REVEIL
arab theatre gathering

نوبة صحيان
تجمع مسرحي عربي

11-16
DECEMBER 2011

مصر - ألمانيا - الأردن - لبنان - المغرب - فلسطين - تونس - سويسرا - سوريا

EGYPT - GERMANY - JORDAN - LEBANON - MOROCCO - PALESTINE - TUNISIA - SWITZERLAND - SYRIA
Introduction:

The year 2011 marked a huge turning point for the International Association for Creation and Training, revealed in the approach of the street where the Egyptian revolution was born with all its variables, and in the perception of the Arab regional situation, especially the countries of the Arab Spring and its neighbouring countries, which no one knows in which way its wind will blow.

On the professional level, it was necessary to organise the happening of “Nawbet Sahayan” so as not to be drowned in the abyss of despair and frustration that we felt in the first time after the cancellation of “The Creative Forum” in late January 2011, and again upon the second cancellation in last November 2011 due to the turmoil that took place in the Bibliotheca Alexandrina. Therefore, such an event “Reveil” is valuable to us given the difficult circumstances in which it was organised. We are thankful to all our partners, the youth capacities and the enthusiasm of all our collaborators, which contributed to the success of “Reveil” with all its axis including the training and dialogue programmes as well as the theatre performances. The event took place over a duration of 6 consecutive days from 11-16 December 2011. Below is the description of all the axis:

1. Performances programme:

In the context of Reveil, we have presented six theatre performances in the French Cultural Centre in Alexandria. The performances took place over duration of 3 consecutive days (2 performances per day) and they were live-streamed to the wider public. Total number of spectators of all the performances: 1180 spectators.

1. Stories of a Revolutionary Sawsana from Hems, The Dario Andalusian Storyteller Troupe (Syria)

The show depends on the storytelling discipline. It represents a dialogue between a father and his young daughter shedding light on the suffering of the Syrian citizen ruled by the dictatorial regime and on the people’s desire for freedom. This performance was attended by an approximate number of 120 spectators.
2. Tahrir Monologues, Hakawy Al-Tahrir Company (Egypt)

The performance is presented by a large group of young people in the form of monologues; recalling the days of the Egyptian revolution in an attempt to rewrite history in a human language reflecting the dreams of many young people. This performance was attended by an approximate number of 200 spectators.

3. Suitcases, Tunisian National Theatre (Tunisia)

This performance is a journey to the actor’s feeling derived from his reality and his human experiences. It depends on the body movement, music, light and monologues. This performance was attended by an approximate number of 120 spectators.
4. The Wound and the Joy, El Warsha Theatre Troupe (Egypt)

This performance depends in its construction on the storytelling, sketches, popular songs and different elements derived from artistic sources and perhaps what distinguishes this show is the interaction between the emotions triggered by the revolution and the previous events that have led to it. This performance was attended by an approximate number of 120 spectators.

![Image of The Wound and the Joy (14 December 2011)]

5- Dhikra, Al Balad Theatre (Jordan)

It is a theatrical reading of three women who were closely related to 3 PLO leaders who represented the Palestinian cause in Europe and were assassinated by Mossad’s elements. The performance transmitted the revolution’s spirit/feelings through monologues, cinema and light. This performance was attended by an approximate number of 120 spectators.

![Image of Dhikra (15 December 2011)]
6. Lines from Egypt’s Diaries, Alternative Theatre Group and Massar Egbari Band (Egypt)

It is a musical and dramatic performance; a fusion, in which pure music, song, poetry recital and acting meet. The work is artistically based on lines of poetry in colloquial as well as classical Arabic (fosha), written by Egyptian poets and writers in the seventies and eighties, predicting the revolution and calling in their lines for change and social justice, through writing about people’s prohibited dreams back then. These writers and poets died early before they could see the dream of the revolution come true, like Naguib Sorour, Mahmoud Diab, Amal Donkol, Salah Abdel Sabour, Anas Daoud and others, who have predicted the revolution but haven’t really lived to see it happen on the 25th of January 2011. This performance was attended by an approximate number of 500 spectators.
2. Dialogue Programme:

*The Tale of a Spring: Who writes (its) Story?*

The event is an initiative of Hakaya programme in cooperation with the Arab Education Forum (AEF), Al Balad Theatre from Jordan, the International Association for Creation and Training (I-act) and El Warsha Theatre Troupe from Egypt. The preliminary meeting of this initiative was held in the context of Reveil at the Swedish Institute in Alexandria on the 16th of December, to prepare for an extended meeting to be held in March 2012 for a period of 3 days.

This meeting emerged in response to the Arab uprising and focuses on a significant area at this historical phase: Who is writing the history? And how? The Arab Spring rocked the world and showed how ordinary people took matters into their hands and redefined their reality. What has emerged over the course of the last year is the creative expression of the Arab Spring, capturing voices and documenting an on-going experience, ensuring that history is ‘written’ by the masses and not by the media or historians. During this meeting the participants seek to deepen their understanding of the writing process of history, from different points of view, through other experiences in addition to the experiences of young men and women who have experienced the reality of popular movement and drew up its components.

*Dialogue Session (16 December 2011)*
3. Publication Programme:

In the context of this programme, two theatre texts have been translated and published in a bilingual form (French/Arabic and German/Arabic). The texts are targeting theatre artists as well as Egyptian and Arab readers to introduce them to contemporary creations in the field of theatre writing.

This year, the programme attempts to reach out for new horizons by introducing theatre texts written by Swiss playwrights who express themselves through two different languages, an element that reflects the richness of the literary experience in a multicultural society such as Switzerland. The texts are considered as a pivotal part of the expression elements of the Human Reality in general.

<table>
<thead>
<tr>
<th>Playwright</th>
<th>Text</th>
<th>Translator</th>
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<tbody>
<tr>
<td>Darja Stocker</td>
<td>Night-blind</td>
<td>Ebtehal Shedeed</td>
</tr>
<tr>
<td>Olivier Chiacchiari</td>
<td>Proving the Opposite</td>
<td>Menha el Batraoui</td>
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</tbody>
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A lecture about the Swiss Theatre was given by the dramaturg Erik Altorfer in the Goethe Institute in the presence of a large number of university students and the playwright Darja Stocker who attended the book ceremony and participated in the discussion. Unfortunately, due to unforeseen circumstances, the playwright Olivier Chiacchiari was unable to attend.

Book Ceremony (14 December 2011)
4. Training Programme:

1. Training and Forming Children’s Theatre Activators Programme

   *Dramatic Plays for Groups*

   Trainer: Anne Gorath (Germany)

   Theatre group leaders are often dealing with large groups and usually there are not enough roles for everyone. In this workshop, the participants worked on the play “The Boy with the Suitcase” by Mike Kenny in order to test and discover new methods and techniques about developing a presentation with a group using a dramatic script. Through the workshop, participants explored several theatre pedagogic exercises. The workshop took place at the Goethe Institute from 11-15 December 2011 (6 hours per day) in cooperation with Schnawwl Theatre, National Theatre in Mannheim.

- Number of participants: 12 (3 males and 9 females).
- Participating countries: Egypt, Germany, Jordan, Palestine & Tunisia.

*Training and Forming Children’s Theatre Activators (11-15 December 2011)*
2. Workshop for playwrights and emerging writers

Title: Reality vs. Fiction: The transformation of our view on a changing world into a play

Trainer: Erik Altorfer (Switzerland)

What aims do we pursue when we write for theatre? This workshop discussed the perspective of the writer on changing political situations and their effect on individuals and society. What topics and issues are relevant and in what form and language can they be presented on stage? The participants in this workshop explored the potential individual, local and international topics and sketched out plots and their forms for future plays. The participants did small writing exercises that covered questions regarding genre, form, content and on language. A dramaturgical analysis of the play «Nightblind» by Darja Stocker was undertaken and it focused on structure, content and character speech. The workshop took place at the Swedish Institute in Alexandria from 13-16 December 2011 (6 hours daily) in cooperation with Prohelvetia (Swiss Arts Council).

- Number of participants: 12 (5 males and 7 females)
- Participating countries: Egypt, Jordan, Lebanon, Palestine Switzerland and Syria.

Writing for Theatre Workshop (13-16 December 2011)