



# ACTING TOGETHER ON THE WORLD STAGE

## TOOLS FOR CONTINUING THE CONVERSATION

### DISCUSSION QUESTIONS ON REHUMANIZATION (ACT 2)

1. What do the pieces in this act say about the power of performance to build relationships across difference?
2. In what ways are artists vulnerable in peacebuilding performances, and what effects does that have on audiences/participants?
3. It is when we perceive people as less than human that we become able to commit acts of violence against them. How do performances highlighted in Act 2 interrupt cycles of dehumanization and violence?
4. John O'Neal talks about the arts as serving political movements. What can politically motivated performance contribute to peacebuilding?
5. In what ways can performances maintain the human face of both the victims and perpetrators of violence? How can they counteract the dehumanization of the propaganda that accompanies violence and oppression?
6. Why are people more able to confront painful memories through performance than they are at some other times?
7. Act 2 opens with a powerful story about how traditional ways of expressing identity (in this case through hair style) had been abandoned and reclaimed. How do performances of various kinds transform Ana Correa's relationship with her grandmother and with her own identity?
8. Ana Correa asserts that it is only through reclaiming her own roots that she is able to fully connect with others' humanity. Has this been your experience? Does her assertion ring true?
9. John O'Neal says of story circles: "We will be changed, you will be changed, the world will be changed." What needs to happen after the story circle for people to realize the full potential of these experiences?
10. John O'Neal describes his facilitation of story circles in a high school in New Orleans. What is your understanding of how story circles might rehumanize peoples' perceptions of each other?
11. How could the creation of story circles and hip-hop theatre be adapted for use in your communities?
12. How are young people affected by racism and xenophobia? How can young people become agents of change? How can they re-humanize themselves and their images of the other?
13. In Volume II of the *Acting Together* anthology, Jo Salas writes about how Playback Theatre has been used in schools to confront bullying. How could performances be crafted to strengthen respectful relationships among diverse young people in your communities?

discussion questions / act 2