy among students, it falls short in integrating the explicit instruction of theatre as an art form. Accordingly, they highlight the need for further future inquiries. Building upon the research of Burnaford et al., they identify three potential typologies of arts integration: learning through and with the arts, curricular connections process, and collaborative engagement in the arts (Kisida et al. 2). Although scholarly work on arts integration is limited, Kisida et al. (8) suggest that it holds promise for enhancing academic performance across various subjects, laying an empirical foundation for its potential to improve outcomes. In response to this research gap, this study endeavors to address the identified limitations in Kisida's research. Given that Saldaña's exploration of ethnodrama emphasizes its transformative power in translating ethnographic data into compelling theatrical narratives (Saldaña 31), this study advocates for an interdisciplinary learning experience that strikes a balance between teaching both theater and history, rooted in ethnotheatre. Ethnotheater exemplifies the convergence of creativity and social awareness within the realm of theater to enhance educational encounters and cultivate profound comprehension across various fields. Accordingly, throughout the semester the course will have students explore different types of approaches as they inquire on various artistic artifacts and transform the different narratives into their own Ethnodarama.

Within the Lebanese context, artistic personal initiatives occupy the space created by the absence of a functioning state. Referring to the work of Tarazi, Maabar, Baghdadi and other artists; the course will allow students to theatricalize the civil war's history. Interviews conducted by Maabar, caricatures, movies, book chapters and other resources would serve as the source material for the students' original dramatic composition. The goal here is to de-pathologize the experiences of the Lebanese people, portraying them as more than just broken (Seigneurie 417). This desire, intrinsic to our humanity, signifies a crucial shift towards acknowledging the experiences of communities as they resist and confront uneven social structures (Seigneurie 420). On a personal note, this approach enables my own professional development as a teaching-artist as it harnesses my artistic, scholarly and academic growth. Artistically, both the students and I will explore an ethnographic approach to theater making by transforming packets of gathered artistic artifacts, including *Maabar*'s podcast, into an ethnodrama.

2.4 Course Syllabus

As an educational alternative to traditional methods of writing and teaching history, course's design demonstrates the multifaceted use of ethnotheatre as a pedagogical tool and an artistic medium through which students can stage the unsettled narratives of the Lebanese Civil War, giving voice to marginalized voices. This interdisciplinary course delves into the intricacies of the human voice and body, encompassing anatomy, physiology, and physical expression. It introduces students to ethnotheatre, an artistic methodology that involves creating theatrical productions rooted in thorough research and data. The course syllabus (Appendix C) adopts a comprehensive approach, integrating practices for the mind, body, and voice. Students will learn

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and apply techniques directly to performance assignments centered around the Lebanese War. This will entail an exploration of employing the voice and body in healthy, effective, and expressive ways, all the while embracing a contemporary strategy for historical understanding and documentation through creative devising. Throughout the course, students will be introduced to various practices such as Linklater, the Viewpoints, Rudolf Laban, yoga, meditation, and more. Collaboratively, they will delve into devising techniques using an ethnotheatrical lens, which incorporates theater as a means of advocating for social justice. The culmination of the course will manifest in the creation of original theatrical pieces while enabling students to develop a comprehensive set of skills.

Upon successfully completing the course, students will enhance their self-management skills by selecting, rewriting, and dramatizing historical episodes through monologues and dialogues. Additionally, self-awareness will be cultivated as they reflect on their experience and evaluate it as both an artistic and educational tool. Furthermore, they will engage with learning tasks that improve their vocal capacities by releasing tension and connecting to their breath. In terms of social awareness, students will recognize the impact of war on civilians and gain a deeper understanding of the diversity and complexity of human social, cultural, political, and economic realities, advocating for world peace. Finally, decision-making skills will come into play as students justify their artistic choices after exploring the causes of the Lebanese Civil War, and relationship skills will be honed as they take on roles as actors, writers, directors, and designers.

3.0 Methodology

In *Reframing Professional Development through Understanding Authentic Professional Learning,* the author Webster-Wright (2009, 702) promotes interdisciplinary research across various fields. This approach facilitates the understanding and sharing of crucial findings to enhance the professional learning of educators. In my pursuit of professional growth, while aligning with Webster-Wright's call for interdisciplinary research, I anchor this thesis project in both theater and history education. The project explores the journey of a group of University of Pittsburgh students as they collaboratively create an ethnodrama depicting civilian experiences during the Lebanese war. The goal here is to conceptualize an interdisciplinary teaching method through the arts.

This chapter elaborates on the chosen methodology, its rationale, data collection, analysis procedures, and the quality criteria it adheres to. Additionally, I describe the data collection tools and procedures designed to extract relevant information about students' experiences. Following this, I delve into the qualitative data analysis measures employed to gain an in-depth understanding of teaching the unwritten history of the Lebanese war through ethnotheater.

3.1 Research Design

Qualitative research studies contribute significantly to both research and practice by allowing researchers to delve into the nuanced meanings associated with specific social phenomena (Gall et al. 274). This study adopts a qualitative design to explore the research questions related to the unique experiences of students participating in a transformative interdisciplinary learning journey as they collaboratively produce a play inspired by the Lebanese War.

As outlined by Merriam (16), qualitative research methodology centers on understanding participants' emic perspectives, aiming to explore how they interpret their own experiences. Unlike quantitative research, which seeks universal truths and generalizable claims, qualitative studies provide rich insights into context-specific phenomena (Williams 2nd 11). In *Doing Research to Improve Teaching and Learning*, Williams (2nd 26) describes qualitative research methods as tools for understanding context through narrative evidence, emphasizing insights over generalizations. Following a case study design, I will explore a single unit: the "Voice & Movement" class and provide an in-depth description of the students' engagement in the interdisciplinary learning program. Merriam (38) underscores the value of such case study designs when the boundaries between the phenomenon being studied, and its context are blurred.

3.2 The Context of the Study

At the heart of qualitative research lies the exploration of how participants perceive and attribute meaning to their experiences. However, understanding these experiences requires more

than just examining individual perspectives; it necessitates considering the broader contextual framework in which these experiences unfold. In this section, I delve into the context of the study, focusing specifically on a group of non-Lebanese undergraduate students at the University of Pittsburgh. This cohort consists of one junior and six freshman students who participated in the "Voice & Movement" class during the Fall 2023 semester.

In qualitative research, the pursuit of generalizable results takes a back seat to identifying specific incidents that illuminate distinct concepts. Rather than striving for representativeness across a larger population, researchers seek depth and nuance (Corbin and Strauss 156). As the study aims to explore the feasibility of an interdisciplinary approach to teaching history and theater, it closely examines the learning journeys of participants, considering them as key informants. These individuals possess specialized knowledge and emic perspectives that shed light on the phenomenon under investigation (Gall et al. 279).

3.3 Data Collection Tools

Teachers, akin to researchers gathering data, actively collect information about their classrooms. This practice informs and enhances their teaching methods, ultimately contributing to student learning. Williams (2nd 4, 1st 26) outlines a range of qualitative research methods particularly useful within a classroom setting. These methods include observation, journaling, open-ended questions, and videotaping. Throughout the term, students engaged with diverse reflective prompts, including open-ended survey questions, to reflect on their contributions to the devising process. These prompts elicited narrative responses, allowing participants to share their experiences and provided valuable data for systematic analysis. As Williams (2nd 27) highlights

the analysis of student work as another qualitative data collection tool. Accordingly, I conclude the study by examining the course's syllabus in light of the student's recorded ethnodrama. While video alone may not suffice for thorough analysis, it offers opportunities for annotating recorded observations (Williams 2nd 32).

The final stage of this study involves examining the data collected from students' reflective entries. Merriam (211) elaborates on this process as providing answers to the raised research questions. Additionally, Corbin and Strauss (66) acknowledge that the coding process elevates the raw data to a conceptual level. In the subsequent sections, I will provide a thorough description of the thematic analysis procedures employed.

3.3.1 Coding the Data

After collecting student responses to open-ended questions, Williams (1st 38) advocates for researchers to establish coding categories and subsequently conduct an analysis for themes or grounded theory, characterized as the systematic generation of theory from systematic research. In practical terms, the interpretative procedures of this study started with the first prompt (Appendix D) at the beginning of the semester and continued in an ongoing cumulative process till the last class where students submitted their final reflections on a set of eight prompts (Appendix E). This process aimed to identify themes and patterns until the researcher reached a point of saturation where concepts were well-defined and explained. Instead of using predetermined codes, this study's codes were generated after thoroughly reading the students' reflections. To clarify, open coding was employed (Appendix F), involving conceptualizing and coding the data based on its properties and dimensions.

3.3.1.1 Constant Comparisons

The coding of data was followed by comparative analysis, which allowed the transformation of the codes into a clearer representation of the studied phenomenon. Using the constant comparative method as outlined by Merriam (32), the coded data were compared to highlight similarities and differences. To illustrate the process, codes from each prompt were compared with codes arising from within the same prompt and with codes emerging from other prompts. This technique enables the grouping and regrouping of codes of different levels of abstraction to constitute concepts that can then be grouped into categories (Appendix G). These comparisons enable the densification of categories, revealing variations and patterns, and stimulating the reexamination of both the researcher's and the participants' perspectives and assumptions (Corbin and Strauss 78).

3.3.1.2 Thematic Analysis

According to Williams (11), qualitative researchers typically focus on identifying themes and exploring the perspectives of individuals involved in specific situations under investigation. In this study, I closely examined non-numeric, text-based evidence to generate meaning and gain a deeper understanding of the context. To develop a theoretical understanding and ensure alignment with the research questions, the coded data were grouped into themes. Additionally, the underlying meanings of the data were delicately uncovered, ensuring equal levels of conceptual abstraction across all themes (Merriam 213).

3.3.2 Quality Criteria

This section reports on the measures that were taken to meet the quality criteria in this study. As this case study attempts to provide a thick description of the experiences of a single unit, being the "Voice & Movement" class, reliability and validity were cautiously approached through the study's conceptualization, conduction and analysis. However, the terms "validity" and "reliability" of the findings have been elaborated by Corbin and Strauss (301) as to carry quantitative implications. Accordingly, they favor substituting them with the terms "credibility" and "trustworthiness", achievable through providing insights on the study's phenomenon to contribute to the knowledge base and resonate with the life experiences of participants, researchers and readers (Corbin and Strauss 302).

Even though transferability of research results is not a primary objective of qualitative research, Merriam (257) suggests it can be achieved by offering a thick description of the case's setting, participants, and findings. Likewise, Corbin and Strauss (304) urge researchers to reflect on the alignment of their findings with the experiences of participants, advocating for an in-depth description that captures the complexity of their lives in a contextual and logical manner.

3.4 Study Limitations

According to Williams (1st 27), the researcher's and participants' social locations influence a research project. Given my profile as an international student and teaching artist designing and implementing a research project about my home country in a foreign country, in a classroom that I'm leading, I will approach my peculiar role in this case study as a research limitation. After all,

in case studies, researchers serve as the primary "measuring instrument," which means they can introduce bias that may affect the study's findings. To mitigate this issue, researchers often practice reflexivity. They reflect on their role in the research setting, as well as their assumptions, worldview, and personal and theoretical orientation toward the phenomenon under study to clarify the basis for their perspective and minimize unintended bias or error (Gall et al. 274).

Corbin and Strauss (32) recognize that in qualitative research, the traditional call for "objectivity" is illusory as they acknowledge that researchers inevitably bring their own paradigms, perspectives, training, knowledge, and biases to the research process. Consequently, these elements of the self become intricately intertwined with all facets of the research process. Similarly, Williams argues for the significance of situating oneself within one's study. Given the deeply personal nature of our work, she elucidates that research lacks substance without the presence of the teacher-researchers own voice within the research which leads to the emergence of philosophical beliefs about research surface. Carillo and Baguley (65) highlight the impact of the quality of the relationship between the researcher and the participant as essential to the quality and quantity of the data generated. According to them, establishing a relationship between the researcher and participant before conducting a study accelerates and promotes understanding. Williams (1st 27) agrees, emphasizing the importance of embracing one's social location and considering its impact on classroom research. She urges researchers to reflect on their identity and role within the project. Additionally, she highlights the existing student-teacher power dynamic, noting the challenge of having students openly converse with their instructor without deferring to them (Williams 1st 37). As the effective analysis of data necessitates the ability to empathize and truly understand the perspective of participants, researchers are required to "step into the shoes of participants". Failing to do so may result in losing the richness of the data. While maintaining a

detached and objective stance may enhance the perceived validity of qualitative research, it may prevent researchers from cultivating the necessary sensitivity a required for analysis (Corbin and Strauss 304)

Another expected limitation emerges in this study and could be addressed in future research. The participants are all non-Lebanese learning about Lebanon in the context of an American University in the United States. If this study were to be transferred back to Lebanon it must be reassessed as it currently solely inquires on the possibility of teaching the unwritten history of the Lebanese war through theater to foreigners and not to Lebanese descendants of a generation that experienced the horrors of a civil war. Accordingly, the generalizability of the results is limited by the methodological choice of this study.

The way this qualitative study is conducted, using a case study design, might significantly enhance its internal validity, delving deeply into the intricacies of the subject matter. However, it is imperative to acknowledge a limitation in terms of external validity. While the insights garnered from the research are valuable within the context of the University of Pittsburgh, their generalizability to broader student populations remains uncertain. The study's participants were exclusively comprised of motivated theater students and a dedicated theater scholar who actively sought out this specific educational experience. Accordingly, the efficacy of the implementation of this program may vary when applied with individuals less inclined towards the arts or interdisciplinary learning, particularly in mandated educational settings.

Finally, it's essential to acknowledge my dual role as both classroom instructor and researcher in the study and my dual expertise in both theater and education. Accordingly, the requisite skills for implementing such a program in the future may not be universally present among conventional classroom educators. This highlights the need for educational training and

collaboration between educators and artists. Strategies aimed at enhancing arts integration, without direct involvement from proficient artists, may not achieve equal levels of effectiveness. Collaboration and training can bridge the gap and optimize the integration process.

3.5 Conclusion

A pivotal concern in qualitative data is determining where to collect what data, at what time, and in what way. Given the scarcity of literature on the teaching of the Lebanese War and the limited scholarly explorations of interdisciplinary learning in higher education, this study adopts a qualitative case study research design to understand a particular learning approach in a particular context, that of the "Voice & Movement" class at the University of Pittsburgh by analyzing the student's creative work and their responses gathered through a set of data collection tools and procedures.

4.0 Research Findings

Throughout the term, I've collected the students' viewpoints on their learning experience. Using pseudonyms names used to protect the identities of students participating in the study, this chapter reports and quotes their journal entries and reflections to illuminate how the course objectives were achieved. The first section groups student responses related to the course's dual objectives (4.1) with its' subsections delving into active learning experiences, historical knowledge acquisition, political awareness, and newfound perspectives on theater. The second section sheds light on how the course design fosters the development of essential soft skills (4.2), including adaptability, self-confidence, teamwork, and empathy.

4.1 Interdisciplinarity to meet Dual Objectives

Participants expressed how their engagement with various artifacts related to the Lebanese War and their involvement in the devising process enabled active learning and gave them a comprehensive understanding of the war. This immersive approach allowed them to deepen their historical understanding beyond traditional classroom methods. By grappling with real stories, first-hand accounts, images, and cultural expressions, they gained insights that transcend mere textbook knowledge. Through their projects, the students not only learned about historical events but also delved into the underlying political dynamics and explored the complexities of war. By connecting with personal narratives, they developed a nuanced understanding of the war's multifaceted dimensions and its impact on communities.

4.1.1 Active Learning through Devising

The students' written responses across the term confirm that they could learn from various mediums. The range of shared resources, specifically the first-hand accounts, allowed them to engage with the material and acquire historical content knowledge and theatrical skills while the range of projects allowed them to learn collaboratively, create art, and better understand the course's content. The following themes highlight the transformative nature of interdisciplinary education.

4.1.1.1 Exploring a Multitude of Artistic Artifacts

Several themes emerged in exploring the perspectives of students on historical learning through a range of artifacts. While examining these themes, it becomes evident that students recognized the value of engaging with diverse mediums to construct nuanced understandings of historical events. The emotional, visual, auditory, and interdisciplinary dimensions of their learning experiences highlight the significance of engaging with multiple mediums ensuring a more inclusive understanding of the past. Over the term, students emphasized the importance of engaging with podcasts, books, movies, articles, and pictures to construct narratives about real-life events. They found these resources essential for deepening their comprehension of the topic. Caline highlighted how historical narratives can be processed by synthesizing insights from various sources, reporting:

> *"Humans utilize many different mediums for documenting historical events. These*
>
> *can be statues, films, songs, memorials, etc. For more detailed accounts of the past,*
>
> *mediums such as film/TV and song are generally used as they provide more opportunities*
>
> *for deep storytelling. Memorials, such as the 9/11 Fountain Memorial in New York,*

provide a more abstract approach to honoring and documenting history while still

focusing on the subject."

Other students agreed, asserting the importance of documenting history through diverse mediums to preserve the collective memory. Micah's reflection on Maroun Baghdadi's 1982 movie *Little Wars* highlights the value of cinematic storytelling in historical education. Visual media was described as not only contextualizing significant events but also evoking emotional responses. Through film, students were able to step into the world of those who lived through pivotal moments, gaining a deeper understanding that traditional texts may not fully capture. By immersing themselves in others' experiences, students gained a unique perspective that transcends mere academic understanding. This empathetic approach allowed them to effectively internalize information, rendering it personally relevant and memorable. Julia's insight underscores the power of visualization in the learning process:

"Putting myself into other's shoes, and thinking of how they might've felt has, in a

way, ingrained the information in my head. Visualizing things makes them stick."

Visualization serves as a powerful tool for fostering meaningful learning experiences, allowing students to connect with the past on a profound level. In contrast, half of the students expressed challenges encountered while reading historical narratives from a book. Jo for instance, underscored how different media forms have enriched her understanding of the Lebanese Civil War, suggesting the effectiveness of diverse educational resources. She reflected on the factual insights gained from readings, contrasting them with the personal narratives shared in podcasts, highlighting the importance of synthesizing diverse perspectives and mediums in historical inquiry. Andrew found the reading of a book chapter, with frequent non-English words, as lengthy and complex while Caline emphasized the challenge of staying focused amidst a plethora of names and

facts, struggling to prevent herself from zoning out during the reading. While these difficulties indicate the inherent complexities of engaging with historical narratives in book form, which can hinder comprehension and retention for some students, the students' written reflections on podcasts highlight it as a complementary tool to readings.

4.1.1.2 Exploring Firsthand Accounts

The incorporation of oral history, particularly through podcasts, has profoundly enriched the students' understanding of the Lebanese War. Although the podcast was in Arabic with English subtitles and had minimal visuals, the students still managed to emotionally engage with the civilians' experiences. Two students emphasized the unique insights gained from hearing civilian perspectives, which provided a nuanced view of life during wartime, beyond traditional textbook narratives. A third student noted the depth of understanding achieved through personal stories, enabling them to comprehend varying reactions to shared circumstances. Micah echoed these sentiments, acknowledging that firsthand accounts broadened their understanding of the war while Julia emphasized the importance of respecting the authenticity of individuals' experiences when transforming real events and stories in theater. These accounts appeared to have supported the students in their creative endeavors, allowing them to engage more deeply with the material and ethnotheatrical characters they've created. In the fourth week of the semester, Jo reported the benefits of firsthand accounts:

> *"When learning about wars in the past I have only ever been taught the facts, why it started, and who won, but with this specific course I feel as though I have gained an even deeper understanding of the war because of the civilian stories"*

A couple of months later, in her written reflection at the end of the course, she described the profound influence of the podcast episodes on shaping her views of the conflict. The podcast

allowed her to empathize with the civilian ordeal and establish a connection with the characters she portrayed in the devised work. Accordingly, Jo highlighted firsthand accounts as invaluable resources for both devising and comprehending historical events:

"I was able to learn about the Lebanese civil war almost purely through first-hand accounts. Hearing this come from real people gave me a sense of the civilian experience during this war, which was something I would not typically think about. This was really helpful for the devised piece because it made it easier for me to connect with the characters I was embodying and their intentions. The devised piece is heavily based on the podcasts, mostly during the monologues. My monologue (Appendix H) was derived from the podcast episode talking about schools and how children would bring their guns into school, specifically the story about a girl not knowing what to do whenever a gun was fired in her classroom and hiding under her desk."

In addition to the range of resources, it seems that the students' engagement with podcasts facilitated a profound connection with the historical narrative, transcending conventional educational approaches. Through the podcast constituted of firsthand accounts of war survivors, students gained insight into the complexities of wartime, fostering empathy and authenticity in their creative endeavors.

4.1.1.3 Project-Based Learning for Dual Goals

The interdisciplinary learning tasks employed in the course enabled multifaceted learning experiences for the students. Through the course's tasks and assessments, students delved into historical narratives using a variety of creative avenues. Diana thoughtfully reflected on the impact of class activities and emphasized the immersive nature of in-class activities and the collaborative

process of devising scenes. This approach provided a unique lens through which she explored historical events. Julia highlighted the importance of creative freedom in the learning process. According to them, self-expression played a pivotal role in building her engagement in the class. This emphasis on creativity allowed students to connect deeply with the subject matter. Micah echoed her sentiments and recognized the transformative power of theatre as a medium for storytelling and historical reflection.

While Diana recalled the use of Moni Yakim's techniques during monologue rehearsals and reported their methods as deepening her connection to the historical material, Andrew and Jo delved into the significance of Laban effort shapes. Similarly, Leah reflected on how the application of Laban's techniques helped in contextualizing the historical narratives. She wrote:

> *"We used Laban's efforts to explore how a memorial in Lebanon must feel after the war, especially when fighting is present today. The choral exchange is effective because it lets every person, each with a different voice, tell the same narrative. We used Laban's efforts to add movement to explain the narrative of our monument. We also used those techniques to think of how to vary our vocal patterns for each line. Combining motions and vocal technique was very helpful and a great way to practice different and more effective ways to act."*

In addition to the alignment between the practices of artists such as Moni Yakim and Laban, students highlight the benefits of other learning tasks and assigned projects including dialogue writing tasks and warm-ups. For instance, Micah attributed their growth in self-expression to vocal warm-ups, the choral exchange project and their immersion in emotionally charged material. Jo echoed the sentiment of immersive engagement as her engagement with the emotional and cultural complexities of the Lebanese Civil War transformed her approach to the material.

In their exploration of ethnotheater students forged profound connections with the material. Moving forward, attention is directed to the devised piece, the student's final assignment. Here, students found significant value. Andrew and Leah reported that incorporating written monologues into the devised piece provided a nuanced understanding of the Lebanese War. They described this blending of creative expression and historical context as enriching to their work. Micah emphasized the power of the theatrical medium. Beyond conventional resources, theatre expanded their comprehension of the war as diverse perspectives and experiences came to light. Jo described the process of devising the piece as both daunting and rewarding. Through research and collaboration, she reported gaining valuable insights, and informing her directorial decisions. Diana's approach to incorporating historical references and personal reflections from podcasts and articles shaped the thematic elements of the devised piece. This integration of research not only enriched the narrative but also fostered a deeper connection to the subject matter among students. Such views align with what Caline described as the transformative power of devising theater:

"Devising the piece assisted me in processing the information I was learning through the research. It is difficult to read horrible things happening to innocent people, but creating theatre around it helped me understand and make sense of those things"

The students' reflections collectively highlight the transformative impact of interdisciplinary methods in education, fostering critical thinking, empathy, and artistic exploration. Their accounts demonstrate how interdisciplinarity nurtured their artistic skills and content knowledge. Through assigned projects, such as writing dialogues, performing choral exchanges, or devising the final piece, students immersed themselves in historical contexts. Their reflections reveal how the integration of diverse techniques, learning tasks, and projects enriched their performance practices and deepened their understanding of historical concepts.

4.1.2 Developing a Historical & Political Understanding of the Events

4.1.2.1 Historical Understanding

Students entered the course lacking any substantial knowledge about the conflict. With varying degrees of uncertainty regarding the course's relevance and significance, Julia, Caline, and Jo expressed gratitude for the opportunity to delve into the complexities and implications of the Lebanese Civil War, a topic they knew nothing about. As the course unfolded, their understanding deepened through engagement with diverse learning materials. Jo, a freshman, exemplified the benefits of the content knowledge explored in this interdisciplinary class during the devising process:

> *"Well, I mean, I knew nothing about the Lebanese Civil War going into this class, so every new piece of information I learned influenced the ideas I had for directing our devised piece. Going into this, I had never directed anything before, so I was a little bit daunted by the idea of not only directing a piece about foreign content of a war I knew nothing about."*

Her reflections offer a poignant description of the creative process leading up to the creation of an ethnodrama, illustrating how participants acquired historical content knowledge through the devising process.

After World War II, the influx of Jews to Palestine sparked land disputes and ignited political and religious tensions in the Middle East. Through the range of course materials, students like Diana underscored the division among Arab states regarding involvement in the Arab-Israeli conflict, reflecting differing sentiments of obligation and detachment towards it. Meanwhile, Leah's insight on the Palestine Resistance highlights the mobilization of marginalized

communities against oppression, showcasing the determination of those affected by the conflict. Caline's observation of this pre-war tension and the geopolitical landscape underscores the complex interplay of regional powers and displaced populations, particularly with the establishment of Israel. Together, their perspectives offer a multifaceted understanding of the historical and sociopolitical contexts that influenced the Lebanese Civil War, emphasizing the interconnectedness of regional conflicts. This allowed students to recognize how the Lebanese civil war evolved from these complexities, with divided religious affiliations fueling its intensity. Initially unfamiliar with the Lebanese war, Caline reported learning how the conflict transitioned into a religiously charged and politically divisive struggle.

Jo, Micah, and Andrew's reflections underscore the challenges inherent in comprehending the historical narrative of the war they were studying. Jo articulates the difficulty in distinguishing the alliances and conflicts within the war, revealing the complex network of relationships and factions at play. Andrew echoes this sentiment by highlighting the challenge of navigating the timeline, marked by many names and dates. Meanwhile, Micah's realization about the multifaceted perspectives underscores the complexity of understanding historical events, they recounted how their understanding was symbolically manifested in the ethnodrama:

"At first, there was conflict between Muslims and Christians. However, that conflict was then broken down into separate factions, resulting in an incredibly complicated conflict, with many different political groups and affiliations. This is portrayed in parts of our theatrical piece, with people being separated at borders based on their religious beliefs"

Collectively, the students' testimonies underscore the transformative power of confronting unfamiliar and challenging subjects. Through their experiences, they emphasized the vital role of education in fostering empathy, critical thinking, and a deeper understanding of global issues.

4.1.2.2 Political Understanding

During their shared journey in the class, students delved into the nuanced layers of conflict, shedding light on the intricate impact of war on society. Notably, these students demonstrated a deeper understanding of the lasting repercussions of Middle Eastern conflicts on both societies and individuals today. For instance, Andrew emphasized the enduring nature of war's effects, highlighting their persistence long after hostilities ceased. Caline expanded on this by stressing the universality of war's impact, emphasizing its relevance across diverse populations and its continuity through time. In the devised piece, she aimed to convey a message of warning, urging audiences to recognize the ongoing cruelty of war and to be motivated to work toward peace. Her insights into the United States' involvement in international politics and its broader implications on present-day conflicts are worth mentioning:

> *"I knew that as a country, we have messed up lives in the Middle East before, but*
>
> *I did not know about the Lebanese war. I discovered that America as a country really*
>
> *loves doing this multiple times, providing weapons and funding to those who seek to harm*
>
> *an innocent group of people, and it is happening today. When reading the course syllabus*
>
> *and seeing we would focus on the Lebanese war, I did not expect the connections between*
>
> *history and current events."*

In her reflections, Caline recognized the significance of showcasing the suffering and resilience of civilians, highlighting the need for broader understanding especially for those, like herself, who have grown up with limited exposure to global conflicts.

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The interdisciplinary course provided students with a platform to deepen their political understanding by exploring the human dimensions of conflict and war. Through their reflections, it becomes evident that the course fostered a more nuanced perspective on political issues and their real-world implications. Leah emphasized the importance of education and awareness, highlighting how being uninformed can perpetuate harm and injustice. She considered the devised piece as a tool to educate audiences about recent conflicts demonstrating the relevance of historical understanding in contemporary political discourse. Similarly, Julia underscored the profound changes wrought by war, acknowledging its devastating impact on individuals and societies. Diana's insights challenge the Western world's perception of conflict as merely a distant news item or a philosophical debate.

In their devised piece, as echoed in their reflections, the participants emphasized the significance of acknowledging the enduring legacy of war, comprehending its contemporary relevance, and advocating for peace and justice amidst ongoing conflict. Collectively, the students' insights illustrate how the interdisciplinary approach of the course facilitated the connection between political issues and human experiences, fostering empathy, critical thinking, and a deeper understanding of the complexities inherent in conflict.

4.1.3 Developing New Perspectives about Theater

The interdisciplinary course profoundly impacted students' perspectives on theater, storytelling, and their own creative capacities. Diana expressed enthusiasm for the collaborative aspect of the class, particularly enjoying creating and directing scenes. Jo also found enjoyment in directing and writing parts of the devised piece and reflected on her newfound ability to write for the stage:

"The biggest insight that I gained throughout the devised piece is that anyone can write or create theater. The only thing I have ever done in theater before this class was acting, and honestly, I did not think I would be able to write theater, as I have never done it."

Similarly, Julia described devising a piece as exhilarating, allowing her to discover her writing talent and recognizing the power of theater in conveying impactful messages:

"Devising a piece was super fun and I would be more than willing to do it again. I didn't know I was capable of writing for a theater piece but now that I know I can. I can't wait to do it again. Maybe I'll make a piece of my own. Writing and creating is always a great way to get a powerful message across."

Micah and Leah also began to view theater as a platform for illuminating significant humanitarian causes. They expressed aspirations for their theatrical production to raise awareness and motivate action against global conflicts. Their aim when devising the ethnodrama was to shed light on the challenges faced by others and recognize theater's capacity to bring about meaningful change. Caline shared similar views, describing ethnotheater as an engaging medium that authentically portrays reality:

"I always knew theatre could be a medium for telling real stories, but I had never seen something as raw and real as what we created. While we were not on the scale of a professional production, just the fact that our piece was made up of real stories makes it incredibly impactful compared to those other shows"

The students' reflections collectively illustrate how the course broadened their perception of theater as a potent medium for personal expression and social commentary. When engaging in

devising the students unearthed hidden abilities and gained fresh insights into the transformative power of storytelling. Their eagerness to carry their creative endeavors beyond the classroom underscores the enduring influence of the course, fostering a deeper appreciation for theater's role in conveying intricate historical narratives. The students navigated the intricacies of history, theater, and human experiences, ultimately fostering a deeper appreciation for the enduring impact of war. Their journey underscores the power of combining different disciplines to create a richer, more holistic learning experience.

4.2 Interdisciplinarity: To teach Skills

Through ethnodrama, students embarked on a journey of self-discovery, collaboration, and empathy building. This section discusses the soft skills acquired by students and explores how the process shaped their perceptions, abilities, and relationships.

4.2.1 Developing Adaptability

By immersing themselves in the creation of the ethnodrama, students not only honed their artistic skills but also cultivated essential life skills. Their accounts shed light on the transformative impact of this unique theatrical endeavor that taught them adaptability and empowered them to take risks. Leah's perspective on the class as a haven for creative expression. Within this nurturing context, students felt empowered to step beyond conventional boundaries in theater and take risks. Diana echoes this sentiment, emphasizing the value of trial and error:

"Through trial and error, and by making multiple shifts and changes to our piece,

we were able to work through this challenge and create a piece that looked seamless and

intentional. I greatly enjoyed this process. I developed skills that would aid me in future

creative endeavors and learned that I have the ability to build something from scratch

and turn it into a performance."

Devising, with its emphasis on refining work, enabled students to embrace uncertainty and effectively navigate challenges. Julia's recognition of the evolutionary nature of ideas reinforces the notion that creativity thrives in an environment where experimentation and adaptation are celebrated. As students grappled with the intricacies of the material, resilience and resourcefulness emerged as key attributes. Jo's proactive approach exemplifies the problem-solving skills cultivated throughout the course. Her willingness to revisit content, conduct external research, and adapt her strategies demonstrates the adaptability necessary for success in artistic endeavors. In sum, devising an ethnodrama stretched the students' creative boundaries, served as a catalyst for their personal growth and fostered their adaptability.

4.2.2 Self Confidence & Self Expression

In the process of creative exploration, students grappled with challenges and embraced growth opportunities as they built their self-confidence. Caline and Andrew candidly acknowledged their initial discomfort in the class, hesitating to step beyond their comfort zones and fully engage in learning activities. Caline's early reflection captures this sentiment:

"The only challenge I can think of with the class is how I can tell I am still trying

to avoid doing 'weird' things, but I am aware that I need to lose that fear and fully

commit to things."

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However, as weeks passed, her perception shifted. Caline's realization that speaking up and embracing new ideas, even when uncomfortable, marked her personal growth. The intimate class size and deeper connections with classmates fostered a supportive environment. She explained:

> *"Knowing my classmates on a deeper level aids my learning process. In our small, comfortable setting, I shed self-consciousness—unlike larger classes where I worry about presentation. This is crucial for our unconventional activities."*

Julia, too, grappled with letting go. Yet with time, she found the courage to perform at her best as she engaged in class activities:

> *"In the beginning, I was a little apprehensive. I wasn't sure what to expect and I hadn't known too much about the Lebanese War. I was definitely pushed out of my comfort zone with the exercises we did. Learning to let go, be a little silly, and embrace the movement and sound of the body was hard at the beginning, but gradually I became more relaxed and confident. Now that we're at the end, I found that I'm thankful for what this class has taught me. I've been able to implement what I've learned into other classes and auditions."*

These reflections underscore the importance of creating supportive spaces where students can share ideas and take risks. Diana agrees, describing the class as a significant source of confidence. She attributes this boost in confidence to her engagement in learning tasks. In short, collaborative work can be transformative and shape expressive individuals. This learning journey equipped students to embrace vulnerability and emerge with newfound self-assurance.

4.2.3 Teamwork

In their writings, students recognized the transformative power of collaborative group work in theater devising. Within this dynamic, a supportive environment flourishes, enhancing both learning and creativity. Micah emphasized the essence of unity within the group. He described this cohesion as fostering open communication and allowing ideas to flow freely without fear. Andrew's reflections echo the value of diverse viewpoints as he recognized that creativity thrives when multiple approaches converge. Like Andrew, Caline found solace in this environment. Working collectively provided them with a safety net to fully commit to the creative process. For Diana, a first-time deviser, collaboration was perceived as a catalyst for growth beyond the course:

" By working as a group, learning together, and creating together, I was able to

gain experience and knowledge that I will take with me into my future as an artist and an

actor."

As the curtain fell at the end of the course, the participants' insights revealed that their learning experience will resonate far beyond the theater, informing future endeavors. Their shared experiences, communication, and commitment to experimentation yielded valuable skills.

4.2.4 Empathy Skills

The ethnotheater project provided a unique platform for historical and theatrical exploration, inviting students to delve into the complexities of the Lebanese war. As participants engaged in the devising process, they discovered that it was more than an academic exercise and approached it as an opportunity to embody the experiences of civilians affected by war. Through

physical movement, vocal expression, and research, they actively learned about the war's impact on individuals and communities. Julia reported the following:

> *"I began to understand the devastation of war, how it affected the people during the war and after, and how the war changed everything. Diving deeper into every situation made me understand this event on an emotional level and that made making our devised piece so meaningful and an amazing experience."*

Moreover, the project challenged students to transcend personal experiences and connect with characters from another culture, fostering a deeper understanding of collective pain and suffering. As they delved into character development and research, they grappled with the atrocities and misfortunes endured by citizens, leading to a profound sense of empathy and compassion. This interdisciplinary approach not only fostered empathy but also challenged their perspectives. As they navigated the complexities of history and theater, they discovered the transformative power of compassion. Leah's written reflection illustrated the matter:

> *"I feel that this piece aims to educate people on the trauma people faced. It is a story that I have never heard before this class. It is important to understand what people go through in the world. I want to try to convey a story of destruction and the sad reality of normal people's lives being ruined by war."*

The enduring impact of war became more than an abstract concept, it was a deeply human experience. Through their exploration, the students gained a profound appreciation for resilience, humanity, and the importance of empathy in times of adversity.

4.2.4.1 History Through Civilian Experiences: A Lesson in Empathy

Instead of rote memorization of dates, names and political agendas, the class delved into the profound depths of the Lebanese war through civilian experiences, recognizing that their

stories often remain untold amidst the grand narratives of conflict. Instead of just studying battlefields and treaties, students explored the war through firsthand experiences of those directly affected by it: the mothers waiting for their children to return from school, the teachers attempting to impart knowledge amidst the chaos, and the children robbed of their innocence by the harsh realities of war. Jo's written reflections eloquently summarized the rationale behind this project.:

"When learning about wars in the past I have only ever been taught the facts, why it started, and who won, but with this specific course I feel as though I have gained an even deeper understanding of this war because of the civilian stories"

Her sentiment resonated with her classmates who observed that traditional history lessons overlooked the human aspect of war. Leah accentuated the emotional impact of the narratives of ordinary people, which evoked empathy. In one poignant reflection, she synthesized how understanding the chaotic nature of war came through connecting with the lived experiences of civilians:

"I was finally able to grasp how out of hand this war got, and it helped me imagine the toll it must have taken on the common man."

Micah reiterated the importance of comprehending the multifaceted impacts of war on families and communities and Julia echoed similar sentiments. She captured the heartbreak of children robbed of their childhood innocence by war, emphasizing:

"When children become involved in war, they are forced to grow up much faster than they need to. That fact is heartbreaking. I couldn't imagine having my childhood taken from me in that way."

As educators, we bear a crucial responsibility: to teach history not as a mere chronicle of events, but as a living tapestry woven from the resilience of everyday people. By centering the discourse

on civilian experiences, we humanize the past and cultivate empathy among students. Through their devised project, learning tasks and our classroom discussions, students have come to recognize that history transcends textbooks and statistics. This approach has illuminated the multifaceted dimensions of the Lebanese Civil War and where students learned to appreciate the emotional weight carried by ordinary people and the human cost of war.

4.2.4.2 Embracing Compassion: Purpose of the Project

In the synthesis of the students' reflections, a common thread emerged regarding the development of compassion through their ethnodrama. The students' efforts to raise awareness and depict the human experiences of war in their final piece deepened their compassion in several ways. Contrasting historical narratives found in endorsed history books and traditional teachings that often overlook the personal stories and everyday struggles of civilians during war, the students tended to humanize the narrative. For instance, Diana perceived her role as amplifying the voices of those affected by the war, recognizing her obligation to advocate for those whose stories often go untold. Moreover, she emphasized the importance of focusing on civilian suffering rather than political intricacies. Caline agreed, expressing how devising the piece allowed her to deeply empathize with those affected by the war:

> *"I believe that the inspiration behind our project is to express the horrors created*
>
> *by war. To expand on this idea, we want to show how war affects people, buildings, and*
>
> *land."*

Through their ethnodrama students were able to create a personal connection to the material. Julia highlighted the significance of engaging emotionally and physically with the complexities of war, underscoring the value of portraying characters of various ages to illustrate the broad spectrum of

experiences. Meanwhile, Jo hoped their theater piece provided a historical perspective that emphasizes the profound impact of war on individuals:

> *"I hope our piece of theater is able to convey the idea that while war is such a large and major event, the small effects of war are just as, if not more important than these large facts. Most wars are taught without the perspective of everyday people, so I think through our piece we were able to a give historical perspective of how civilians are so awfully affected by these big government powers wanting to have more power than they already have"*

By humanizing the narrative, challenging conventional perspectives, and advocating for awareness, students were able to shed light on the enduring impact of war on individuals and communities. Collectively, their reflections highlight the transformative power of their ethnodrama in fostering compassion and understanding.

5.0 Conclusion

As the Lebanese authorities continue to foster a collective amnesia, this course was designed to preserve the moments, bodies and memories of the past rooted in the idea that "knowledge is out there". The Facts of Lebanese history and the country's prolonged sectarian partitioning are a click away and accessible to students. This course simply advocates for exposing them to the compilation of the work of Lebanese artists that address the country's civil war. It frames our duty as educators to shed light on the affective dimensions of learning and elicit empathy towards each constituent of the Lebanese community. The broad-field interdisciplinary design integrated the fields of history, research, and theater, crafting lesson plans that stimulated students' thoughts and emotions (see Appendix I for a sample lesson plan). Based on an ethnotheatrical approach to teaching history, the study's findings reveal that the course fostered: the acceptance of self and others, empathy and democracy while enabling students to manage sophisticated interpersonal relationships.

Given the significance of higher education as a center for innovation, universities offer optimal environments for creating interdisciplinary links within the arts (Dewhurst 104). As deans, provosts, and administrative officials persist in highlighting the significance of innovation in student achievements and faculty research, they could gain valuable insights by consulting with arts educators who delve into the intersections of disciplinary boundaries to unveil novel forms of expression (Dewhurst 112). Along this journey, I witnessed how students skillfully weaved together their knowledge of historical events and theatrical techniques to construct a compelling performance. Their final rehearsal, a culmination of their efforts, a 36-minute ethnodrama encapsulated their journey at the end of the term. Standing as tangible evidence of the students'

commitment and transformation, this performance serves as the semester's pinnacle, showcasing how the research findings of the study come to life. The ethnodrama refracts the students' reflections on their path that was paved with rigorous research, document interpretation and immersion in audiovisual resources. It casts light on the interplay between historical context, artistic expression, and personal growth, making it evident that this study's participants have not merely absorbed knowledge but internalized it.

5.1 The Ethnodrama

First, the students orchestrated every moment of the piece: theislidr movements, lines, expression, and emotions. More so they assumed multiple roles, performing as actors, writers, directors, devisers, and designers. In other words, the piece shows how they navigated uncertainty, made choices that shaped the narrative, and collaborated to weave their individual projects into an ethnodrama (Appendix J). As they inhabited different characters and themes, the students delved into their own emotions and became more aware. Their self-awareness deepened as they grappled with empathy while their social awareness deepened as they embodied civilians caught in the complexities of war.

The performance, a testament to teamwork, began with a silent skit. Previously devised by the students, the skit featured passengers riding a train on an ordinary day. Through physical gestures and a few words, the students skillfully recreated a pre-war train ride. Some passengers appeared sleepy, while others engaged in conversation or were immersed in reading. Symbolically, the students then rose from their seats and dispersed their chairs around the room. This action symbolized the destruction of the country's infrastructure, specifically its railway lines. The

inspiration for this scene came from a newspaper article describing how the country's cities were no longer connected due to the war. The transition continued as the students created gunshot sounds stomping their chairs and then, considering their exploration of Laban's effort shapes, they performed a physical sequence to simulate an explosion. Finally, they collapsed to the ground and crawled to the center of the stage. Their movements were inspired by a music video of Lebanese militants training and highlights how students were able to draw from multimedia sources.

A powerful moment occurred as they seamlessly shifted from the train setting to a school playground. Drawing from a podcast episode, they depicted how "war" evolved into a game for children, as they imitated the street fights occurring in their neighborhoods on their school playgrounds. Following the opening sequence, students integrated their monologues, rehearsed at the beginning of the semester, applying Moni Yakim's techniques while striving to maintain clarity and efficiency in their speech. The integration of monologues further enriched the piece. Caline led the way, performing the role of a student narrating how schools were canceled due to the fighting, while her classmates scattered on stage were playing tag. Caline's scene shed light on how students grappled with the weight of war and yearned for it to end. Then a school bell rang, and the students rearranged the chairs to create a different space: a classroom. Julia stepped into the role of a teacher, attempting to restore order in the classroom. But chaos erupted when Andrew, portraying a student, shot his gun. As a result, the entire class was thrust into a state of disarray, mirroring the tumultuous reality in the country. Then, Micah and Julia moved a chair and a table, transforming the room into the principal's office. Inspired by podcast episodes, Julia imagined the immense challenge faced by educators teaching amidst an armed conflict in the country. She spoke of the struggle of their daily commute to school, the constant threats and the toll it took on both students and teachers. Her monologue underscored the pivotal role educators played in such dire

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circumstances. The meeting was concluded with the teacher's impassioned plea: *"Kids shouldn't have guns in the classroom."* Her line resonates eerily with today's reality, given the tragic shootings that continue to plague schools in the United States. Although the ethnodrama was contextual and addressed the Lebanese war, the students adeptly identified relevant links for an American audience.

As Julia's character left the office, Leah entered the scene as a student who has been denied a scholarship opportunity. The monologue, inspired by another first-hand account reveals that the principal favored a close relative instead of a deserving student. The scene sheds light on how corruption loomed large and is followed by the principal's phone call to a military general whose armed kid shot a bullet in the class. The phone call was then abruptly interrupted by a transfer student performed by Diana. Struggling with her grades and forced to move from one side of the capital to another, she embodied the difficulty of leaving behind her home and friends.

Following that scene, the ethnodrama transitioned into one of the students' improvised scenes, where Caline assuming the role of a news anchor, delivered a somber announcement: *"Roads are blocked by militias"*. Her words set the stage for Andrew's monologue. He embodied a young child who returned home in a military tank rather than on a school bus. Julia, portraying his mother, waited anxiously for his return in an emblematic performance of countless parents enduring the same uncertainty. Their reunion is fraught with relief and fear, encapsulating the struggles faced by families torn apart by conflict. Subsequently, Jo stepped forward with her monologue, a raw exploration of trauma. Portraying a survivor of the school shooting that was enacted earlier, the character confronted her memories that refuse to fade. Now an adult, she recounted how sectarianism separated her from a former lover and left her with emotional scars. Then the ethnodrama takes an unexpected turn, shifting to her memory crossing an armed

checkpoint. Andrew transformed into a militant, segregating people based on their religious beliefs, in a symbolic reflection of historical reality. As religious affiliations were etched onto ID cards, citizens were sometimes killed or denied the right to enter a specific sectarian area or street. Throughout the semester the students revisited this pivotal scene. In their rehearsal the scene had already undergone numerous transformations as the students delved into various "viewpoints". They explored repetition, time, space, and movement. The room then evolved into a simultaneous trilogy of their dialogues that they had meticulously written and rewritten, set in:

- A hospital emergency room: Here, participants embodied the relatives of patients. Their wounds, both physical and emotional, bore witness to the cost of conflict. The room's air hummed with tension and shed light on how healthcare professionals grappled with scarce resources to save lives.

- A street: Two pedestrians unexpectedly collided on a street patrolled by snipers. Their conversation painted a grim picture as they discuss kidnappings and random bombings. (Appendix K)

- A grove: In a secluded space, a drunk soldier threatened his superior for audiences to glimpse the emotional struggles of fighters. The scene yet again shed light on the human cost of war.

The ethnodrama then flowed seamlessly into its final act, where students merged two independent "exchange" group projects (Appendix L) exploring the destruction and restoration of landmarks following their reading of a book chapter. In this closing scene the students discussed how the state attempts to erase architectural evidence of war. Doing so they wove a poignant metaphor: Just as the architectural traces of the war were concealed, so was the war's history and its people's collective memory. In this convergence of art and reality, the ethnodrama transcended

mere performance to become a reflective mosaic of resilience, vulnerability, and shared humanity. The curtain fell with the echoes of a chorus of voices refusing to be forgotten. Through performance, students glimpsed people's subjective experiences and their meaning-making processes, they bridged the chasm between past and present, inviting audiences to witness human resilience. Accordingly, we recognize that "ethnotheatre" isn't merely an approach to creating theater but a transformative force which bridges theory and practice.

5.2 Recommendations for Research

Throughout centuries, the world has borne witness to persistent violence. Presently, thousands of Muslim Rohingya refugees, escaping violence in Myanmar, seek refuge in Bangladeshi camps. The historical tensions between Irish Protestants and Catholics, Lebanese Muslims and Christians, and Iraqi Shiites and Sunnis continue to echo in collective memory and geopolitics. Simultaneously, ongoing conflicts persist between Turkey and Armenia, India and Pakistan, and many other regions. Against this backdrop of escalating global disputes, the project, entered on raising awareness about the horrors of war, was designed to encourage educators and educational institutions to lead humanistic learning experiences that cultivate empathy. While this course specifically addresses the Lebanese civil war, its essence can be applied to other contexts. After all, every war, every event that unfolds on our planet becomes part of our shared history as one human race. Accordingly, I call educators and academic institutions to embrace similar transformative pedagogies. More specifically, I extend an invitation to Lebanese scholars and educators to explore the feasibility of implementing this transformative learning experience within classrooms in Lebanon.

Advocates for arts education contend that the arts are vital for nurturing well-rounded individuals. Nevertheless, schools frequently encounter challenges in allocating enough time for arts education (Hoffmann Davis 6). This interdisciplinary approach proves to be time-efficient, merging the realms of two distinct fields. To effect meaningful change in educational settings, we advocate for further exploration into the transferability of this study to other contexts and across other disciplines, inspiring future generations to challenge conventions and cultivate empathy.

5.3 Recommendations for Practice

This study generated a comprehensive set of learning tasks, assignments, and resources that proved to effectively foster empathy among non-Lebanese students. However, the challenge lies in transferring these valuable insights to a Lebanese context, particularly within higher education institutions where politically and religiously diverse student bodies coexist. Undoubtedly, this project merits scrutiny through a lens that considers cultural sensitivity and the potential impact of post-traumatic stress disorder. Given that some students may have personal connections to the conflict, educators must tread carefully when addressing the material's potential emotional impact. These considerations are equally valid in other contexts where students and educators may be associated with the perpetrators of unspeakable acts.

Appendix A Ethnotheater Workshop Lesson Plan

December 2023

I come from a place where theatre doesn't have the privilege of mere entertainment as it is entangled in the anthology dealing with the past and present.

Pre-assigned Packet: *What happens in Syrian prisons?*

The following links are to be shared with the students prior to the class.

To ensure that they are actually exposed to the content, students will be asked to in the packet or inspired by the packet) to be shared in class.

- Omar Tedex, watch till 10h40: https://www.youtube.com/watch?v=-sz40yhj3Gk
- Human Rights Watch: https://www.hrw.org/news/2015/12/16/syria-stories-behind-photos-killed-detainees
- Najah Al Bukai: https://www.voanews.com/a/artist-copes-with-trauma-by-drawing-scenes-of-his-torture-in-syrian-prison/4649524.html

Lesson's objectives

- Students will be able to practice an ethno-dramatic approach to theater making
- Students will be able to collaborate to develop devised scenes using voice and movement

Materials Needed

- A screen
- Printed articles

Launching Discussion: *What is Ethnodrama? 15 min*

- Start with a "game of TAG"
- o phase 1 with a "hope" of being saved and returning to the game
- o phase 2, no hope, once you are caught you shall remain in your jail cell
- Transition into a discussion of imagining oneself stuck for good
- Play Omar's VIDEO 1: https://www.youtube.com/watch?v=-sz40yhj3Gk
- o Till 10:40
- o As you watch create a list of memorable moments (being vivid/emotionally striking images, words, statements or ideas mentioned

How is this video relevant to our ice breaker?

Then ask students to share 1 moment from their list, then transition to the definition of "ethnodrama" and its different facets.

- o The Dramatization of Data, or the transformation of data into performance. The truth is out there and the theatricalization of the systematic collection and presentation of data can reveal it.

Ethno-dramatists need to remember that "Theatre's primary goal is to entertain so with ethnographic performances comes the responsibility of creating an entertaining and informative

experiences for an audience, that are aesthetically sound, intellectually rich, and emotionally evocative" (Saldaña, 2005, p. 14)

Scholars who venture into ethnodramatic projects, risk how social science research can be represented and presented through theatrical modalities.

You do not have to be a trained theatre artist to write an ethnodrama and produce ethnotheatre, but collaborative ventures between social scientists and theatre practitioners are more likely to produce higher quality research based work on stage.

- **Preliminary discussion:** *What does Data look like?*

  In light of the assigned "packet", share your notepads in groups of 3 or 4 and discuss the themes and issues that emerged.
o Choose two tentative themes which you would like to explore further today.

Activity I: Stillness *20 min*

- Unanswered prayers: Photo Collection "Unanswered prayers" P94-103: https://issuu.com/lintartcollective/docs/lint_mag
- Offer students a minute to add to their notepad (list), add pieces of information that come to mind.
- Exploring stillness students will form a set of two still image, in light of their discussed themes. Create a tableau, or a still shot, for each theme.
- Share the tableau

Activity II: Physicality and Motion *25 min*

- "Zyara" with Waddad Halwani https://www.youtube.com/watch?v=S733Waz8LI4
- Offer students a minute to add to their notepad (list), add pieces of information that come to mind.
- Link your still "shots" with a developed "physical sequence" based on "expressive" rather than "behavioral gestures". To clarify this start in a circle with an icebreaker engaging everyone in trying both types of gestures.

  The Task:

  Relevant to Waddad's story, choose what part of her human experience would you as a group be interested in shedding light on. Create, an abstract physical sequence to express your chosen human experience. The sequence will take you from *Tableau A* to *Tableau B*.

  Encourage students to use their characterization skills, including body language and gestures, as well as consider their use of levels and proxemics. This will allow students to visualize the relationships between the different characters.

Activity III: Sound & Speech *25 min*

- Newspaper Article: https://iranwire.com/en/features/67059/
  To be printed and handed out
- Take a minute to generate as many questions as possible related to theme. Try and ask 100 questions about the topic.
- Revisits your questions and notepads as a group, and explore transforming some of your information into sounds. Create, using a selection of random sounds, a sequence of sounds.

o   Then add to the sequence 1 word and 1 sentence (from your notepad).

> **Activity IV: The merging***25 min*

Explore the meeting of "Stillness, Motion and Sound", in a single sequence.

> **Activity V: The merging** *Post Session*

A reflective questionnaire on forms, include questions on what was "learned" with regards to the subject

Appendix B AUB WORKSHOP

      Task 1: Ice Breaker (25 minutes)

In a traditional theatrical model, a performance is built up from a story or text.

All other theatrical elements are dictated by the story. Our role as theatre artists is to create a world on stage that supports the reality of that story. To make the text believable.

Throughout our lives we've been exposed to such theatrical moment that we believed or that moves us. And this how I would like us to meet one another.

We will be sharing "theatrical moments that moved us or inspired us".

I will need you to say your name, tell us about your current occupation and describe a moment of theater that you loved.

Try answering the following questions:

- What do you see?
- Describe what was happening onstage.
- Describe what you saw and heard that made the moment so dazzling?

Conclusion: Many of these moments involved theatricality regardless of the script. As you can see we forgot the script and retained the experience or the emotion.

In moment work they explore these elements of stage from the first moment we begin to create or recreate narratives based on the elements at hand (p. 34).

Theatrical elements include everything we use to communicate from the stage (such as props, costumes, acting, character, tension, movement, light, sound) the elements are parts of the theatrical vocabulary.

As you can notice, our feelings were involved and this helped us retain the memory of such moments till to day. And this is one of the main objectives of this 3-day workshop. How can we engage the student's emotions into the learning process?

      Task 2: From theory to practice (25 minutes)

In a prevalent theatrical model. A pyramid of 6 viewpoints (story below, then movement, emotion, time shape and space)

What I'm proposing here is an application of Mary Ovelie's alternative paradigm to topple the pyramid. Where every element has the same rhetorical or discursive potential as any other would emerge: Space, Shape, Time, Emotion, Movement, Story

In this view all the elements of the stage participate equally in the construction of the narrative and the theatrical event. Another proposition that we will be testing is how we can transfer such a horizontal approach to "Teaching History", how can we balance between space, shape, time, emotion, movement and the "Story" the narrative rather than just focusing on the narrative.

      Task 3: Setting our objectives (20 minutes) Why are we here?

- How can the elements of the stage contribute to the construction of a narrative/performance?

- How can the individual experiences of civilians and artists construct a historical war narrative?
- How can we as educators empower students as active stake holders in the learning process?

    We will practice deconstruction and separate a narrative into smaller parts.
- The whole is broken down into its basic materials and their languages. In other words, we will practice scaffolding, as educators and artists.

    Given that we do not have a single narrative of the war to follow a linear process of theatrical creation, or of historical teaching we will be following a deconstructive approach.
- Along those lines I would like you to take a minute and try to identify an objective of being here relevant to your role.
- Have participants set their own objectives.

    Tectonic theater developed the concept claiming that we consider anything as a theatrical element: lights, acting, sound etc… All of these elements can actively participate in the construction of narrative. à We will be adapting this into the creation of a historical narrative to be developed rather than merely taught in a classroom. In our classrooms or in the rehearsal room we can enable artifacts and narratives to construct the historical narrative. We can approach any artifact from the past (a song, a diary, w painting) as a valuable resources for us as educators crafting learning experiences or as artists creating a piece of art.

Some Terms & Definitions: on Devising
    Who can tell us what is "Devising" in theatre?
    Rephrase it as: a collaborative approach to creating a performance, where the script or story is developed by the ensemble or group of artists through a collaborative process, rather than being written by a single playwright.
    This is my proposition for the teaching of History. Why not transform it into a collaborative process, where we work together as a group to create a performance from scratch, without a pre-existing narrative/book/script.
    We will research, improvise, experiment and collaborate to generate material in the form of a performance. For the educators among us. Let's refer to bloom's taxonomy and try to generate a list of verbs that might be applicable into this process, what verbs are applicable when we
    Collaborate as a group to create a performance from scratch, without a pre-existing narrative/book/script.
- Ask educators to go over the bloom then share the verbs:

Terms & Definitions: Ethnography
    Ethnotheater is a form of performance that combines elements of ethnography and theater. It is an interdisciplinary approach that seeks to explore and represent the experiences, cultures, and stories of real-life communities through the medium of theater.
    Similarly, to devising, ethnotheater typically involves extensive research, including ethnographic fieldwork such as participant observation, interviews, and document analysis. This research is then used to create a performance.
    Ethnotheater often incorporates non-professional actors or performers from the community being represented, who may share their own experiences and perspectives as part of the performance.

The goal of ethnotheater is to give voice to marginalized or underrepresented communities and to promote cultural understanding and social change through artistic expression.

- o So one of my objectives is to: allow everyone in the classroom to have a voice in the writing of History.

Ethnotheater has been used to explore a wide range of topics, including issues related to race, ethnicity, gender, sexuality, religion, and political conflict. It is a dynamic and evolving form of theater.

In the context of Tectonic Theater's specific methodology, devised work also involves a rigorous focus on interviewing and gathering testimony from real-life individuals or communities, as well as integrating physical movement and other non-verbal elements into the performance.

- o In summary, What we will be doing is extending the interdisciplinary aspects of "devising" and "ethnotheater" to create a dual process for artistic experimentation for artists and an unconventional teaching approach for educators.

The challenge: There is no clear path, there is no right way of doing things.

One way of doing, or my way of doing this is starting with the narratives at hand, with what we already know and asking ourselves what we would like to know?

1) What do we know about the Lebanese Civil war?

What do you know about the war, take time to jog down ideas in your notebook? Share one or two ideas (10 minutes)

2) How can we know more? By asking others: What do others know about the subject (conducting interviews)?

Steps create a space:

Have post notes everywhere

Learning Task 3: Introducing the moment work construct. 45 miutes

Ex .1.1 (5 minutes)

Based on what was shared with regards to our experiences with the "war" we will be creating small theatrical moments that can include any of the elements of theatre: Props, lights, sets, space, movement, sound, costumes, text, voice, color, rhythm, story, multimedia technology, puppets, acting styles: all the elements that can be used to construct narratives.

Start with forming a circle. Ask them if it is okay then urge them to adjust it.

Reflection: this is the process we will apply throughout. We will be adjusting all that we're doing as we go.

The person making the moment says: I begin (to indicate the start). When the moment is concluded the moment makes says: "I end" This allows us to mark the exploration as a unit.

Ex .1.2 (10 minutes)

Instructor, I begin. Stand in the ceneter of the circle. Look at the audience. Walk to a back wall and stand facing it. Then turn around. Lean against the wall and slide down. I end. In the circle let us create moments. Random moments, just to make sure we are on the same page.

Ex 1.3 (30 minutes)

Two person moments, Person 1 says I begin something happens, Person 2 says I begin something happens. Person 1 or 2 says I end, remaining person says I end.

This exercise illustrates how Moment Work teaches a way of creating and a way of interacting. Two person moments allow us to practice "listening" a skill essential in out work as artists, educators and in our daily life's.

What we just developed can be a building block. These moments can be defined as a unit of theatrical time.

As we work we shouldn't focus on where a moment might ultimately fit into a larger narrative or finished piece. BUT these moments will help us understand our material's theatrical potential. Consider this as a way to sketch in the rehearsal room using elements of the stage.

Learning Task 2: Architecture, Space Moments, and Historical Perspectives

Instructor, I begin. Stand in the center of the circle. Look at the audience. Walk to a back wall and stand facing it. Then turn around. Lean against the wall and slide down. I end.

For artists the artchietcure of the space tells us a lot. Compare center stage vs leaning on the wall. Directors, just like historians, decide on focal points. However, the latter might disregards perspectives. Who can describe My moment? Then ask someone form the other side. Your right is my left. You saw a different perspective. To me this is crucial to withstand in our artistic and historical narratives.

Throughout the coming tasks you are going to present your artistic visions, and personal perspective of the story. And as a group we will accept the perspectives of one another.

Discussion 2: What influences perspectives? (10 minutes)

Let us all agree that we will not agree. We are different our thoughts, beliefs, values are different. We aren't here to influence one another or to change the beliefs we are here to relate to the other.

I will start by sharing with you, why I started this project (talk about the differences between Bikfaya & Amelieh), and how I relate to the border villages now. And this is the essence. My students learned that "the other" is just like them. And I learned the "same lesson" . And this the core for our workshop.

Since then I've been trying to think of ways that we can enable "empathy" in the classroom". And as ana artist I figured out this is what we do… we empathize with characters we try to understand them to portray them.

As we go on with the workshop we will all take the roles of students as we create, improvise and stage. As artists and Educators we will gathering tools that might be transferable into our work themes that might inspire our units. And we as humans will learn to practice: Empathy. We will invite one another into our stories and our beliefs.

What do you know about the war, take time to jog down ideas in your notebook? Share one or two ideas (10 minutes)

Podcast Application: https://open.spotify.com/episode/0Ha2qfGiBqIw6UcCQLjBk7

What moment comes to mind. Discussing what sticked to mind? From his trailer what did we learn? (5 minutes)

Prologue: https://open.spotify.com/episode/4sE6jd1w9dWWvl8hBOjWsy

Learning Task 3: Create still Images/Tableaux. (15 minutes)

Creating Photographs for the news stories.

Ask participants, "If a photojournalist had been present throughout this story, what photographs might have been taken to accompany each unit? Who would have been in them? What would they have been doing or saying?"

Allow "players" to suggest photograph ideas, ask for volunteers to form the number of people needed for each photo/unit.

The most common way we discuss moments is by asking questions to elicit general feedback. What did you notice about the moment? What struck you? What did you love?

At this point we want to identify what resonates, what gets us interested. What did the moment reveal that was surprising, beautiful or moving? What did it tell you?

Image Vs. Moment p.88 Dynamic change (5 minutes)

1. Create a Still Image a tableaux
2. Create a moment. Allow the tableaux to move. Scaffolding what a moment is, ask them to differentiate: An image doesn't change whereas a moment does: let's transform images into moments. Using I begin and I end.

Learning Task 4: Getting our hands dirty

When we begin making plays using moment work, we create a dialectical relationship between the story, ideas and themes of the play and tis experiential theatrical exploration. We will seek a moment's rhetorical power, its ability to create discourse.

Patrick Baz images. Sharing the images on screen. (5 minutes)

allows participants to create moments together that recount the context of the photo. (10 minutes)

While they explore the notion of time. Urge them to try and convey time?

Performances (10 minutes)

Reflective following interpretive analysis. We describe what happened in a moment structurally (10 minutes)

Podcast: play episode one till minute 6:57.

Before you play ask participants to make a list of words that are unclear. Places/ names or dates. Then give them time to research. (what does research mean? Simply ask questions and seek answers). When teaching any subject or the arts we need to practice asking questions and trying to find answers. Data is there, the Internet knows more than we all do, so why not urge students to search and check sources.

Give them time to write, share and then try to address questions. (10 minutes)

Activity 4: What theme emerged from this chapter of the podcast? Allow participants to write two themes down. Then group them in groups, and allow them to create a single moment that can describe the theme. (15 minutes)

Ask them to get with them random objects for the coming session.

Homework: Assemble an assortment of objects. We want props of different color, weight, shape, size heft as much variety as possible.

Session 2:

Assemble an assortment of objects. We want props of different color, weight, shape, size heft as much variety as possible.

In class ask each person to select a prop and explore it for 2 minutes. Ask: notice it from all sides, all angles. Does it have a perceived front and back? Top and bottom? What is most interesting about it? How does it react to light? Does its color interest you? If you walk around it what do you notice (10 minutes).

Ice breaker: As kid what games can you play with the chosen object. Create. Then Share. Then discuss objectives.

Podcast: play the second part of episode 1, after minute 6:57. (15 minutes) Till 19:53

Reflection: (10 minutes)

- What did we learn about the war?
- When listening to interviewees what impacted the learning vs. Just reading?
- What emotions came to mind?
- How did the war impact the lives of teens and kids? How might that have impacted us? What are some of the repercussions of this on us, on our generation?
- How did the political parties spread their doctrines?
- What are your conclusions based on these stories, given that these aren't your parents.

Application task: Using Two of the objects, choose and transform any of the narratives into a a silent moment work. Try to create a moment that tells the narrative or that expresses the feeling (10 minutes)

After the first group shows us their scene, put on the screen the following:

Reflection: When you performed their stories, what did you feel? (15minutes)

Using the following terminology: **How can we describe how an element is speaking?**

- Sensory: relating directly to the five senses, as opposed to engaging our intellect or psychology
- Evocative: something that bring thoughts, memories, or feelings to mind
- Visceral: related to "gut feeling" -instinctive, unreasoning deep, perhaps dealing with crude, earthy or elemental emotions. We use visceral when a moment or an element can reach us emotionally in a way that bypasses thought.
- Metaphoric: functioning as metaphor, whereon on object or idea is used in place of another to suggest a likeness or analogy between them
- Symbolic: using symbols to express or represent ideas or qualities, or functioning as a symbol to represent an idea or quality
- Aesthetic: a sense of the beautiful a sin aesthetically pleasing such elements can inspire audience to notice the nature of the surface of things
- Transformative or transformational: in relation to elements of the stage w mean the ability to change in form appearance nature or character. Transformations can happen both on the physicals taege and in the audience's perception or imagination
- Narrative: a story, pertaining to stormy weather deliberate as when a writer or performer intentionally conveys a particular story. Or perceived when a viewer's personal interpretation of a moment suggests story questions
- Poetic: when discussing the communicative effect of a theatrical element, we often summarize everything previously mentioned by asking moment makers to search for the poetry of the element, this is perhaps elusive to describe bur in a sense it encapsulates all the aspects. When we

describe something as poetic or lyrical, we are attempting to covery the alchemy of something ordinary being revealed in a new way.

ADD a section of the podcast:
- One of the goals of an ethnodramatist is to take the actual words of a participant and adapt them into an economic form that has an aesthetic shape. This can look like a choreography, a dialogue, a silent scene, it could integrate media, visuals and music.
- We as players are going to write a monologue, as if the land were to speak and tell what happened to it.
- The purpose of this playwriting exercise is to review extended narrative material and to make specific editorial choices that capture the essence and essentials from interviews, articles, readings, and caricatures and distill them into concise 60 to 90 seconds monologue keeping in mind what is crucial to be said here and now

The structure arc of a monologue
- ABSTRACT—what is the story about?
- ORIENTATION— clarify who, when, where?
- COMPLICATING ACTION—then what happened?
- EVALUATION—so what?
- RESULT—what finally happened?
- CODA—a "sign off" of the narrative

Allow students to write their monologues (15 minutes)
Writing task 2:
Everything can be a starting point:
So we explored a podcast, and still images yesterday there is also way more artistic artifacts we can use.

In groups of 3, research and use art materials to express a mood, place or time, a guided fantasy, listening to or making music or dancing, amongst other things.
Have student in groups choose:
1) Research their own song about the war - What songs come to mind that tell about the war? (Chris deBeurgh and Elissa)
2) An artwork that taught them about the war

Based on the song, and using the first person, players are going to become a character of their choice and imagine what makes them angry, what gives them hope, what makes them feel ashamed.
 ○ Elements of Monologues
- Setting character objectives and tactics: what do you want and what are you willing to do to get there?

The structure arc of a monologue
- ABSTRACT—what is the story about?
- ORIENTATION—who, when, where?
- COMPLICATING ACTION—then what happened?

- EVALUATION—so what?
- RESULT—what finally happened?
- CODA—a "sign off" of the narrative (p. 25)

Have students swap monologue and hypothetically stage the monologues of one another, students will share their ideas of how to stage the monologue of their co-player(20 minutes)

reflection what are the benefits of this? (20 minutes)

Exploring: Architecture & Monuments https://failedarchitecture.com/the-value-of-a-war-scarred-ruin-in-beirut/ https://www.beitbeirut.org/english/ https://www.amusingplanet.com/2015/08/hope-for-peace-monument-in-yarze-lebanon.html

Transfer the idea of "survival" from humans to stones.

○ Explore the resources (10 minutes)

○ Improvise having groups recount the stories of buildings, after reading and analyzing in class the above articles/blogs recounting the stories of monuments.

○ Physically transform your stories into emotions portrayed in chair duets (on your chosen song):

What are chair duets? https://www.youtube.com/watch?v=PB-9LERsyY8 (15 minutes)

○ sharing and discussion. In this session we let go of the intent to tell stories and rather just portray emotions (15 minutes)

Homework: get light sources

Session 3: Silent stories

TASK 1: What do we know about the education system during the war? Sharing tales? How has work affected our education system? (10 minutes)

TASK 2: Episode 2 (15 minutes) It doesn't always have to be linear narratives. Today we are going to explore with light and light sources. We are going to listen to narratives from episode 2 (till 13:36). Maabar - معبر|EP02 - Mère Gabrielle - مير غبريال

Task 3: Before we devise: what stood out? What did you learn about the war? What is a common theme among all of these stories? What came to mind? (5 minutes to discuss 5 minutes to journal)

Task 4: In pairs. let the light guide your exploration. Let the movement and quality of light lead you to make discoveries to tell the narrative.

Study darkness and shadows and play with the light. (5 minutes)

Then create with the light theatrical moments. (10 minutes)

Sharing sequences in pairs. (reflect as per Day 2 Handout)

Task 5: Scoring your moment

Let's score a moment: deconstruct it using a chart. Photo p.90 How is this tarnsferable to other subjects? You can layer as many elements in any moment.

Application score your previous moment. (10 minutes)

Task 6: Scoring your moment

Then Devise in groups. Merging two scenes together. Objective: allowing students to share ownership and let go of "My" idea. Practice re-scoring. (20 minutes)

Sharing new moments (15 minutes)

Task 7: Then brainstorm using sound. On butcher paper, start a list of ways to use sound. This brainstorming might start with only one or two items, but the list should grow throughout your exploration of element A. (it can include sound effects, live or recorded, scene change, narrative, underscoring, sound to juxtapose). Explore adding sounds to your moment work. (10 minutes)

Onto an already created moment. Let us limit the amount of text and study the theatrical potential of these separate discursive lines. (15 minutes)

Then explore adding any of section of the monologue(s) that were written. (15 minutes)

Final Task: Layering two moments.

Choose two moments you created during any of our tasks. Try layering them one specific way, choosing carefully the exact instant when the second moment overlaps the first. (10 minutes)

Performances (10 minutes)

Engage in an interpretive analysis of the resulting narrative. (10 minutes)

Extra task:

Using the same two moments, change the placement of the layered moment, how does that change the narrative? How is it relevant to our practice as theater artists, educators, historians?

Final reflection and Takeaways (25 minutes)

Appendix C Course Syllabus

Voice & Movement 1 - THEA 1100
Fall 2023 1105-LEC (29373) - 3 credits

Meeting Times: T-TH 11:00-12:50
Location: Rauh Studio (The Cathedral's Basement)
Student Hours: Tuesdays 9h30-10h30 AM and Wednesdays 11h00-12h300 PM (via zoom, by appointment). If the assigned hours conflict with your schedule, alternative times can be arranged with me, do reach out, I'm always an email away!

Course Description

This interdisciplinary course delves into the intricacies of the human voice and body, encompassing anatomy, physiology, and physical expression. It introduces students to ethnotheatre, an artistic methodology that involves creating theatrical productions rooted in thorough research and data. The course adopts a comprehensive approach, integrating practices for the mind, body, and voice. Students will learn and apply techniques directly to performance assignments centered around the Lebanese War. This will entail an exploration of employing the voice and body in healthy, effective, and expressive ways, all the while embracing a contemporary strategy for historical understanding and documentation through creative devising. Throughout the course, students will be introduced to various practices such as Linklater, the Viewpoints, Rudolf Laban, yoga, meditation, and more. Collaboratively, they will delve into devising techniques using an ethnotheatrical lens, which incorporates theater as a means of advocating for social justice. The culmination of the course will manifest in the creation of original theatrical pieces. Prerequisites: none.

Course Topics
- Devising using multi-media.
- Devising based on historical events.

- The history of the civil war.
- Different types of ethnodrama.
- Ensemble building and collaboration.
- Theater and social justice.

Learning Outcomes

Upon successful completion of the course, student will find enhanced

Self-Management Skills

- as they select, rewrite and dramatize episodes of history in the form of monologues and dialogues.
- as they employ good diction in order to generate clarity & efficiency in their speech

Self-Awareness

- as they reflect on their experience with "ethnotheatre" and asses it as an artistic and educational tool
- improve their vocal production by releasing tension, connecting to their breath, and increasing their natural resonance

Social-Awareness

- as they recognize the drawbacks of war on civilians.
- as they understand the diversity and complexity of human social, cultural, political, and economic realities and argue for world peace.

Relationship Skills

- as they devise an ethnotheatrical performance as actors, writers, directors and designers.

Decision-making Skills

- as they justify their artistic choices after exploring the causes of the Lebanese Civil War through a range of sources and exercises
- as they utilize voice and movement skills learned in class to enhance imagination and textual understanding
- as they employ various techniques to construct a physically and vocally based warm-up and original character

Course Goals

Through our work together over the course of this semester, each of you will experience:

- Progress and achievement in physical and vocal acting techniques through participation in warm-ups, games, improvisations, and targeted exercises.

- A heightened understanding of the importance of healthy voice and movement practices in a theatrical learning environment.
- Different processes an actor can use to physically and vocally connect to a character.
- A working knowledge of how breath and the anatomy creates sound.
- An awareness of personal vocal habits and how to identify them

Grading

Each assignment will be explained in detail on the day it is assigned.

This course utilizes Canvas, so it is imperative that you check it regularly. I strongly recommend that you download the Canvas app. That way you will be notified of any updates. Included on the site (and app) are a number of things you will need: assignments, readings, point breakdowns/rubrics, updates, and the syllabus. In addition, you will submit your journal submissions and written assignments via Canvas.

In this class you will be evaluated on both the process and the product—that is, the work you do in class weighs heavily on the final grade.

Since this class is about the acting process, the final showing is not the only thing on which you will be graded. When your work is due to be shown for a grade, you must be off-book, blocked, have props at the ready, and be dressed appropriately for the character/world of the play. **If you are deficient in any of these areas, you will be considered unprepared**.

Required Materials

A yoga mat, notebook, pencil, and folder for assignments and handouts are required for class. Comfortable clothes that allow freedom of movement Reading packets will be assigned on Canvas. These readings will impact our class discussions and devising process.

Readings:

o Ethnotheatre: Research from Page to Stage (Qualitative Inquiry and Social Justice) 1st Edition
o Voice Onstage and Off by Robert Barton and Rocco Dal Vera (link to Ebook on Canvas)

Devising resources:

o Maabar the Podcast (In Arabic with English Subtitles)
o Weekly packets of newspaper articles, documentaries, movies, visual art work and more.

Recommended Texts

Creating a Character: A Physical Approach to Acting by Moni Yakim
Freeing the Natural Voice by Kristin Linklater
The Viewpoints Book by Anne Bogart and Tina Landau
Laban's Efforts in Action by Vanessa Ewan and Kate Sagovsky

Attendance

- You are allowed two excused absences for the entire semester. These will be tracked on Canvas, and you will be notified when you've already missed three classes. Do not use these on days of performances. Each subsequent absence will lower your overall grade by a letter grade. In other words, if you had 92 points, equivalent to an A-, and skipped three sessions, you're A- will be posted as a B+.
  If you skipped five sessions, you're A- will drop two letter grades, and you will receive a B.

97 – 100 = A+	87 – 89 = B+	77 – 79 = C+	67 – 69 = D+
93 – 96 = A	83 – 86 = B	73 – 76 = C	63 – 66 = D
90 – 92 = A-	80 – 82 = B-	70 – 72 = C-	0 – 62 = F

- Given the collaborative nature of theater and performance and the hands on approach of this class, an absence effects everyone in the class.
- Imagine that this class starts 10 minutes earlier than it does and set a goal to arrive to class early enough to prepare mentally and physically for the class.
- Late arrivals interrupt the focus of those students who are on time; therefore, two (2) late arrivals will count as 1 absence. A late arrival is 5 minutes after the start of class.
- Leaving early also counts as a late arrival.
- Arriving more than fifteen minutes late is considered an absence.
- If you are absent on a day you are scheduled to work/present, it is YOUR responsibility to contact your scene partner and another pair/person to switch your time slot with them. **Otherwise, failing to work/present on the day you are assigned will result in loss of fifty percent from your overall assignment grade.**
- If you aren't able to attend our class session because of illness, please don't stress out about it! If you're ill, please send me an email before class time letting me know. We will find a way to make up the work if you cannot join the class that day!
- There may be classes where you will take part in an "Independent Study" (doing work on your own.) Parameters for earning attendance for those class sessions will be explained in detail at the beginning of each week.
- If you are infected with COVID or think you may have been exposed, please do NOT come to class. Instead please follow the most up-to-date university COVID guidelines
- (https://www.coronavirus.pitt.edu) and keep the instructor updated on your status (as much as you can). It is essential that you get help/guidance and are careful about spreading the infection to others.

Assignments

Assignments Outline & Due Dates

- Week 3: The Living Newspaper – Group Project (5 points)
- Week 4: From Stage to Page – Writing a Monologue (5 points)
- Week 5: From Page to Stage – Performing the Monologue Moni Yakim Character Study (10 points)
- Week 7: Writing an Ethnodramatic Dialogue (10 points)
- Week 8: Create and perform a choral exchange using Laban Character Study (10 points)
- Week 10: In pairs devise silent skits (conflict & objectives in mind) (10 points)
- Week 11: Group Presentation on Ethnotheater (5 points)
- Week 14: Work in Progress - Final Piece Performance (30 points)
- Week 15: Questionnaire & Reflection-Report (10 Points)
- Five out of Seven Journal Entry submissions from the students' scrap book of ideas & thoughts (5 points)

Submissions (25 % of Total Grade)

These assignments are graded with a full mark when submitted on time and following the

assignment's parameters.

- **The Living Newspaper – Group Project**
  In this activity, groups create still photographs depicting their assigned section of a news

  story and present them using movements and text.

- **The Silent Skits**
  You will work in pairs to create silent skits with conflict and objectives in mind,

  exploring different courses of action to resolve the conflict.

- **Journal Entries**
  You can choose which journal entries to submit and whether you want to write or record

  them.

Self-Assessments (50 % of Total Grade)

These assignments are to be graded by the students themselves, following a rubric.

- **Performing the Monologue – Moni Yakim Character Study**

In pairs, you will stage and perform your written monologues. Students will be required to provide memorized text for the character they would like to explore.

- **Create and perform a choral exchange using Laban Character Study**

In groups you will produce a choral exchange where you might individually and collectively present the same nonrealistic presentational model using Laban's 8 Efforts to explore a character of their choosing. Students will be required to provide memorized text for the character they would like to explore. This character and text must be different from the Moni Yakim assignment.

- **Work in Progress - Final Dress Rehearsal**

To encourage mutual learning and challenge traditional hierarchy, you will set your own rubric for a broad final project with a flexible duration and type.

You are urged to question and deconstruct traditional notions of theater in your approach as you stage some occurrences of the Lebanese Civil War.

This final assignment requires each student to create a character based on a story line from the podcast and to incorporate both voice and movement into the telling of their character's life story within the devised piece.

Rubric Assessments (25% of Total Grade)

Regular assignments graded by the lecturer following a rubric.

- **From Stage to Page – Writing a Monologue**

This writing assignment guides you through different learning to write a 60-90 second monologue.

- **Writing an Ethnodramatic Dialogue**

In pairs, you will create a dialogic exchange building on what interviewees a podcast episode had to say.

- **Group Presentation on Ethnotheater**

You will prepare and present a section of a book chapter.

- **Questionnaire & Reflection-Report**

Final Report Submission, you will reflect on the whole experience addressing a set of open ended questions with regards to their experiences learning history, about and through ethnotheatre.

CLASS PROTOCOLS

- Cell phones must be TURNED OFF and IN YOUR BAG during the class. If a cell phone goes off during class, particularly during the presentation of a scene, you will be considered absent.
- Wear comfortable clothing that will enable you to move easily. As a courtesy to your classmates go easy on the perfume/cologne and please wear deodorant. As you will be playing different characters and imagining yourself in different situations, dress in a neutral manner. Don't wear anything that you don't want to move about on the floor in.
- No gum/food/drink (except bottled water) inside of class. Please eat before class.
- If you know you may need to leave the class early or step out of class for an emergency, please let the instructor know via email.
- According to the university, missing a class due to COVID-19 does not warrant an excused absence. However, it is your responsibility to contact me so that we discuss expectations and alter your class timeline.
- Reading packets, assignments, handouts and slides will be posted regularly on Canvas for you to access during or after class. Students with excused absences are required to check canvas.

COURSE POLICY ON GROUP WORK FOR STUDENTS WITH EXCUSED ABSENCES

- In case of emergency, you must inform the rest of the group that you will be missing class (without needing to disclose specific health status) and/or completing work late or not at all. In such cases, groups may opt to meet online or work asynchronously.
- If necessary, I might offer extension or reduce an aspect of the assignment if a group member is unable to complete work.
- Groups should agree on their own rules to complete the work in a timely way. As group members you are expected to identify tasks and communicate your challenged and concerns.

ACADEMIC INTEGRITY

You will be expected to comply with the [University of Pittsburgh's Policy on Academic Integrity](#) Any student suspected of violating this obligation for any reason during the semester will be required to participate in the procedural process, initiated at the instructor level, as outlined in the University Guidelines on Academic Integrity. This may include, but is not limited to, the confiscation of the examination of any individual suspected of violating University Policy. Furthermore, no student may bring any unauthorized materials to an exam, including dictionaries and programmable calculators. To learn more about Academic Integrity, visit the Academic Integrity Guide for an overview of the topic. For hands-on practice, complete the Understanding and Avoiding Plagiarism tutorial.

Plagiarism, copying of assignments, and cheating will not be tolerated. Violating the University-wide policy on academic honesty will result in automatic failure of the assignment and possible failure of the course.

RESPONSIBLE USE OF MEDIA POLICY

In accordance with "The Pitt Promise: A Commitment to Civility," The University of Pittsburgh Student Code of Conduct, and the professional standards and expectations of our field, students, staff and faculty in the Theatre Arts Department agree to the positive, responsible and respectful use of social media, including: zero tolerance for public aspersion upon students, classes, facilities; the un-approved posting of production videos or photos, per Equity guidelines; cyber bullying. Additionally, any recording of rehearsals or performances shall be carried out in accordance with AEA guidelines for professional productions. For the full policy, please go to our homepage, play.pitt.edu. For additional information, please refer to http:/ /www.studentaffairs.pitt.edu/pittpromise; http://www.studentaffairs.pitt.edu/ Student conduct, www.actorsequity.org).

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STATEMENT ON CLASSROOM RECORDING

To ensure the free and open discussion of ideas, students may not record classroom lectures, discussion and/or activities without the advance written permission of the instructor, and any such recording properly approved in advance can be used solely for the student's own private use.

DIVERSITY, EQUITY, AND INCLUSION

The University of Pittsburgh does not tolerate any form of discrimination, harassment, or retaliation based on disability, race, color, religion, national origin, ancestry, genetic information, marital status, familial status, sex, age, sexual orientation, socioeconomic background, veteran status or gender identity or other factors as stated in the University's Title IX policy. The University is committed to taking prompt action to end a hostile environment that interferes with the University's mission. For more information about policies, procedures, and practices, see: https://www.diversity.pitt.edu/civil- rights-title-ix-compliance/policiesprocedures-and-practices.

I ask that everyone in the class strive to help ensure that other members of this class can learn in a supportive and respectful environment. If there are instances of the aforementioned issues, please contact the Title IX Coordinator, by calling 412-648-7860, or emailing titleixcoordinator@pitt.edu. Reports can also be filed online: https://www.diversity.pitt.edu/make-report/report-form. You may also choose to report this to a faculty/staff member; they are required to communicate this to the University's Office of Equity, Diversity and Inclusion. If you wish to maintain complete confidentiality, you may also contact the University Counseling Center (412-648-7930).

SPECIAL ACCOMMODATION

If you have a disability that requires special testing accommodations or other classroom modifications, please notify both the instructor and Disability Resources and Services no later than the second week of the term. You may be asked to provide documentation of your disability to determine the appropriateness of accommodations. To notify Disability Resources and Services, call 648-7890 (Voice or TDD) to schedule an appointment. The office is located in 140 William Pitt Union. www.drs.pitt.edu. This information is confidential and the instructor may not discuss it in the class unless you choose to do so.

GENDER INCLUSIVE LANGUAGE STATEMENT (from Pitt GSWS)

Language is gender-inclusive and non-sexist when we use words that affirm and respect how people describe, express, and experience their gender. Just as sexist language excludes women's experiences, non-gender-inclusive language excludes the experiences of individuals whose identities may not fit the gender binary, and/or who may not identify with the sex they were assigned at birth. Identities including trans, intersex, and genderqueer reflect personal descriptions, expressions, and experiences. Gender-inclusive/non-sexist language acknowledges people of any gender (for example, first year student versus freshman, chair versus chairman, humankind versus mankind, etc.). It also affirms non-binary gender identifications and recognizes the difference between biological sex and gender expression. Students, faculty, and staff may share their preferred pronouns and names, and these gender identities and gender expressions should be honored.

CONTENT WARNING AND CLASS CLIMATE STATEMENT (from Pitt GSWS)

Our course readings and classroom discussions will often focus on mature, difficult, and potentially challenging topics. As with any course in the Gender, Sexuality, and Women's Studies

Program, course topics are often political and personal. Readings and discussions might trigger strong feelings—anger, discomfort, anxiety, confusion, excitement, humor, and even boredom. Some of us will have emotional responses to the readings; some of us will have emotional responses to our peers' understanding of the readings; all of us should feel responsible for creating a space that is both intellectually rigorous and respectful. Above all, be respectful (even when you strongly disagree) and be mindful of the ways that our identities position us in the classroom.

I expect everyone to come to class prepared to discuss the readings in a mature and respectful way. If you are struggling with the course materials, here are some tips: read the syllabus so that you are prepared in advance. You can approach your instructor ahead of time if you'd like more information about a topic or reading. If you think a particular reading or topic might be especially challenging or unsettling, you can arrive to class early and take a seat by the door so that you can easily exit the classroom as needed. If you need to leave or miss class, you are still responsible for the work you miss. If you are struggling to keep up with the work because of the course content, you should speak with me and/or seek help from the counseling center.

STATEMENT ON SCHOLARLY DISCOURSE (from a California State University course: Race, Racism and Critical Thinking)

In this course we will be discussing very complex issues of which all of us have strong feelings and, in most cases, unfounded attitudes. It is essential that we approach this endeavor with our minds open to evidence that may conflict with our presuppositions. Moreover, it is vital that we treat each other's opinions and comments with courtesy even when they diverge and conflict with our own. We must avoid personal attacks and the use of ad hominem arguments to invalidate each other's positions. Instead, we must develop a culture of civil argumentation, wherein all positions have the right to be defended and argued against in intellectually reasoned ways. It is this standard that everyone must accept in order to stay in this class; a standard that applies to all inquiry in the university, but whose observance is especially important in a course whose subject matter is so emotionally charged.

TAKE CARE OF YOURSELF

Do your best to maintain a healthy lifestyle this semester by eating well, exercising, avoiding drugs and alcohol, getting enough sleep, and taking time to relax. Despite what you might hear, using your time to take care of yourself will actually help you achieve your academic goals more than spending too much time studying. All of us benefit from support and guidance during times of struggle. There are many helpful resources available at Pitt. An important part of the college experience is learning how to ask for help. Take the time to learn about all that's available and take advantage of it. Ask for support sooner rather than later – this always helps. If you or anyone you know experiences any academic stress, difficult life events, or difficult feelings like anxiety or depression, we strongly encourage you to seek support. Consider reaching out to a friend, faculty or family member you trust for assistance connecting to the support that can help. The University Counseling Center is here for you: call 412-648-7930 and visit their website.

If you or someone you know is feeling suicidal, call someone immediately, day or night:

University Counseling Center (UCC): 412 648-7930

University Counseling Center Mental Health Crisis Response: 412-648-7930 x1

Resolve Crisis Network: 888-796-8226 (888-7-YOU-CAN)

If the situation is life threatening, call the Police: On-campus: Pitt Police: 412-268-2121 Offcampus: 911

SYLLABUS CONTRACT - THEA 1100 1105-LEC (29373) – K. Chebli

To be signed after reviewing the syllabus and returned to the instructor to keep on file.

I, _____, (print name) have read the syllabus and course timeline and understand the classroom policies, expectations, and rules as stated in the syllabus and timeline. By signing this form, I agree to comply with the policies, requirements, expectations and consequences, accept the outline for this class, and acknowledge the instructor's right to adjust the timeline with due notice.

SIGNED: _____DATE: _____

Course Calendar

I will make myself as available as possible outside of class to help with any class-related questions or issues you may have. Please talk to me if you are experiencing hardships with any portion of the class and don't wait until the end of the semester to tell me if you are struggling. I am here to help you learn.

Syllabus and schedule are subject to change at instructor's discretion; you will be notified in advance of any changes.

<p align="center">Appendix C Table 1 Course Calendar</p>

Session	Dates	Class Work	Assignments Due
Week 1 : Course Introduction			
1.	Tue., Aug. 29	Icebreakers, Syllabus Review & Course Agreements	
2.	Thu., Aug. 31	Defining and Exploring Ethnotheatre – Johny Saldana Warm Up/Private Moments	
Week 2 : Unit 1: Playwriting			
3.	Tue., Sep. 5	Improvisation & Linearity Warm Up/Private Moments	Due Material: Podcast episode 3: EP03 - A Fragrant Welcome - تحية عطرة
4.	Thu., Sep. 7	Developing Narratives Warm Up/Private Moments	**Due Journal Entry:** Elective 1/5
Week 3 : Unit 1: Playwriting			
5.	Tue., Sep. 12	From Stage to Page Warm Up/Voice Analysis	Due Material: Podcast episode 2: Mère Gabrielle | مير غبريال

6.	Thu., Sep. 14	Comparing Narratives	Due Submission (Classwork): The Living Newspaper – Group Project
Week 4 : Unit 2 Writing Ethnographic Monologue			
7.	Tue., Sep. 19	Exploring a Curtain Raiser Warm Up/Moni Yakim Intro	Due Material: Samir Kassir - Beirut Chapter 5
8.	Thu., Sep. 21	Writing a Monologue (Text for Moni Yakim)	Due Assignment (Classwork): Writing a Monologue
Week 5: Unit 2 Writing Ethnographic Monologue			
9.	Tue., Sep. 26	Creating & Moving Still Images	Due Material: Podcast episode 5: Where from, where to? | من وين, لوين؟ **Due Journal Entry:** Elective 2/5
10.	Thu., Sep. 28	Staging Monologues - Moni Yakim with text	Due Self-Assessment (Classwork): Staging the Monologues - Performances
Week 6: Unit 3 Writing Ethnographic Dialogue			
11.	Tue., Oct. 3	Improvising dialogues Warm Up/Laban Intro	Due Material: Watching the Assigned Movies
12.	Thu., Oct. 5	Group Improvisations	**Due Journal Entry:** Elective 3/5
Week 7: Unit 3 Writing Ethnographic Dialogue			
13.	Tue., Oct. 10	The voices of the Disappeared	Due Material: Extracts from Podcast episode 7: Bow or Leave | يا برضخ، يا بفلّ

14.	Thu., Oct. 12	Sharing Written Dialogues & Reflections Warm Up/Laban with Text	Due Assignment (Classwork): Writing an Ethnodramatic Dialogue
Week 8 : Unit 4: Choral Exchanges			
15.	Tue., Oct. 17	Transfer the idea of "survival" from humans to stones Warm Up/Laban with Text	Due Material: Chad Elias - Chapter IV: Suspended Spaces & extracts from & extracts from Podcast episode 9: Survival | البقاء
16.	Thu., Oct. 19	Explore recounting stories in and with space using physicality and Laban Character Study	Due Self-Assessment (Classwork): Create & perform a choral exchange
Week 9 : Unit 4: Choral Exchanges			
17.	Tue., Oct. 24	Generating flash cards with "Facts" & "Narratives"	Due Material: Miriam Cooke - Chapter 7 - Flight Against Time & Conclusion
18.	Thu., Oct. 26	Free Improvisation Session I	**Due Journal Entry:** Elective 4/5
Week 10: Unit 5: Envisioning Ethnothetarically			
19.	Tue., Oct. 31	Story lining & Collages Warm Up/Viewpoints Intensive	Due Material: Podcast episode 12: Maabar | معبر
20.	Thu., Nov. 2	Plotting & Merging Efforts Warm Up/Viewpoints Intensive	Due Submission (Classwork): Silent skit
Week 11: Unit 5: Envisioning Ethnothetarically			
21.	Tue., Nov. 7	Group presentations – Private Moments	Due Assignment: Group Presentations
22.	Thu., Nov. 9	Free Improvisation Session II	**Due Journal Entry:** Elective 5/5

Week 12 : Unit 6: Devising			
23.	Tue., Nov. 14	Exploring: Moment Work	
24.	Thu., Nov. 16	Exploring: Moment Work	**Due Journal Entry:** Elective 6/5
Week 13 : Unit 6: Devising			
25.	Tue., Nov. 28	Rehearsals Session 1	
26.	Thu., Nov. 30	Rehearsals Session 2	**Due Journal Entry:** Elective 7/5
Week 14 : Final Performance & Reflections			
27.	Tue., Dec. 5	Final Dress Rehearsal	Due Self-Assessment: Final Piece Rehearsals
28.	Thu., Dec. 7	Questionnaire Reflection Report Submission	Due Assignment (Classwork): Questionnaire & Reflection-Report

Appendix D 1st Journal Entry Prompt

For this week's journal entry, I'd love for you to take a moment to refer to your journal. Kindly submit a 150-250 word entry covering all of the following key points:

- What have you learned about the Lebanese War so far?

- How did using your body and voice help you retain/understand the information?

- Are there any challenges you're facing in the class? Feel free to share what's on your mind.

Looking forward to hearing your thoughts.

Appendix E Last Set of Reflective Prompts

Final Report Submission, you will reflect on the whole experience addressing a set of open-ended questions with regards to their experiences learning history, about and through ethnotheatre. *How did your understanding of the Lebanese war evolve throughout the process of devising the theatre piece?*

- Discuss specific challenges you encountered during the devising process and how these challenges influenced the final presentation of your theatre piece?

- Reflecting on the semester-long project, what insights did you gain into the creative and collaborative aspects of theatre devising?

- How did your research into the history of the Lebanese war inform the artistic choices you made in shaping the narrative of your theatre piece?

- In what ways did the process of devising this theatre piece allow you to engage with the emotional and cultural complexities of the Lebanese war?

- Can you discuss the impact you hope your theatre piece will have on audiences in terms of understanding and empathy towards the historical events you portrayed?

- Were there any unexpected discoveries or revelations about the Lebanese war that emerged during the devising process, influencing the direction of your theatre piece?

- Looking back on the semester, how has this experience in devising a theatre piece about the Lebanese war shaped your perspective on the power of theatre as a medium for storytelling and historical reflection?

Appendix F Sample Reflection

Sample Coding of Jo's Reflection to a set of different prompts (Appendix E). Highlighted in colors are specific emerging themes, that were then compared. Parentheses provide the emerging codes that were then grouped into themes.

Prompt 1

==Starting this class, I knew nothing about the Lebanese civil war, so I am definitely a lot more knowledgeable in that than I was in August== *(Learning about a new topic)*. ==My understanding of the war specifically through creating the devised piece, was very civilian heavy== *(Life of civilians)* ==because it felt as though we were using mostly the podcasts== *(Podcast, oral history)* ==as source material, and the podcasts were normal human being who had lived through the war and were willing to share their experience== *(Learning through firsthand accounts)*. ==The part of the devised piece that helped further my understanding of the war the most, for me is probably the whole school section with everyone's monologues. This section is just a part of the war that I felt I was able to comprehend best== *(Connecting with the material-assessments as a tool that enable understanding)*.

Prompt 3

==The biggest insight that I was able to gain throughout the devised piece is that anyone can write or create theater== *(new perspective with regards to theater)*. ==The only thing I have ever done in theater before this class was acting, and honestly I did not think I would be able to write theater, as I have never done it. But after this class I genuinely believe that I could write or direct theater if I really wanted to. Writing this kind of content in which it is historically accurate was an experience that I am going to be able to take with me not only if I write another piece of theater, but even in a typical history class== *(new perspective with regards to theater- writing)*.

Prompt 5

Devising this piece of theater really helped me engage with all of the emotional and cultural complexities of the Lebanese civil war in a way I would have never approached this at *(Connecting with the material-assessments as a tool that enable understanding).* Since I knew nothing about the Lebanese civil war before entering this class, understanding the content and facts of the war was the easy part *(Learning about a new topic),* but whenever we started to delve into the personal stories of people who had lived through this tragic event I was brought to deal with everything that these people went through, not just the facts *(Learning through firsthand accounts).* When learning about wars in the past I have only ever been taught the facts, why it started, and who won, but with this specific course I feel as though I have gained an even deeper understanding of this war because of the civilian stories, specifically the podcasts *(Podcast, oral history, new perspective with regards to learning history)*

Prompt 8

Devising this piece has helped me really understand and see how much of a powerful medium theater *(new perspective with regards to theater)* can be while discussing such heavy topic like war, grief, and death *(empathy).* Theater has always been the medium of art that has affected me the most, but I have never seen any type of ethnotheater, so I wasn't even aware that theater could be this meaningful and factual while still being entertaining and engaging *(new perspective with regards to theater, ethnotheater).* This medium is a really useful tool for historical storytelling, because of how much people like theater, if we start making certain pieces more informative, people can see shows and be entertained while also learning about different historical events they may never have heard about before *(new perspective with regards to theater, theater as a pedagogical tool)*

Appendix G Sample Thematic Coding "Life of Civilians"

Reflection Prompt 1

- Diana: In class, we were briefed on a basic historical summary of the war and focused mostly on the lives of the civilians and how they were affected (and are now experiencing the aftereffects) of this war

- Andrew: People were scared for their lives; they did not know what was going to happen at any moment. They were trying to go to work, do their daily activities, and play with their friends.

- Leah: So far, I learned that the Lebanese War had many effects on the youth and culture of Lebanon. Children who grew up during this time faced many dangers, even while just walking in the streets. They often did not understand the true extent of this danger though.

- Caline: I found myself most fascinated by that part so far, something about the bravery of journalists really stands out to me.

- Micah: We have viewed many accounts of civilians that have to suffer in the midst of conflict.

- Micah: families are under constant stress and fear of being victim to shelling

- Julia: I've learned, so far, of the impact that it had on not only adults but on children. When children become involved in war, they are forced to grow up much faster than they need to. That fact is heartbreaking. I couldn't imagine having my childhood taken from me in that way.

Reflection Prompt 2

- Leah: I overcame this by focusing less on every single fact and instead focusing on parts where citizens were affected by these changes. I wanted to look at what people were going through rather than memorize every party present at the time.

- Leah: I was finally able to grasp how out of hand this war got, and it helped me imagine the toll it must have taken on the common man.

- Leah: The research I have done on the war has really helped me understand that this war happened to everyday people.

Report Prompt 1

- Jo: My understanding of the war specifically through creating the devised piece, was very civilian heavy because it felt as though we were using mostly the podcasts as source material, and the podcasts were normal human being who had lived through the war and were willing to share their experience.

Report Prompt 2

- Caline: Devising the piece made me deeply feel for those people in Lebanon who had to live through a war, as well as feeling for those who live there currently as the effects of war can never truly be fixed to what they were before.

- Diana: When it comes to war, it is often the victims and their experiences that are overlooked. I was grateful for the opportunity to study these experiences and portray them to the best of my ability.

Report Prompt 4

- Jo: When learning about wars in the past I have only ever been taught the facts, why it started, and who won, but with this specific course I feel as though I have gained an even deeper understanding of this war because of the civilian stories

- Julia: I think our research allowed us to pick characters that showed a full scope of situations. We had kids, teens, and adults portrayed in our piece. That decision was great because all ages experienced the effects of the war

Appendix H Sample Written Monologue

Jo's written Monologue, inspired by firsthand accounts:

You really want to know what I went through, Okay. When I was 16 I had just started at this new school. I was used to kids in my class bringing in their guns just to show off or goof around. I felt terrified but that was just a part of the day I had to deal with. Well, on this specific day one of the boys in my class started to get a little mad, and he shot his gun. He didn't shoot it at me, but he shot it. That was the first time I had EVER heard a gunshot that close to me inside of a building. I had lived in this refugee camp before I went to this school, so I had experienced things no child should ever experience, but not this. The craziest part was that all the other kids knew exactly what to do when this happened. They all ran out of the classroom. I was the only person who stayed and hid under my desk. The teacher came back to get me, but all the kids looked at me funny after that because I wasn't as "smart" as them. We all had to deal with that stuff during the war. I know it sounds crazy to you since you didn't live through it but these are things all of my friends from home could tell you stories about. You can't understand the things I've seen and to come home and yell at me for not being "open enough" with you. There are some things I don't want to relieve, and just because we're dating does not mean I am obligated to relieve my trauma for your benefit. You know it still makes me scared to see people running and acting frantic in public because I think I am about to get shot, or my house is about to get shelled. I go outside and I fear the little boys I see. I fear who they are going to become.

Sample Lesson Plan

Lesson Plan Title: Creating & Moving Still Images

Lesson's Objective:

- Students will be able to analyze still shots in light of contextual information
- Students will be able to construct a tableau in groups
- Students will be able to construct a silent narrative through movement

Learning Tasks

- o Start with a the weekly Check-in (**5 min**).

    - Round 1: What is something you are grateful for?

    - Round 2: What's one thing you are worried/excited about?

- o Warm up-Moni Yakim (**15 min**).

- o Exploring still Images - Round 1 (**20 min**).

    - For today's podcast discussion, I'm going to share with you the photos of
      a War Journalist, as we discuss what is striking in the image, try to relate it
      to any incident discussed in this week's podcast.

- o Exploring still Images - Round II (**15 min**).

    - Address War photos and discuss what the people in these photos might
      have been thinking of, feeling, or saying just before or at the moment the
      photo was taken.

    - Provide two to three minutes for each group to create a tableau (frozen
      picture) representing a chosen narrative from the week's podcast.

- Each group then shares its tableaux, with observing participants developing possible captions for each photo. **(5 min)**.

- o Exploring Movement

  - Round I - Choosing an Object from the photos (Activity: Concentration, Circle) **(5-10 min)**

  - Round II - Moving around in space **(10 min)**

  - Round III- Becoming the Object - Creating a silent Etude - In light of Stanislavski's Ws (Who, when, Where…)

    - Start by sharing ttps://www.youtube.com/watch?v=uEORPIAHy1A

    - **(5-10 min)**
    - Then share the images again, calling students to choose an object and create a silent skit that tells an event, work in pairs **(10-15 min)**

    - Sharing the scene**s (10 minutes)**

Appendix J Sample Journal Entry

Diana's Journal entry, following a devising session.

The Final Piece!

We will be integrating all the pieces (devised piece, monologues, dialogues, choral exchange, and more) we've created and worked on over the semester to create one large piece.

Ideas and Plans:

- Length should be a minimum of fifteen minutes; realistically it will likely be around 30 minutes.

- Beginning is weak – we need to cut the original railroad scene and devise something different.

- Monologues before the checkpoint scene. Monologues need polishing, they should look more like scenes than just monologues. We edit our monologues, integrate more story, other people, and add dialogue for them.

- Checkpoint Scene. The checkpoint scene is messy; it needs to be cleaned up and polished. How can we make it more impactful?

- Dialogues after the checkpoint. We need to cut our dialogues and create a unified scene.

- Because it is post-war, the choral exchange should be last.

  To Do's

  - Change beginning scene.

  - Polish monologues

- Cut dialogues.

- Create smooth and seamless transitions for everything.

- Write a script.

- Note to self – complete self-reflection/grading assignment by next Tuesday.

Extract from the Dialogue assignment. Copied from Andrew's Journal.

Working with another person to write a dialogue has challenges and advantages. It is challenging to get both writers' ideas into the story, and make sure they both understand what the other wants. An advantage would be that you have another person's thoughts and ideas. So, if you get stuck and don't know where to go with the story there is someone else that might have an idea. When writing based on real events you must be able to understand the events and know what the most important things are in the story. You want to tell the real story but put your own twist on it. For example, for us we wanted to share what it was like living during this time during the war but put our own twist on it. You want to portray when people went through but not the exact same story they are telling.

Dialogue

(Rafael walks outside to take a smoke)

Rafael: (Struggling to light a cigarette) A man can't even come out and take a peaceful smoke anymore. Does anyone have a lighter? ANYONE? ANYONE?

(Alina is walking down the road on her way home and notices Rafael)

Alina: Are you crazy? What's all this yelling for? These streets are lined with small bombs, you're going to set one off with all this noise.

Rafael: (Angrily) I am just trying to come outside and have a smoke but they (gestures around) are everywhere waiting to shoot. Why should I be scared? Better that they know I'm here.

Alina: (rolls eyes). They are everywhere, always trying to scare us. (Gestures around the room) Hey! It's not curfew yet! Leave us alone!

Rafael: Do you have a lighter by chance?

Alina: (Hands him a lighter and gestures towards his cigarettes).

Rafael: Thanks! (Hands over a cigarette and gives back lighter) What's your name?

Alina: Alina. (Lights cigarette) Yours?

Rafael: Rafael. (Reaching out his hand for a handshake).

(Alina shakes his hand)

Rafael: What keeps you out so close to the curfew?

Alina: I'm on my way home from a party

Rafael: A party? Who's having parties now? You're gonna get yourself hurt.

Alina: Who cares? If I sit at home, it is dangerous, if I go to the grocery store, it is dangerous. This war has already taken everything from me, I'll be damned if they keep me from living too.

Rafael: You think you have problems? Everyone has problems, I can't even sit here and smoke my cigarette.

Alina: (ignores Rafael). They took my father three nights ago. They knocked on the door, called his name, and took him away. My mother has been crying for three days. We have no way to find him, he's gone.

Rafael: (sits awkwardly, unsure what to say, finishing his smoke) Wow I needed that smoke.

(Alina nods in agreement, gunshots are heard way off in the distance)

Rafael: It's getting close to curfew, they are starting to come after people. So you do not know where they took your father?

Alina: It's the same story, just like for everyone. They come, they take, they leave, and we never hear from them again. We begged the soldiers to tell us where they were taking him. Nothing (Alina grows angry and starts pacing around) We can't do anything anymore. Everything has gone to shit. What are we supposed to do? We can't even sit outside without them shooting us. They don't care. (growing louder and gesturing around again) You hear me? Where did you take my father? What did you do to him? Shoot me if you like, see if I care!

Rafael: (tries to calm Alina down) shhh, calm down. We will find your father, yelling at the sky is pointless.

Alina: (defeated) The morning after it happened my mother and I went out trying to find him. We thought that they could not have taken him far, but we have no luck. No one knows, nobody cares.

Rafael: (Thinks for some time). I can maybe help you… I have some friends, we have connections. What is your fathers name?

Alina: (stuttering) Amir, Amir Fadel.

Rafael: (nods) I've heard this name. We will help you.

(Gunshots are heard closer now)

Alina: (Trying to change the subject) Are those shots getting closer?

Rafael: I think so. (Rafael goes over to a garbage can to throw out his cigarette)

Alina: (stops Rafael) Don't you know they're putting bombs in these now? Don't go near them!

Rafael: Yeah, yeah, I know. That's why I have been taking my smokes in the middle of the road. (becomes mischievous) Do you really think that they have put a bomb inside every trash can though?

Alina: If they say there's a bomb in every trash can, I believe it. What, you want to go on a suicide mission and start checking them?

Rafael: (shrugs) Maybe. Have you heard about anyone who has got blown up by one of these bombs?

Alina: No.

Rafael: So maybe they're lying? It's just another scare tactic.

Alina: Ever since my mother heard about these bombs she begged me not to walk down the sidewalks, and stay in the center of the road.

Rafael: (nods) She has already lost your father so it makes sense that she does not want to lose you as well.

Alina: (Quick to respond, speaking fast and angrily) My father is not lost, we will find him. You said we would find him!

Rafael: Sorry, sorry. (Trying to be encouraging) I am serious. Take me to your house tomorrow, I will get all of the information and we'll find out where he is. Have some faith.

Alina: Faith is dead to me.

Rafael: (Widens eyes at Alina, but decides not to speak. Moving toward a trash can) Oh come on we can't even look in one trash can?

(Gunshots are getting closer)

Alina: Stop this, you're being crazy. I'm not going anywhere near any of those trash cans. We should both be getting inside our homes.

Rafael: (Ignoring Alina, Getting very close to a trash can, he places his hand on it) Look! There's nothing here, I told you!

Alina: Take your hand off that trash can before it blows your face off.

Rafael: Blow my face off? You think a little bomb inside a trash can can blow someone's face off?

Alina: You want to be the one on the news tonight? Jesus, Get away from the trash can!

(Rafael slowly lifts the lid of the trash can)

Alina: Rafael!

(As she is saying the above line the trash can blows up. Rafael is blown away from the trash can now laying on the road on his back. Alina rushes over to his aid.)

Appendix L Choral Exchange Reflection

Extract from Diana's Journal highlighting the script for her group's choral exchange.

We were destroyed in the war, and nearly decimated, but we survived. 10 seconds

We have the potential to house many, and our structure is solid, but there are those who wish to erase us. 7 seconds

Many say there is no hope for us, but we wish to live. 5 seconds

We wish to be restored to our former glory, and we wish to stand tall once again.

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