

## Design and Evaluation of Sustainable Community Projects

### Course Syllabus

**Schedule:** A schedule of all sessions is handed out at our first session.

**Lead Instructor:** William Waters, [waters@usfq.edu.ec](mailto:waters@usfq.edu.ec), 0998209758.

**Co-Instructor:** María Belén Noroña, [belen@pachaysana.org](mailto:belen@pachaysana.org), 0991737307(Claro)

**Assistant Instructor: Office Hours:** Due to the unorthodox nature of our schedule, we communicate office hours on a week-by-week basis. We also accept appointments for whenever we are in the community.

**NOTE on USFQ Equivalency Courses:** *Students will enroll via the USFQ on-line system and may take this course as **SOC 381** (Design and Evaluation of Development Projects and Programs) or **ADM 414** (Change Agents: Social Entrepreneurship), each with their own comparable syllabus, in Spanish, and available upon request.*

### Course Description

Our many courses, and the resulting projects, must be carried out according to well-studied and effectively practiced methodologies in design and evaluation. This course takes students through the different phases necessary for effective design and evaluation of a development project. Topics are chosen by students and their counterparts based on conflicts, needs and/or opportunities existing within our host community. Together they identify the problem/need, develop an idea and create a proposal with goals, objectives, plans, budget, etc. Projects can be related to any community issue and might fall within such areas as public health, education, housing, basic amenities, agriculture, small business, etc. As a cohort, we discuss the themes of the design, execution and evaluation of the projects as related to the local and global realities that affect them. Dividing into small groups allows for a division between projects focused strictly on community development and others on social entrepreneurship. Specific readings are assigned to both international students and community counterparts to discuss the practice and importance of designing and of evaluating projects.

Note on coordination with other courses: This course works in tandem with our two creative classes. Participants use theatre for social action and storytelling as qualitative research tools, in essence rehearsing the problems and potential solutions. Such coordination encourages the cohort to use participatory methods with the community at large, thus more immediately examining the potential for sustainable implementation.

### General Objective:

As part of the global-local dialogue, students will develop knowledge, skills and practical experience in designing and evaluating sustainable projects, focusing on a small-scale community development undertaking or social entrepreneurship venture.

### Specific Objectives

By the end of this course, students and their counterparts will have the knowledge, skills and/or experience that allow them to:

1. Understand the components of the project cycle from its planning stage to the evaluation stage.
2. Identify and evaluate common problems in each stage of project cycle.
3. Apply the contentious issues studied in the Identity and Place class to practical, real-world projects. (Issues include: self & communal identity, access & control over natural resources and contrasts in the development discourse)
4. Suggest strategies and practical tools for improving local development project implementation, sustainability and evaluation.
5. Work more effectively with a community in the design, planning, implementation and evaluation of a Sustainable Community Project.

### General Content

The course begins with a brief exploration of the concept of development, before delving into a survey of the Project Cycle and a dialogue on the complex nature of development projects. Then, each part of the project cycle is addressed and practiced: 1) Problem Analysis (identification, characterization & diagnosis), 2) Goals/Objectives as related to beneficiaries, 3) Sustainability (Financing opportunities, partners, etc.), 4) Action/Business Plan, 5) Budget/Financial Plan, and 6) Evaluation Plan. After a series of presentations, we select one or two projects, which could be implemented in the short-term, at least up to an identifiable stage, and begin implementation in coordination with the community at large.

### Evaluation:

This is a class based on application of learned practices, therefore group work on specific projects counts as 75% of the total grade, while the other 25% will be based on individual participation.

Project part 1 – Project definition	5%
Project part 2 – Project characterization and justification	10%
Project part 4 – Goals, Objectives and beneficiaries	10%
Project part 4 – Sustainability Plan (partners, funding sources, marketing)	10%
Project part 5 – Action/business plan	10%
Project part 6 – Budget and diagram chart	10%
Project part 7 - Evaluation plan	10%
Final Project – Submission of complete project with corrections	10%
Class participation (pre-implementation)	10%
Community Participation - Socialization & implementation of selected project(s)	15%

### Readings:

- Alarcón Costa, Cesar Augusto. (2001). "Al futuro con la microempresa: de país de desempleados a patria de emprendedores". Quito: Raíces.
- Arroyo, Paulina; Poats; Galvín; Tituaña (2001). "Microempresas comunitarias creadas como iniciativas de conservación: Estudios de caso de la Reserva Ecológica Cayambe – Coca".
- Bornstein, David and Susan Davis. (2010). "Social entrepreneurship: What everyone needs to know". Oxford University Press.  
Available in Google e-books
- Castillo, Edgar and Carlos Quesada Carvajal. (2001). "Manual de Capacitación para emprendimientos rurales". San Jose de Costa Rica: Instituto Interamericano de Cooperación para la Agricultura (IICA), Centro Internacional de Desarrollo Rural (CIDER).  
Available in Google e-books

- Cleri, Carlos. (2007). “El libro de los Pymes”. Buenos Aires: Granica.
- Nirenberg, Olga; J. Brawerman and V. Ruiz. (2003). “Programación y Evaluación de Proyectos Sociales: Aportes para la racionalidad y la transparencia”. Ed Paidós, Colección Tramas Sociales, Vol.19, Buenos Aires, 2003.
- Yunus, Muhammad (2008). “Un mundo sin pobreza”. Barcelona: Paidós.  
Available in Google e-books
- Foundation Center, [www.fdncenter.org](http://www.fdncenter.org) (Last accessed June 1, 2014). Web site presents brief course to write proposals, material in English and Spanish.
- Gobierno de los EEUU: [www.grants.gov/applicants/search\\_opportunities.jsp](http://www.grants.gov/applicants/search_opportunities.jsp). (Last accessed June 1, 2014). Web site present grant search opportunities
- GANTT program website. <http://ganttproject.biz/>. (Last accessed June 1, 2014). Desktop tool that helps project writers to put together proposals and projects.

**Local Readings:** Several of our Spanish readings are geared toward the use for local communities, which means they read the same materials as international students. In cases of English-only or exceptionally challenging readings, local counterparts are provided more digestible material to compliment the international readings. Separate counterpart readings are made available shortly before a given semester.

### Specific Content

3 hour block	Content	Readings and Projects
1	<p><i>Course introduction</i></p> <p>Human development, social programs, social innovation and entrepreneurship in development</p>	<p><b>Assignment:</b> Project Definition: Class project instructions, groups brainstorm about ideas for projects.</p> <p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>• O. Nirenberg, J. Brawerman and V. Ruiz, 2003. “Programación y Evaluación de Proyectos Sociales: Aportes para la racionalidad y la transparencia”. Chapter 1.</li> <li>• Alarcón Costa, Cesar Augusto. (2001). “Al futuro con la microempresa: de país de desempleados a patria de emprendedores”. Pgs. 9-52, 141-181.</li> <li>• Edgar Castillo, Carlos Quezada, 2001. “Manual de Capacitación para emprendimientos rurales”. Modulo 1.</li> </ul>
2	<p>The Project Cycle: from planning to evaluation and the focus on results.</p> <p>Social projects versus social entrepreneurship (Case Studies)</p>	<p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>• O. Nirenberg, J. Brawerman and V. Ruiz, 2003. Programación y Evaluación de Proyectos Sociales. Chapter 2.</li> <li>• Poats, Arroyo, Galvín, Tituaña (2001). Microempresas comunitarias creadas como iniciativas de conservación: Estudios de caso de la Reserva Ecológica Cayambe – Coca. Pgs 13-21.</li> </ul>
3	<i>Social Project cycle</i>	<b>Present:</b> Project part 1 - Project Definitions

	<p><i>management:</i> General problem characterization and project justification</p> <p><i>Social entrepreneurship:</i> Characterization: Problem or opportunity?</p>	<p><b>Assignment:</b> Project characterization and Justification</p> <p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>• Edgar Castillo, Carlos Quezada, 2001. "Manual de Capacitación para emprendimientos rurales". Módulo 2: 17-30.</li> <li>• Foundation Center, Curso breve para escribir propuestas. (Material en inglés y español) <a href="http://foundationcenter.org/getstarted/tutorials/shortcourse/prop1_sp.html">http://foundationcenter.org/getstarted/tutorials/shortcourse/prop1_sp.html</a></li> </ul>
4	<p><i>Social Project cycle management / Social entrepreneurship:</i> Diagnosis and participative techniques</p>	<p><b>Assign:</b> In groups, identify needs and local problems in host community or in nearby communities. Then create justification.</p> <p><b>Readings:</b> O. Nirenberg, J. Brawerman and V. Ruiz, 2003. Programación y Evaluación de Proyectos Sociales. Chapter 3.</p>
5	<p><i>Social Project cycle management / Social entrepreneurship:</i> Goals, Objectives, beneficiaries</p>	<p><b>Present:</b> Project part 2 - Project Characterization and justification</p> <p><b>Assign:</b> Goals, objectives and beneficiaries</p> <p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>• Edgar Castillo, Carlos Quezada, 2001. "Manual de Capacitación para emprendimientos rurales". Módulo 2: 30-37</li> <li>• Foundation Center, Curso breve para escribir propuestas. (Material en inglés y español) <a href="http://foundationcenter.org/getstarted/tutorials/shortcourse/prop1_sp.html">http://foundationcenter.org/getstarted/tutorials/shortcourse/prop1_sp.html</a></li> </ul>
6	<p><i>Social Project cycle management / Social entrepreneurship:</i> Sustainability</p> <ul style="list-style-type: none"> <li>• Local, National and International Agencies; NGO's: Donors; Communities (Consumers versus beneficiaries)</li> <li>• How social organizations get access to financing.</li> <li>• Where and who should I send a proposal to?</li> <li>• Where can I find credit opportunities? Local financial resources</li> <li>• Market insertion for small projects in rural areas</li> </ul>	<p><b>Presentation:</b> Project Part 3 - Goals, objectives and beneficiaries</p> <p><b>Assign:</b> Strategies for Sustainability</p> <p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>• David Bornstein and Susan Davis, 2010. "Social entrepreneurship: What everyone needs to know" Pgs. 48-56</li> <li>• Muhammad Yunus. 2008 "Un mundo sin pobreza". Microcréditos 67-104</li> <li>• Edgar Castillo, Carlos Quezada, 2001. "Manual de Capacitación para emprendimientos rurales". Módulo 2: 38-46</li> <li>• List of organizations that provide small scale credit in Ecuador and credit details (To be handed to students in class)</li> <li>• Non profit Guides sample: <a href="http://www.npguides.org/guide/rfp1.htm">http://www.npguides.org/guide/rfp1.htm</a></li> <li>• RFPs y RFAs: Foundation Center: <a href="http://www.fdncenter.org">www.fdncenter.org</a></li> <li>• Gobierno de los EEUU: <a href="http://www.grants.gov/applicants/search_opportunities.jsp">www.grants.gov/applicants/search_opportunities.jsp</a></li> </ul>
7	<p><i>The Plan: Analysis to Action:</i></p>	<p><b>Present:</b> Project Part 4 – Sustainability Plan</p>

	<ul style="list-style-type: none"> <li>• Action/Business plan: SWOT, Mission, Vision, Strategic Objectives, Actions.</li> <li>• Connecting with the “Social” in Social Projects and Social Entrepreneurship</li> </ul>	<p><b>Assign:</b> Action/Business Plan</p> <p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>• Edgar Castillo, Carlos Quezada, 2001. “Manual de Capacitación para emprendimientos rurales”. Módulo 3: 47-60</li> <li>• Carlos Cleri (2007). “El libro de los Pymes”. Pgs 88-108; 204-209</li> </ul>
8	<p><i>The Plan: Nuts and Bolts</i> (Charting the plan) <i>The GANTT diagram</i></p> <ul style="list-style-type: none"> <li>• Planning human resources</li> <li>• Planning activities</li> <li>• Calendars with activities</li> </ul>	<p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>• Edgar Castillo, Carlos Quezada, 2001. “Manual de Capacitación para emprendimientos rurales”. Módulo 3: 47-60</li> <li>• Carlos Cleri (2007). “El libro de los Pymes”. Pgs 88-108; 204-209</li> </ul>
9	<p><i>The Plan: Budget, Accounting and finances</i></p> <ul style="list-style-type: none"> <li>• How to create a budget for development projects</li> <li>• Basic concepts: Investment, costs, expenses, profits (for entrepreneurship)</li> <li>• Basic operations: Cash flow</li> </ul>	<p><b>Present:</b> Project Part 5 - Action/Business Plan</p> <p><b>Assign:</b> Budget and full diagram chart</p> <p><b>Readings:</b> Edgar Castillo, Carlos Quezada, 2001. “Manual de Capacitación para emprendimientos rurales”. Módulo 3: 61-110</p>
10	<p><i>Social Project cycle management: Evaluation</i></p> <ul style="list-style-type: none"> <li>• The evaluation of Impact (process and execution)</li> <li>• Design of Evaluation and Experience systematization</li> </ul>	<p><b>Present:</b> Project part 6 – Budget and diagram chart</p> <p><b>Assign:</b> Evaluation plan</p> <p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>• O. Nirenberg, J. Brawerman and V. Ruiz, 2003. Programación y Evaluación de Proyectos Sociales. Chapter 5, 6</li> <li>• Edgar Castillo, Carlos Quezada, 2001. “Manual de Capacitación para emprendimientos rurales”. Módulo 4</li> </ul>
11	<p><i>Complete Evaluation Processes and Debate on Impact</i></p> <ul style="list-style-type: none"> <li>• Evaluation workshop</li> <li>• Impact of rural entrepreneurship endeavors in its environment and population</li> <li>• Case studies of community based micro business and its input in conservation</li> <li>• Optional: Invited speaker</li> </ul>	<p><b>Present:</b> Project part 7- Evaluation plan</p> <p><b>Readings:</b> Poats, Arrollo, Galvín, Tituaña (2001). Microempresas comunitarias creadas como iniciativas de conservación: Estudios de caso de la Reserva Ecológica Cayambe – Coca.</p>

	talk about their development program funded by social entrepreneurship (30 mins)	
12	<i>Group projects presentation to class and Community</i>	<b>Present:</b> Students and Counterparts present to community at large Determine what projects can be implemented to a certain stage over a short term, and establish a time schedule to work together toward the implement that project (or projects) to a set stage.
13	<i>Project implementation</i>	<b>Turn in:</b> Students turn in social project completed at some point during modules 13-15 Student cohort, community members and other faculty and staff work together in the implementation of the project.
14	<i>Projects implementation</i>	Student cohort, community members and other faculty and staff work together in the implementation of the project.
15	<i>Projects implementation</i>	Student cohort, community members and other faculty and staff work together in the implementation of the project.

NOTE: Due to the nature of our schedule, there is certain flexibility in how we arrange our class sessions. It is the intent of this course to complete the sections 1 – 12 with ample weeks remaining in the semester, at which time we will spread out the contact hours of the final third of the course in order to most effectively practice the implementation of our project in coordination with the community at large.

## **Storytelling: Language and Movement Course Syllabus**

**Schedule:** A schedule of all sessions is handed out at our first session.

**Lead Instructor:** Marleen Haboud, [mhaboud@yahoo.com](mailto:mhaboud@yahoo.com), 0999808695

**Co-Instructor:** Wilson Pico, [wilsondanza@yahoo.com](mailto:wilsondanza@yahoo.com)

**Assistant Instructor:** Juan Kunchikuy, [juanraul90@hotmail.com](mailto:juanraul90@hotmail.com), 0986397445

**Office Hours:** Due to the unorthodox nature of our schedule, we communicate office hours on a week-by-week basis. We also accept appointments for whenever we are in the community.

**NOTE on USFQ Equivalency Courses:** *Students will enroll via the USFQ on-line system and may take this course as LIT 200 (Oral Literature) or ESC 3XX (Creative Storytelling), each with their own comparable syllabus, in Spanish, and available upon request. Students may petition to take the course as EAI 321 (Language and Literature), a course of Spanish for Foreigners. The course ESC (Creative Writing) will be created in October 2014.*

### **Course Description:**

It can easily be argued that the greatest human quality is our ability, and need, to tell stories. Every day, we communicate through stories, yet rarely do we study how to tell a story or learn how to become empowered through our stories. This course takes students through a process that seeks to unleash the power of stories, but most especially we attempt to harness such a power in the creation and presentation of our community's stories. Based on the realities present in our host community, students work with their counterparts, combining theory with practice, to create and tell stories to the community at large. Since stories are both spoken and performed, we aim to engage the "telling" through both language and movement, thus transcending the limits of each. Beginning with the elements of storytelling, students and counterparts practice the structuring of stories, focusing on both the traditions within the community and the influence of the modern world, and then the multiple forms of expressing those stories. The cohort is required to work with other local community members, first interviewing and collecting data, and later using our creativity to construct and present the stories back to them, placing special focus on the conflicts that inhibit our development in a globalized world.

### **Universal Objective**

By the end of this course, students will have developed a personal and communal relationship with the power of storytelling, able to clearly articulate how it affects their lives and the world around us. The process of developing this relationship will achieve the following universal goals of Rehearsing Change:

- Improving our intercultural communication
- Better understanding our host community and its relationship to the world
- Gaining an understanding of self and one's personal story as related to our ever-changing world around us

### **Specific Objectives**

- Learn specific characteristics of stories that contribute to our humanity

- Develop interview skills that allow students to efficiently and ethically learn others' stories
- Discover several stories from our host community
- Prepare the structuring of stories for presentation to a live audience
- Develop movement-based skills that assist with the re-creation of stories

### General Content

We begin by exploring *storytelling as what makes us human*, before observing what are the most powerful *elements of storytelling*, all the while reading myths and legends from the Amazon that were passed down through oral tradition. We then spend time on interview techniques that enable us to learn others stories. After a time off for our interviews, we *share our collected stories* with the class and articulate lessons-learned. Next, we work on the *recreation of our collected stories*, using dance and movement as our methodology. Finally we *share our re-created stories with the community-at-large* and engage in a discussion of storytelling, oral tradition and performance. We will also re-create one of the legends/myths from our readings to be shared with the community-at-large.

### Evaluation

This is a project-based class and requires high levels of class participation for the student to be successful. All projects are graded on a 60/40 basis, meaning that 60% of a given grade is based on the presentation itself, and 40% is based on the written reflection.

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| • Class Participation  | 20% |
| • Individual Project (Elements of Storytelling)                  | 10% |
| • Group Project 1 (Re-Creation of Legend/Myth or Personal Story) | 15% |
| • Group Project 2 (Interviews)                                   | 15% |
| • Group Project 3 (Re-Creation of Local Community Story)         | 20% |
| • Journal  | 20% |

### Readings:

Readings include sections of each of the following

- *The Storytelling Animal: How Stories Make us Human* by Jonathan Gottschall
- *El Cuerpo Festivo* by Wilson and Amaranta Pico
- *El Poder del Mito* by Joseph Campbell
- *El Arte de Contar Cuentos* by Marie Shedlock
- *La Observación, la Memoria y la Palabra en la Investigación* by Jorge Sanchez-Parga
- *A Boal Companion* edited by Jan Cohen-Cruz and Mady Schutzman
- *Engaging Performance: Theatre as Call and Response* by Jan Cohen-Cruz
- *Applied Drama* by Helen Nicholson

We also read various myths and legends from the following (specific assignments are made on a week-by-week basis)



- *Cuentos Amazónicos* by Juan Carlos Galeano
- *Palabra Magica: Cuentos y Mitos de los Pueblos Indigenas de la Amazonía Ecuatoriana* by Edmundo Guerra and Paulina Donoso
- *Los Cuentos de los Abuelos* by Jaime Parra
- *Duendes, Aparecidos, Moradas Encantadas y Otras Maravillas: Diccionario Mitológico Popular de la Comunidad Mestiza Ecuatoriana* by Manuel Espinosa Apolo

Recommended readings (specific recommendations will be given to each student depending on her areas of interest and the focus of her projects) – All recommended readings are found in the Pachaysana library

*The Enchanted Amazon Rain Forest: Stories from a Vanishing World* by Nigel Smith; *The Hero of a Thousand Faces* by Joseph Campbell; *The Smithsonian Folklife and Oral History Interviewing Guide*; *Interviewing as Qualitative Research* by Irving Seidman

### Specific Content

Because our schedule varies semester to semester, the content is divided into fifteen 3 hour blocks. Note: since we do not follow a typical weekly schedule, we plan sufficient time between a given three hour block (the one right before a presentation day) and a Group Project. Written reflections of the projects are always due the class session after the presentation day.

3 hour Block	Content	Readings and Projects (Readings should be completed by the day they are noted)
1	<i>Why Storytelling</i> Class Discussion: Storytelling makes us human. Activity: Story Circle – Personal Story	READING: <i>The Storytelling Animal</i> (selections)
2	<i>Why Storytelling</i> Class Discussion: Stories, Myths, Legends. (Examine an Amazon myth) Activity: Story Circle – Invent a story	<u>Assign: Individual Project</u> READING: <i>El Poder del Mito</i> – Ch 1, 2
3	<i>Elements of Storytelling</i> Class Discussion: Crafting and sharing stories. Activity: Practice crafting with Amazon Myths	READING: <i>El Arte de Contar Cuentos</i> (selections); <i>El Poder del Mito</i> – Ch 5
4	<i>Elements of Storytelling</i> Class Discussion: Intimacy and Distance in real-life stories.	<b>Present: Individual Project</b> <u>Assign: Group Project 2</u> READING: <i>Applied Drama</i> – Ch 4; <i>A Boal Companion</i> , “Redefining the Private”
5	<i>Storytelling Practice</i> Activity: Exploring stories in the body; Finding character and conflict	READING: <i>The Storytelling Animal</i> (selections); <i>El Cuerpo Festivo</i>
6	<i>Storytelling Practice</i> Class Discussion: Connecting the human need to the human body Activity: Structuring a movement piece	READING: <i>El Cuerpo Festivo</i>
7	<i>Storytelling Practice</i>	<b>Present: Group Project 1</b>

	Activity: Presenting to class with feedback; present to community in evening	<u>Assign: Group Project 2</u>
8	<i>Gathering Stories</i> Class Discussion: Personal stories, a delicate balance	READING: <i>La Observación, la Memoria y la Palabra en la Investigación</i>
9	<i>Gathering Stories</i> Class Discussion: Techniques for gathering stories	READING: <i>La Observación, la Memoria y la Palabra en la Investigación</i>
10	<i>The Elements and Humanity of our Stories</i> Class Discussion: Sharing stories and analyzing them for their human elements. Selecting stories to recreate.	<b>Present Group Project 2</b> READING: <i>El Poder del Mito</i> - Ch 3; <i>Engaging Performance: Theatre as Call and Response</i> – Ch 3
11	<i>Recreating our Stories</i> Activity: Improvising / humanizing	<u>Assign: Group Project 3</u> READING: <i>The Storytelling Animal</i> (selections)
12	<i>Recreating our Stories</i> Activity: Testimony (Intimacy and Distance)	READING: <i>Applied Drama</i> – Ch 5
13	<i>Recreating our Stories</i> Activity: Identity (Individual and Collective)	READING: <i>El Cuerpo Festivo</i> (selections)
14	Final Project Preparation	READING: Self-directed recommended readings
15	Final Project Preparation	READING: Self-directed recommended readings
FINAL	Presentation of Final Project	<b>Present Group Project 3 and Journals</b>

## ***Theatre for Social Action and Innovation*** **Course Syllabus**

**Schedule:** A schedule of all sessions is handed out at our first session.

**Lead Instructor:** Daniel Bryan, [daniel@pachaysana.org](mailto:daniel@pachaysana.org), 0985587581(Claro), 0992597165(Movi)

**Co-Instructor:** Javier Cevallos, [jcevallos@quitoeterno.org](mailto:jcevallos@quitoeterno.org), 0996275982 (Movi)

**Assistant Instructor:** Juan Kunchikuy, [juanraul90@hotmail.com](mailto:juanraul90@hotmail.com), 0986397445 (Claro)

**Office Hours:** Due to the unorthodox nature of our schedule, we communicate office hours on a week-by-week basis. We also accept appointments for whenever we are in the community.

***NOTE on USFQ Equivalency Courses:*** *Students will enroll via the USFQ on-line system and may take this course as SOC 300 (Topics in Sociology: Theatre and Development) or ESC 3XX (Participatory Dramaturgy), or EDU 222 (Art and Education) each with their own comparable syllabus, in Spanish, and available upon request. Class in ESC (Creative Writing) will be created in October 2014.*

### **Course Description:**

This course is designed to lead international students and their counterparts through the process of creating social change by practicing social change. Using exercises and activities that pull from the areas of Theatre of the Oppressed, Theatre for Development and Performance Activism, we engage challenging concepts through real life situations, stretching from the theoretical areas of structural & symbolic oppression to socially charged topics like social/cultural identity, racism, privilege, power, environmental justice and gender issues. (Specific themes vary per semester and are identified through preliminary work that the Pachaysana Institute conducts with the community at large.) International students work closely with local counterparts to create small-scale projects to be presented to the community as a whole. Readings cover Applied Theatre methods, case studies and articles related to our themes, and they are discussed within the context of the community's reality and how the reality relates to universalities within our globalized society. We also discuss and rehearse the potential of turning the identified conflicts into opportunities for innovation. We work closely with community leaders to evaluate the work from our course for its potential with later community-based innovative activities. We expect students to focus on developing their skills in leadership, communication/dialogue, self & community analysis, as well as gain confidence in performing in front of groups and improvising for life.

### **Universal Objectives**

- 1) Continuous development of the group's safe space where students and counterparts feel comfortable to openly share thoughts and feelings with respect to their lives and the semester's established themes.
- 2) By the end of this course, students will have developed knowledge, skills and practical experience in:
  - Applying theatre to identifying & transforming conflicts and opportunities
  - Using diverse methods of intercultural communication and practicing leadership
  - Exploring, analyzing and transforming self & community

### **Specific Objectives**

- Develop knowledge related to **how theatre has been applied to social change** in different settings around the world
- Develop knowledge of **our host community's diverse concerns** as related to the semester's established social themes
- Practice the **creation of various types of theatre pieces** for the purposes of exploring potential social change as related to the established social themes and the host community's concerns
- Practice the **specific skills of the creative dialogue** with the host community: 1) *listening* to the collective, 2) *reconstructing* the collective's expressed concerns in the structure of an applied theatre piece, 3) *expressing* the piece with the collective, and 4) *exchanging* ideas for action with the collective to enhance our understanding of the concerns.

### General Content

We begin by exploring *Theatre as Dialogue* with a focus on the concept of identity, meaning who we are as individuals, a collective, a world, and how these elements are interconnected. We then take a brief look at what we mean when we say *Applied Theatre and Participatory Theatre*, before spending some time on *how Theatre can affect Social Change* and *how theatre is applied to education*. The rest of the semester looks at Theatre and Social Change from 4 lenses, in all of which we cross-over between applying it to empowerment and education: *Conflict Transformation, Community Development, Sustainability and Innovation*.

### Evaluation

This is a project-based class and requires high levels of class participation for the student to be successful. All projects are graded on a 60/40 basis, meaning that 60% of a given grade is based on the presentation itself, and 40% is based on the written reflection.

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|-----------------------|-----|
| • Class Participation | 20% |
| • Individual Project  | 10% |
| • Group Project 1     | 15% |
| • Group Project 2     | 15% |
| • Group Project 3     | 20% |
| • Journal             | 20% |

### Readings:

Readings are divided into Practice-focused and Theme-Focused categories. Thematic readings are assigned at the beginning of each week. They are all in Spanish and mostly newspaper, magazine and internet articles that address the selected social themes for the given semester. Required Thematic Readings are assigned at the outset of the semester.

Required Practice-focused readings, include sections of each of the following. Please note that your reading may be different for a given day, depending on whether you are a Theatre (THEA) or Education (EDU) student - see inside the section of specific content.

- *Acting Together* edited by Cynthia Cohen, Roberto Gutierrez Varea and Polly Walker
- *El Mito de la Identidad* by Daniel Bryan and Javier Cevallos

- *Art and Sustainability* by Sacha Kagan
- *Theatre for Living* by David Diamond
- *Engaging Performance: Theatre as Call and Response* by Jan Cohen-Cruz
- *A Boal Companion* edited by Jan Cohen-Cruz and Mady Schutzman
- *Applied Drama* by Helen Nicholson
- *The Arts and the Creation of Mind* by Elliot Eisner
- *Creativity and Entrepreneurship* edited by Lynn Book and David P Phillips

Recommended Practice-focused readings (specific recommendations will be given to each student depending on her areas of interest and the focus of her projects) – All recommended readings are found in the Pachaysana library

Theatre of the Oppressed; Games for Actors and Non-Actors; Theatre for Community, Conflict and Dialogue; Applied Theatre: International Case Studies and Challenges for Practice; Pedagogy of the Oppressed;

**Local Readings:** Local counterparts read the Theme-based readings and different Practice-based readings. A list of these is made available at the first class session.

### Specific Content

Because our schedule varies semester to semester, the content is divided into fifteen 3 hour blocks. Note: since we do not follow a typical weekly schedule, we plan sufficient time planned between a given three hour block (the one right before a presentation day) and a Group Project.

<b>3 hour Block</b>	<b>Content</b>	<b>Readings and Projects (Readings should be completed by the day they are noted; turn in journals to instructor the day before advising session)</b>
1	<i>Theatre as Dialogue</i> Games, Exercises and Improvisations; Dialogue versus Monologue	<u>Assign: Individual Project (First assigned before the beginning of the semester via email)</u> READING: Pre-semester <i>Acting Together</i> – Vol 1 Ch 6 (ALL)
2	<i>Theatre as Dialogue</i> Continue Improvisations, Dialogue versus debate, Present Individual Projects, turning them into dialogue	<b>Present: Individual Project</b> READING: <i>Acting Together</i> - Vol 2 Ch 2 (ALL); <i>El Mito de la Identidad</i> – Section: Actuando (ALL)
3	<i>Applied &amp; Participatory Theatre; Theatre and Social Change; Theatre and Education</i> Class discussion: Looking for cross-sections between social change and education, establishing individual and collective goals; Image Theatre practice	<u>Assign: Group Project 1</u> <b>Individual Advising Session 1</b> – Review Journals, discuss Individual Project, discuss interests for Group Project 1. READING: <i>Engaging Performance: Theatre as Call and Response</i> – Ch 7 (THEA); <i>Applied Drama</i> - Ch 1 and 3 (EDU); <i>El Mito de la Identidad</i> – Section: Encarnando (ALL)
4	<i>Theatre, Social Change and Education</i> Continue Image Theatre practice, Introduce Forum Theatre	READING: <i>A Boal Companion</i> – “Critical Interventions” (ALL), “Tactical Carnival” (THEA); <i>Applied Drama</i> – Ch 6 (EDU); <i>Engaged Performance</i> – Ch 4 (THEA)

5	<i>Theatre and Conflict Transformation</i> Forum Theatre Practice	READING: <i>Engaging Performance: Theatre as Call and Response</i> – Ch 2 (ALL); <i>Theatre for Living</i> – “The Art of Interactive Theatre” (THEA); <i>The Arts and the Creation of Mind</i> – Ch 1 (EDU)
6	<i>Theatre and Conflict Transformation</i> Class discussion: Conflict, Community & Action; Present Group Project 1 to community members; Reflection	<b>Present: Group Project 1</b> READING: <i>Acting Together</i> – Vol 1, Ch 9 and Vol 2, Ch 6 (ALL)
7	<i>Theatre and Development</i> Class Discussion: Development Projects and how our class relates to the Design/Eval class; Expand Image Theatre with Headlines Theatre; Introduce Puppetry	Assign: <u>Group Project 2</u> READING: <i>Theatre for Living</i> – “The Living Community” (ALL); <i>Engaging Performance: Theatre as Call and Response</i> – Ch 5,6 (THEA); <i>The Arts and the Creation of Mind</i> – Ch 8 (EDU); <i>Applied Drama</i> – Ch 7 (EDU)
8	<i>Theatre and Development</i> Class Discussion: Development, Education and Art; Spoken Word exercises; Combine Spoken Word and Headlines Theatre	<b>Individual Advising Session 2</b> – Review Journals, discuss Group Project 1, Focus for final half of semester READING: <i>Acting Together</i> – Vol 2, Ch 3, 4 (ALL)
9	Theatre and Sustainability Class Discussion: What is Sustainability and what is the role of theatre/art and education; Link Spoken Word, Headlines and Puppetry	READING: <i>Art and Sustainability</i> – Specific sections will be assigned to different groups (ALL),
10	Theatre and Sustainability Class discussion: Roles and actions as related to the global-local sustainability conflict; Present Group Project 2 to community members; Reflection	<b>Present: Group Project 2</b> READING: <i>Art and Sustainability</i> - Specific sections will be assigned to different groups (ALL)
11	Theatre and Innovation Class Discussion: Where does this all go and how to innovate... theatre, education and innovation; Review and practice our learned tools of image, forum, headlines, spoken word and puppetry	Assign: <u>Group Project 3</u> READING: <i>Creativity and Entrepreneurship</i> - Specific sections will be assigned to different groups (ALL)
12	Theatre and Innovation Class discussion: Ideas for action, from radicalism to practicality; Play with ideas using our techniques	READING: <i>Go Nuts: The Art and Creativity of Innovation</i> - Specific sections will be assigned to different groups (ALL)
13	Catch-Up (or “Going Deeper”) Time established to dig deeper into the themes that most interest us, as well as to practice certain tools that we want to explore further	<b>Individual Advising Session 3</b> – Review Journals, discuss Group Project 2, Focus on final project READING: Self-directed recommended readings
14	Final Project Preparation	READING: Self-directed recommended readings
15	Final Project Preparation	READING: Self-directed recommended readings
FINAL	Presentation of Final Project	<b>Present: Group Project 3; Journals</b>

## Identity and Place

### Course Syllabus

**Schedule:** A schedule of all sessions is handed out at our first session.

**Lead Instructor:** María Belén Noroña, [belen@pachaysana.org](mailto:belen@pachaysana.org), 0991737307(Claro)

**Co-Instructor:** Marleen Haboud, [mhaboud@yahoo.com](mailto:mhaboud@yahoo.com), 0999808695

**Assistant Instructor:** Juan Kunchikuy, [juanraul90@hotmail.com](mailto:juanraul90@hotmail.com), 0986397445 (Claro)

**Office Hours:** Due to the unorthodox nature of our schedule, we communicate office hours on a week-by-week basis. We also accept appointments for whenever we are in the community.

**NOTE on USFQ Equivalency Courses:** *Students will enroll via the USFQ on-line system and may take this course as ANT 380 (Eco-Anthropology) or ECL 310 (Human Ecology), each with their own comparable syllabus, in Spanish, and available upon request.*

### Course Description:

This course asks students and community counterparts to examine who they are as related to the ever-changing environment in which they live. For this course, environment is approached broadly. While it most often refers to the immediate world around us, this course asks students to see the interconnections between one's present surroundings and a global ecology. The Amazon Rainforest, home to our host community and natural resource to the global community, serves as the inspiring force in our continuous dialogue that seeks the reconstruction of our identity as related to the concept of place. Both local counterparts and international students participate in the discussions. While challenging, cutting-edge readings are required of international students, local counterparts read stories and periodicals, as well as conduct community interviews, to engage the conversation. This implies that our readings are not examined only as theory; rather, we discuss them for their practical application to our current lived reality. The aim is that our conversations are carried over into creative application through our two methodology or arts-based courses.

### General Objectives

Students and their counterparts will develop a theoretical foundation on the relationship between humanity and its environment, and by applying the concepts to our current lived reality, they will form informed opinions as to how this relationship, as well as our individual and collective identities, are altered and transformed due to ever-changing global and local realities.

### Specific Objectives

- Develop greater awareness of the conceptual relationship between humanity and its environment
- Progress in how each one of us defines our self and collective identities with relationship to the environment in which we live.
- Collect and analyze local and/or regional stories with relationship to the learned concepts in order to develop a clear understanding of the social, economic and cultural consequences at both the local and global levels.

- Acquire a general understanding of research techniques that allow us to collect regional and local information to support the collected stories.
- Identify local, regional and global problems, developing tools to help us think proactively and generate alternative solutions to problems, borrowing methodologies from other courses such as Theater for social action and Design and Evaluation of Projects.

### General Content

This course will explore *identity* and *place* from a cross-disciplinary perspective, pulling mostly from the fields of human & political ecology and cultural anthropology, with complementary readings and discussions from the humanities, such as comparative mythology, and the social sciences, such as political science and sociology. The course develops in the following manner: a) a brief look at how we observe and reflect as related to the reality around us; b) how identity has been shaped through human-nature relationship throughout history, b) how the diverse struggles to access and control natural resources define our identities as societies; and finally, c) how we can rethink our collective identity (or identities) by examining our globalized society as interconnected local and global communities.

### Evaluation:

This is a content based class with application purposes and therefore personal and group reflection of theories and general content will count as 50% of the class grade, while the other 50% will be based on the practical application of reflections.

Qualitative research exercise	15%
Journal	15%
Individual project	25%
Group project	25%
Class participation	20%

### Readings:

- Adams, W.M (2001), "Green Development". Routledge, Londo. Second edition, Chapters 1, 7, 8,13.
- Babbie, Earl. (2005).*The Basics of Social Research*. Wadsworth, Third edition. (Selections)
- Campbell, Joseph (1991). "The power of myth". New York: First Anchor Books.
- Canelos, Franklin. (2011). Derecho al desarrollo: los pilares del buen vivir. En "Debates sobre cooperación y modelos de desarrollo: Perspectivas desde la sociedad civil en el Ecuador". Coordinadora Gabriela Weber. Centro de Investigaciones CIUDAD, Observatorio de la Cooperación al Desarrollo en Ecuador.
- Escobar, Arturo. (1998). "*La Invención del Tercer Mundo*", Ed. Norma. Bogota. *Capítulo 5: Poder y visibilidad: Fábulas de campesinos, mujeres y medio ambiente, pg.374-396*
- Friedman, Jonathan (1994). "*Cultural Identity and Global Process*". London: Sage Publications. (Selections).
- Galeano, Eduardo. (1992). "*Ser como ellos y otros artículos*". Siglo Veintiuno Editores: México. (Selected chapters)



- Getty, Adele. (1983). Finding the native within: Developing a “sense of place” must start in our own psyche and work outwards. Originally published in “Rediscovering the North American Vision”. <http://www.context.org/iclib/ic03/getty/>
- Haboud, Marleen. Identidad étnica. Algunos conceptos (on line)
- Kane, Joe. (1995). “Savages”. Vintage Books, New York. (Selected chapters)
- Macas, Luis. (2011), *Diferentes vertientes para un Nuevo paradigma de desarrollo*. En “Debates sobre cooperación y modelos de desarrollo: Perspectivas desde la sociedad civil en el Ecuador”. Coordinadora Gabriela Weber. Centro de Investigaciones CIUDAD, Observatorio de la Cooperación al Desarrollo en Ecuador.
- Morin, Edgar and Nicolas Hulot. (2008). “El año I de la era ecológica”. Ed. Paidós Ibérica, S.A. Barcelona, España. (Selected chapters)
- Noroña, María Belén. (2014). “La toma de la laguna”. Abya-Yala, Quito. (Selected chapters)
- Perreault, Tom. (2003). “A people with our own identity: toward a cultural politics of development in Ecuadorian Amazonia”. Environment and Planning Development Society and Space 21, no.5: 583-606.
- Rodes, Robert. E. (2006). La ciencia de la sustentabilidad en comunidades indígenas: Reconciliando las agendas locales con las globales. En “Desarrollo con identidad: comunidad, cultura y sustentabilidad en los Andes”. Editado por Robert E. Rodes. Ed, Abya Yala, Quito.
- Steinberg, Kincheloe. (1999). Repensar el Multiculturalismo. Barcelona: Octaedro. (Selections)
- Watts, Michael and Richard Peet (2004). *Liberating political ecology*. In “Liberation Ecologies”. Ed by Richard Peet and Michael Watts. Routledge, London.
- Weisman, Alan. (2007). “El Mundo sin nosotros”. Barcelona: Random House Mondadori, S.A

**Local Readings:** Local counterparts read the Theme-based readings and different Practice-based readings mainly from periodicals, magazines, documentaries, easy case studies, amongst others. A list of these is made available at the first class session.

### Specific Content

3 hour Block	Content	Readings and Projects
1	<p><i>Understanding our reality</i> Introduction to inquiry, paradigms, what is real and what is not, who decides what is truth and how?. How facts become science?</p>	<p><b>Readings:</b> Babbie, Earl. (2005). <i>The Basics of Social Research</i>. 3rd.ed. (Selections)</p> <p><b>Qualitative research exercise in class</b></p>
2	<p><i>Understanding our reality</i> Qualitative methods of research: Making notes, active listening, interviews, the participant as observer and participatory mapping. Participatory research and its importance</p>	<p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>• Babbie, Earl. (2005). <i>The Basics of Social Research</i>. 3rd.ed. (Selections)</li> <li>• Robert. E Rodes, La ciencia de la sustentabilidad en comunidades indígenas: Reconciliando las agendas locales con las globales. En “Desarrollo con identidad: comunidad, cultura y sustentabilidad en los Andes”. Editado por Robert E. Rodes. Ed, Abya Yala 2006.</li> </ul>

		<p><b>Qualitative research exercise in class</b></p>
3	<p><i>Human – Nature relationship I</i> Different perspectives and points of view, from comparative mythology to economic theory.</p>	<p><b>Assign:</b> Instructions for journal assignment</p> <p><b>Reading:</b></p> <ul style="list-style-type: none"> <li>• Joseph Campbell, The power of myth. (Selections – The Eden Garden myth)</li> <li>• Chief Seattle, <i>Letter, sent by Chief Seattle of the Dwamish Tribe in Washington to President Pierce in 1855</i>. Originally published in Context Journal, “Rediscovering the North American Vision”, 1983.</li> <li>• <a href="http://www.context.org/iclib/ic03/seattle/">http://www.context.org/iclib/ic03/seattle/</a></li> <li>• Karl Marx (1977). “Capital”. New York: Vintage Books (Selections)</li> </ul> <p><b>Qualitative research presentation</b></p>
4	<p><i>Human – Nature relationship II</i> Case studies portraying cultural anthropology theory and political ecology theory.</p>	<p><b>Assign:</b> Instructions for individual project will be given.</p> <p><b>Review:</b> Journal entry revision No.1 (Journal work will be used in final group project)</p> <p><b>Reading:</b> Savages, Joe Kane. Spanish versión - Introducción y traducción de Paolo Catelan. Edición: Maricruz González Cárdenas. El material publicado en PanNatura (Selected chapters)</p> <p>Edgar Morin, Nicolas Hulot. “El año I de la era ecológica”. Ed. Paidós Ibérica, S.A. Barcelona, España. Pg.33-47, 117-124.</p>
5	<p><i>Human – Nature relationship III</i> Different perspectives and points of view, from cultural anthropology theory and political ecology theory.</p>	<p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>• Michael Watts, Richard Peet. Liberating political ecology. In <i>Liberation Ecologies</i>. Ed by Richard Peet and Michael Watts.</li> <li>• W.M Adams, “Green Development” Routledge, 2001, Second edition., Chapters 1, 7, 8,13.</li> <li>• Luis Macas, Diferentes vertientes para un Nuevo paradigma de desarrollo. En “Debates sobre cooperación y modelos de desarrollo: Perspectivas desde la sociedad civil en el Ecuador”. Coordinadora Gabriela Weber. Centro de Investigaciones CIUDAD, Observatorio de la Cooperación al Desarrollo en Ecuador.</li> </ul>
6	<p><i>Defining self and community identity in relation to nature/place I</i></p> <p>Case studies of communities struggling to define and redefine their individual and collective identities as they adapt to their environment.</p>	<p><b>Review:</b> Journal entry review No.2 (Journal work will be used in final group project)</p> <p><b>Readings:</b> Tom Perreault. 2003 “A people with our own identity: toward a cultural politics of development in Ecuadorian Amazonia”. Environment and Planning Development Society and Space 21, no.5: 583-606.</p>

7	<p><i>Defining self and community identity in relation to nature/place II</i></p> <p>Case studies of communities struggling to define and redefine their individual and collective identities as they adapt to their environment.</p>	<p><b>Assign:</b> Instructions for Group Project will be given</p> <p><b>Readings:</b> María Belén Noroña. 2014. <i>La toma de la laguna</i>. (Selected chapters)</p>
8	<p><i>Defining self and community identity in relation to nature/place III</i></p>	<p><b>Student presentation:</b> Individual project presentation and group discussion – <i>Methodologies from other classes are welcomed for this presentation</i></p>
9	<p><i>Defining self and community identity in relation to place/migration</i></p>	<p><b>Review:</b> Journal entry review No. 3</p> <p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>• Friedman 1994. <i>Cultural Identity and Global Process</i>. London: Sage Publications. (Selections).</li> <li>• Adele Getty, Finding the native within: Developing a “sense of place” must start in our own psyche and work outwards. Originally published in In Context Journal, “Rediscovering the North American Vision”, 1983. <a href="http://www.context.org/iclib/ic03/getty/">http://www.context.org/iclib/ic03/getty/</a></li> <li>• Galeano. 1992. <i>Ser como ellos y otros artículos</i>. Siglo Veintiuno Editores: México. (Selected chapters)</li> <li>• Haboud, M. Identidad étnica. Algunos conceptos (on line)</li> <li>• Kincheloe, Steinberg. 1999. <i>Repensar el Multiculturalismo</i>. Barcelona: Octaedro. (Selections)</li> </ul>
10	<p><i>The politics of access and control over natural resources</i></p> <p>Deconstructing our reality, how power is consolidated, the role of discourse, technology as a tool for transformation, community empowerment and grassroots responses to development.</p>	<p><b>Review:</b> Professor will review the progress of the Group Project</p> <p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>• Escobar A, “<i>La Invención del Tercer Mundo</i>”, <i>Capítulo 5: 374-396</i></li> <li>• Franklin Canelos, <i>Derecho al desarrollo: los pilares del buen vivir</i>. En “<i>Debates sobre cooperación y modelos de desarrollo: Perspectivas desde la sociedad civil en el Ecuador</i>”. Coordinadora Gabriela Weber. Centro de Investigaciones CIUDAD, Observatorio de la Cooperación al Desarrollo en Ecuador.</li> </ul>
11	<p><i>The politics of access and control over natural resources</i></p> <p>Nature and power: How the world would look like without us.</p>	<p><b>Review:</b> Professor will review the progress of the Group Project.</p> <p><b>Readings:</b> Alan Weisman, 2007. “<i>El Mundo sin nosotros</i>”, Traducido por Francisco J. Ramos. Capítulos 1, 2, 3, 17.</p>
12	<p><i>The politics of access and control over natural resources</i></p> <p>Class discussion: Roles and actions of individuals and communities as related to</p>	<p><b>Student Presentation:</b> Presentation of Group Projects: Group 1, 2.</p> <p><b>Readings:</b></p>

	the global-local sustainability conflict; Present Group Projects to class	Edgar Morin, Nicolas Hulot. "El año I de la era ecológica". Ed. Paidós Ibérica, S.A. Barcelona, España. Pg.61-86, 102-108, 125-145.
13	<i>The politics of access and control over natural resources</i> Class discussion: Roles and actions of individuals and communities as related to the global-local sustainability conflict; Present Group Projects to class	<b>Student Presentation:</b> Presentation of Group Projects: Group 3, 4.
14	<i>Practical application of theories and case studies</i> Class discussion: How our lives could change as consequence of the learning process, how our identities are being reshaped, what to do when we return to our normal lives.  Review of examples of what other people are doing around the world to make a difference. Including NGOs, communities, families, individuals.	<b>Movies:</b> Movies: The Story of Stuff, Story of Change (Spanish) <a href="http://storyofstuff.org/movies/">http://storyofstuff.org/movies/</a>
15	Practice for the community final presentation The class will work on finishing up the final projects and present all of them to the community as one narrative. Coordination with other classes is required in order to rehearse the presentation.	Community presentation rehearse
FINAL	Presentation of Final Project to community	<b>Present final group projects to the community</b>