



La-Net

THA 210

COMMUNITY THEATRE



Course video is available on our app

lanetonline.com



Course code: THA 210

Course title: Community Theatre

Course credit load: 2 Units

List of Series:

- **Series 1: Foundations of Community Theatre in Africa**
- **Series 2: Participatory Approaches and Methodologies**
- **Series 3: Researching and Engaging Host Communities**
- **Series 4: Playmaking, Scenario Building, and Rehearsals**
- **Series 5: Performance, Documentation, and Feedback Management**

1 Foundations of Community Theatre in Africa

Series outline

- **Part 1 (1.1): Historical Background of Community Theatre in Africa**
 - Sub-Part 1.1.1: Origins in Traditional African Performance
 - Sub-Part 1.1.2: Colonial Influences and Shifts in Theatre Practice
 - Sub-Part 1.1.3: Post-Independence Growth of Community Theatre
- **Part 2 (1.2): Theoretical Perspectives on Community Theatre**
 - Sub-Part 1.2.1: Participatory Theatre Theory
 - Sub-Part 1.2.2: Theatre for Development Frameworks
 - Sub-Part 1.2.3: Critical and Cultural Theories in African Contexts
- **Part 3 (1.3): Community Theatre as a Tool for Development**
 - Sub-Part 1.3.1: Social Mobilisation and Awareness Creation
 - Sub-Part 1.3.2: Education and Behavioural Change



- Sub-Part 1.3.3: Empowerment and Community Ownership

Introduction

Community theatre in Africa has always been closely tied to the everyday lives of people. Rooted in oral traditions, music, dance, and storytelling, it has historically provided a platform for communities to express identity, share knowledge, and address social concerns. Over time, it has evolved to respond to colonial influences, independence movements, and contemporary development needs.

The aim of this Series is to provide you with a strong foundation in the historical, theoretical, and developmental aspects of community theatre in Africa, so that you can critically analyse its origins, frameworks, and applications.

We shall commence this Series by examining the historical background of community theatre in Africa, beginning with traditional performances, then considering colonial influences, and finally exploring post-independence growth. Next, we will move on to theoretical perspectives, including participatory theatre, theatre for development, and critical cultural theories. Finally, we will conclude by analysing community theatre as a tool for development, focusing on social mobilisation, education, and empowerment.

Series Learning Outcomes

Upon completing this Series, you should be able to:

- **SLO 1.1** define the historical origins of community theatre in Africa,
- **SLO 1.2** explain the impact of colonial and post-independence contexts on community theatre,
- **SLO 1.3** describe key theoretical perspectives that underpin community theatre practice,
- **SLO 1.4** analyse the role of community theatre in social mobilisation and education,
- **SLO 1.5** evaluate how community theatre empowers communities and fosters ownership.



1.1 Historical Background Of Community Theatre In Africa

1.1.1 Origins in traditional African performance

Community theatre in Africa began with **oral traditions**, which are cultural practices of passing knowledge, stories, and values through spoken word, music, and dance. These performances were communal, meaning that everyone participated either as performers or as audience members. They were often tied to festivals, rituals, and storytelling sessions, making theatre inseparable from daily life.



Traditional African storytelling circle

Plate 1.1 Traditional storytelling as a communal performance

Fill in the blank: Community theatre in Africa originated from _____ traditions that combined storytelling, music, and dance.



1.1.2 Colonial influences and shifts in theatre practice

During the colonial period, **colonial theatre** refers to performances introduced by European settlers, often staged in formal venues and based on Western dramatic traditions. This shifted theatre away from communal participation towards scripted performances, with clear distinctions between actors and audiences.

Colonial theatre often excluded indigenous voices, focusing instead on European narratives. However, African communities adapted these influences, blending them with traditional practices to create new forms of expression.

Fill in the blank: Colonial theatre introduced _____ traditions that emphasised scripted performances and separated actors from audiences.

1.1.3 Post-independence growth of community theatre

After independence, many African nations embraced **community theatre** as a tool for cultural revival and social development. Community theatre became a means of addressing issues such as health, education, and political awareness. It was participatory, encouraging communities to take ownership of performances and use them to solve local problems.

This period marked the rise of **theatre for development**, which is the use of theatre as a method to promote social change and community empowerment.

Fill in the blank: After independence, community theatre was increasingly used as a tool for _____ and social development.

Pilot questions 1.1

1. Which cultural practice formed the foundation of community theatre in Africa?
2. What was the main difference between colonial theatre and traditional African performance?
3. How did African communities adapt colonial theatre influences?



4. What role did community theatre play after independence?
5. Define theatre for development in one sentence.

1.2 Theoretical Perspectives On Community Theatre

1.2.1 Participatory theatre theory

Participatory theatre refers to a form of theatre where community members are actively involved in creating and performing plays. Unlike conventional theatre, which separates actors from audiences, participatory theatre blurs these boundaries, encouraging dialogue and collective problem-solving.

This theory emphasises inclusivity, ensuring that performances reflect the voices and experiences of the community. It is often used to address local issues such as health, education, or conflict resolution.

Fill in the blank: Participatory theatre blurs the boundaries between _____ and audiences.

1.2.2 Theatre for development frameworks

Theatre for development (TfD) is a theoretical framework that uses theatre as a tool to promote social change. It involves communities in identifying problems, creating scenarios, and performing plays that suggest solutions. TfD is widely applied in African contexts to raise awareness about issues such as HIV/AIDS, gender equality, and environmental sustainability.

The framework is built on the idea that theatre can be both educational and transformative, empowering communities to take collective action.

Fill in the blank: Theatre for development is used to promote _____ change within communities.

1.2.3 Critical and cultural theories in African contexts



Community theatre is also informed by **critical theory**, which examines power structures and inequalities, and **cultural theory**, which explores how cultural practices shape identity and meaning. In African contexts, these theories highlight how theatre can challenge oppression, celebrate heritage, and foster unity.

By applying these perspectives, community theatre becomes not only a form of entertainment but also a platform for resistance and empowerment.

Fill in the blank: Critical theory in community theatre examines _____ structures and inequalities.

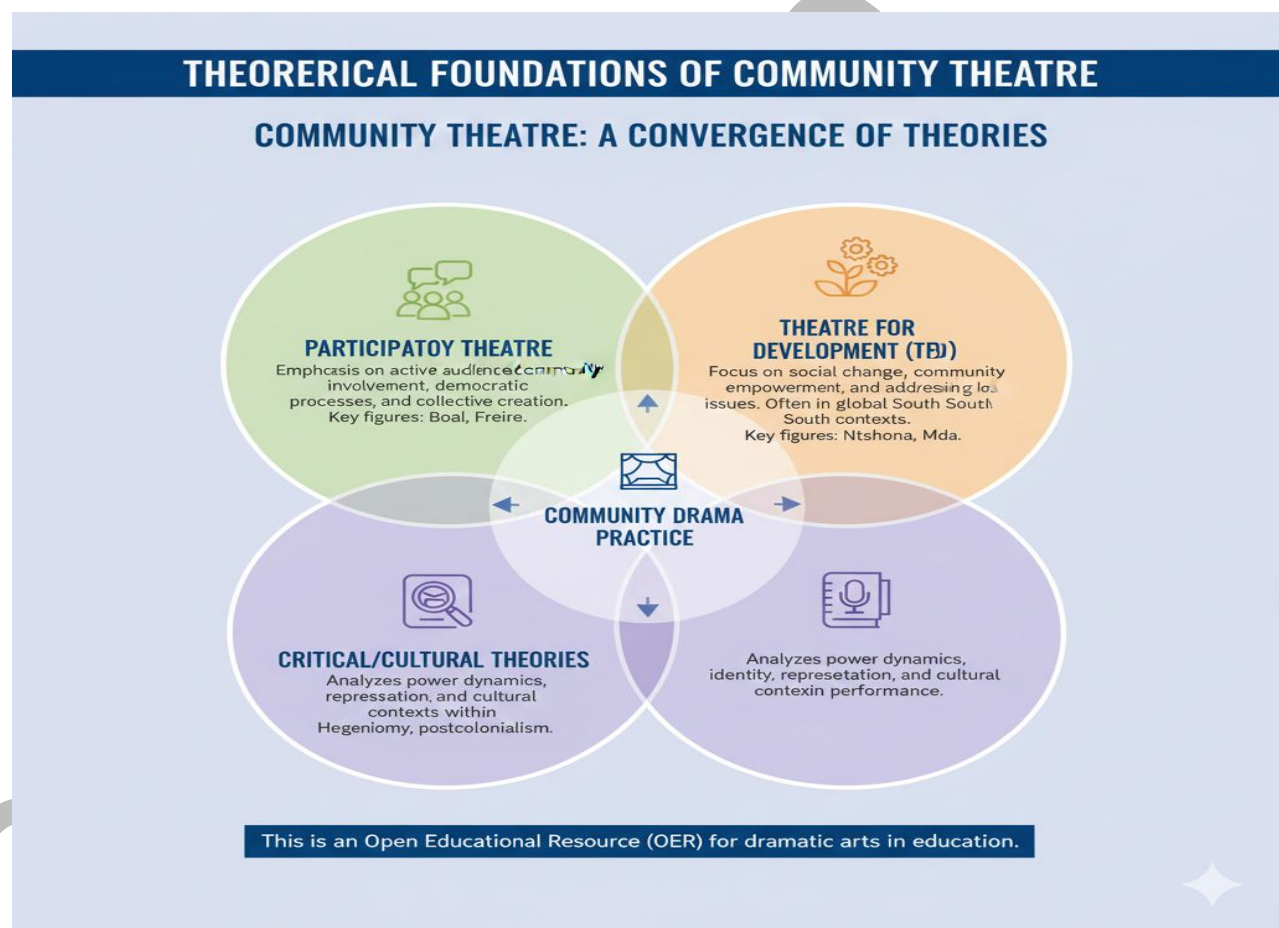


Diagram showing theoretical perspectives of community theatre (participatory, TfD, critical/cultural)

Figure 1.2 Theoretical perspectives shaping community theatre practice



Pilot questions 1.2

1. What is the main feature of participatory theatre?
2. Define theatre for development in one sentence.
3. List two issues commonly addressed through theatre for development in Africa.
4. What does critical theory examine in the context of community theatre?
5. How does cultural theory contribute to community theatre practice?

1.3 Community Theatre As A Tool For Development

1.3.1 Social mobilisation and awareness creation

Social mobilisation refers to the process of bringing people together to take collective action on issues that affect their lives. Community theatre plays a vital role in this by dramatising local concerns such as health, sanitation, or governance, and encouraging dialogue among community members.

Performances often use humour, storytelling, and relatable scenarios to raise awareness, making complex issues easier to understand.

Fill in the blank: Community theatre supports social mobilisation by encouraging _____ action on local issues.

1.3.2 Education and behavioural change

Community theatre is widely used as an educational tool. It provides information in an engaging way, helping communities learn about topics such as disease prevention, environmental protection, or gender equality.



Behavioural change refers to the process of altering habits or practices in response to new knowledge. Theatre achieves this by showing consequences of harmful behaviours and modelling positive alternatives.

Fill in the blank: Behavioural change in community theatre occurs when audiences adopt _____ practices after performances.

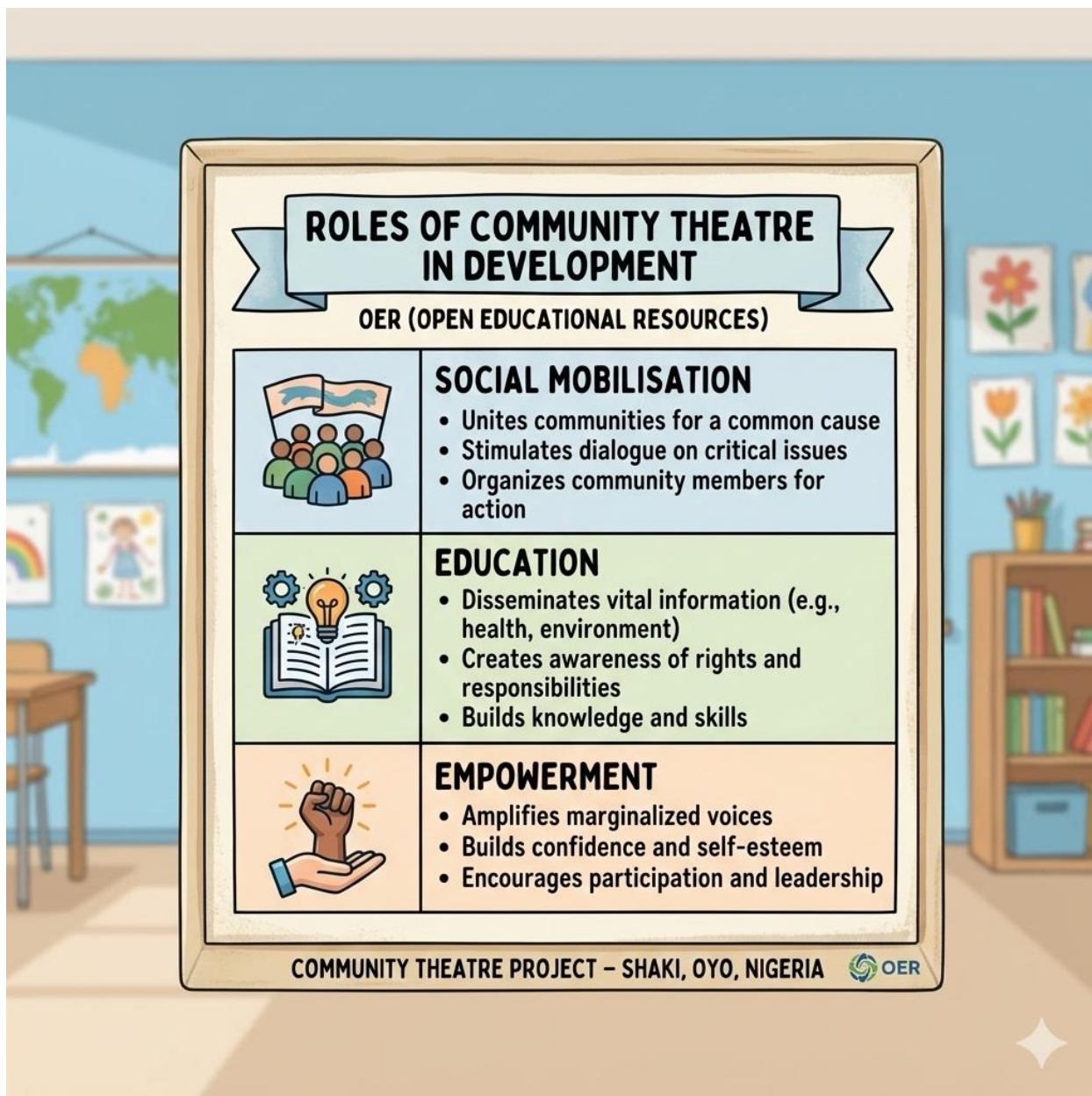
1.3.3 Empowerment and community ownership

Empowerment means giving individuals and groups the confidence, skills, and opportunities to take control of their lives. Community theatre empowers participants by involving them in script creation, performance, and decision-making.

This leads to **community ownership**, where members feel responsible for both the process and outcomes of theatre projects. Ownership ensures sustainability, as communities continue to use theatre to address challenges even after external facilitators leave.

Fill in the blank: Empowerment in community theatre is achieved when communities take _____ of the theatre process and outcomes.





Box 1.3 Key roles of community theatre in development

Pilot questions 1.3

1. Define social mobilisation in the context of community theatre.
2. How does community theatre contribute to behavioural change?



3. What is empowerment in community theatre practice?
4. Explain the meaning of community ownership in theatre projects.
5. List three developmental roles of community theatre.

Series Summary

This Series has introduced you to the foundations of community theatre in Africa, highlighting its historical roots, theoretical perspectives, and developmental roles. We began by tracing its origins in traditional African performance, then examined how colonial influences reshaped theatre practice, and finally explored the post-independence revival that positioned theatre as a tool for social change.

We continued by analysing theoretical perspectives, including participatory theatre, theatre for development, and critical cultural theories, before concluding with the developmental applications of community theatre in social mobilisation, education, and empowerment. By engaging with these discussions, you should now be able to define the historical background, explain theoretical frameworks, and analyse how community theatre functions as a tool for development, thereby achieving the Series Learning Outcomes.

Glossary of Terms

- **Behavioural change:** The process of altering habits or practices in response to new knowledge or awareness.
- **Colonial theatre:** Performances introduced by European settlers, often staged in formal venues and based on Western traditions.
- **Community ownership:** The sense of responsibility and control that community members have over theatre projects.
- **Empowerment:** Providing individuals or groups with confidence, skills, and opportunities to take control of their lives.



- **Oral traditions:** Cultural practices of passing knowledge, stories, and values through spoken word, music, and dance.
- **Participatory theatre:** A form of theatre where community members are actively involved in creating and performing plays.
- **Social mobilisation:** The process of bringing people together to take collective action on issues that affect their lives.
- **Theatre for development (TfD):** A framework that uses theatre as a tool to promote social change and community empowerment.

Concept Check Questions 1

Objective questions

1. Which cultural practice formed the foundation of community theatre in Africa? (Linked to SLO 1.1)
2. Theatre for development is primarily used to promote _____ change. (Linked to SLO 1.3)
3. Which theory examines power structures and inequalities in community theatre? (Linked to SLO 1.3)

Short-answer questions

4. Explain one way colonial theatre differed from traditional African performance. (Linked to SLO 1.2)
5. Define empowerment in the context of community theatre. (Linked to SLO 1.5)

Long-answer questions

6. Analyse how community theatre contributes to behavioural change, using examples from African contexts. (Linked to SLO 1.4)
- **Basic response:** Community theatre educates audiences by showing consequences of harmful behaviours and modelling positive alternatives.



- **Value-added response:** Outstanding learners may discuss specific African case studies, such as theatre projects addressing HIV/AIDS awareness or environmental sustainability, and evaluate their impact on community practices.

Answers to Pilot Questions 1

Part 1.1

1. Oral traditions.
2. Colonial theatre separated actors from audiences and emphasised scripted performances.
3. African communities blended colonial influences with traditional practices.
4. It addressed issues such as health, education, and political awareness.
5. Theatre for development is the use of theatre to promote social change.

Part 1.2

1. Active involvement of community members.
2. Theatre for development uses theatre to promote social change.
3. Issues such as HIV/AIDS and gender equality.
4. Power structures and inequalities.
5. It highlights identity, heritage, and meaning in theatre practice.

Part 1.3

1. Bringing people together for collective action.
2. By educating audiences and modelling positive behaviours.
3. Giving individuals confidence, skills, and opportunities.
4. Communities taking responsibility for theatre projects.
5. Social mobilisation, education, empowerment.



References and Attributions 1

- **Course outline reference:**

THA 210: Community Theatre. Course description and learning outcomes provided in the official university documentation.

- **Illustrations:**

- *Plate 1.1 Traditional storytelling as a communal performance.*

Suggested AI prompt: “African villagers gathered in a circle, storytelling with music and dance.”

Search string: “African traditional storytelling community theatre OER image.”

Attribution: To be generated using AI or sourced from open educational resources on African oral traditions.

- *Figure 1.2 Theoretical perspectives shaping community theatre practice.*

Suggested AI prompt: “Diagram with three circles labelled participatory theatre, theatre for development, critical/cultural theories.”

Search string: “community theatre theoretical perspectives diagram OER.”

Attribution: To be generated using AI or sourced from OER diagrams on theatre theory.

- *Box 1.3 Key roles of community theatre in development.*

Suggested AI prompt: “Table-style box listing roles of community theatre: social mobilisation, education, empowerment.”

Search string: “community theatre development roles OER table.”

Attribution: To be generated using AI or sourced from OER tables on theatre for development.

- **General references:**

- Banham, M. (1999). *The Cambridge Guide to African Theatre*. Cambridge University Press.
- Kerr, D. (1995). *African Popular Theatre: From Pre-colonial Times to the Present Day*. James Currey.



- Etherton, M. (1982). *Developing Theatre: The Evolution of Theatre in Africa*. African Publishing Group.



2 Participatory Approaches And Methodologies

Series outline

- **Part 2.1: Principles of Participatory Theatre**
 - Sub-Part 2.1.1: Community involvement and ownership
 - Sub-Part 2.1.2: Dialogue and collective problem-solving
 - Sub-Part 2.1.3: Inclusivity and representation
- **Part 2.2: Participatory Theatre Techniques**
 - Sub-Part 2.2.1: Role play and improvisation
 - Sub-Part 2.2.2: Forum theatre methods
 - Sub-Part 2.2.3: Story circles and collective scripting
- **Part 2.3: Implementing Participatory Approaches in Communities**
 - Sub-Part 2.3.1: Identifying community needs
 - Sub-Part 2.3.2: Facilitating workshops and rehearsals
 - Sub-Part 2.3.3: Sustaining participation and feedback



Introduction

Participatory approaches are at the heart of community theatre, ensuring that performances are not imposed from outside but created with the active involvement of community members. These methods transform theatre into a collaborative process where dialogue, inclusivity, and shared ownership are central.

The aim of this Series is to equip you with the principles, techniques, and practical strategies needed to design and implement participatory theatre in diverse communities.

We shall commence this Series by examining the principles of participatory theatre, focusing on community involvement, dialogue, and inclusivity. Next, we will explore specific techniques such as role play, forum theatre, and story circles. Finally, we will conclude by considering how participatory approaches can be implemented in communities, from identifying needs to sustaining participation and feedback.

Series Learning Outcomes

Upon completing this Series, you should be able to:

- **SLO 2.1** explain the principles of participatory theatre, including community involvement, dialogue, and inclusivity,
- **SLO 2.2** demonstrate participatory theatre techniques such as role play, forum theatre, and story circles,
- **SLO 2.3** apply participatory approaches to identify community needs and facilitate workshops,
- **SLO 2.4** evaluate strategies for sustaining participation and managing feedback in community theatre projects.



2.1 Principles Of Participatory Theatre

2.1.1 Community involvement and ownership

Community involvement refers to the active participation of local people in creating and performing theatre. This ensures that plays reflect their realities and concerns. When communities are involved, they develop a sense of **ownership**, meaning they feel responsible for both the process and outcomes of the theatre project.

Fill in the blank: Community involvement in theatre ensures that plays reflect _____ realities and concerns.

2.1.2 Dialogue and collective problem-solving

Dialogue is the process of open communication between participants, while **collective problem-solving** means working together to find solutions to shared challenges. Participatory theatre encourages dialogue by allowing audiences to question, comment, and even change the course of a performance.

Fill in the blank: Collective problem-solving in participatory theatre involves working _____ to address community challenges.

2.1.3 Inclusivity and representation

Inclusivity means ensuring that all groups, regardless of age, gender, or social status, are represented in theatre activities. **Representation** refers to how diverse voices and experiences are portrayed in performances. Together, they make participatory theatre a platform for equality and fairness.

Fill in the blank: Inclusivity in participatory theatre ensures that all _____ are represented in performances.



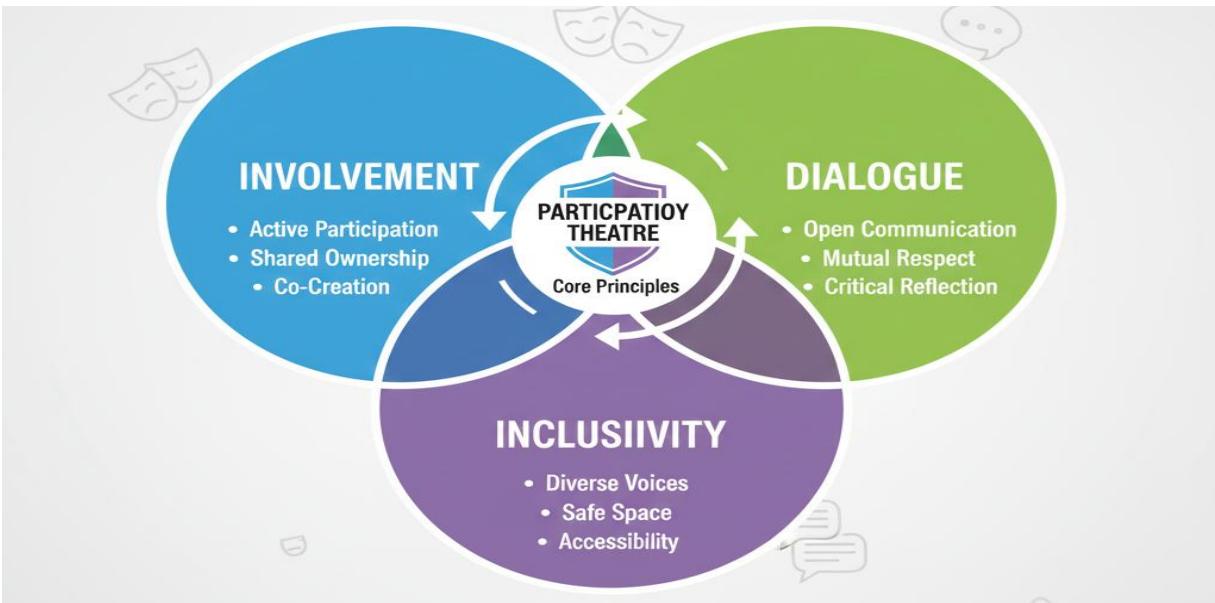


Diagram showing principles of participatory theatre (involvement, dialogue, inclusivity)

Figure 2.1 Principles of participatory theatre

Pilot questions 2.1

1. What does community ownership mean in participatory theatre?
2. How does dialogue contribute to participatory theatre?
3. Define inclusivity in the context of theatre practice.
4. What is the relationship between community involvement and ownership?
5. Why is representation important in participatory theatre?

2.2 Participatory Theatre Techniques

2.2.1 Role play and improvisation

Role play is a technique where participants act out scenarios to explore issues or practise responses. **Improvisation** refers to unscripted performance, allowing creativity and spontaneity. These techniques help communities rehearse real-life situations and test possible solutions.



Fill in the blank: Improvisation in participatory theatre involves _____ performance without a fixed script.

2.2.2 Forum theatre methods

Forum theatre is a method developed by Augusto Boal, where audiences can stop a performance, suggest changes, or even take the place of actors to try out new solutions. It transforms spectators into “spect-actors,” making theatre a rehearsal for real-life action.

Fill in the blank: Forum theatre allows audiences to become _____ by participating directly in the performance.

2.2.3 Story circles and collective scripting

Story circles are sessions where participants share personal experiences in a group setting. These stories are then woven into **collective scripts**, which are plays created collaboratively by the community. This ensures authenticity and relevance in performances.

Fill in the blank: Story circles in participatory theatre involve sharing _____ experiences in a group setting.



Plate 2.2 Story circle as a participatory theatre technique



Pilot questions 2.2

1. What is the main purpose of role play in participatory theatre?
2. Define improvisation in one sentence.
3. Who developed the forum theatre method?
4. What term describes audience members who actively participate in forum theatre?
5. How do story circles contribute to collective scripting?

2.3 Implementing Participatory Approaches In Communities

2.3.1 Identifying community needs

Community needs assessment refers to the process of gathering information about the challenges, priorities, and aspirations of a community. In participatory theatre, this step ensures that performances are relevant and meaningful. Facilitators often use interviews, focus groups, or informal discussions to identify these needs.

Fill in the blank: A community needs assessment ensures that theatre performances are _____ to local challenges.

2.3.2 Facilitating workshops and rehearsals

Workshops are interactive sessions where community members learn theatre techniques, share experiences, and develop scripts. **Rehearsals** allow participants to practise performances, refine messages, and build confidence. These activities strengthen collaboration and prepare communities for effective public presentations.

Fill in the blank: Workshops in participatory theatre help communities to _____ scripts and practise techniques.



2.3.3 Sustaining participation and feedback

Sustaining participation means keeping community members engaged throughout the theatre process. This is achieved by encouraging ownership, rotating roles, and recognising contributions. **Feedback** refers to responses from audiences and participants, which help improve performances and ensure relevance.

Fill in the blank: Sustaining participation in community theatre requires encouraging _____ and recognising contributions.

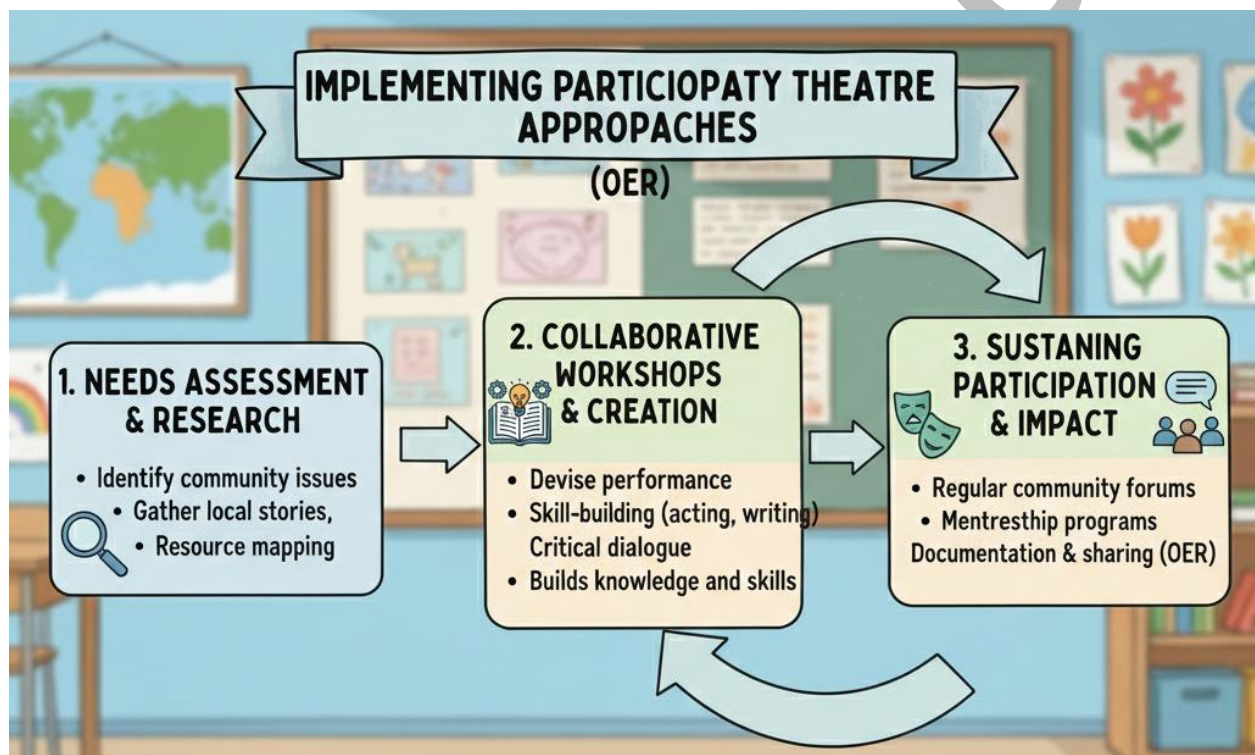


Figure 2.3 Steps in implementing participatory approaches

Pilot questions 2.3

1. What is the purpose of a community needs assessment?
2. Define workshops in participatory theatre.



3. How do rehearsals benefit community participants?
4. What strategies help sustain participation in theatre projects?
5. Why is feedback important in participatory theatre?

Series Summary

This Series has explored participatory approaches and methodologies in community theatre, emphasising the importance of collaboration and inclusivity. We began by examining the principles of participatory theatre, focusing on community involvement, dialogue, and representation. We then moved on to participatory techniques such as role play, forum theatre, and story circles, which provide practical tools for engaging communities. Finally, we considered how participatory approaches can be implemented and evaluated, from identifying needs and facilitating workshops to sustaining participation and assessing impact.

By engaging with these discussions, you should now be able to explain the principles of participatory theatre, demonstrate participatory techniques, apply approaches to community settings, and evaluate strategies for sustaining participation and feedback, thereby achieving the Series Learning Outcomes.

Glossary of Terms

- **Collective scripting:** The process of creating a play collaboratively from shared community stories.
- **Community needs assessment:** Gathering information about the challenges and priorities of a community to guide theatre projects.
- **Dialogue:** Open communication between participants that encourages questioning and collective reflection.
- **Forum theatre:** A participatory method where audiences intervene in performances to suggest or enact solutions.



- **Improvisation:** Unscripted performance that allows creativity and spontaneity.
- **Inclusivity:** Ensuring that all groups are represented in theatre activities.
- **Monitoring:** Tracking activities and results during a theatre project to measure progress.
- **Ownership:** The sense of responsibility communities feel for theatre processes and outcomes.
- **Participatory theatre:** Theatre where community members actively contribute to creation and performance.
- **Story circles:** Group sessions where participants share personal experiences to inform theatre scripts.

Concept Check Questions 2

Objective questions

1. Which principle of participatory theatre ensures all groups are represented? (Linked to SLO 2.1)
2. Forum theatre transforms spectators into _____. (Linked to SLO 2.2)
3. Monitoring in participatory theatre involves tracking _____ and results. (Linked to SLO 2.4)

Short-answer questions

4. Explain the difference between role play and improvisation. (Linked to SLO 2.2)
5. What is the purpose of a community needs assessment? (Linked to SLO 2.3)

Long-answer questions

6. Evaluate the effectiveness of participatory theatre techniques in addressing community challenges. (Linked to SLO 2.2)

- **Basic response:** Techniques such as role play, forum theatre, and story circles allow communities to rehearse solutions and reflect on issues.



- **Value-added response:** Outstanding learners may provide examples of African theatre projects that used these techniques to address health, education, or governance, and critically assess their outcomes.

Answers to Pilot Questions 2

Part 2.1

1. It means communities feel responsible for theatre projects.
2. Dialogue allows open communication and reflection.
3. Inclusivity ensures all groups are represented.
4. Involvement leads to ownership.
5. Representation ensures diverse voices are heard.

Part 2.2

1. To explore issues and practise responses.
2. Unscripted performance.
3. Augusto Boal.
4. Spect-actors.
5. They provide authentic stories for scripts.

Part 2.3

1. To ensure theatre is relevant to local challenges.
2. Interactive sessions for learning and script development.
3. They build confidence and refine messages.
4. Encouraging ownership and recognising contributions.
5. Feedback improves relevance and effectiveness.



Part 2.4

1. Tracking activities and results.
2. Evaluating long-term changes.
3. Knowledge, attitudes, behaviours.
4. It records processes and successes for future use.
5. Monitoring, impact assessment, documentation.

References and Attributions 2

- **Illustrations:**

- *Figure 2.1 Principles of participatory theatre.*

Suggested AI prompt: “Diagram with three interconnected circles labelled involvement, dialogue, inclusivity.”

Search string: “principles of participatory theatre diagram OER.”

Attribution: To be generated using AI or sourced from OER diagrams on participatory theatre.

- *Plate 2.2 Story circle as a participatory theatre technique.*

Suggested AI prompt: “Community group sitting in a circle, sharing stories for theatre script.”

Search string: “story circle participatory theatre OER image.”

Attribution: To be generated using AI or sourced from OER images of participatory theatre.

- *Figure 2.3 Steps in implementing participatory approaches.*

Suggested AI prompt: “Flowchart showing needs assessment, workshops, sustaining participation in participatory theatre.”

Search string: “implementing participatory theatre approaches diagram OER.”

Attribution: To be generated using AI or sourced from OER diagrams.



- *Box 2.4 Key evaluation tools in participatory theatre.*

Suggested AI prompt: “Table-style box listing evaluation tools: monitoring, impact assessment, documentation.”

Search string: “evaluation tools participatory theatre OER table.”

Attribution: To be generated using AI or sourced from OER tables.

- **General references:**

- Boal, A. (2000). *Theatre of the Oppressed*. Pluto Press.
- Kerr, D. (1995). *African Popular Theatre: From Pre-colonial Times to the Present Day*. James Currey.
- Mda, Z. (1993). *When People Play People: Development Communication Through Theatre*. Zed Books.



3 Researching And Engaging Host Communities

Series outline

- **Part 3.1: Principles of Community Research**
 - Sub-Part 3.1.1: Understanding community context
 - Sub-Part 3.1.2: Identifying stakeholders and gatekeepers
 - Sub-Part 3.1.3: Ethical considerations in community research
- **Part 3.2: Methods of Community Engagement**
 - Sub-Part 3.2.1: Surveys and interviews
 - Sub-Part 3.2.2: Focus groups and participatory workshops
 - Sub-Part 3.2.3: Observation and immersion techniques
- **Part 3.3: Building Sustainable Relationships With Communities**
 - Sub-Part 3.3.1: Trust-building and transparency
 - Sub-Part 3.3.2: Collaboration and co-creation
 - Sub-Part 3.3.3: Feedback and long-term engagement

Introduction

Researching and engaging host communities is a vital step in community theatre practice. Without understanding the social, cultural, and political context of a community, theatre projects risk being irrelevant or even resisted. Effective engagement ensures that communities feel respected, included, and empowered throughout the process.

The aim of this Series is to provide you with the knowledge and skills to research host communities effectively and to engage them in ways that foster trust, collaboration, and sustainability.



We shall commence this Series by examining the principles of community research, including context analysis, stakeholder identification, and ethical considerations. Next, we will explore methods of community engagement such as surveys, interviews, focus groups, and immersion techniques. Finally, we will conclude by discussing how to build sustainable relationships with communities through trust-building, collaboration, and long-term feedback mechanisms.

Series Learning Outcomes

Upon completing this Series, you should be able to:

- **SLO 3.1** explain the principles of community research, including context, stakeholders, and ethics,
- **SLO 3.2** demonstrate methods of community engagement such as surveys, interviews, and focus groups,
- **SLO 3.3** apply observation and immersion techniques to understand community dynamics,
- **SLO 3.4** evaluate strategies for building sustainable relationships with communities, including trust, collaboration, and feedback.

3.1 Principles Of Community Research

3.1.1 Understanding community context

Community context refers to the social, cultural, economic, and political environment in which a community exists. Understanding this context helps facilitators design theatre projects that are relevant and respectful. It involves learning about traditions, values, and everyday challenges.

Fill in the blank: Understanding community _____ ensures theatre projects are relevant and respectful.

3.1.2 Identifying stakeholders and gatekeepers



Stakeholders are individuals or groups who have an interest in or are affected by theatre projects. **Gatekeepers** are influential figures, such as community leaders or elders, who can facilitate access and participation. Identifying these people is crucial for building trust and ensuring broad support.

Fill in the blank: Gatekeepers are influential _____ who can facilitate access and participation.

3.1.3 Ethical considerations in community research

Ethics in community research refers to respecting the rights, dignity, and privacy of participants. This includes obtaining consent, avoiding exploitation, and ensuring that information gathered is used responsibly. Ethical practice builds credibility and trust between facilitators and communities.

Fill in the blank: Ethical practice in community research requires obtaining _____ from participants.



Figure 3.1 Principles of community research



Pilot questions 3.1

1. What does community context mean in theatre research?
2. Who are stakeholders in community theatre projects?
3. Define gatekeepers in one sentence.
4. Why are ethical considerations important in community research?
5. What is one example of ethical practice in community engagement?

3.2 Methods Of Community Engagement

3.2.1 Surveys and interviews

Surveys are structured questionnaires used to collect information from a large number of people.

Interviews are one-on-one or group discussions that provide deeper insights into community perspectives. Both methods help facilitators understand needs and expectations.

Fill in the blank: Surveys are structured _____ used to collect information from communities.

3.2.2 Focus groups and participatory workshops

Focus groups are small group discussions that explore specific issues in depth. **Participatory workshops** involve interactive activities where community members share experiences, learn theatre techniques, and co-create scripts. These methods encourage dialogue and collaboration.

Fill in the blank: Focus groups are small _____ discussions that explore specific issues.

3.2.3 Observation and immersion techniques

Observation refers to watching community activities to understand behaviours and interactions.

Immersion means spending extended time within the community to experience daily life. These techniques provide authentic insights into community dynamics and cultural practices.



Fill in the blank: Immersion in community research involves spending _____ time within the community.



This image is an Open Educational Resource (OER) for community participatory initiatives.

Community members participating in a focus group discussion

Plate 3.2 Focus group as a method of community engagement



Pilot questions 3.2

1. What is the difference between surveys and interviews?
2. Define focus groups in one sentence.
3. What is the purpose of participatory workshops?
4. How does observation help facilitators understand communities?
5. What does immersion mean in community engagement?

3.3 Building Sustainable Relationships With Communities

3.3.1 Trust-building and transparency

Trust-building refers to the process of establishing confidence between facilitators and communities. This is achieved through honesty, consistency, and respect for local customs.

Transparency means being open about the goals, methods, and expected outcomes of theatre projects. Together, they create a foundation for long-term collaboration.

Fill in the blank: Transparency in community theatre requires being _____ about goals and methods.

3.3.2 Collaboration and co-creation

Collaboration involves working jointly with community members, while **co-creation** means developing theatre content together rather than imposing external ideas. These approaches ensure that performances are authentic, relevant, and empowering.

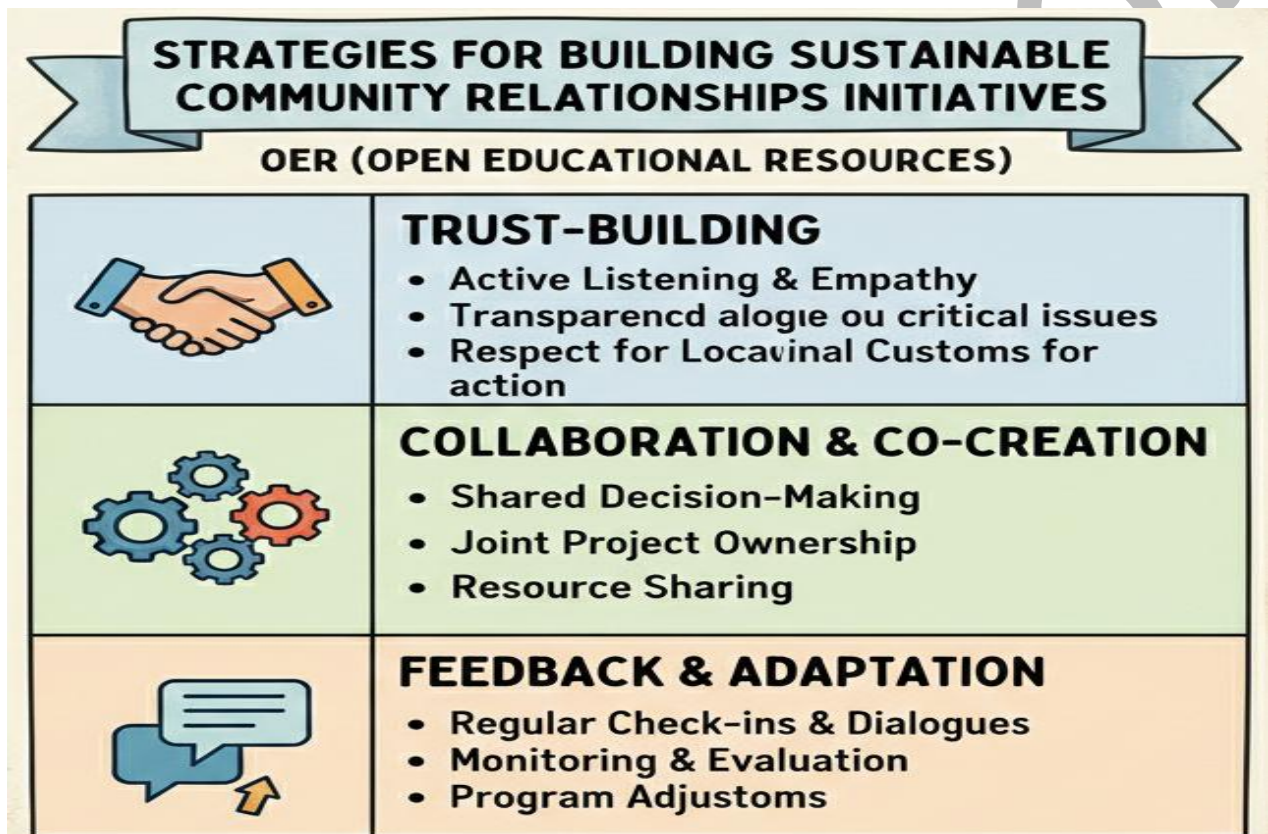
Fill in the blank: Co-creation in community theatre means developing _____ content together with communities.

3.3.3 Feedback and long-term engagement



Feedback refers to responses from community members about the theatre process and outcomes. It helps facilitators improve future projects and maintain relevance. **Long-term engagement** means sustaining relationships beyond a single performance, ensuring that theatre continues to serve as a tool for dialogue and development.

Fill in the blank: Long-term engagement in community theatre ensures relationships are sustained beyond a single _____.



Box 3.3 Strategies for building sustainable community relationships (trust, collaboration, feedback)

Pilot questions 3.3

1. Define trust-building in the context of community theatre.
2. What does transparency mean in theatre projects?
3. Explain the difference between collaboration and co-creation.



4. Why is feedback important in sustaining community relationships?
5. List three strategies for building sustainable relationships with communities.

Series Summary

This Series has focused on the importance of researching and engaging host communities in community theatre practice. We began by examining the principles of community research, including understanding context, identifying stakeholders and gatekeepers, and respecting ethical considerations. We then explored methods of engagement such as surveys, interviews, focus groups, participatory workshops, and immersion techniques. Finally, we discussed strategies for building sustainable relationships with communities through trust-building, collaboration, and long-term feedback.

By engaging with these discussions, you should now be able to explain the principles of community research, demonstrate methods of engagement, apply observation and immersion techniques, and evaluate strategies for sustaining relationships, thereby achieving the Series Learning Outcomes.

Glossary of Terms

- **Community context:** The social, cultural, economic, and political environment in which a community exists.
- **Ethics:** Respecting the rights, dignity, and privacy of participants in community research.
- **Focus groups:** Small group discussions used to explore specific issues in depth.
- **Gatekeepers:** Influential figures such as leaders or elders who facilitate access to communities.
- **Immersion:** Spending extended time within a community to experience daily life and culture.
- **Observation:** Watching community activities to understand behaviours and interactions.



- **Stakeholders:** Individuals or groups who have an interest in or are affected by theatre projects.
- **Transparency:** Being open about goals, methods, and outcomes of theatre projects.
- **Trust-building:** Establishing confidence between facilitators and communities through honesty and respect.

Concept Check Questions 3

Objective questions

1. Community context refers to the _____ environment in which a community exists. (Linked to SLO 3.1)
2. Gatekeepers are influential _____ who facilitate access to communities. (Linked to SLO 3.1)
3. Observation in community engagement involves _____ community activities. (Linked to SLO 3.3)

Short-answer questions

4. Define ethics in community research. (Linked to SLO 3.1)
5. What is the difference between surveys and interviews? (Linked to SLO 3.2)

Long-answer questions

6. Evaluate strategies for building sustainable relationships with communities, using examples from African contexts. (Linked to SLO 3.4)

- **Basic response:** Strategies include trust-building, collaboration, co-creation, and feedback.
- **Value-added response:** Outstanding learners may discuss specific African theatre projects that used these strategies to sustain long-term engagement, highlighting successes and challenges.



Answers to Pilot Questions 3

Part 3.1

1. It means the social, cultural, economic, and political environment of a community.
2. Individuals or groups affected by theatre projects.
3. Influential leaders or elders.
4. They ensure respect, dignity, and privacy.
5. Obtaining consent before participation.

Part 3.2

1. Surveys collect broad data, interviews provide deeper insights.
2. Small group discussions.
3. To encourage dialogue and co-creation.
4. It helps facilitators understand behaviours and interactions.
5. Spending extended time in the community.

Part 3.3

1. Establishing confidence between facilitators and communities.
2. Being open about goals, methods, and outcomes.
3. Collaboration is working jointly, co-creation is developing content together.
4. It improves relevance and strengthens relationships.
5. Trust-building, collaboration, feedback.



References and Attributions 3

- **Illustrations:**

- *Figure 3.1 Principles of community research.*

Suggested AI prompt: “Diagram with three circles labelled context, stakeholders, ethics in community research.”

Search string: “principles of community research diagram OER.”

Attribution: To be generated using AI or sourced from OER diagrams.

- *Plate 3.2 Focus group as a method of community engagement.*

Suggested AI prompt: “Community group seated in a circle, discussing issues in a focus group.”

Search string: “community focus group participatory theatre OER image.”

Attribution: To be generated using AI or sourced from OER images.

- *Box 3.3 Strategies for building sustainable community relationships.*

Suggested AI prompt: “Table-style box listing strategies for building sustainable community relationships: trust-building, collaboration, feedback.”

Search string: “sustainable community engagement strategies OER table.”

Attribution: To be generated using AI or sourced from OER tables.

- **General references:**

- Chambers, R. (1997). *Whose Reality Counts? Putting the First Last*. Intermediate Technology Publications.
- Cornwall, A., & Jewkes, R. (1995). What is participatory research? *Social Science & Medicine*, 41(12), 1667–1676.
- Mda, Z. (1993). *When People Play People: Development Communication Through Theatre*. Zed Books.



4 Playmaking, Scenario Building, And Rehearsals

Series outline

- **Part 4.1: Principles of Playmaking**
 - Sub-Part 4.1.1: Generating ideas and themes
 - Sub-Part 4.1.2: Developing characters and roles
 - Sub-Part 4.1.3: Structuring plots and narratives
- **Part 4.2: Scenario Building Techniques**
 - Sub-Part 4.2.1: Creating realistic situations
 - Sub-Part 4.2.2: Using improvisation for scenario development
 - Sub-Part 4.2.3: Linking scenarios to community issues
- **Part 4.3: Rehearsals and Performance Preparation**
 - Sub-Part 4.3.1: Planning and organising rehearsals
 - Sub-Part 4.3.2: Role rotation and collective practice
 - Sub-Part 4.3.3: Refining messages and performance delivery

Introduction

Playmaking, scenario building, and rehearsals are central to community theatre practice. They transform ideas into performances that reflect community realities and encourage dialogue. Playmaking involves generating themes, developing characters, and structuring narratives. Scenario building provides practical situations that communities can explore, often through improvisation. Rehearsals prepare participants for effective performance, ensuring clarity of message and confidence on stage.

The aim of this Series is to equip you with the skills to design plays, build scenarios, and conduct rehearsals that are participatory, relevant, and impactful.



We shall commence this Series by examining the principles of playmaking, focusing on ideas, characters, and plots. Next, we will explore scenario building techniques, including improvisation and linking to community issues. Finally, we will conclude with rehearsals and performance preparation, covering planning, role rotation, and refining delivery.

Series Learning Outcomes

Upon completing this Series, you should be able to:

- **SLO 4.1** explain the principles of playmaking, including idea generation, character development, and plot structuring,
- **SLO 4.2** demonstrate scenario building techniques such as improvisation and linking to community issues,
- **SLO 4.3** apply rehearsal strategies to prepare effective performances,
- **SLO 4.4** evaluate how playmaking, scenario building, and rehearsals contribute to impactful community theatre.

4.1 Principles Of Playmaking

4.1.1 Generating ideas and themes

Idea generation refers to the process of identifying topics or issues that will form the basis of a play. In community theatre, ideas often emerge from local experiences, challenges, or aspirations. **Themes** are the central messages or lessons that the play communicates. Together, they ensure that performances are meaningful and relevant.

Fill in the blank: In community theatre, ideas often emerge from local _____ and aspirations.



4.1.2 Developing characters and roles

Characters are the individuals represented in a play, while **roles** refer to the functions or identities these characters embody. Developing characters involves making them relatable to the audience, often reflecting real community members. Roles should highlight diverse perspectives and experiences.

Fill in the blank: Characters in community theatre should be _____ to the audience.

4.1.3 Structuring plots and narratives

Plot refers to the sequence of events in a play, while **narrative** is the way these events are told. Structuring plots ensures that the play flows logically, with a clear beginning, middle, and end. Narratives should be engaging, encouraging audiences to reflect and respond.

Fill in the blank: A plot in theatre is the _____ of events in a play.



Figure 4.1 Principles of playmaking



Pilot questions 4.1

1. What is the difference between ideas and themes in playmaking?
2. Define characters in one sentence.
3. Why should roles reflect diverse perspectives?
4. What is the purpose of structuring plots?
5. How do narratives engage audiences in community theatre?

4.2 Scenario Building Techniques

4.2.1 Creating realistic situations

Scenario building involves designing situations that mirror real-life challenges faced by communities. Realistic scenarios make performances relatable and encourage audiences to think critically about solutions.

Fill in the blank: Scenario building involves designing _____ that mirror real-life challenges.

4.2.2 Using improvisation for scenario development

Improvisation is the unscripted creation of dialogue and action during performance. It allows participants to explore different outcomes and adapt scenarios to reflect community realities. Improvisation keeps theatre dynamic and participatory.

Fill in the blank: Improvisation allows participants to explore different _____ during performance.

4.2.3 Linking scenarios to community issues



Scenarios should be directly connected to **community issues**, such as health, education, or governance. This ensures that theatre is not only entertaining but also a tool for awareness and change. Linking scenarios to issues makes performances purposeful and impactful.

Fill in the blank: Linking scenarios to community issues ensures theatre is both entertaining and _____.



This is Open Educational Resource (OER) for community participatory theatre initiatives

Plate 4.2 Scenario building in community theatre



Pilot questions 4.2

1. What is scenario building in community theatre?
2. Define improvisation in one sentence.
3. Why should scenarios be linked to community issues?
4. How does improvisation make theatre participatory?
5. Give one example of a realistic scenario that could be used in community theatre.

4.3 Rehearsals And Performance Preparation

4.3.1 Planning and organising rehearsals

Rehearsals are practice sessions where participants prepare for performance. Effective planning involves setting clear objectives, scheduling sessions, and ensuring resources such as space and props are available. Organisation helps participants build confidence and refine their delivery.

Fill in the blank: Rehearsals are _____ sessions where participants prepare for performance.

4.3.2 Role rotation and collective practice

Role rotation means allowing participants to switch roles during rehearsals. This ensures inclusivity, prevents dominance, and helps everyone understand different perspectives.

Collective practice refers to rehearsing together as a group, strengthening collaboration and unity.

Fill in the blank: Role rotation in rehearsals ensures inclusivity and prevents _____.

4.3.3 Refining messages and performance delivery

Refining messages involves clarifying the themes and lessons of the play so that audiences understand them easily. **Performance delivery** refers to how participants use voice, movement,



and expression to communicate effectively. Rehearsals help polish these elements for maximum impact.

Fill in the blank: Refining messages in rehearsals ensures that audiences _____ the themes of the play.

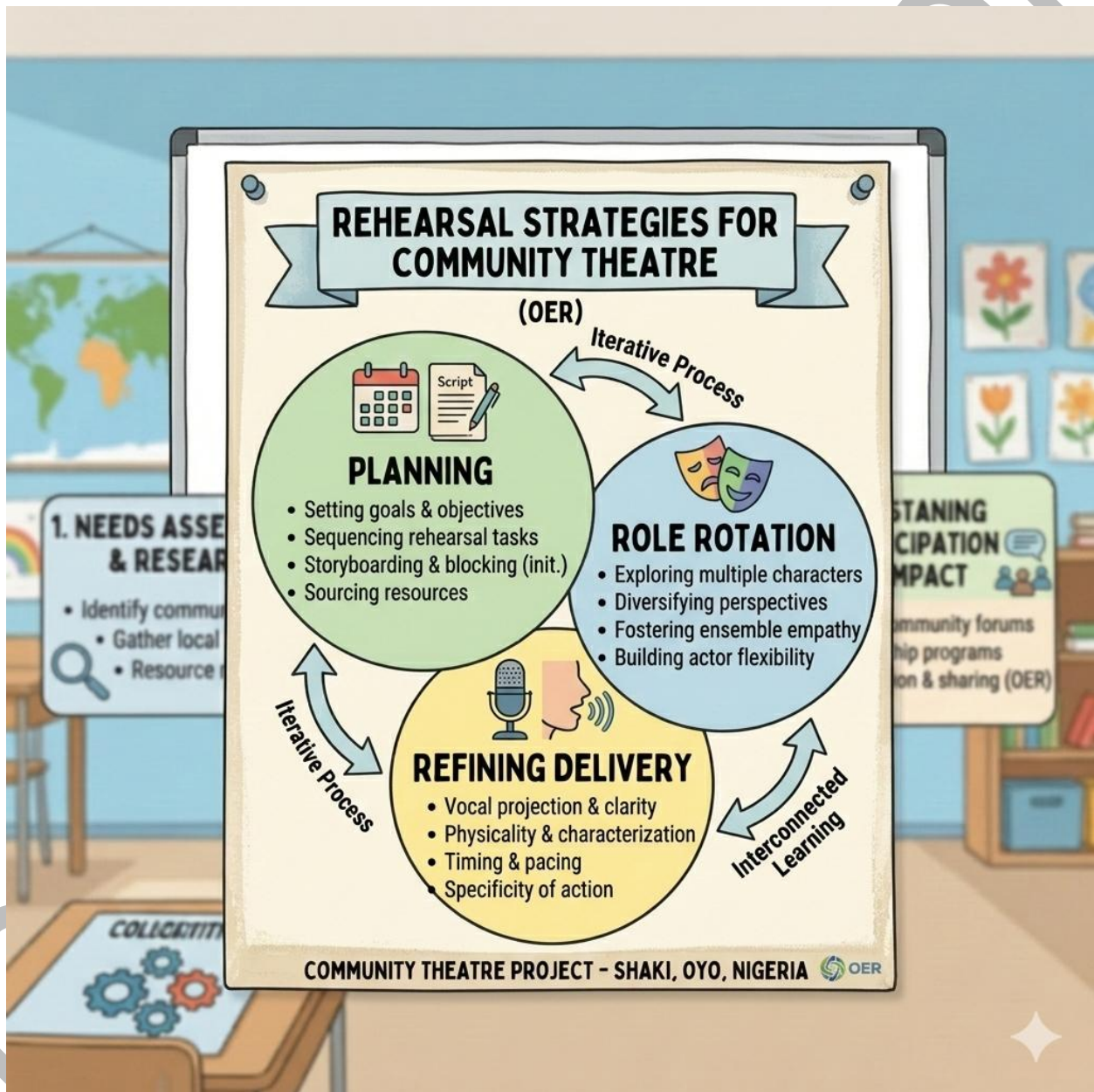


Diagram showing rehearsal strategies (planning, role rotation, refining delivery)



Figure 4.3 Rehearsal strategies in community theatre

Pilot questions 4.3

1. Define rehearsals in the context of community theatre.
2. What is the purpose of role rotation?
3. Explain collective practice in one sentence.
4. Why is refining messages important in rehearsals?
5. List three strategies for effective rehearsal preparation.

Series Summary

This Series has examined the creative and practical processes that transform community ideas into theatre performances. We began with the principles of playmaking, focusing on generating ideas and themes, developing characters and roles, and structuring plots and narratives. We then explored scenario building techniques, including creating realistic situations, using improvisation, and linking scenarios to community issues. Finally, we considered rehearsals and performance preparation, covering planning, role rotation, and refining messages for effective delivery.

By engaging with these discussions, you should now be able to explain the principles of playmaking, demonstrate scenario building techniques, apply rehearsal strategies, and evaluate how these processes contribute to impactful community theatre, thereby achieving the Series Learning Outcomes.

Glossary of Terms

- **Characters:** Individuals represented in a play, often reflecting real community members.



- **Collective practice:** Group rehearsal that strengthens collaboration and unity.
- **Ideas:** Topics or issues that form the basis of a play.
- **Improvisation:** Unscripted performance that allows creativity and spontaneity.
- **Narrative:** The way events in a play are told.
- **Plot:** The sequence of events in a play.
- **Role rotation:** Allowing participants to switch roles during rehearsals to ensure inclusivity.
- **Scenario building:** Designing situations that mirror real-life challenges faced by communities.
- **Themes:** Central messages or lessons communicated in a play.



Concept Check Questions 4

Objective questions

1. A plot in theatre refers to the _____ of events in a play. (Linked to SLO 4.1)
2. Improvisation in scenario building involves _____ performance. (Linked to SLO 4.2)
3. Role rotation in rehearsals prevents _____. (Linked to SLO 4.3)

Short-answer questions

4. Define themes in playmaking. (Linked to SLO 4.1)
5. What is the purpose of linking scenarios to community issues? (Linked to SLO 4.2)

Long-answer questions

6. Analyse how rehearsals contribute to effective performance delivery in community theatre. (Linked to SLO 4.3)

- **Basic response:** Rehearsals provide practice, build confidence, and refine messages for clarity.
- **Value-added response:** Outstanding learners may discuss specific rehearsal strategies such as role rotation, collective practice, and message refinement, and evaluate their impact on audience engagement and community empowerment.

Answers to Pilot Questions 4

Part 4.1

1. Ideas are topics, themes are central messages.
2. Characters are individuals represented in a play.
3. To highlight diverse perspectives and experiences.
4. To ensure logical flow of events.
5. Narratives engage audiences by encouraging reflection.



Part 4.2

1. Designing situations that mirror real-life challenges.
2. Unscripted creation of dialogue and action.
3. To make theatre purposeful and impactful.
4. It allows audiences to participate actively.
5. A scenario about sanitation practices in a village.

Part 4.3

1. Practice sessions for preparing performance.
2. To ensure inclusivity and prevent dominance.
3. Rehearsing together as a group.
4. It ensures audiences understand the themes clearly.
5. Planning, role rotation, refining delivery.



References and Attributions 4

- **Illustrations:**

- *Figure 4.1 Principles of playmaking.*

Suggested AI prompt: “Diagram with three circles labelled ideas, characters, plots in playmaking.”

Search string: “principles of playmaking diagram OER.”

Attribution: To be generated using AI or sourced from OER diagrams.

- *Plate 4.2 Scenario building in community theatre.*

Suggested AI prompt: “Community actors performing a scenario about local issues in a participatory theatre session.”

Search string: “scenario building participatory theatre OER image.”

Attribution: To be generated using AI or sourced from OER images.

- *Figure 4.3 Rehearsal strategies in community theatre.*

Suggested AI prompt: “Diagram with three circles labelled planning, role rotation, refining delivery in rehearsals.”

Search string: “community theatre rehearsal strategies diagram OER.”

Attribution: To be generated using AI or sourced from OER diagrams.

- **General references:**

- Boal, A. (2000). *Theatre of the Oppressed*. Pluto Press.
- Mda, Z. (1993). *When People Play People: Development Communication Through Theatre*. Zed Books.
- Etherton, M. (1982). *Developing Theatre: The Evolution of Theatre in Africa*. African Publishing Group.



5 Performance, Documentation, And Feedback Management

Series outline

- **Part 5.1: Principles of Performance in Community Theatre**
 - Sub-Part 5.1.1: Preparing for public presentation
 - Sub-Part 5.1.2: Engaging audiences effectively
 - Sub-Part 5.1.3: Delivering messages with clarity
- **Part 5.2: Documentation of Theatre Processes**
 - Sub-Part 5.2.1: Recording scripts and scenarios
 - Sub-Part 5.2.2: Capturing performances and outcomes
 - Sub-Part 5.2.3: Archiving lessons and best practices
- **Part 5.3: Feedback Management and Continuous Improvement**
 - Sub-Part 5.3.1: Collecting audience and participant feedback
 - Sub-Part 5.3.2: Analysing feedback for improvement
 - Sub-Part 5.3.3: Integrating feedback into future projects

Introduction

Performance, documentation, and feedback management are essential stages in community theatre practice. Performance brings the creative process to life, allowing communities to share messages with wider audiences. Documentation ensures that scripts, scenarios, and outcomes are recorded for future reference and learning. Feedback management provides insights into how theatre projects are received and how they can be improved.

The aim of this Series is to equip you with the skills to present performances effectively, document theatre processes systematically, and manage feedback for continuous improvement.



We shall commence this Series by examining the principles of performance, focusing on preparation, audience engagement, and message delivery. Next, we will explore documentation practices, including recording scripts, capturing performances, and archiving lessons. Finally, we will conclude with feedback management, covering collection, analysis, and integration into future projects.

Series Learning Outcomes

Upon completing this Series, you should be able to:

- **SLO 5.1** explain the principles of performance in community theatre, including preparation, engagement, and clarity of message,
- **SLO 5.2** demonstrate documentation practices such as recording scripts, capturing performances, and archiving lessons,
- **SLO 5.3** apply feedback management strategies to collect and analyse responses,
- **SLO 5.4** evaluate how performance, documentation, and feedback contribute to continuous improvement in community theatre.

5.1 Principles Of Performance In Community Theatre

5.1.1 Preparing for public presentation

Preparation involves organising logistics such as venue, props, costumes, and schedules. It also includes ensuring that performers are confident and ready to deliver. Proper preparation sets the stage for a successful performance.

Fill in the blank: Preparation for public presentation involves organising _____ such as venue and props.

5.1.2 Engaging audiences effectively



Audience engagement refers to capturing and maintaining the attention of spectators. This can be achieved through interactive techniques, direct address, and encouraging participation. Effective engagement ensures that messages are received and reflected upon.

Fill in the blank: Audience engagement ensures that spectators _____ and reflect on messages.

5.1.3 Delivering messages with clarity

Clarity of message means ensuring that the themes and lessons of the play are communicated in a way that audiences can easily understand. This involves careful use of language, gestures, and tone. Clear delivery makes performances impactful.

Fill in the blank: Delivering messages with clarity ensures audiences _____ the themes of the play.



Diagram showing principles of performance (preparation, engagement, clarity)

Figure 5.1 Principles of performance in community theatre



Pilot questions 5.1

1. What does preparation for public presentation involve?
2. Define audience engagement in one sentence.
3. Why is clarity of message important in performance?
4. List two techniques for engaging audiences.
5. How does preparation contribute to successful performance?

5.2 Documentation Of Theatre Processes

5.2.1 Recording scripts and scenarios

Recording scripts means writing down the dialogue, actions, and themes of a play. **Scenarios** should also be documented to preserve the issues explored and the solutions proposed. This ensures that theatre projects can be replicated or adapted in the future.

Fill in the blank: Recording scripts involves writing down _____, actions, and themes of a play.

5.2.2 Capturing performances and outcomes

Capturing performances refers to documenting plays through video, audio, or photography.

Outcomes such as audience reactions and community responses should also be recorded. This provides evidence of impact and helps evaluate effectiveness.

Fill in the blank: Capturing performances can be done through _____, audio, or photography.

5.2.3 Archiving lessons and best practices



Archiving means storing records of scripts, scenarios, and outcomes for future use. Lessons learned and best practices should be documented to guide future projects and share knowledge with other communities.

Fill in the blank: Archiving lessons ensures that best _____ are preserved for future use.



Community members documenting a theatre performance with notes and video recording

Plate 5.2 Documentation of theatre processes



Pilot questions 5.2

1. What does recording scripts and scenarios involve?
2. Define capturing performances in one sentence.
3. Why is documenting outcomes important?
4. What is the purpose of archiving lessons?
5. List three methods of documenting theatre performances.

5.3 Feedback Management And Continuous Improvement

5.3.1 Collecting audience and participant feedback

Feedback collection involves gathering responses from both audiences and participants after a performance. This can be done through questionnaires, interviews, focus groups, or informal discussions. Collecting feedback ensures that facilitators understand how the play was received and what improvements are needed.

Fill in the blank: Feedback collection helps facilitators understand how the play was _____ by audiences.

5.3.2 Analysing feedback for improvement

Analysis means examining feedback to identify strengths, weaknesses, and areas for improvement. This process helps facilitators refine messages, adjust techniques, and enhance future performances.

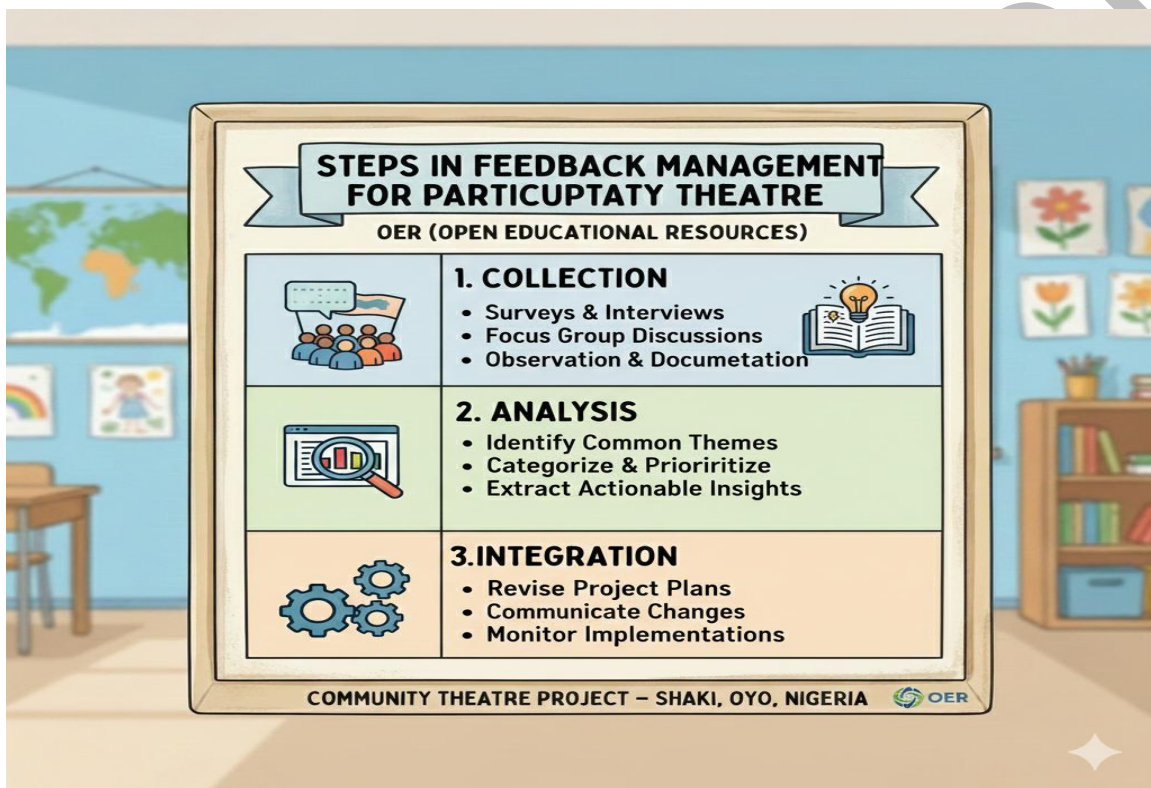
Fill in the blank: Analysing feedback helps identify _____ and areas for improvement.

5.3.3 Integrating feedback into future projects



Integration refers to applying lessons learned from feedback into new theatre projects. This ensures continuous improvement and makes performances more relevant and impactful. Communities feel valued when their input shapes future initiatives.

Fill in the blank: Integrating feedback into future projects ensures _____ improvement in community theatre.



Box 5.3 Steps in feedback management (collection, analysis, integration)

Pilot questions 5.3

1. What methods can be used to collect feedback in community theatre?
2. Why is analysing feedback important?
3. Define integration of feedback in one sentence.
4. How does feedback contribute to continuous improvement?
5. List three steps in feedback management.



Series Summary

This Series has explored the final stages of community theatre practice, focusing on performance, documentation, and feedback management. We began with the principles of performance, including preparation, audience engagement, and clarity of message. We then examined documentation practices such as recording scripts, capturing performances, and archiving lessons. Finally, we discussed feedback management, covering collection, analysis, and integration into future projects.

By engaging with these discussions, you should now be able to explain performance principles, demonstrate documentation practices, apply feedback management strategies, and evaluate how these processes contribute to continuous improvement in community theatre.

Glossary of Terms

- **Archiving:** Storing records of scripts, scenarios, and outcomes for future use.
- **Audience engagement:** Capturing and maintaining the attention of spectators during performance.
- **Clarity of message:** Ensuring that themes and lessons are communicated in a way audiences can easily understand.
- **Documentation:** Recording theatre processes, performances, and outcomes systematically.
- **Feedback collection:** Gathering responses from audiences and participants after a performance.
- **Integration:** Applying lessons learned from feedback into future projects.
- **Preparation:** Organising logistics and ensuring performers are ready for public presentation.
- **Scripts:** Written dialogue and actions of a play.



Concept Check Questions 5

Objective questions

1. Preparation for public presentation involves organising _____ such as venue and props. (Linked to SLO 5.1)
2. Capturing performances can be done through _____, audio, or photography. (Linked to SLO 5.2)
3. Integrating feedback into future projects ensures _____ improvement. (Linked to SLO 5.3)

Short-answer questions

4. Define audience engagement in community theatre. (Linked to SLO 5.1)
5. What is the purpose of archiving lessons and best practices? (Linked to SLO 5.2)

Long-answer questions

6. Evaluate how feedback management contributes to continuous improvement in community theatre. (Linked to SLO 5.4)
 - **Basic response:** Feedback helps identify strengths and weaknesses, guiding improvements.
 - **Value-added response:** Outstanding learners may provide examples of African theatre projects where feedback shaped future performances, critically analysing the impact on community empowerment.

Answers to Pilot Questions 5

Part 5.1

1. Organising logistics such as venue, props, and costumes.
2. Capturing and maintaining audience attention.
3. It ensures audiences understand the themes clearly.



4. Direct address, interactive participation.
5. It sets the stage for success.

Part 5.2

1. Writing down dialogue, actions, and themes.
2. Documenting plays through video, audio, or photography.
3. To provide evidence of impact and effectiveness.
4. To guide future projects and share knowledge.
5. Video, audio, photography.

Part 5.3

1. Questionnaires, interviews, focus groups, informal discussions.
2. It identifies strengths, weaknesses, and areas for improvement.
3. Applying lessons learned into new projects.
4. It makes theatre more relevant and impactful.
5. Collection, analysis, integration.



References and Attributions 5

- **Illustrations:**

- *Figure 5.1 Principles of performance in community theatre.*

Suggested AI prompt: “Diagram with three circles labelled preparation, engagement, clarity in performance.”

Search string: “principles of performance community theatre diagram OER.”

Attribution: To be generated using AI or sourced from OER diagrams.

- *Plate 5.2 Documentation of theatre processes.*

Suggested AI prompt: “Community members recording a theatre performance with video camera and notes.”

Search string: “documentation of community theatre OER image.”

Attribution: To be generated using AI or sourced from OER images.

- *Box 5.3 Steps in feedback management.*

Suggested AI prompt: “Table-style box listing steps in feedback management: collection, analysis, integration.”

Search string: “feedback management participatory theatre OER table.”

Attribution: To be generated using AI or sourced from OER tables.

- **General references:**

- Boal, A. (2000). *Theatre of the Oppressed*. Pluto Press.
- Mda, Z. (1993). *When People Play People: Development Communication Through Theatre*. Zed Books.
- Chambers, R. (1997). *Whose Reality Counts? Putting the First Last*. Intermediate Technology Publications.

