

Title: Module 2

Teacher: Anina Jendreyko

Location: to be defined

Date from / to: to be defined

Responsible for the course: Daniel Bausch

ECTS: 7

Learning Objectives:

In a self-managed refugee camp in the Kurdish region / North Iraq, in cooperation with the Kurdish people we will work with the participants (artists) with about 120 young people between 12 and 18 years (pupils of the school in the camp). The different perspectives and experiences of the course participants from the south and north will flow directly into the concrete rehearsal work and support the self-reflection process.

Content of the course:

The first three days:

Meeting between Kurdish and European participants.

In order to lay the groundwork for a basis of trust in the future rehearsal work, the clarification of one's own cultural development and an awareness of one's own starting position are important.

The goal is to create an inspiring and open rehearsal process where everyone can engage with their diversity and move as freely as possible.

Relations in intercultural work are often characterized by status and legal inequity, a wealth gap, and projections. We work to realize this – instead of labeling it taboo and minimizing it – and finding ways to reduce the power gap and to “tolerate” the differences without actively using them.

We deal with different kinds of personal discrimination (intersectionality) – age, ability, gender, social class, race, wealth – and we become aware of the causes.

The confrontation (theoretical, practical, theatrical) with racism, the handling of resources and employment relationships, (our) western footprint in the world, and the view (orientation, behavior) from the south to the north, are also part of the discussion.

The next eleven days:

Beginning of the rehearsal phase with the adolescents

A mixed bi-continental team (Kurdish-European) will work on a theater project with a group of about 20 young people. Every day there is room for sharing and reflection.

Is it possible to practice empathy and how can contradictions be endured? How can the different aesthetic viewpoints / artistic forms combine with each other or stimulate each other? Is it possible to let go of / change the tools to measure success and open up to new possibilities or do previous aesthetic guidelines provide the benchmark for artistic quality?

We will explore the questions of the difference between determining, directing, and enabling theater work. How can a creative process be unleashed on the young, how can imagination be inspired and developed, and how can individuals be empowered while simultaneously holding the group responsible? How can amateur actors and performers exploit their full potential in public performances and how can the pitfalls be circumvented, used for an artistic concept, exhibited, or delivered to the public unprotected?

We will utilize language mediators (translators) to aid in communication, and also learn how to communicate without a common language.

From the various group projects, we will develop a common narrative arc in which the different aesthetic forms, narratives, and visual elements find their space – and connect the work of different teams together. This will conclude with a joint public performance in the camp.