

Schedule Feminist potato Puppet theatre

Activity	Asking them to find a structure to sit down on each others laps. Giving no further instructions.	5 min	10.15
Intro	Everyone to say there names and expectations (if not too many)	8 min	10.23
Intro	<p>Explain:</p> <p>What is the feminist potato puppet theatre:</p> <ul style="list-style-type: none"> - Name came first. Collaboratively emerged in a brainstorming. - Thinking about what it could be. - Puppet theatres exist. But also - We all know puppet theatre from our own childhoods. Even though these puppet theatres weren't intended for spectators all the time. - Acknowledging what children do: Kids play puppets to practice relationships, invent relationship models, complex social situations with games. Create them according to their needs. Re-invent them. Not necessarily for fun, but sometimes. - -> anecdote of children playing secretly when knowing that they break taboos - Puppets are hyper potent people or beings, being able to overcome physical boundaries. But in fact every kind of boundary that restricts us, is more easily overcome by puppet alter egos. - But then it's not only puppets and play, it's also a theatre. - Special situation at Bauhaus Dessau, where the canteen can become a part of the stage, which was deeply fascinating for me, because so the informal place of knowledge circulation is just a curtain away from being a stage and that was something I wanted to implement in the Puppet theatre. - I wondered how the theatre feasts happened during the Bauhaus times. I saw photos of dressed up people and the super formalized Schlemmer Theatre, in which the person of the actor became invisible. - What notion of theatre to begin with? The spectator/actor relationship has always been fascinating for me and how we agree to accept one another in this role for specific time periods. As a feminist I am interested in the function of those roles. - Also I am interested in What is perceived as a stage? How do we relate to stages, and what does the form of display change in our behavior? What stages do we know? How can we intervene with the passivity of spectators? 	10 min	10.33

	<ul style="list-style-type: none"> ➔ Roleplay came into my mind as in-between form, as hybrid between specatator and actor. watching and participating. Immersing and stepping back. ➔ Roleplay allows for the reflection of many of the points I have mentioned: It allows to examine the relationships we have, the formats that we create and the personas we are in order to take part. <ul style="list-style-type: none"> - That made me think of the theatre of the oppressed, in which the participants reflect their own agency. - I wanted to shift the attention to the collective agency, and just as with children’s puppet play, I think putting role-play on the smaller scale of the puppets, it makes it much easier to examine the collective agency. There’s also a slight shift in the notion of the self in Augusto Boals understanding. - Augusto Boals understs the self as a unit between thinking and body, which I agree with– but other than that, I think that the persons we are, are not only connected within ourselves, but also with our sourroundings and people around us. - I think, we have to learn not only to have agency as individuals, but also as collectives and I think we lack tools for learning about the interconnections between our own agency and the agency of the collectives we are part of. - The core question for me is: how can we develop collective agency to change institutions and formats that oppress us collectively? <ul style="list-style-type: none"> > Just as the circle we made in the beginning, how can we develop rule sets and behaviours that change structures or create sustainable structures of support? > No GOAL for the game, this is a process oriented experiment and does not have to be “successful” 		
Explanation	<p>What is a feminist potato puppet teatre? It’s a roleplay with self-made potato personas. First you create your persona. Then we’ll come back together and you’ll introduce your puppet. We’ll divide you into groups We’ll do a little exercise from Boals Games for actors and non-actors and then I’ll assist you in how to role-play. After that we’ll come together again to disassemble the puppets and reflect on the process.</p>	4 min.	10:37
Puppet creation.	<p>I will show you how to create a puppet And introduce the character sheet + Fates and Identities</p>	10 min	10:47
Creation		25 min	11:12
Pause		10 min	11:22
Introducing the characters	<p>Dependent on group size in smaller or bigger groups</p>	10 min	11:33
Interlude	<p>Smaller groups and explanation on how to proceed:</p> <ul style="list-style-type: none"> - Exercise of Boal. 	5 min	11:38

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Boal	10 Equilibrium of the body with an object Take any object – a pencil, a ball, a chair, a book, a table, a file, a sheet of paper, etc. Try to find as many ways as possible of holding the object, using every possible relationship of body to object – sometimes holding it close to the body, sometimes at a distance, sometimes above, sometimes below – whatever you want to do and can do. At the same time you are constantly changing your body’s position in relation to the floor: every part of the surface of your body must touch both object and floor in every conceivable strange and unaccustomed position. A postage stamp, a pen, a book, a shoe, a postcard, a telephone . . . anything will do. The important thing is to study the body–object–gravity relationships.	10 minutes 3 sets of 3 min	11:50
Intro to Roleplaying	Explaining meta mode: Finding a scenario to play together, creating a stage with cardboard boxes Entering meta-mode	20 min	12:10
Pause	5 minutes pause	10 min	12:20
Entering Game mode	Someone is counting down. From 10 to 1	5 min	12:25
Game mode	Dependend on how it goes. My puppet persona is checking in.	Dependent	12:45
Enterin Meta mode	Asking for another scenario?	dependent	Max 12:50
Reflection Disassembling	We come together again and either the persons or the puppets can give feedback of 25-30 seconds		13:00

Two unities

We start from the principle that the human being is a unity, an indivisible whole. Scientists have demonstrated that one’s physical and psychic apparatuses are completely inseparable. Stanislavski’s work on physical actions also tends to the same conclusion, i.e. that ideas, emotions and sensations are all indissolubly interwoven. A bodily movement ‘is’ a thought and a thought expresses itself in a corporeal form.

This concept is easily grasped in its most obvious manifestations – the idea of eating can induce salivation, the idea of making love can produce erection, love can bring a smile to the face, hate can produce a hardening of the features, etc. The phenomenon is less obvious when it relates to a particular way of walking, sitting, eating, drinking, speaking. And yet all ideas, all mental images, all emotions reveal themselves physically.

That is the first unity, the unity of the physical and psychic apparatuses. The second is that of the five senses – none exists separately, they too are all linked. Bodily activities are activities of the whole body. We breathe with our whole body, with our arms, our legs, our feet, etc., even though our respiratory apparatus takes a leading role in the process. We sing with our whole body, not just our vocal chords. We make love with our whole body, not just our genital organs.

Chess is a highly intellectual, cerebral game. And yet good chess players also do physical training before a match. They know that the whole body thinks – not just the brain.