

Theatre of the Oppressed, Youth Resistance, and Armed Conflict

Dr Roxana Willis

roxana.willis@csls.ox.ac.uk

*Marie Skłodowska-Curie Fellow of the European Union
& FRIAS Junior Fellow (2021-2022)*
University of Freiburg, Germany

*Principal Investigator of the Cameroon Conflict
Research Group & Lecturer in Criminal Law*
Faculty of Law, University of Oxford

STRUCTURE OF THE TALK

PART I: A Theatre of the Oppressed Journey

First, we will learn about Theatre of the Oppressed through a range of contributions.

1. We will be introduced to Theatre of the Oppressed through the work of La Liberte Arts Group, Cameroon
2. Learn more about Theatre of the Oppressed from the Centre for Community Dialogue and Change (CCDC), India
3. Refine our knowledge and understanding about Theatre of the Oppressed with support from CCDC in the UK
4. Adapt Theatre of the Oppressed during research with school children in the UK
5. Finally, we return to Cameroon, but conflict is now rife – can Theatre of the Oppressed now be a useful method to empower youth caught in the conflict?

PART II: Challenges of Theatre of the Oppressed in research

In the second part of the talk, we reflect on the challenges and ethical issues raised by Theatre of the Oppressed in research.

This includes a consideration of the following:

1. The risk of corrupting the Theatre of the Oppressed method with research
2. Issues of power
3. Limits of Theatre of the Oppressed as research method
4. The potential of Theatre of the Oppressed



La Liberte Arts Group: Arts For Development

La Liberté Arts Group is a non-sectarian, nonpartisan group which uses Arts to Entertain and Educate. We have a deep-seated belief in the power of young people in effecting change in their communities.

It was created by a cream of talented, motivated youths in Bamenda in 2010 as a common initiative group. It has a deep-seated belief in the power of young people in effecting change in their community. Involving young people now, in taking meaningful ownership, of their future will guarantee posterity safety. Youth have to be integrated in all sphere of development in their communities. Their voice has to be heard.

They carry with them the key to unlock the future. Give them the chance or they will have to take it. LALIG, therefore, creates a platform for people to have a meaningful chance of creating their future through the **ARTS, CINEMA, THEATER, POETRY, CONFERENCES, SEMINAR and CONCERTS.**

MOTTO

MIRRORING THE SOCIETY TO EFFECT CHANGE



La Liberte Arts Group: Arts For Development



Act for Change in Cameroon



Centre for Community Dialogue and Change

Breaking Patterns ,Creating Change

Welcome!!

The Team

Our Mission

Theatre of the Oppressed

Workshops

FAQs

Gallery

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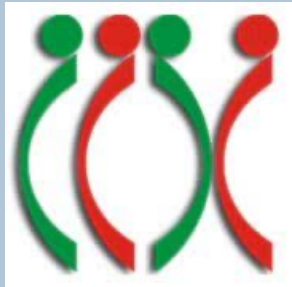
Radha Blogs

Online Theatre of the Oppressed

Welcome!!



Healing Minds – India



<http://www.ccdc.in/>



Sangath

<https://sangath.in/>

Community Performances



Megha's Story

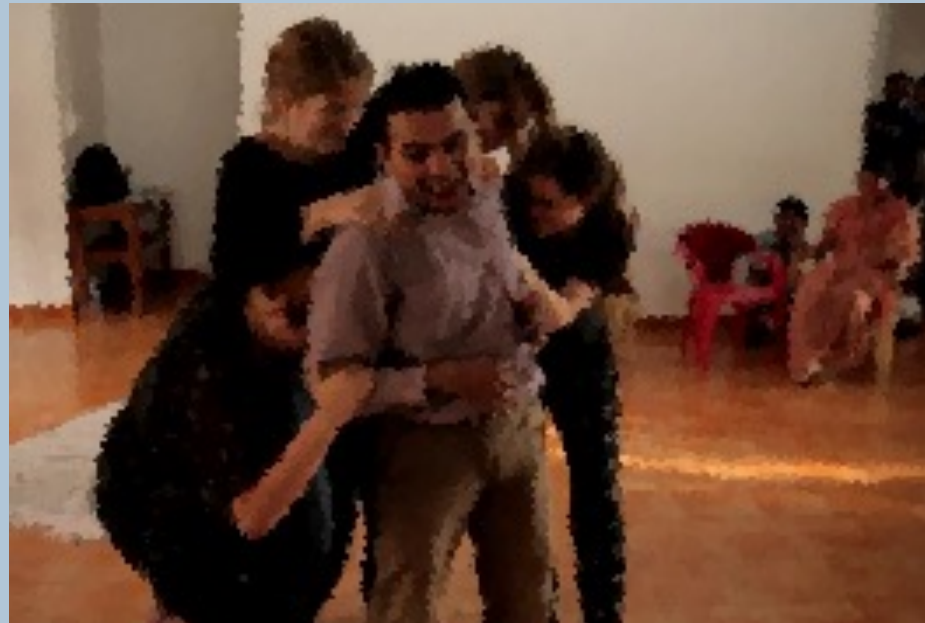


Magic Moments

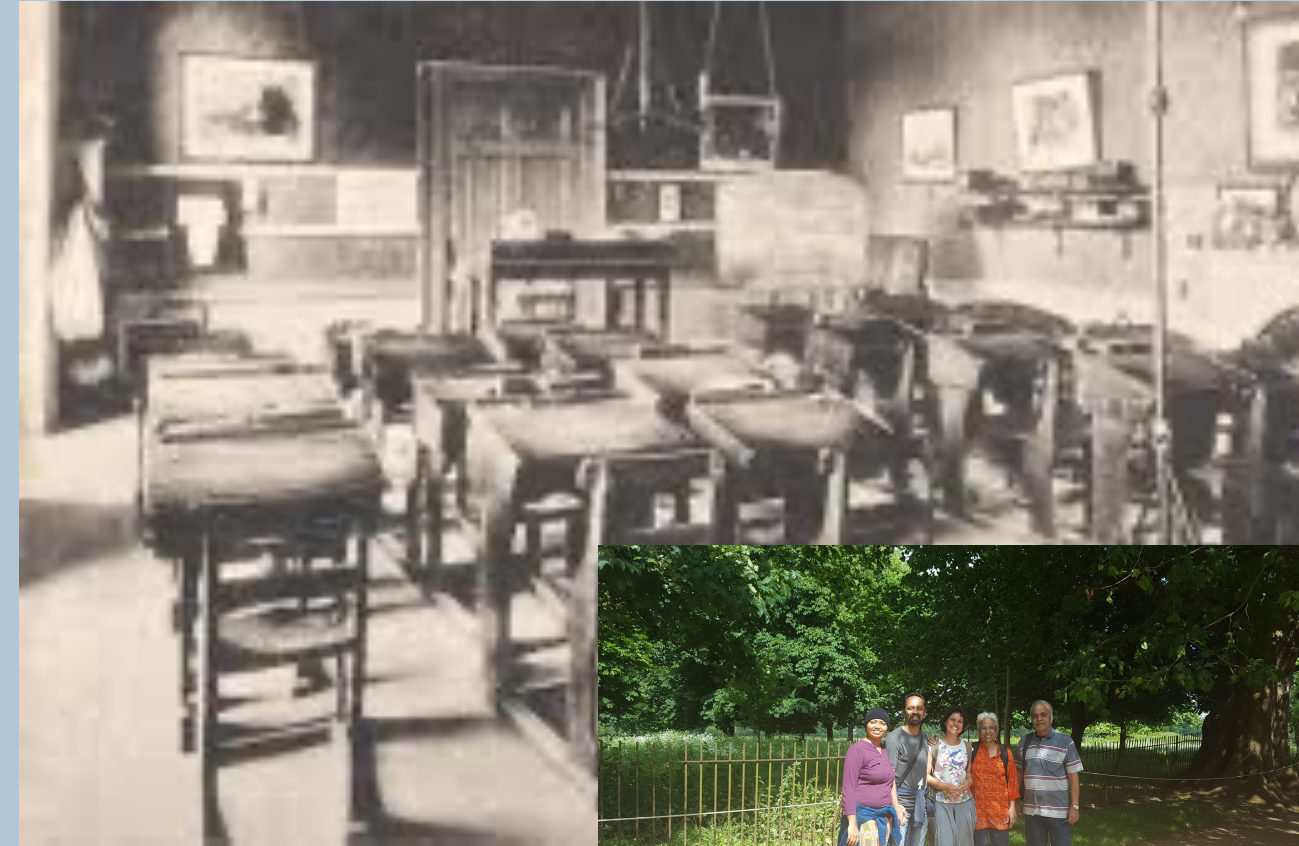
“This isn’t just Megha’s story. This is my story.”

“How can we help Megha?”

“Show her love”



Working with the Method in the UK



Theatre of the Oppressed Research in UK schools

5 groups, once a
week, for 7 weeks

125 children
involved

28 plays created

High
performing
state school

3 groups, once a
week, for 6 weeks

125 children
involved

22 plays created

1 groups, three
times a week, for 1
weeks

22 children involved

5 plays created

Private
school

Low
performing
state
school



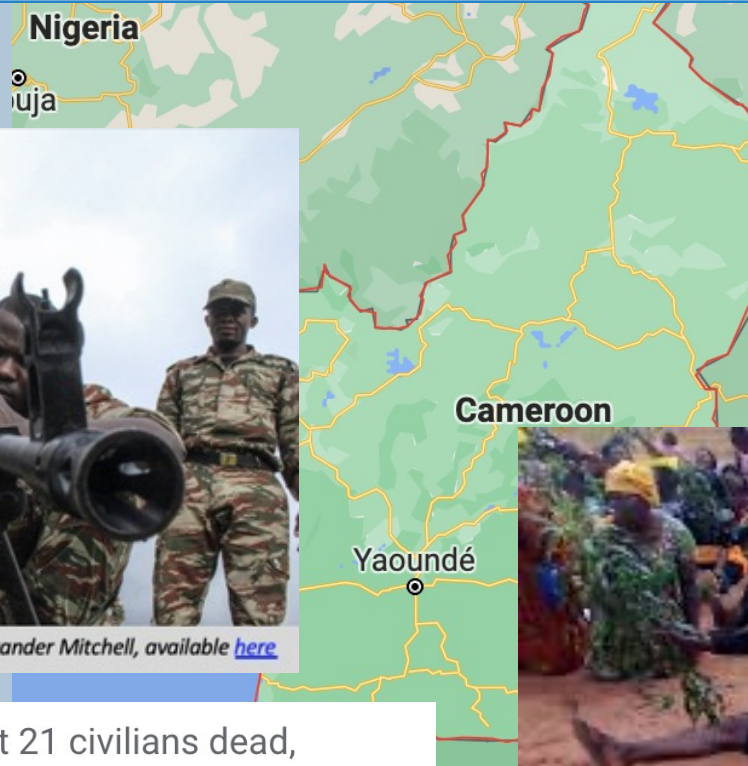
BRITISH
ACADEMY

for the humanities and social sciences

Returning to Cameroon



Image in public domain, taken by [Cpl. Alexander Mitchell](#), available [here](#)



How an 'execution-style' massacre unfolded in Cameroon

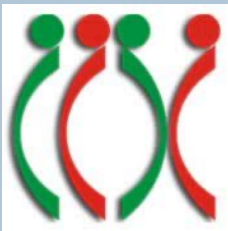
The attack on 14 February in Ngarbuh village left at least 21 civilians dead, including 13 children and one pregnant woman, according to more than a dozen eyewitness survivors who spoke to The New Humanitarian on the ground shortly after the incident. Government forces and an ethnic Fulani militia were to blame, the survivors said.

<https://www.thenewhumanitarian.org/analysis/2020/03/03/Cameroon-Ambazonia-Ngarbuh-massacre>

Jess Craig
Freelance journalist based in Nairobi,
Kenya covering health, science, and
development

Women protesting in Bamenda 2018 –
Calling for to call for an end to the conflict

Remote Theatre of the Oppressed Training



<http://www.ccdc.in/>



<https://www.lalig.org/about>



Theatre of the Oppressed in the Conflict

“His image looked like a monster with claws on the fingers ready for an attack. He explained that it meant our unity rather is like a monster that brings us much pain.

“In her image, her hands were closed, and her head bowed. I had interpreted this to mean prayer, but she explained otherwise. To her, her closed hands demonstrated that dreams and passions of young people have been shielded or covered as a result of the Anglophone Conflict.”

Ethnographic observations by Tibi Chelsea Mah

Challenges

BBC NEWS | PIDGIN

Home Nigeria Africa World Video Sport Entertainment Most popular

Gunshots, ghost town as schools open for Cameroon

2 September 2019



Dis school for Buea don dey abandoned like many odas since 2017

ALJAZEERA

More than half of women experienced sexual violence in Cameroon

Watch later Share



ALJAZEERA

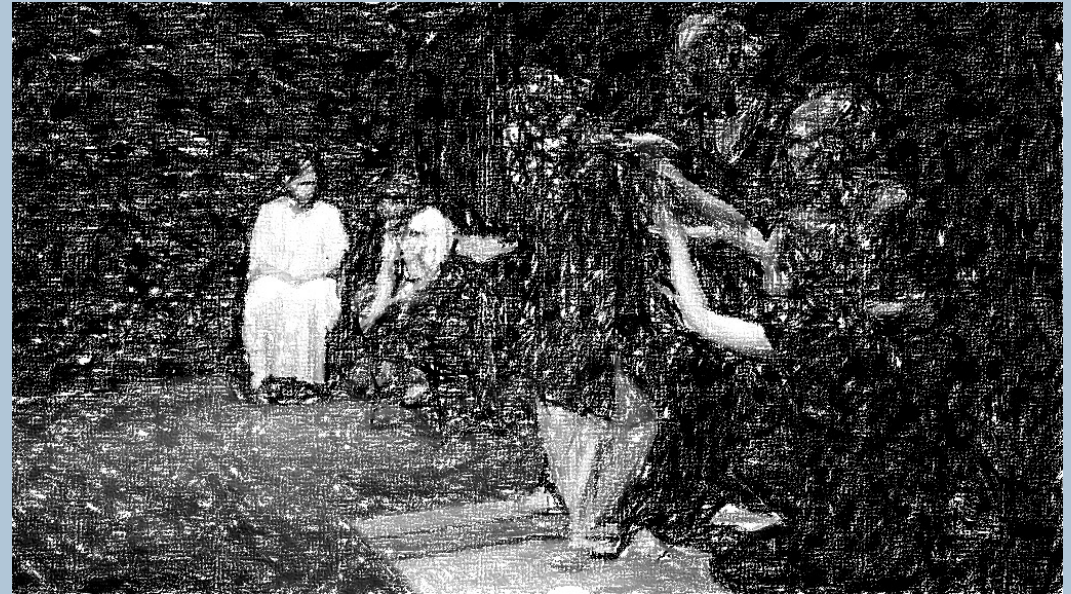
**CAMEROON
SEXUAL VIOLENCE**

Al Jazeera English published this video item, entitled "More than half of women experienced sexual violence in Cameroon" – below is their description.

A United Nations report says more than half of all women and girls in Cameroon have been victims of some form of sexual violence.

<https://theglobalherald.com/news/more-than-half-of-women-experienced-sexual-violence-in-cameroon/>

Challenges of Power



Limits of Theatre of the Oppressed as a research method



The potential of Theatre of the Oppressed



Centre for Community Dialogue and Change

Breaking Patterns ,Creating Change