



The 21st Annual Pedagogy and Theatre of the Oppressed Conference

From Moments to Movements: Solidarity, Collective Struggle, and Common Cause

June 11-14, 2015



Columbia
COLLEGE CHICAGO

Education

Cover photo of students from The Warehouse Project & Gallery (Summit, IL) in Omaha for PTO 2014. L-R: Giovanni Allen, James Birgans, Jimmie Allen, Zaya Jones, Steven Gilbert, Gerardo Reyes. Photo by Marco Lopez. Back cover images by Zaya Jones (top) and Beatriz Ledesma-Mandala (bottom).

The 21st Annual Pedagogy and Theatre of the Oppressed Conference

From Moments to Movements: Solidarity, Collective Struggle, and Common Cause

Thursday, June 11 - Sunday, June 14, 2015

Hosted by the Education Department at Columbia College Chicago

Table of Contents

- 2 Welcome from Katherine Burke and Carol Lloyd Rozansky
- 3 Welcome from Kelly Howe
- 4 Thanks
- 5 PTO Lingo
- 6 Paulo Freire
- 7 Augusto Boal
- 8-12 Keynote Presenter Bios
- 13 Schedule at a Glance
- 14-29 Detailed Conference Schedule
- 30 PTO Board Members
- 31-35 Maps of Conference Sites (916 AND 1104 S WABASH)

Pedagogy & Theatre of the Oppressed, Inc. (PTO) supports people whose work challenges oppressive systems by promoting critical thinking and social justice through liberatory theatre and popular education.

Our approaches stem from the theories and practices of Paulo Freire and Augusto Boal. We foster collaborative connections to share, develop, promote, and document liberatory theatre, popular education, and other revolutionary actions. PTO serves as a resource for oppressed peoples and their allies in diverse communities, contexts, and traditions around the world.

Welcome

FROM KATHERINE BURKE and CAROL LLOYD ROZANSKY

Dear Colleagues, Guests, and Friends,

Welcome to the 21st annual Pedagogy and Theatre of the Oppressed conference! If you are here for the first time, we are thrilled that you have joined this community of PO and TO practitioners, and we can't wait to learn from and with you. And if you are a PTO conference regular, welcome back! We look forward to learning about what you've been up to lately. If there is anything we can do to make your conference experience better, please let us know.

Pedagogy and Theatre of the Oppressed is an all-volunteer organization begun in 1995, when the first PTO conference took place on the campus of the University of Nebraska, Omaha. Now entering its third decade, the PTO conference has been instrumental in the sharing of tools and techniques that enhance movements around the world.

You, the members, are the reason we on the Board do what we do! If you are inspired by this conference, we hope that you will consider offering your time and talent to PTO. Consider running for a place on the Board, working on a committee, or promoting PTO in your blog or website!

This is my last conference as President. It has been a profound honor to serve you for the past two years. I leave this office in the amazing hands of my dear friend S. Leigh Thompson, one of the most dedicated, thoughtful, and passionate people I know. Leigh has taught me so much about ethical practice, mindfulness, and critical thinking; I am confident that under his leadership, PTO will continue to grow and thrive.

Thank you to the conference organizers, especially past PTO President Kelly Howe. And thank you to the Education Department of Columbia College for hosting us.

Welcome to the conference. I hope you have a great time!

Yours in solidarity,

Katherine Burke
President, Pedagogy and Theatre of the Oppressed, Inc.

This year's PTO conference has returned to the wonderful city of Chicago, Illinois. In addition to experiencing this rich urban environment, we have also been able to take advantage of the generous hospitality of Columbia College Chicago, especially its Education Department.

It is fitting that PTO is located at Columbia College Chicago as evidenced by CCC's mission:

Columbia College Chicago is an undergraduate and graduate institution whose principal commitment is to provide a comprehensive educational opportunity in the arts, communications, and public information within a context of enlightened liberal education. Columbia's intent is to educate students who will communicate creatively and shape the public's perceptions of issues and events and who will author the culture of their times. Columbia is an urban institution whose students reflect the economic, racial, cultural, and educational diversity of contemporary America. Columbia conducts education in close relationship to a vital urban reality and serves an important civic purpose by active engagement in the life and culture of the city of Chicago.

On behalf of the PTO Board, I thank the administrators at Columbia College Chicago for their support: President Kwang-Wu Kim, Senior Vice President and Provost Stanley T. Wearden, and Interim Dean of Liberal Arts and Sciences Suzanne Blum Malley. Additionally, a big shout-out to Assistant to the Chairperson of Education Everlidys (Evie) Cabrera and the staff who coordinate the use of space.

Wishing you an engaging, critical conference filled with camaraderie and determination.

Carol Lloyd Rozansky
Chair, Education Department
Columbia College Chicago and Site Host of PTO Chicago

Columbia
COLLEGE CHICAGO

Welcome

FROM LOCAL ORGANIZER, KELLY HOWE

On behalf of the PTO 2015 team, welcome to Chicago! Thank you for joining us. We selected this year's theme, "From Moments to Movements: Solidarity, Collective Struggle, and Common Cause," for many reasons. First, Chicago has a long history as an active site of collective struggle and movement organizing. Second, at the very moment of drafting the theme, in the US we were witnessing (and many of us participating in) widespread movements for racial justice in response to anti-black police violence and the many overlapping racialized systems of power evidenced by that violence. Third, we hoped to advance PTO's conversations about how to move beyond one-time workshops and projects to sustained work social movements. Fourth, on a global scale, literal and structural violence are the norms rather than the exceptions. We know that typically oppressions that seem separate are connected. As we noted in the theme, "there is too much to be done to act alone."

This week you might find it helpful to return to our theme questions: "How can we use Pedagogy of the Oppressed, Theatre of the Oppressed, and other techniques to serve larger movements working to end oppressions? What is solidarity? What are its challenges? What is the role of solidarity in activism? Why are political struggles often remembered through heroes and other individuals? What can we learn from past and present collective struggles? How do we work together across borders of geography, power, privilege, identity, or belief? How do we analyze connections between different forms of violence (physical, psychological, ecological, ideological, cultural, etc.)? What goals or movements should Pedagogy of the Oppressed or Theatre of the Oppressed never serve? What is the place of hope and healing in collective struggle? How do we honor desires for hope and healing without discouraging anger that often fuels change? How do we confront the reality that not all oppressions are equally severe or urgent? What happens when activists work as allies to end oppressions that they themselves do not face? Do we tend to fall so in love with our shared techniques that we forget our actual goals? If so, how do we get back to the goals?"

We invite you to engage each other here with critical generosity: to question sincerely, to give your attention carefully, and to critique with love rather than condescension. At conferences it can be easy to fall back on "celebrating" our work or to find pleasure in critiquing merely for the sake of demonstrating knowledge. What if all our critiques embodied critical generosity? What if every question was honestly a question—and lovingly addressed with the hope that together we can sharpen and strengthen the struggles now and the struggles to come?

Huge thanks to all the organizations and individuals on the next page, without whom there would be no conference. And again, thank you for choosing to be here. I look forward to learning from you.

Yours in process,
Kelly Howe



Deep Gratitude Goes to...

FROM LOCAL ORGANIZER, KELLY HOWE

Columbia College Chicago, especially Carol Lloyd Rozansky, Everlidys Cabrera, Constance Stanley, and Grayson Wambach

Local PTO 2015 Chicago Planning Team and Advisors: Carol Lloyd Rozansky (Co-Chair/Site Host), Willa Taylor, Evie Cabrera, Teresa Rende, Elizabeth Rice, Jasmin Cardenas, Melissa DuPrey, Savanna Rae, Colin Loeffler, Rosa Reinemann, Bobby Biedrzycki, Karen Jean Martinson, Laura Lodewyck, David Feiner, Michael Stauffer, Beatriz Ledesma, Meredith Schilsky and The Warehouse Project, Abigail Piñon

All of our keynote guests (listed on pages 8-12).

PTO 2014-2015 Board of Directors: (listed on page 30)

PTO Communications Team Chair and Webmaster: S. Leigh Thompson

Treasurer and Manual Registrar: Charles Adams

Proposal Reading Chair: Mark Weinberg

Scholarship Co-Chairs: Katherine Burke and Mariana Leal Ferreira

Panel Moderation: Willa Taylor, Ebony Noelle Golden

Administrative Liaison at Columbia College Education Dept: Everlidys Cabrera

Program Layout and Design: Teresa Rende

Volunteer Coordinators: Rosa Reinemann and Colin Loeffler

Food: Willa Taylor, Melissa DuPrey, Savanna Rae

Marie and the Staff at Noon O Kabob

Local Recommendations and Hospitality Document: Elizabeth Rice

Columbia College Sound Tech: Kathleen Siek

Meeting Minutes: Laura Lodewyck

Miscellaneous email/text translation assistance: Mariana Leal Ferreira, Julian Boal, Martín Zimmerman

Goodman Theatre, especially the Department of Education and Community Engagement, for hosting community meetings and Julian Boal's workshop

Friends of the MST, including but not limited to Jeffrey Frank, Gregory Duff Morton, and Carla da Silva

Universidad Popular, especially Miguel Alvelo

Additional volunteers at conference (as of June 7): Miguel Alvelo, Adam Charlesworth, Katie Clendenning, Sara Dickey, Ellen Fuller, Tania Giordani, Elizabeth Guilbert, Stephanie Grady, Isaac Gomez, Ramona Gupta Rachael Hudak, Rachel Kamins, César Lara, Beatriz Ledesma, Angelina Llongueras, David Loyo, Olivia Molitor, Elizabeth Nungaray, Diana Padua, Sukyung Park, Kevin Porter, Luca Prazeres, Kelly Reed, Misuzu M Schexnider, Carin Silkaitis, Christina Valencia, Melody Williams, Shawntia Grant, Ahmed Al-Hassan, Charles Allen, Kate Vangeloff

Revolution Books, especially Jay Becker

Additional miscellaneous thanks: Lauren Timmerman, Erica Rohr, Christie Kruchten, Donna Campbell

Below are short definitions of some basic PO and TO terms that you're likely to hear around the conference. If you hear a term or concept you're not familiar with, always feel free to stop and ask for an explanation!

Oppression: a word with many meanings to many different people, of course. Paulo Freire and Augusto Boal defined oppression as the situation in which a person is stopped from doing something s/he wants to do. The person who experiences oppression is the oppressed. The source of that oppression—external or internal, human or non-human—is the oppressor.

Pedagogy of the Oppressed (PO): a theory and practice of teaching and learning developed by Brazilian teacher and activist Paulo Freire, while doing literacy education with peasant populations. It is not enough, Freire said, to read the word; you must also learn to read the world. For pedagogy to be liberatory, Freire said, students and teachers must engage in dialogue, in which the teacher's knowledge and the students' knowledge are respected and valued, and everyone leaves the classroom having learned from everyone else.

Theatre of the Oppressed (TO): a theory and practice of politically-engaged theatre developed by Brazilian writer, director, and teacher Augusto Boal, who worked in literacy education with Freire. Theatre of the Oppressed emerged during the Brazilian dictatorships of the 60s and 70s, as Boal worked with oppressed groups that used theatre as a tool to plan new forms of resistance. The goal of TO is to turn spectators into actors, all participating in breaking oppression together. Theatre may not be revolutionary, Boal says, but it can be a rehearsal for revolution!

Specific forms of Theatre of the Oppressed include:

- **Image Theatre:** exercises with bodies in still images and dynamizations (moving images), often images of oppression and images of possible ways to break it;

- **Forum Theatre:** plays in which audience members stop the action and enter it themselves, to experiment with ways in which the protagonist(s) could break their oppression;

- **Rainbow of Desire:** a series of advanced Image Theatre exercises, with the objective of identifying and breaking internalized forms of oppression (sometimes called the Cop in the Head); and

- **Legislative Theatre:** similar to Forum Theatre, except performed by citizens/constituents in concert with members of legislative body (a council, a parliament, a congress, etc.), with the goal of passing laws to lift oppression.

Spect-actor: in Theatre of the Oppressed, there are no spectators! Everyone in the room must be actively engaged in the work. When this happens—for instance, when audience members enter into a Forum play—the spectator becomes a spect-actor.

Joker: the person or figure who facilitates the workshop or performance—and, in the case of Forum and Legislative Theatre, the person who mediates between the actors and spect-actors and invites the spect-actors to join the action. Also sometimes called a facilitator, although Augusto Boal preferred the term “difficultator,” since more often than not, the Joker is the one who reveals just how difficult a problem of oppression is to solve!

Banking Model: the theory of education that assumes that the teacher knows everything (the “bank” of knowledge) and the students know nothing. Or, as Arnold Schwarzenegger put it, “When kids go to school...there's an empty bucket there. Someone... will fill that bucket.” This is, of course, the model of education that Freire argues against.

Conscientização (“conscientization”): the name Paulo Freire gave to the process of learning to see the social, political, and economic oppressions around you, and to take action against these oppressions.

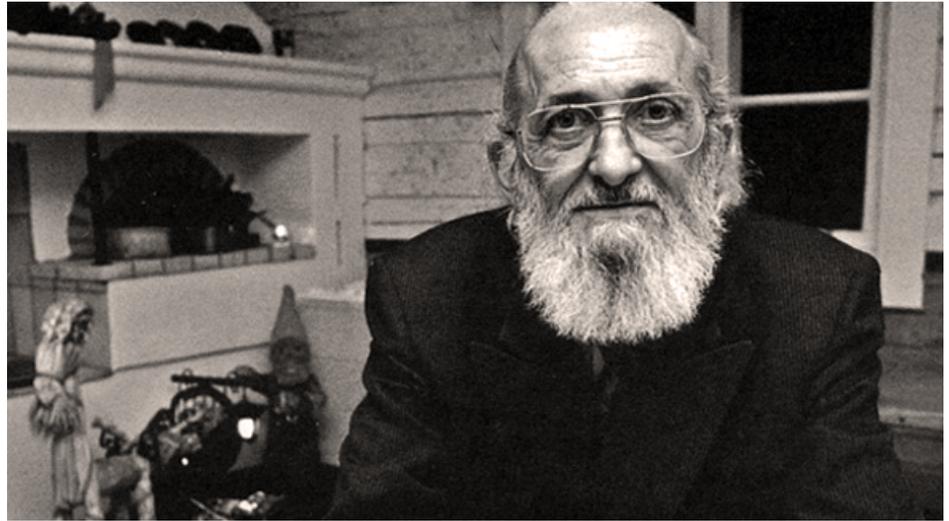
Paulo Freire

Edited from the article by LESLIE BENTLEY, 12/99, www.ptoweb.org

Educator Paulo Freire was born September 19, 1921. He grew up in the Northeast of Brazil where his experiences deeply influenced his life work. Freire became a grammar teacher while still in high school. Even then his intuition pushed him toward a dialogic education in which he strived to understand students' expectations (5). While on the Faculty of Law in Recife, Freire met his wife, Elza Maia Costa de Oliveira, an elementary school teacher and an important force in his life. Elza influenced Freire to intensely pursue his studies, and helped him to elaborate his groundbreaking educational methods.

Freire's arsenal of educational thought began to manifest with his appointment in 1946 as director of Education at SESI, an employer's institution set up to help workers and their families (Gadotti, 6). Here he began to see more disconnections between elitist educational practices and the real lives of the working class. During this time Freire also participated in the Movement for Popular Culture, and supported the active exercise of democracy in lectures and in his Ph.D. thesis, "Present-day Education in Brazil," written in 1959. His convictions would earn him the title of "traitor." For education, Freire implies a dialogic exchange between teachers and students, where both learn, both question, both reflect and both participate in meaning-making.

The year 1962 saw the first experiments in Freire's method when 300 farmworkers were taught to read and write in just 45 days



(15). As a result, the government approved thousands of cultural circles to be set up all over Brazil. Unfortunately, the military coup of 1964 halted the work, and changed Freire's life.

In June 1964, Freire was imprisoned in Brazil for 70 days as a traitor. In 1968 he wrote his famous *Pedagogy of the Oppressed*, published in Spanish and English in 1970, but not in Brazil until 1974.

Freire was invited to Geneva in 1970 where he worked for ten years as a special educational advisor to the World Congress of Churches. During this time, Freire traveled worldwide helping countries to implement popular education and literacy reforms. In 1979, after 15 years of exile, Freire was allowed to return to Brazil and did so in 1980. He joined the Workers' Party (PT) in São Paulo and, from 1980 to 1986, supervised its adult literacy project. With the triumph of the PT in 1988, Freire was appointed

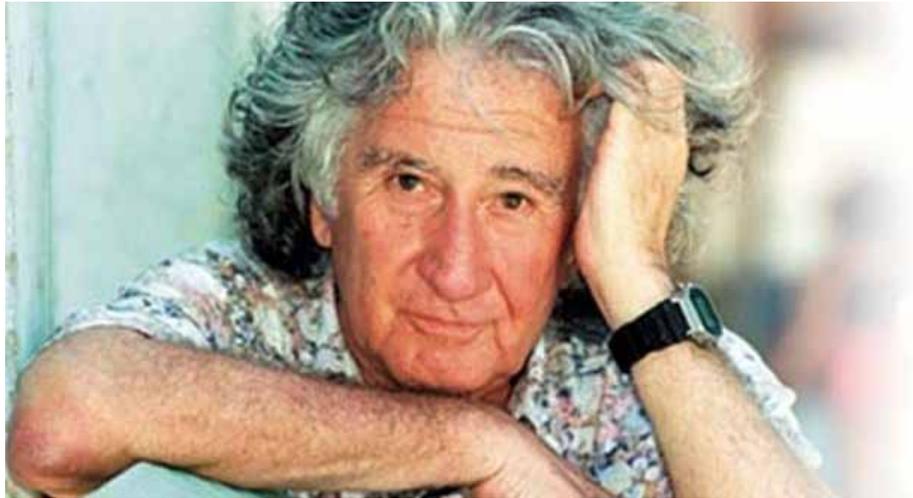
Minister of Education for the City of São Paulo. In 1991 the Paulo Freire Institute was created, "congregating scholars and critics of his pedagogy, in a permanent dialogue that would foster the advancement of new educational theories and concrete interventions in reality.... [This work] is carried out by 21 scholarly nuclei located in 18 countries" (Gadotti, "Homage").

On May 2, 1997, Paulo Freire died of heart failure at the age of 75. As he wished, Freire's work continues to be reinvented and re-clarified according to changing political and intellectual thought and social movements. As long as the struggle for more humane educational practices, for deeper insights into constructions of power and oppression, and the impulse for people to invent their own identities and realities exists—Freirean praxis will challenge every person toward personal and social liberation, both in thought and deed.

Augusto Boal

Sourced from the PTO Website and TOP Lab/Brecht Forum Website

Augusto Boal was born in Rio de Janeiro in 1931. He was formally trained in chemical engineering and attended Columbia University in the late 1940s and early 1950s. Although his interest and participation in theatre began at an early age, it was just after he finished his doctorate at Columbia that he was asked to return to Brazil to work with the Arena Theatre in São Paulo. His work at the Arena Theatre led to his experimentation with new forms of theatre that would have an extraordinary impact on traditional practice.



In the 1960s Boal developed a process whereby audience members could stop a performance and suggest different actions for the actor, who would then carry out the audience suggestions. In a now legendary development, a woman in the audience was so frustrated by an actor who could not understand her suggestions that she came on stage and began to play the role herself. For Boal, this was the birth of the “spect-actor” and his theater was transformed. He discovered that through this participation the audience members became empowered not only to imagine change but to actually practice that change, reflect collectively on the suggestion, and thereby become empowered to generate social

action. Theatre became a practical vehicle for grass-roots activism. “While some people make theater,” Boal said, “we are all theater.” Over many years, Boal wrote many books, adapted and created new theatrical forms, remained a political activist, and continued to strengthen his relationship with liberatory educator, Paulo Freire. At the Second Annual Pedagogy of the Oppressed Conference in Omaha in March 1996, both men appeared together (for their only public co-appearance) to reflect on liberatory education and to answer questions from an audience of around one thousand people.

Augusto Boal passed away on May 2, 2009, one day after the

International Worker’s Holiday. He was a giant in so many ways: theatre director, scholar, teacher; pedagogy colleague of Paulo Freire; political representative and statesman in Rio de Janeiro and Brazil; international speaker and teacher; recipient of the Crossborder Award for Peace and Democracy in 2008; Nobel Peace Prize nominee; and the visionary who conceived and patiently developed one of the most revolutionary cultural and artistic practices of the last millennia, the Theatre of the Oppressed.

Sources:

PTO Website: <http://www.ptoweb.org/boal.html>

TOP Lab/Brecht Forum Website: <http://brechtforum.org/abouttop>

Some of Boal’s Key Publications

Boal, Augusto. *The Theatre of the Oppressed*. New York: Urizen Books, 1979.

Republished by Routledge Press in New York/London in 1982.

----. *Games for Actors and Non-Actors*. New York: Routledge Press, 1992.

----. *The Rainbow of Desire*. New York: Routledge Press, 1995.

----. *Legislative Theatre*. New York: Routledge Press, Fall 1998.

Keynote Presenters

Julian Boal

Julian Boal is a founding member of Ambata, GTO-Paris (Theatre of the Oppressed Group–Paris), and Féminisme Enjeux. He has realized workshops and projects in more than 20 countries, and he helped in the realization of TO festivals in India with Jana Sanskriti, in Europe with Pa'tothom, and in South America with CTO-Rio. Julian is the author of *Images of a Popular Theatre* (Imagens de um Teatro Popular, Hucitec, 2000), co-editor of *Theatre of the Oppressed in Actions* (Routledge, 2015), and is working for a PhD in Brazil.



Abraham Celio

After returning to Chicago from California's Central Valley studying Computer Engineering at the University of the Pacific in 2003 I began working at Universidad Popular (UP) as an adult education facilitator. This opportunity allowed me to connect with residents in my community area of Lower West Side and South Lawndale also known as Pilsen & Little Village by working to empower individuals. In essence giving a voice to those who are traditionally, economically, and socially voiceless by developing English Literacy, Computer Literacy, Health Literacy and Family Literacy programs for children, youth, adults and families. Our programs encourage community members to take a participatory approach to their educational needs by incorporating a popular education modal.

“Popular education is education as a practice (or praxis) of freedom. It is an approach to education where participants engage each other and the educator as co-learners to critically reflect on

the issues in their community and then take action to change them.”

Positions and Honors

Northeast Region Area Planing Council Co-Chair, Illinois Community College Board
22nd Ward Participatory Budget Community Representative, City of Chicago
CPS Local School Council Community Advocate, Social Justice High School
United for Success Community Coalition Treasurer
Violence Prevention Collaborative, Youth Safety Network
Youth Improvement Committee Community Leader, St. Anthony Hospital

Keynote Presenters

Kristiana Colón

Kristiana Colón is a poet, playwright, actor, educator, Cave Canem Fellow, and Executive Director of the #LetUsBreathe Collective. She recently debuted her first hip-hop one-act *Lack on Lack* in Victory Gardens Theater's 2014 Ignition Festival of New Works. Her play *Octagon* is the winner of Arizona Theater Company's 2014 National Latino Playwriting Award and Polarity Ensemble Theater's Dionysos Festival of New Work. In February and March 2013, she toured the UK with her collection of poems *Promised Instruments* published by Northwestern University Press. In autumn 2012, she



opened her one-woman show *Cry Wolf* in Chicago while her play *but i cd only whisper* had its world premiere in London at the Arcola Theater. She also appeared on Season 5 of HBO's *Def Poetry Jam*. Kristiana has taught English, Humanities, and Creative Writing at North Park University, Chicago State University, Tribeca Flashpoint Academy, and Malcolm X College, as well as served as a teaching artist for a number of nonprofit arts organizations including Young Chicago Authors, Gallery 37, and the Poetry Center. She believes in the power of art as a catalyst for social progress.

The #LetUsBreathe Collective aims to harness creative capital and cultural production to deconstruct systemic injustice in America and worldwide. A grassroots alliance of artists, journalists, and activists, we use our talents to amplify marginalized voices, disrupt the status quo, offer opportunities for healing and education, and provoke critical thought and dialogue about the intersections of oppression through film, music, theater, poetry, and civil disobedience.

In the wake of a militarized police response to the public outcry over the death of unarmed Black teenager Michael Brown, the #LetUsBreathe Collective formed as a fundraising initiative to bring tear gas protection and remedies, medical and hygiene supplies, and water bottles to Ferguson protesters. Beginning in August 2014, the #LetUsBreathe Collective launched an ongoing series of donation deliveries to support the frontline resistance. #LetUsBreathe teamed up with Lost Voices, a Ferguson youth protest group that vowed to camp out in the protest area until Darren Wilson was indicted. In an effort to deepen the conversation beyond mainstream media's one-dimensional coverage, #LetUsBreathe produced *Lost Voices: A Ferguson Story*, a documentary bearing witness to this resistance movement, to be used as an educational tool to mobilize youth activism nationwide. The #LetUsBreathe Collective works in collaboration with the Black Youth Project (BYP100), Black Lives Matter, HandsUp United, and Chicago Artists Against Injustice. It also serves as an incubator for innovative activism to provoke critical dialogue and bring about social change on college campuses, within nonprofit programs, and for communities of all backgrounds.

Keynote Presenters



Patrisse Cullors

Patrisse Cullors is an artist, organizer and freedom fighter living and working in Los Angeles. As founder of Dignity and Power Now and co-founder of #BlackLivesMatter, she has worked tirelessly promoting law enforcement accountability across the nation.

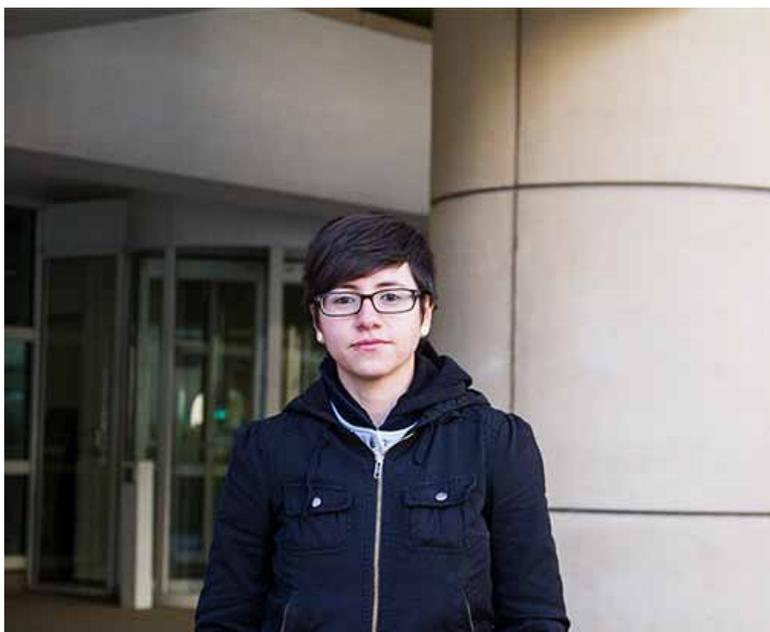
Dignity and Power Now is dedicated to protecting incarcerated people and their families in Los Angeles. As executive director, Ms. Cullors has undertaken several projects ranging from the Coalition to End Sheriff Violence, Freedom Harvest artist collective, a bi-annual publication, the Dandelion Rising Leadership Institute and Building Resilience. In August of this year, the organization issued a report in collaboration with the UCLA Human Rights Clinic on the high percentage of black, mentally ill inmates. The report received coverage from multiple media outlets.

Founded in 2012, #BlackLivesMatter and Ms. Cullors has been on the ground in both Ferguson and St. Louis providing support to those who have taken action and responded to the ongoing virulent anti-Black racism permeating our society. Ms. Cullors and her team brought together more than 500 people from across the country to take part in the organization's recent Freedom Ride from St. Louis to Ferguson. She is currently participating in an

Arcus Center for Social Justice Leadership fellowship where she prepared and led a think tank on state and vigilante violence for the 2014 Without Borders Conference and produced and directed a theatrical piece titled POWER: From the Mouths of the Occupied. Ms. Cullors is a Fulbright Scholarship recipient, was named 2007 Mario Savio Activist of the Year and received the Sidney Goldfarb award. She earned a degree in religion and philosophy from UCLA.

Marcela Espinoza

Marcela Espinoza is a Chicana raised in Morelia, Michoacán and Chicago. She is a graduate of History from Universidad Michoacán. Her research and dissertation focus on Mexican migration to the Midwest and the Chicano experience of Chicago. She and her family have lived in La Villita for over twenty years, and she has a strong commitment to the political and educational development of the community. Recently, Marcela helped organize one border action in which families who were separated by deportation were able to return home to the U.S. Currently, she works as a youth facilitator at Universidad Popular where she leads communication, leadership, and participation of youth and families in the UPrising Youth Program.



Keynote Presenters



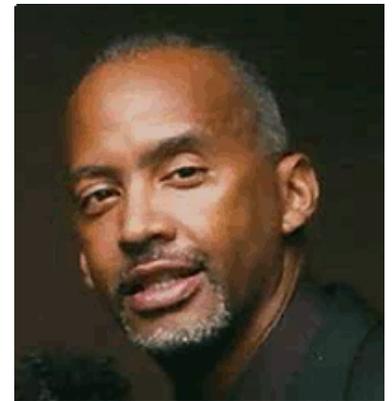
Danton Floyd

Danton Floyd is an educator and organizer throughout Chicago, IL. He has worked in community spaces, behavioral health institutions, juvenile justice centers, and primary/secondary school-based settings. He works with youth and adults to create intergenerational spaces that value relationship building and social capital as a means to bring about sustainable and thriving communities. Danton believes that popular education, critical dialogue and planning and action are necessary in order to raise awareness and empower individuals, as well as their communities.

Danton is currently an instructor at University of Illinois at Chicago and the founder and coordinator of 360 Nation, an intergenerational community organization based out of the west side of Chicago, which utilizes relationship building and social capital as a means to cultivate empowerment and self sustainability. Danton inspires to use art as a means to eradicate class divides as well as inspire critical thought that interrogates individual/collective identity.

Troy Harden

Dr. Troy Harden has over 25 years experience serving and consulting in social service and community settings. Dr. Harden currently serves as an Associate Professor within Chicago State University's Master of Social Work Program, specializing in trauma and traditional and non-traditional interventions within community settings. He has worked as a clinician, administrator, educator, activist and community practitioner concerning community issues in diverse settings. Dr. Harden served as a consultant with such diverse institutions as the City of Chicago, Chicago Public Schools, the Illinois Department of Human Services, the Appraisal Institute, the Pan African Association, and Burrell Communications, and concerning the development of Cook County's Project Brotherhood, a Men's Health Clinic. He is a trainer and facilitator and responsible for co-creating and facilitating leadership trainings, organizational development, and educational learning experiences for organizations, men, women, adolescents and children on three continents, including with union organizers in Chicago, adolescents in West Africa, business executives in London, England, and within maximum security prisons. Dr. Harden was adjunct faculty in Psychology and Sociology at DePaul University, where he taught courses in Human Development, the Psychology of African Americans, Community Technology issues, Substance Abuse, Addiction and Recovery, and Community Development and Social Justice since 1998, and helped found DePaul University's Master of Social Work Program. He is currently a Co-Principal Investigator with DePaul University's Multifaith Veterans Support Project, an initiative in the state of Illinois to engage the faith community in supporting veterans. He is a graduate of Loyola University Chicago's Master of Social Work program, and received his doctorate from DePaul University's School of Education, specializing in curriculum and training.



Benji Hart

Benji Hart is an activist, artist and youth worker dedicated to radical education. Much of his work focuses on using the dance form of voguing to teach Black and Brown queer history, sex positivity, prison abolition, and to empower poor and working queer communities in creative and celebratory ways. He strives to combine arts and education to unite oppressed collectives and plan direct action. Currently he is a drop-in worker at the Broadway Youth Center in Chicago, a community space for trans and queer youth experiencing homelessness. His writing has

been published at Salon Magazine, The Socialist Worker, Cooperative Catalyst, and his own blog, Radical Faggot.

Keynote Presenters

Carla Loop

Carla Loop is an activist with MST (the Landless Rural Workers Movement) and its national coordinator of culture. She lives in the state of Paraná in Curitiba in Brazil. Carla develops work and research on culture, arts, and social movements, with particular interest in the study of Brecht and Epic Theatre. Carla's work experience is with the Theatre of the Oppressed, training and working with agrarian reform settlements, especially with school theatre groups and women's groups. Carla holds a bachelor's degree in rural education from Universidade de Brasília, with a specialization in languages in rural schools. She is a member of a research group on modes of production and social antagonisms—a group that brings together researchers and activists in Brazil. She works at the intersection of culture, politics, education, and art.



Genesis Rivera

Genesis Rivera is a 13 year old 7th grader living in the Little Village neighborhood in Chicago. Her interests are soccer, reading, and writing. She enjoys art, science and math. Genesis aspires to become a pediatrician when she's older and graduates from an Ivy League college. She's been in the UPrising Youth Program for two years and has lead, along with her peers, multiple youth advocacy campaigns in the neighborhood.

Sabrina Speranza

Sabrina Speranza is a teacher and actress. Her formative influences in Theatre of the Oppressed were CTO Río and Jana Sanskriti. Since 2005 she has specialized in Theatre of the Oppressed with children and adolescents in contexts of social vulnerability (situations in the street, education centers, imprisonment, among others) and with educators. She is a founding member of GTO Montevideo (Group of Theatre of the Oppressed Montevideo), a political group that has used Theatre of the Oppressed as a tactic for struggle beginning in 2011. She has given workshops and presentations at conferences and gatherings in Uruguay, Argentina, Brazil, Guatemala, and Spain. As a master's degree student in Human Sciences, she is working on a thesis about the results of TO with teenagers in jail.



Schedule at a Glance

TUESDAY, JUNE 9 - SUNDAY, JUNE 14, 2015

Tuesday June 9—Thursday June 11, 2015

Pre-Conference Workshop with Julian Boal- 11AM-7 PM (Goodman Theatre)

Thursday night, June 11, 2015

2015 PTO Conference Opening Session - 7:15PM (1104 S. Wabash, 1st floor)

Friday, June 12, 2015

Concurrent Session 1 - 9:00AM- 10:30AM (916 S. Wabash & 1104 S. Wabash)

Concurrent Session 2 - 10:45AM- 12:15PM (916 S. Wabash & 1104 S. Wabash)

LUNCH- 12:15PM - 1:10PM (1104 S. Wabash, 1st floor)

Keynote Dialogue A - 1:15PM- 3:00PM (1104 S. Wabash, 1st floor)

Concurrent Session 3 - 3:15PM- 4:45PM (916 S. Wabash & 1104 S. Wabash)

Concurrent Session 4 - 5:00PM- 6:30PM (916 S. Wabash & 1104 S. Wabash)

Keynote Dialogue B- 7:00PM- 9:00PM (1104 S. Wabash, 1st floor)

Saturday, June 13, 2015

Concurrent Session 5 - 8:45AM- 10:15AM (916 S. Wabash & 1104 S. Wabash)

Concurrent Session 6 - 10:30AM- 12PM (916 S. Wabash & 1104 S. Wabash)

LUNCH- 12:00PM - 12:50PM (1104 S. Wabash, 1st floor)

Keynote Dialogue C - 1:00PM- 2:30PM (1104 S. Wabash, 1st floor)

Concurrent Session 7- 2:45PM- 4:15PM (916 S. Wabash & 1104 S. Wabash)

PTO Membership Meeting- 4:30PM-5:30PM (1104 S. Wabash, 1st floor)

Sunday, June 14, 2015

Concurrent Session 8 - 9:00AM- 10:30PM (1104. S. Wabash)

All-Conference Session - 10:45AM- 11:30AM (1104 S. Wabash, 1st floor)

All-Conference Closing Session- 11:30AM- 12:30PM (1104 S. Wabash, 1st floor)

Detailed Schedule

TUESDAY, JUNE 9 - THURSDAY, JUNE 11, 2015

Pre-Conference Workshop with Julian Boal

Tuesday June 9, 10, and 11: 11am - 7 pm

Location: Goodman Theatre (170 N Dearborn)

Participants in this three-day workshop will gain experience with a variety of Theatre of the Oppressed techniques in the process of developing Forum Theatre plays. Part of the third day will be spent practicing beginning skills for jokering Forum Theatre.

2015 PTO Conference Opening Session

Thursday, June 11, 2015: 7:15 PM

Location: Conaway Center (Downstairs Open Space, 1104 S. Wabash)

At the opening session of the 21st Annual PTO Conference, we'll welcome the entire conference community and feature Forum Theatre jokered by Julian Boal and performed by pre-conference workshop participants.

Detailed Schedule

FRIDAY, JUNE 12, 2015

CONCURRENT SESSION 1 (9:00-10:30AM)

The Praxis Forest: Pedagogy of the Oppressed and Organizing for Action

Presenter: Charles Adams, Augsburg College (Minneapolis)

Format: Pedagogy of the Oppressed Workshop

Audience: Any level of experience

Location: 916 S Wabash; Room 2L Lobby

Organizing for effective actions for cultural, social, and economic change can be difficult. The Praxis Forest offers a model and methodology for collective organizing and actions rooted in Paulo Freire's problem-posing model of education. Participants will explore and activate this model of collective organizing and find ways to reimagine the process to meet the needs of their own specific contexts and situations.

Introduction to Theatre of the Oppressed Part 1:

Context, Games, Image Theatre

Presenters: S. Leigh Thompson, The Forum Project (Brooklyn) and Katherine Burke, Cleveland Clinic Lerner College of Medicine

Format: TO Workshop (90 minutes)

Audience: Any level of experience

Location: 916 S Wabash; Room 221

The Domestic Worker Movement: Strategies for Economic Justice

Presenter: Shirley Pryce, Domestic Workers Union in Jamaica

Format: PO Workshop (90 minutes)

Audience: Any level of experience

Location: 1104 S Wabash; Room 503

Working class women from the global south are leading a movement, fighting for an economy that recognizes and values domestic work. This workshop, facilitated by the president of the Domestic Workers Union in Jamaica, discusses the challenges and opportunities of this movement.

Dialogic Justice

Presenter: elizaBeth Simpson

Format: Popular Education Workshop (90 minutes)

Audience: Any level of experience

Location: 916 S Wabash; Room 226

Traditional verbal communication, used almost exclusively in restorative justice (RJ) practices, is inevitably infused with patterns of privilege/oppression. This workshop will explore how, by actively engaging applied theater and popular education in RJ, we can disrupt these patterns.

CONCURRENT SESSION 1 (9:00-10:30AM)

Explorations Toward Trans* Liberation and Solidarity: Understanding Our Selves (More) So We Can Unite Ourselves (More)

Presenters: Timothy Corvidae and D Alvarez, University of Michigan

Format: Presentation and Dialogue (90 minutes)

Audience: Any level of experience

Location: 1104 S Wabash; Room 514

A presentation and discussion on trans* only TO-based workshops that examine the gender policing, especially how we trans* folks internalize policing and enact it within ourselves and upon each other.

On the Body and In the Body: Theatre of the Oppressed and Power Analysis

Format: Paper Session(90 minutes)

Audience: Any level of experience

Location: 1104 S Wabash; Room 514

Boalian Theatre in Ethnographic Theory, Method, and Practice by Debra Vidali, Emory University

This paper will discuss theories, methods, and practices of Boalian theater in relation to ethnographic theory, method, and practice. To what degree can one consider work in Boalian traditions as ethnography? To what degree can it be seen as a form of radical, experimental ethnography? And to what degree can it be seen as anti-ethnography, or as a form of ethnographic refusal?

Theatre of the Oppressed and the Middle East by Yeprem Mehranian, Milledgeville, Georgia

This paper examines prospects for questioning power and privilege through Boal's Image Theatre. More specifically, it explores the process of incorporating Image Theatre into discussions and written reflections of literature on middle eastern cultures and youth in a first-year college course.

Solidarity and Empowerment, not Service and Charity: Community Organizing for Social Change

Presenters: Miguel Alvelo, Mariela Rich, Universidad Popular (Chicago)

Format: Pedagogy of the Oppressed/Popular Education Workshop (90 minutes)

Audience: Any level of experience

Location: 1104 S Wabash; Room 505

In a country flooded by corporate non-profits and service-oriented institutions, can a volunteer also be a revolutionary? Can a community organization lead a popular education community based enterprise with, by, and for the people? Join Universidad Popular, a 45 year-old popular education community-based organization in a conversation about the history, successes, and challenges of leading a community literacy popular education project in Chicago. Explore, debate, and share different strategies for leading effective and impactful community-based efforts that combine local and "outside" participants, activists, and volunteers.

The Future of Prison Theatre: Critical Reflections

Presenters: Jonathan Shailor, University of Wisconsin-Parkside; Haisan Williams, Green Bay, Wisconsin

Format: Debate/Dialogue (90 minutes)

Experience Level: Experienced

Location: 1104 S Wabash; Room 507

Former prisoner and Shakespeare Prison Project (SPP) veteran Haisan Williams will join SPP director Jonathan Shailor and the audience in a searching dialogue about the goals, practices, and promise of prison theatre.

Hashtags, Graffiti, Die-ins, and Hands Up Don't Shoot: The Potential of Invisible Activism in the Black Lives Matter Movement

Presenters: Shiv Desai and Dietger De Maeseneer, University of New Mexico

Format: Dialogue or Debate (90 minutes)

Audience: Any level of experience

Location: 916 S Wabash; Room 150

We will engage in critical dialogue on how and whether Invisible Activism and other liberatory artistic techniques can be used to inspire critical movements that affect social change.

Detailed Schedule

FRIDAY, JUNE 12, 2015

CONCURRENT SESSION 2 (10:45AM - 12:15PM)

Introduction to Theatre of the Oppressed Part 2: Forum Theatre

Presenters: S. Leigh Thompson, The Forum Project (Brooklyn) and Katherine Burke, Cleveland Clinic Lerner College of Medicine

Format: TO Workshop (90 minutes)

Audience: Any level of experience

Location: 916 S Wabash; Room 221

Countering Extremism Through Forum Theatre

Presenter: Mohammad Waseem, Interactive Resource Centre (Lahore, Punjab)

Format: Dialogue/Debate (90 minutes)

Audience: Any level of experience

Location: 1104 S Wabash; Room 503

This session will focus on the use of forum theatre as a method of countering extremism by sharing experiences of creating interactive theatre on religious extremism in Pakistan and by discussing the obstacles and successes of this program.

Creating Moment: Challenging Politics of Equity Inside Social Movements

Presenter: Sandra Hernandez, Spect-Actors Collective (Tigard, Oregon)

Format: Theatre of the Oppressed Workshop (90 minutes)

Audience: Any level of experience

Location: 916 S Wabash; Room 2L2 Lobby

Think about engaging in a movement: do you feel that, despite its great goals and people involved, you cannot believe there will be outcomes? Let's work together to create the way!

Debriefing "We Must Breathe": Coordinating Theatrical Activism, Artists, and Institutional Resources

Presenters: Laura Lodewyck, Northwestern University; Chay Yew, Isaac Gomez, Joanie Schultz, Kristiana Colón, Javon Smith, Victory Gardens Theater (Chicago)

Format: Dialogue/Debate (90 minutes)

Audience: Any level of experience

Location: 916 S Wabash; Room 150

The artists and organizers behind Victory Gardens Theater's "We Must Breathe" will discuss their experiences in mounting an artistic response to the national outcry that Black Lives Matter.

A House of Mirrors? Using TO as Critical Reflective Practice in Social Justice Work

Presenter: Warren Linds, Concordia University (Montreal, Quebec) and Ellie Friedland, Wheelock College (Boston, MA)

Format: Dialogue/Debate (90 minutes)

Audience: Any level of experience

Location: 1104 S Wabash; Room 505

A dialogue, based on chapters in a new book, about using TO and Applied Theatre as critical reflection about our own attitudes, decisions, behavior, responses, and leadership in social justice work.

Six Degrees of Separation: Reducing The Steps Between Social Movements and Our Daily Life

Presenters: Daniel Dilliplane and Maryam Houshyar (University of Maryland)

Format: Theatre of the Oppressed Workshop (90 minutes)

Audience: Any level of experience

Location: 1104 S Wabash; Room 507

PTO starts at home. We know the struggles of others by engaging in our own struggles. Let's talk about oppression in our own communities, because solidarity, too, starts at home.

The Banks Are Robbing Us

Presenters: Riahl O'Malley and Jeanette Huezo, United For a Fair Economy (Boston, Massachusetts)

Format: Pedagogy of the Oppressed Workshop (90 minutes)

Audience: Any level of experience

Location: 1104 S Wabash; Room 513

Predatory lenders steal \$103 billion from poor and working people annually. What would banks look like in a fair economy, and what steps can we take to get there?

Dialogic Theatre: An Interactive Boal Experience

Presenter: Tatiana Grasso, Chicago, Illinois

Format: Theatre of the Oppressed Workshop (90 minutes)

Audience: Any level of experience

Location: 916 S Wabash; Room 2L Lobby

This workshop sets up introspective improvisation techniques focused on characters' development and their interrelationships. We seek to collectivize individual problems, while understanding the conflict in between protagonists and antagonists.

CONCURRENT SESSION 2 (10:45AM - 12:15PM)

Yoga as Collective Empowerment and Healing

Presenters: Community Yoga Group, Universidad Popular, Chicago, Illinois

Format: Popular Education Workshop (90 minutes)

Audience: Any level of experience

Location: 916 S Wabash; Room 226

Universidad Popular's Community Yoga Group will lead basic yoga exercises and a conversation about the yoga model they've cultivated over many years. Community residents will share their personal stories of creating a supportive community, overcoming serious health problems, and empowering each other through participation in Yoga. While Yoga in the United States has largely been associated with those who already have a lot of privilege and power, UP's Health Literacy Initiative has encouraged working class neighborhood participant to learn to teach and lead each other. Through an inclusive and participatory environment with, by, and for the people of Chicago's South-West neighborhood, Universidad Popular has changed the way in which a lot of people view, and utilize Yoga as a tool of community empowerment.

"Just Reflecting"—a Music Video-Supported Forum Theatre on Male Youth Body Image, and the Media

Presenters: Marcia Zorilla, Nicole Rivera, Edwin Medina, Alexis Chan, Kasey Bruce, Karen Arroyo, Gigi Li, Carlos Skidmore, Riley Dador, AM Echeverria, Briana Boteo, Marlene Martinez, Henry Arroyo, Angela Rosas, Abner Ulloa, Melody So, Wesley Wong, and Ava Aufdencamp, YAB, Balboa Teen Health Center (San Francisco, California)

Format: Performance (90 minutes)

Audience: Beginners

Location: 916 S Wabash; Room 223

Join the YAB, a group of high school students in our Forum Theatre on Body Image and the Media. Let's find solutions together through video, spoken word, and dance!

LUNCH (12:15-1:10 PM)

Location: Conaway Center (Downstairs Open Space, 1104 S. Wabash)

KEYNOTE DIALOUGE A (1:15 - 3:00PM)

"Theatre is Not Enough": Theatre of the Oppressed, Social Movements, and Concrete Struggle

Location: Conaway Center (Downstairs Open Space, 1104 S. Wabash)

Keynote panelists: Julian Boal, Carla Loop, Sabrina Speranza

Please see keynote bios section for more information on these guests.

Moderator: Kelly Howe

Co-Curator: Savanna Rae

Detailed Schedule

FRIDAY, JUNE 12, 2015

CONCURRENT SESSION 3 (3:15 - 4:45 PM)

Education, Conscientization, and Pedagogy of the Oppressed — An Introduction to the Work of Paulo Freire

Presenter: Charles Adams (St. Paul, Minnesota)

Format: Pedagogy of the Oppressed Workshop (90 minutes)

Audience: Any level of experience

Location: 1104 S Wabash; Conaway Center, 1st Floor

Engage in a problem-posing approach in this lively interactive workshop on Pedagogy of the Oppressed. Workshop participants will bring their own knowledge and experience to the workshop and create together a short narrative about a social issue that will elicit generative themes that can further discussion and action. We will then engage in an artistic collaboration to display our conscientization plan to our conference fellows.

PTO and Foundational Change

Presenter: Doug Paterson, University of Nebraska at Omaha

Format: Debate/Dialogue (90 minutes)

Audience: Any level of experience

Location: 1104 S Wabash; Room 503

This inclusive dialogue proposes to ask PTO to:

- 1) Indict the oppressive status quo in the US and world.
- 2) Imagine new possibilities.
- 3) Conceive pathways from #1 to #2.

The Movement is in the Moment: Problem-Posing as Emancipatory Practice

Presenters: Janise Hurtig, Community Writing and Research Project, University of Illinois at Chicago; Tania Giordani, College of Lake County; Gabriele Stroesch and Wendy Yanow, DePaul University

Format: Pedagogy of the Oppressed Workshop (90 minutes)

Audience: Any level of experience

Location: 1104 S Wabash; Room 507

Workshop participants engage in dialogic methods and Theatre of the Oppressed steps to explore, analyze, and propose responses to the challenges of enacting the emancipatory practice of problem-posing dialogue.

Forum Theatre for Bystanders: Strategies, Opportunities, and Risks

Presenter: Jenn Freitag, University of Dayton

Format: TO Workshop (90 minutes)

Audience: Any level of experience

Location: 916 S Wabash; Room 226

This workshop introduces, demonstrates, and discusses Forum Theatre for Bystanders, a prevention method that combines Theatre of the Oppressed with research on bystander intervention in various forms of oppression.

Making Collective Connections: Student Social Justice Theatre Troupes in Dialogue With Their Alumni

Presenters: Amy Seham, Gustavus Adolphus College (St. Peter, Minnesota); Shantea Marie Wilson, Independent Artist (Chicago); Thomas Buan, Gustavus Adolphus College

Format: Debate/Dialogue (90 minutes)

Audience: Experienced/Advanced

Location: 1104 S Wabash; Room 505

This session will explore the insights to be gained from workshops, discussions, and interactions among current Gustavus Adolphus College students involved in Theatre of the Oppressed and former members who have pursued a variety of careers.

“We Perform How We Rehearse”: Cultivating Collaboration, Solidarity, and Anti-Oppression Practice within Our Ensemble

Presenter: Theresa Ronquillo, University of Washington

Format: Anti-Oppression Dialogue (90 minutes)

Audience: Any level of experience

Location: 1104 S Wabash; Room 513

In this anti-oppression dialogue, participants focus on the experiences of T.O. performers. generating ways to promote and sustain anti-oppression and solidarity work within this particular community of practice.

CONCURRENT SESSION 3 (3:15 - 4:45 PM)

I'm Tired: Perspectives on Using Theatre to Create Social Change

Presenters: Meredith Schilsky, Marco Lopez, The Warehouse Project (Summit, Illinois)

Format: Theatre of the Oppressed Workshop (Double session, Part I; 180 minutes)

Audience: Any level of experience

Location: 916 S Wabash; Room 223

The Warehouse Project & Gallery engages participants in an interactive workshop designed to inspire and create artistic projects of change for any and all communities.

Standin 'N Tha Gap

Presenter: Veronica Bohanan, art therapist, Chicago

Format: Performance (90 minutes)

Audience: Any level of experience

Location: 1104 S Wabash; Room 515

Standin'n tha Gap is a performance piece that explores new tropes of Black womonness. These new tropes are poetic incantations that negate pathology and contemporary myths and stereotypes.

It's Happening . . . Processing Racism, LGBTQ Oppression, Suicide, Sexual Violence

Presenters: Amanda Masterpaul, Brantley Ivey, Kalan

Trammel, Jolene Richardson, Jordan Munson, and Maggie Mayeaux (Coastal Carolina University)

Format: Theatre of the Oppressed Workshop (90 minutes)

Audience: Any level of experience

Location: 916 S Wabash; Room 150

Students from Coastal Carolina University will present a collage of TO techniques/approaches they and community members used while questioning post-racial society, sexualized gender stereotypes, LGBTQ oppression, and the epidemic of suicide.

Golmah

Presenter: Cia Sautter, St. Paul, Minnesota

Format: Performance (90 minutes)

Audience: Any level of experience

Location: 916 S Wabash; Room 221

Golmah is related to Freire's Pedagogy of the Oppressed and Theology of the Oppressed, involving the raising of consciousness, education based on contextual knowledge, naming the world, and transformation. It retells the Jewish Story of the Golem, with the women of Prague making the first creature, a female or Golmah. She protects them against domestic violence, but the story also raises issues about the vulnerability of all minorities. This performance incorporates acting, storytelling, and flamenco.

ReACT!: Modified Theatre of the Oppressed Performance for Sexual Assault Prevention with University Students

Presenters: Alli Manville Metz, Melba Hoffer, Dmitri

Westbrook, Anika Jamison, Alex(andra) Elliot, Megan

Prangley, Emilee Miller, Dez Begay, Nicole Buchmann, Mallory

Caillaud-Jones, and Lindsay Normington, Grand Valley State University (Allendale, Michigan)

Format: Performance (90 minutes)

Audience: Any level of experience

Location: 916 S Wabash; Room 2L2 Lobby

ReACT!, a peer theatre education troupe from Grand Valley State University (Allendale, Michigan), will share portions of their interactive theatre programming in order to help audience members increase their critical consciousness of sexual assault issues in university populations.

Creative Collaborations: Changing Hearts & Minds Through Cross-Sector Arts-Based Partnerships

Presenters: Nikki Zaleski, Illinois Caucus for Adolescent Health (Chicago)

Format: Theatre of the Oppressed Workshop (90 minutes)

Experience Level: Experienced

Room: 916 S Wabash; Room 2L Lobby

For Youth Inquiry offers a session on systems change within non-arts institutions. Participants utilize TO techniques to explore three stages of creative collaboration in non-arts spaces: partnership with audience, organizations, and communities.

Detailed Schedule

FRIDAY, JUNE 12, 2015

CONCURRENT SESSION 4 (5 - 6:30PM)

Building Spaces of Radical Possibility: Practicing PO in College Classrooms

Presenters: Bobby Biedrzycki, Columbia College Chicago; Asif Wilson, Greenhouse Fellowship (East Chicago, Indiana); Lott Hill and Soo La Kim, Columbia College Chicago

Format: Debate/Dialogue (90 minutes)

Audience: Any level of experience

Location: 916 S Wabash; Room 2L2 Lobby

This dialogue will bring together four educators to lead a discussion on the building of college classrooms rooted in PO practice, where two way learning is prioritized and hard skills like drawing and math continue to be taught. The dialogue itself would be built in a PO style, and will focus first on theory, and then on technique. What do we envision classroom's rooted in PO to look like? And how do we build them?

New Windows Into Story Sharing

Presenter: Joan Lipkin, That Uppity Theatre Company (St. Louis, Missouri)

Format: Theatre of the Oppressed Workshop (90 minutes)

Audience: Any level of experience

Location: 916 S Wabash; Room 226

This workshop will explore how to write and perform with the body to ethically and creatively take on the experience of the other and connect with audiences.

Break It Down: Deconstructing Systems of Power, Privilege and Oppression

Presenter: S. Leigh Thompson, The Forum Project (Brooklyn, NY)

Format: Anti-Oppression Dialogue (90 minutes)

Audience: Any level of experience

Location: 1104 S Wabash; Room 513

In this interactive workshop, participants will be guided through a series of Theatre of the Oppressed activities to explore and deconstruct structures of power and systems of privilege and oppression.

I'm Tired: Perspectives on Using Theatre to Create Social Change

Presenters: Meredith Schilsky, Marco Lopez, The Warehouse Project (Summit, Illinois)

Format: Theatre of the Oppressed Workshop (Double session, Part II; 180 minutes)

Audience: Any level of experience

Location: 916 S Wabash; Room 223

The Warehouse Project & Gallery engages participants in an interactive workshop designed to inspire and create artistic projects of change for any and all communities.

Mandala-Making: The Power of a Circle

Presenter: Beatriz Ledesma, Ledesma Studio (Chicago)

Format: Pedagogy of the Oppressed Workshop (90 minutes)

Audience: Beginner, Experienced

Location: 1104 S Wabash; Room 503

Mandala-Making: The Power of a Circle is a participatory creative visual and experiential workshop. Through art-making the workshop will bring participants together to create a communal mandala.

Teaching Artists, Mentorship, and Critical Development

Format: Paper Session (90 minutes)

Audience: Any level of experience

Location: 1104 S Wabash; Room 507

Dr. Mitchell's Mentee: From Boal's Classroom Practices to Community Activism 14 Years Later by Derrick Williams, Center for Inclusive Excellence (Carbondale, Illinois)

How can we keep Boal's spirit and legacy alive through mentoring? How do you build trust in mentoring relationships?

From Student to Teacher: A New Teaching Artist's Journey by Sarah Menke, Illinois Wesleyan University (Bloomington)

A paper presentation recounting challenges and small triumphs as a first time teaching artist working with urban youth in Bloomington-Normal, Illinois.

CONCURRENT SESSION 4 (5 - 6:30PM)

Teachers, Social Workers, and Critical Pedagogies of Resistance

Format: Paper Session (90 minutes)

Audience: Any level of experience

Location: 1104 S Wabash; Room 505

Performance as a Platform for Critical Pedagogy in Social Work Education by Jean Crowe, University of the Sunshine Coast (Queensland)

Social work education can be conceptualized in ways that promote social conformity and maintain the status quo, or can alternatively be used to further a society towards emancipatory aims. This paper identifies the role of performance as a creative platform for praxis in social work education.

In Service to Helping: Valuing PO/TO Work in the Service Professions by Michel Coconis, Columbus, Ohio, and Terry Cluse-Tolar, University of Toledo

Before quietly expanding into the nonprofit industrial complex to its current state, social work focused on building communities based on fairness, justice, peace and collaboration. PO and TO work are useful techniques to return to such transformative ideals.

Working Across Boundaries: Hope, Collective Action, and Critical Thinking in Urban Learning Centers by Doug Feldmann, Northern Kentucky University

The presenter will share and discuss a series of innovative, anti-oppression programs within contemporary urban schools which he has examined over the past four years.

Education Majors' Views on White Privilege and Unseen Majority Group Power by Franklin Thompson, University of Nebraska-Omaha

This paper is for classroom instructors and workshop facilitators who are interested in dialoguing about ways in which to better deal with resistance to various multicultural content.

Ferguson: The Musical

Presenters: Malena Amusa, Addlife! African Dance (St. Louis, Missouri); DeBorah Ahmed, Better Family Life, Inc. (St. Louis, Missouri)

Format: Performance (90 minutes)

Audience: Any level of experience

Location: 916 S Wabash; Room 150

African dancer and musical producer Malena Amusa performs three acts from her original, interactive Ferguson musical, which calls on participants to create an alternative reality and method of social justice action through dance.

Narrative Consciousness: The Role of Story in Critical Consciousness

Presenter: Andre Heuer, Minneapolis, Minnesota

Format: Theatre of the Oppressed Workshop (90 minutes)

Audience: Any level of experience

Location: 916 S Wabash; Room 2L Lobby

We will experientially explore the role and use of story work/telling in critical consciousness, the effects of personal, community, cultural stories on identity, perception and behavior, and narrative consciousness.

Power, Privilege, and Modern Oppression

Presenters: Emilio Herrera and Nikola Jordan, Community Engagement Center (Omaha, Nebraska)

Format: Pedagogy of the Oppressed Workshop (90 minutes)

Audience: Experienced

Location: 916 S Wabash; Room 221

In this workshop participants will discuss the systems of power, privilege, and construction of oppressive institutions. As a group we will participate in a discussion that will allow participants to examine their own prejudgments and participate in an interactive activity that will fuel facilitated dialogue on culture and identity.

Dusting Off Old Toys: Playing Less Utilized Theater of the Oppressed Games

Presenter: Skye Brown, Lafayette, Indiana

Format: Theatre of the Oppressed Workshop (90 minutes)

Audience: Any level of experience

Location: 1104 S Wabash; Room 515

This workshop gives people an opportunity to practice participating in and joking TO games that are less frequently explored and then discuss game utility in community based work.

Detailed Schedule

FRIDAY, JUNE 12, 2015

KEYNOTE DIALOUGE B (7:00 PM-9:00 PM)

“Not a Moment, but a Movement”: Black Lives Matter, Organizing, and Collective Struggle

Location: Conaway Center (Downstairs Open Space, 1104 S. Wabash)

Panelists: Kristiana Rae Colón, Patrisse Cullors, Benji Hart

Please see keynote bios section for more information on these guests.

Moderator: Ebony Noelle Golden

Detailed Schedule

SATURDAY, JUNE 13, 2015

CONCURRENT SESSION 5 (8:45AM - 10:15PM)

Decentering Power: Working Together to Erase Borders

Presenters: Mark Weinberg and Jenny Wanasek, Center for Applied Theatre (Milwaukee, Wisconsin)

Format: Theatre of the Oppressed Workshop (Double Session, Part I; 180 minutes)

Audience: Any level of experience

Location: 916 S Wabash; Room 214

How do we work together across borders of geography, power, privilege, identity, or belief? This workshop will explore how to use the very techniques of TO to decenter power to open doors for interrogation and exploration by all participants in a workshop (jokers included). Through a sequence of activities, participants will command full control of the work – articulating topics, developing narratives and modes of representation, and controlling the search for both questions and answers.

In the Theatre Spotlight: Newspaper Theater/“Bajo el foco teatral”: Teatro Periodístico

Presenter: Sabrina Speranza, GTO Montevideo

Format: Theatre of the Oppressed Workshop (Double Session, Part I; 180 minutes)

Audience: Any level of experience

Location: 916 S Wabash; Room 221

It's one of the first TO techniques, coming from Brazil during the military dictatorship of 1964, and it attempted in its beginning to be a form of resistance against the dictatorship and censorship that did not permit artistic resistance.

It then transcended its original goal, now that the dictatorship is no longer a military civic but a media civic. It's the media that now imposes a political agenda while maintaining a pretense of objectivity. 9 techniques are used to reveal this hidden intentionality behind the news.

False Generosity to True Solidarity

Presenters: Katherine Burke, Cleveland Clinic Lerner College of Medicine, and S. Leigh Thompson, The Forum Project (Brooklyn)

Format: Debate/Dialogue (90 minutes)

Audience: Any level of experience

Location: 1104 S Wabash; Room 513

How can we fully enter into reality so as to work in solidarity? This dialogue focuses on privilege/oppression dynamics, examining ways to create practices that are truly dialogical, leading to liberation.

Women in Movement(s): Sister Cipher Circle Wisdoms Healing with Indigenous Pedagogies of the Oppressed

Presenters: Moira Pirsch, Columbia University, Tish Jones (St Paul, Minnesota), and Veronica Precious Bohanan (Chicago)

Format: Pedagogy of the Oppressed Workshop (90 minutes)

Audience: Any level of experience

Location: 1104 S Wabash; Room 507

Come join us in interactive praxis and play as we navigate cipher sister circles and honor our ancestors through critical pedagogy and healing for social justice. All women/female-identified peoples are invited to co-create with us and explore the spaces of healing, arts and learning within the inclusive sphere of the circle/cipher.

CONCURRENT SESSION 5 (8:45AM - 10:15PM)

Passers All Of Us: A workshop to develop mutual compassion

Presenter: Ingrid Pruss, Western Connecticut University

Format: Pedagogy of the Oppressed Workshop (90 minutes)

Audience: Any level of experience

Location: 916 S Wabash; Room 150

The program will include the following:

1. Discussion and small group work;
2. YouTube videos and large group discussion; and
3. Role playing/acting to discover what causes a person to attempt to pass.

Speak Up! In The Classroom

Presenters: Amanda Dunne Acevedo and Sindy Castro,

Northlight Theatre (Skokie, Illinois)

Format: Theatre of the Oppressed Workshop (90 minutes)

Audience: Any level of experience

Location: 1104 S Wabash; Room 503

Northlight's in-school Speak Up! program explores civic engagement and social responsibility through community building and performance. Join us for an on-our-feet exploration of this work.

Why Black Feminism and Womanism?

Presenters: Black Youth Project & Goodman Youth Arts Council

Format: Theatre of the Oppressed Workshop (90 minutes)

Audience: Any level of experience

Location: 916 S Wabash; Room 223

Actively committing to a struggle against racial, sexual, heteronormative, and class oppression requires the development of integrated analysis and practices. This workshop examines "What We Believe" in the Combahee River Collective statement of black feminists and looks to engage participants in conversation on the intersectionality of black women's struggles with other oppressed peoples.

Organizing In and Against Prison Systems

Format: Paper Session (90 minutes)

Audience: Any level of experience

Location: 1104 S Wabash; Room 505

Organizing Against Domestic Violence in a Women's Prison by Colleen Hackett, Elephant Circle (Denver, Colorado)

Collective Struggle and the Common Cause: Theatre and the Reformation Process in the Ghanaian Prison Systems by Grace Adinku and Abdul Karim, University of Ghana
The presentation examines the influence of Freire and Boal in effecting change in the reformation and reintegration process in the Juvenile Justice System in the Ghanaian Correctional Centres.

Theatre of the Oppressed in/as Democratic Civic Practice

Format: Paper Session (90 minutes)

Audience: Any level of experience

Location: 1104 S Wabash; Room 515

Playing With Power by Shanti Elliott, Francis Parker School (Chicago)

The civic activity that develops young people's capacities as socially active human beings in democratic society is a natural continuation of the playing they did as little children.

Chamber in the Village Square: Transforming Moments of Satirical Renditions Into Movement for Affirmative Democratic Action by Oluchi Igili, ArtsAdekunle Ajasin University (Akungba Akoko, Ondo State)

In Amasiri, a patriarchal society South East of Nigeria, there exists an age-long tradition of regular rendition of satirical songs mainly engaged in by the women whose near-absolute voicelessness is almost deafening. This effort seeks to utilize and transform moments of rendition of satiric songs into a movement for sustained democratic action using Augusto Boal's Legislative Theatre.

Decolonizing Knowledge of Governance Through TO by Adam Malloy, Waterloo, Ontario

I present some of the findings from my dissertation research, examining whether and how TO practitioners embody the emancipatory potential of human rights theory.

Detailed Schedule

SATURDAY, JUNE 13, 2015

CONCURRENT SESSION 6 (10:30 AM-12:00 PM)

Decentering Power: Working Together to Erase Borders

Presenters: Mark Weinberg and Jenny Wanasek, Center for Applied Theatre (Milwaukee, Wisconsin)

Format: Theatre of the Oppressed Workshop (Double Session, Part II; 180 minutes)

Audience: Any level of experience

Location: 916 S Wabash; Room 214

How do we work together across borders of geography, power, privilege, identity, or belief? This workshop will explore how to use the very techniques of TO to decenter power to open doors for interrogation and exploration by all participants in a workshop (jokers included). Through a sequence of activities, participants will command full control of the work – articulating topics, developing narratives and modes of representation, and controlling the search for both questions and answers.

In the Theatre Spotlight: Newspaper Theater/“Bajo el foco teatral”: Teatro Periodístico

Presenter: Sabrina Speranza, GTO Montevideo

Format: Theatre of the Oppressed Workshop (Double Session, Part I; 180 minutes)

Audience: Any level of experience

Location: 916 S Wabash; Room 221

It's one of the first TO techniques, coming from Brazil during the military dictatorship of 1964, and it attempted in its beginning to be a form of resistance against the dictatorship and censorship that did not permit artistic resistance.

It then transcended its original goal, now that the dictatorship is no longer a military civic but a media civic. It's the media that now imposes a political agenda while maintaining a pretense of objectivity. 9 techniques are used to reveal this hidden intentionality behind the news.

Tactics and Strategies for Direct Actions

Presenters: Black Youth Project & Goodman Youth Arts Council

Format: Theatre of the Oppressed Workshop (90 minutes)

Audience: Any level of experience

Location: 916 S Wabash; Room 223

Direct actions are strategic confrontations which involve a relation to power. How can TO and PO be used to facilitate successful issue-based campaigns?

The Liberatory Education Studio: Exploring The Synthesis of Arts Integration and Theatre of the Oppressed Practice in The Classroom

Presenters: Alyssa Sorresso, Maritza Cervantes, and Sindy Castro, Center for Community Arts Partnerships, Columbia College Chicago

Format: Theatre of the Oppressed Workshop (90 minutes)

Audience: Any level of experience

Location: 1104 S Wabash; Room 507

This workshop will explore the parallels between arts integration and Theatre of the Oppressed practice, drawing upon both to interrogate an event in history that contains rich themes of social justice, and connect it to current personal and societal oppressions experienced by participants.

Privilege and Neglect Redux:

More Practice with Lesser-Known TO Games/exercises

Presenters: Toby Emert, Agnes Scott College (Decatur, Georgia); Ellie Friedland, Wheelock College (Boston, Massachusetts)

Format: Theatre of the Oppressed Workshop (90 minutes)

Audience: Any level of experience

Location: Location: 916 S Wabash; Room 2L Lobby

Why are some Theatre of the Oppressed games used consistently and why are some often neglected? This workshop explores this question and engages participants in some lesser-known games.

Bringing Ferguson Home: Using Theatre of the Oppressed to Help a Community Create Dialogue

Presenters: Carolyn Levy and Salima Seale, Hamline University (St. Paul, Minnesota)

Format: Theatre of the Oppressed Workshop (90 minutes)

Audience: Any level of experience

Location: Location: 916 S Wabash; Room 226

This interactive workshop will explore how Theatre of the Oppressed can help a community heal from and discuss critical events that affect and reflect the reality of their own lives.

CONCURRENT SESSION 6 (10:30 AM-12:00 PM)

Artist/Activist/Parent: Structural Issues, Family, and Organizational Needs, and Parents' "Choices"
Presenters: Dani Snyder-Young, Illinois Wesleyan University; Jasmin Cardenas, Independent Artist (Chicago); Coya Paz, Free Street Theatre (Chicago); Jennifer Adams, Halcyon Theatre (Chicago)

Format: Dialogue/Debate (90 minutes)

Audience: Any level of experience

Location: 1104 S Wabash; Room 505

This dialogue will serve as a forum to discuss the structural and material issues emerging when artists and activists need to balance professional and family needs.

Story Circle: Self Care for Social Change Practitioners
Presenters: Skye Brown, Multicultural Efforts to End Sexual Assault (Lafayette, Indiana, USA)

Format: Pedagogy of the Oppressed Workshop (90 minutes)

Audience: Any level of experience

Location: 1104 S Wabash; Room 515

This workshop will utilize Story Circle, which evolved out of the Civil Rights Movement, to explore connections between self-care and the ability to do effective social change work.

Son Jarocho: Music of Resistance—A Play Date with Radicals
Presenters: Jarochicanos Collective—Jackie Rodriguez, Stephanie Rodriguez, Laura Cambron, Camilo Rincon, Maya Fernandez, Raul Fernandez, Alexee Castro, & Gina Gamboa (Chicago)

Format: Performance (90 minutes)

Audience: Beginners

Location: Location: 916 S Wabash; Room 150

During the performance the audience will be introduced to Son Jarocho through music and dancing, but also there will be audience participation. Son Jarocho's main expression is through verses and rhyming schemes. Audience members will be able to express their ideas through verse writing to a son (song).

I See You!: Engaging Difference with Empathetic Practice
Presenters: Christey Carwile, Warren Wilson College (Asheville, North Carolina)

Format: Theatre of the Oppressed Workshop (90 minutes)

Audience: Any level of experience

Location: 1104 S Wabash; Room 503

This workshop begins with the assumption that one of the most fundamental ways of achieving social change starts with empathy. We will focus on TO games and adaptations that have a strong capacity to engage in difference, approaching them as strategies for building and practicing empathetic skills.

Insidious Absurdity and Ironic Logic: Higher Education's Struggle with Itself

Presenters: Angelica Pinna-Perez and Kelvin Ramirez, Lesley University (Cambridge, Massachusetts)

Format: Performance (90 minutes)

Audience: Any level of experience

Location: 1104 S Wabash; Room 513

This performance will present a panel of absurd "university personalities" in "engaged dialogue" revealing the insidious nature of unresolved, internalized racism in all of us.

Detailed Schedule

SATURDAY, JUNE 13, 2015

LUNCH (12:00 - 12:50 PM)

Location: Conaway Center (Downstairs Open Space, 1104 S. Wabash)

KEYNOTE DIALOGUE C (1:00 - 2:30PM)

“Neither a ‘well-behaved’ present nor a pre-determined future”: Pedagogy of the Oppressed, Popular Education, and Organizing for Action

Location: Conaway Center (Downstairs Open Space, 1104 S. Wabash)

Keynote panelists: Abraham Celio, Marcela Espinoza, Danton Floyd, Troy Harden, Genesis Rivera

Please see keynote bios for more information on these guests.

Moderator: Willa Taylor

CONCURRENT SESSION 7 (2:45-4:15 PM)

We Charge Genocide: FL After Trayvon Martin, Jordan Davis, and Marissa Alexander

Presenters: Aleta Alston-Toure’, Yehudit Toure’, Guillermo Conteras, New Jim Crow Movement (Jacksonville, Florida)

Format: Anti-Oppression Dialogue (90 minutes)

Audience: Any level of experience

Location: Location: 916 S Wabash; Room 150

This session focuses on building a multi-strategic community resistance movement that evolves long term for liberation of the South.

Forum Theatre and the Bullycide Project

Presenters: Lori Thompson, Trust Theatre Ensemble (Flint, Michigan)

Format: Theatre of the Oppressed Workshop (90 minutes)

Audience: Any level of experience

Location: Location: 916 S Wabash; Room 221

The Bullycide Project chronicles the lives of individuals who have experienced bullycide, suicide due to bullying. Actors also share their own personal stories of bullying. This session will take audiences through the research, writing, and forum performance process.

TO in the Present: What Was Political Yesterday is Not Necessarily Political Today

Presenters: Julian Boal, Theatre of the Oppressed facilitator (Rio de Janeiro); Kelly Howe, Loyola University Chicago

Format: Dialogue/Debate (90 minutes)

Audience: Any level of experience

Location: Location: 916 S Wabash; Room 2L Lobby

TO was created to work against dictatorships and critique centralized parties. How does TO evolve in the context of combined political/ideological shifts (to so-called participatory democracy, Facebook, etc.)?

Mental Health for the Social Body:

Reclaiming Services in our Communities and Institutions

Presenters: Ryan Noble, Chicago Lakeshore Hospital, and Sangeetha Ravichandran, Apna Ghar (Chicago)

Format: Anti-Oppression Dialogue (90 minutes)

Audience: Any level of experience

Location: 1104 S Wabash; Roomt 505

Chicago’s “Mental Health Crisis” exemplifies institutional pressures that continue to restrict liberation strategies in urban environments. Two art therapists will discuss art-based activism for maintaining vibrant dialogue and revolutionary actions.

Truth! Poverty Rights Through Popular Education

Presenters: Michel Coconis, Columbus, Ohio

Format: Pedagogy of the Oppressed/Popular Education Workshop (90 minutes)

Experience Level: Experienced

Location: Location: 916 S Wabash; Room 223

Kensington Welfare Rights Union and the Poor People’s Economic Human Rights Campaign used Freirean praxis and strategies to gain justice for the poor. Truth commissions and similar tactics may be used by persons pursuing any area of anti-oppression work.

Let Me In: A Learning Simulation Teaching About Oppression of Minority Groups

Presenters: Jeffrey Cookson, Language and Culture Worldwide (Chicago)

Format: Theatre of the Oppressed Workshop (90 minutes)

Experience Level: Experienced/Advanced

Location: Location: 916 S Wabash; Room 226

“Let Me In” simulates forms of oppression by briefly allowing learner-participants to experience and process behaviors, feelings, and responses inherent in the exclusion of minority populations.

CONCURRENT SESSION 7 (2:45-4:15 PM)

Community Connexions: Liberatory Education Meets Civic Engagement

Presenters: Gabriele Strohschen, DePaul University; Michele Begovich, Northern Illinois Conference of the United Methodist Church; Virginia Heaven, Columbia College; Carlos Prince Gilbert, Prince Realty Group (Chicago)

Format: Panel (90 minutes)

Experience Level: 1104 S Wabash; Room 515

Room: TBA

Four women describe their civic engagement projects in Chicago's Black and Latino neighborhoods based on their value that mentoring and skill development rooted in PO provides the context for empowerment.

Theatrical Interventions in Pedagogy

Format: Paper Session (90 minutes)

Audience: Any level of experience

Location: 1104 S Wabash; Room 503

Rhetorical Possibilities in Boal's Theatre of the Oppressed by Beth Godbee, Marquette University (Milwaukee, Wisconsin) and Rasha Diab, University of Texas at Austin

This presentation argues that theatre of the oppressed provides insight into how rhetoric is used for intervention; rhetoric studies, in turn, underline rhetorical competences that PTO builds and movement-building necessitates.

Exploring Immigration, Second Language Acquisition and Community Building Through Transformative Theater by Kathleen McGovern, Quincy Massachusetts

This paper will discuss the findings of an ethnographic study on a unique and innovative program at a non-profit outside of Boston. This paper will address the question, "How is theater used in an adult ESL educational setting as a tool for both language teaching and community building?" It also explores how student-generated theater may open a community dialogue about issues important to both the students and the larger society: immigration.

Extending Communities by Acting on Art by Sharon Peck, SUNY Geneseo

This paper addresses ways to support students and teachers to discover, embrace and act within their community spaces through the medium of art. Based on professional development initiatives with in-service teachers, this paper explores processes and outcomes of extending community spaces through poetry, mapping, drama, storytelling, and puppetry.

Connecting Communities Through Live and Mediated Performance

Format: Paper Session (90 minutes)

Audience: Any level of experience

Location: 1104 S Wabash; Room 507

Popular Theatre for Peacebuilding by Erica Hoiss, University of Manitoba

While the arts are generally accepted to be an important aspect of peace building activities, the use of theatre is not necessarily widespread nor well understood. How is applied theatre being used for peace building? Is it contributing to peaceful solutions within broader peace building frameworks?

Full Participation: Community Building through Dialogical Performance by Rudy Gerson, Cornell University

If you're interested in examining what full participation looks like in a politically-engaged community-based play, this presentation will examine a project that facilitated deep listening amongst participants.

Gen C and the Possibilities of YouTube in Creating Communities Against Oppression by Chinnu Nair, Trivandrum, Kerala

This paper examines the innovative idea of utilizing YouTube in overcoming the disadvantages of distance and isolation and in helping rebuild communities that work together across borders.

Community Dialogue on Gender Violence Prevention and Response

Presenters: Jenn Freitag, University of Dayton

Format: Dialogue/Debate (90 minutes)

Audience: Any level of experience

Location: 1104 S Wabash; Room 515

This session is devoted to community building, idea-sharing, and troubleshooting for activists, educators, and performers who work with gender violence prevention/response. Participants will guide the content of the discussion.

Detailed Schedule

SATURDAY, JUNE 13, 2015

PTO Membership Meeting (4:30-5:30 PM)

Location: Conaway Center (Downstairs Open Space, 1104 S. Wabash)

A time to connect as a collective, share important news about the state of PTO, learn about how to get involved, and discuss future plans. This also happens to be our annual membership meeting required for us by law as US 501(c)3 not-for-profit organization. All members are highly encouraged to attend!

Detailed Schedule

SUNDAY, JUNE 14, 2015

CONCURRENT SESSION 8 (9:00-10:30 AM)

Entepolas: Learning From Latin American Partnerships Between Community Artistic Expression and Organized Communities

Presenter: Angelina Llongueras, Chicago

Format: Anti-Oppression Dialogue (90 minutes)

Audience: Any level of experience

Location: 1104 S Wabash; Room 513

Entepolas are born from the will of the community to gather, organize, and communicate. They are born of the idea that art is a practice that generates social transformation. They ignite social links within the community of which they are a part. This dialogue will open with an explanation of my own experience with Entepolas and their basic organizational principles, followed by group exercises on how to create Entepolas in different geographical areas in the US.

Transforming to Performing: Theatre of the Oppressed in the Classroom

Presenter: Betsy Goldman, Watertown, Massachusetts, and AJ Knox, San Diego, California

Format: Debate/Dialogue (90 minutes)

Audience: Any level of experience

Location: 1104 S Wabash; Room 705

This discussion-based presentation will explore the many possibilities we have to transform the Theatre of the Oppressed within academic settings to promote collaboration, personal growth, and to affect change.

Enhancing the Effects of Theatre of the Oppressed Techniques Using Systems Thinking

Presenters: Jennifer Luong and Arnold Ross (Fort Lee, New Jersey)

Format: Theatre of the Oppressed Workshop (90 minutes)

Experience Level: Experienced/Advanced

Location: 1104 S Wabash; Room 503

The goal of this workshop is to use systems thinking to develop new approaches and insights which will allow TO facilitators to enact greater change within communities.

PO/TO Workshop Facilitation: Exploring Our Reflexive Praxis

Presenter: Warren Linds, Concordia University (Montreal, Quebec)

Format: Pedagogy of the Oppressed/Theatre of the Oppressed Workshop (90 minutes)

Audience: Any level of experience

Location: 1104 S Wabash; Room 703

This workshop will integrate Theatre and Pedagogy of the Oppressed approaches to explore critical, challenging and significant moments in our work. We will collaboratively develop together a design for working with other practitioners back in our own communities.

CONCURRENT SESSION 8 (9:00-10:30 AM)

Explorations in Freirian Consciousness and Conscientization

Format: Paper Session (90 minutes)

Audience: Any level of experience

Location: 1104 S Wabash; Room 505

Dialogue, Conscientization, and Praxis in Examining The Visual Culture of Palestine by Sue Uhlig, Penn State University

This presentation will focus on the application of Freirean pedagogy in examining the experiences of the presenter's visit to Palestine, particularly when viewing graffiti on the separation wall in Bethlehem.

Does The System Intend to Liberate Children? by

Abhishek Goswami, Jaipur, Rajasthan

Working with teachers and teacher educators for their professional development, I came across several theories on consciousness. But amongst all the theories of consciousness, only Freire and Boal propose it as a concrete, practical and applicable concept. Their formulation is based on the understanding that social change is not possible without change within the individual.

The Art Scab and How to Pick It Off

Presenter: Ben Turk, Insurgent Theatre (Denver, Colorado)

Format: Debate/Dialogue (90 minutes)

Audience: Any level of experience

Location: 1104 S Wabash; Room 515

This dialogue explores how PTO practitioners—and radical artists more broadly—must balance our creative work and material needs. How do we survive while maintaining antagonism with the ruling social order?

ALL CONFERENCE SESSION

INTRODUCING PTO'S COMMUNITY REPRESENTATIVE PROJECT (10:45 - 11:30AM)

Location: Conaway Center (Downstairs Open Space, 1104 S. Wabash)

Throughout its 21 year history, PTO has supported the work of PO and TO practitioners worldwide by bringing artists, educators, and social activists together each year at an annual conference. During these years the number and scope of PO and TO activities has increased exponentially at the same time that travel, scheduling, and financial restrictions have limited people's ability to attend a yearly gathering. The Community Representatives Project was born out of the need to offer PTO constituents more frequent and geographically accessible opportunities to share with and learn from each other. It is the intention of the project to have Community Representatives be the local eyes and ears of our international community, to keep the membership informed about the variety of events in their areas (both geographical and topical), and to spearhead additional programming where needed.

ALL CONFERENCE CLOSING SESSION

PTO and Movement from this Moment? Collective Reflection, Action, and Critical Generosity (11:30-12:30PM)

Location: Conaway Center (Downstairs Open Space, 1104 S. Wabash)

Join the entire conference community as we aim to reflect with critical generosity about this year's conference and the way(s) forward.

PTO Board Members

As of June 2015

President

Katherine Burke
Cleveland Clinic Lerner College of Medicine

President-Elect

S. Leigh Thompson
The Forum Project

Immediate Past President

Kelly Howe
Loyola University Chicago

Secretary

Richard Piatt
Merrimack College

Secretary

Shannon Ivey
South Carolina State University

Treasurer

Charles Adams
Augsburg College

Jasmin Cardenas
Actor, Storyteller, Activist

Toby Emert
Agnes Scott College

Mariana Leal Ferreira
San Francisco State University

Ebony Golden
Betty's Daughter Arts Collective

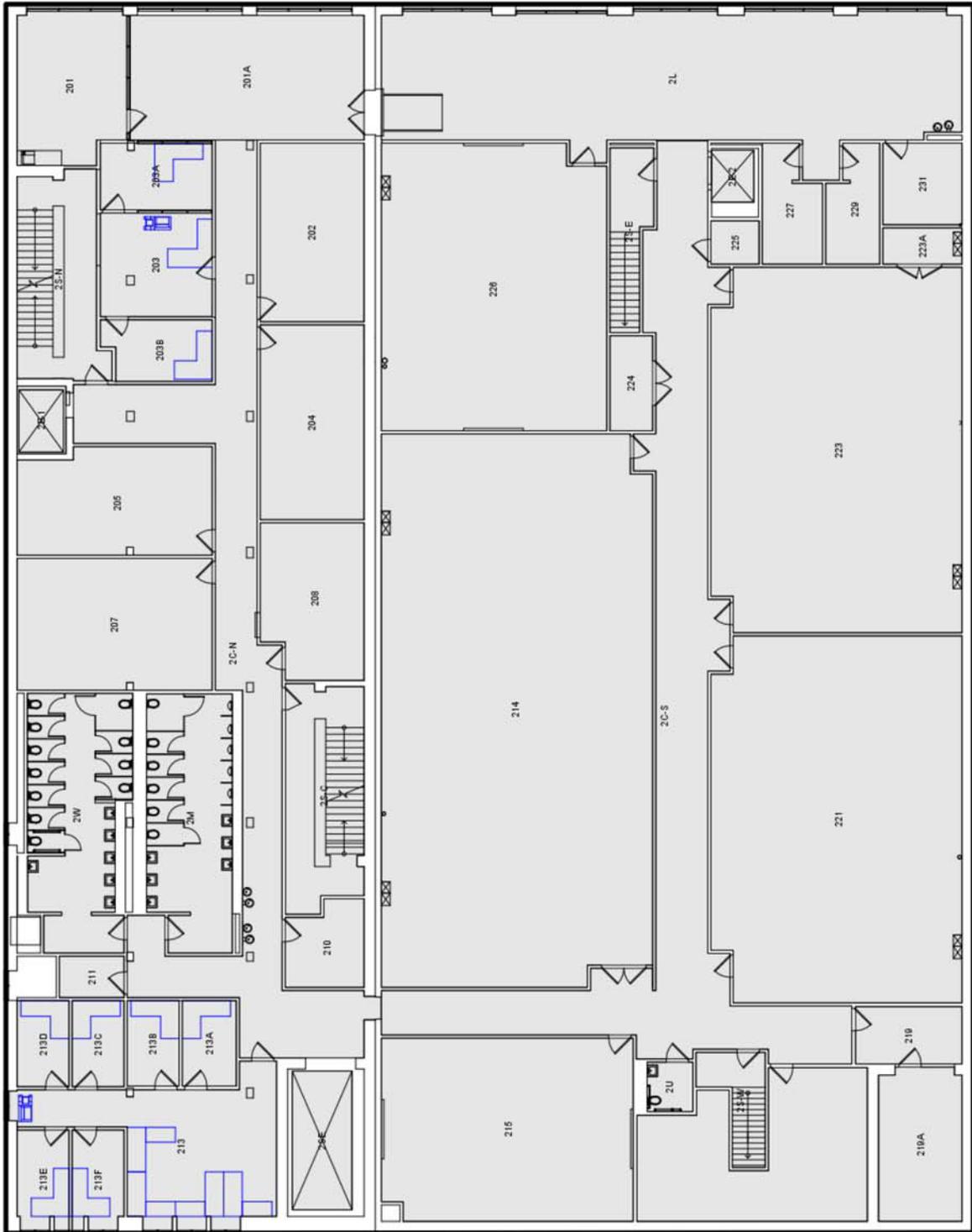
Willa Taylor
Goodman Theatre

Mark Weinberg
Center for Applied Theatre

Elandria Williams
Highlander Center

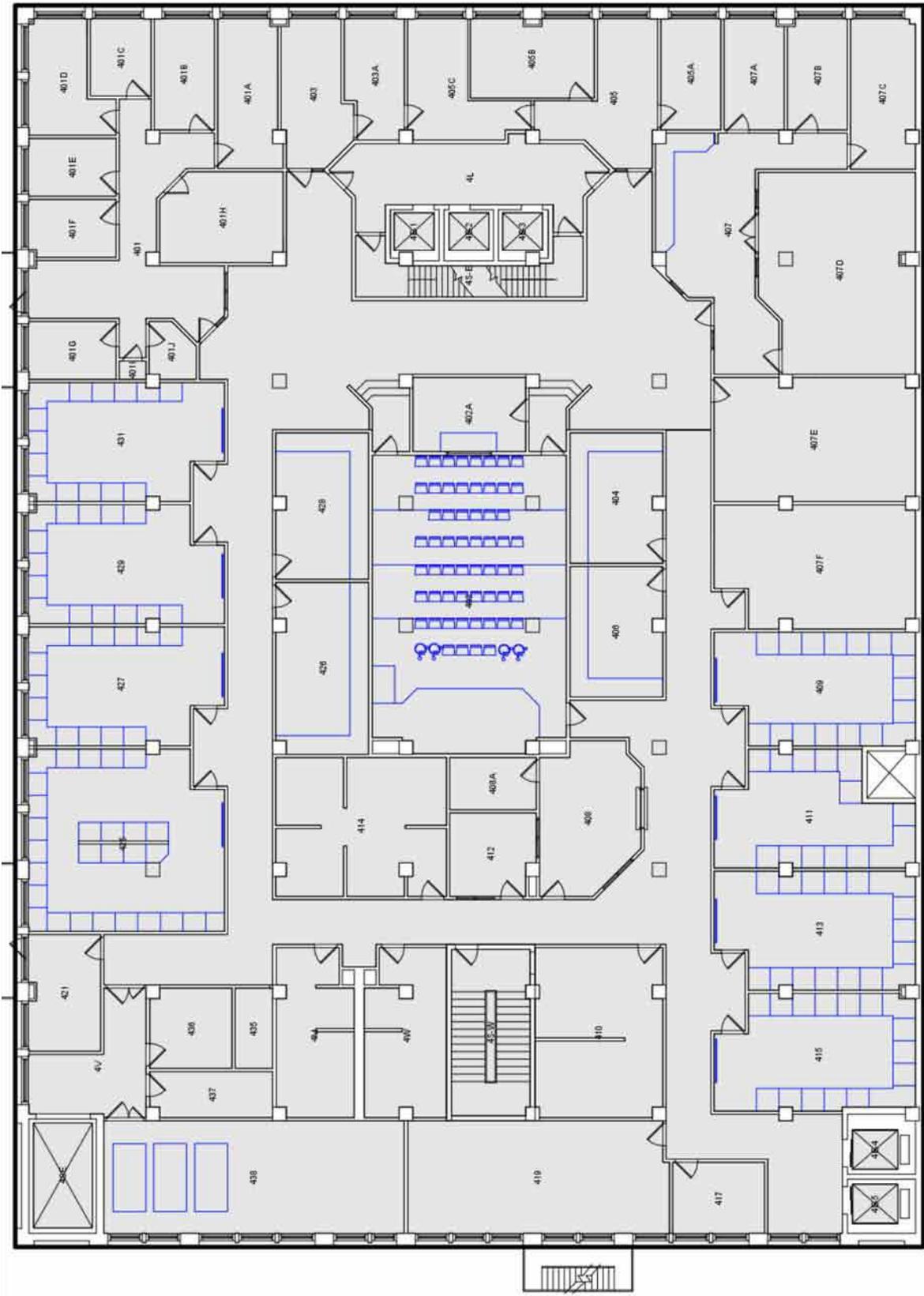
Floorplan

916 S WABASH, FLOOR 2



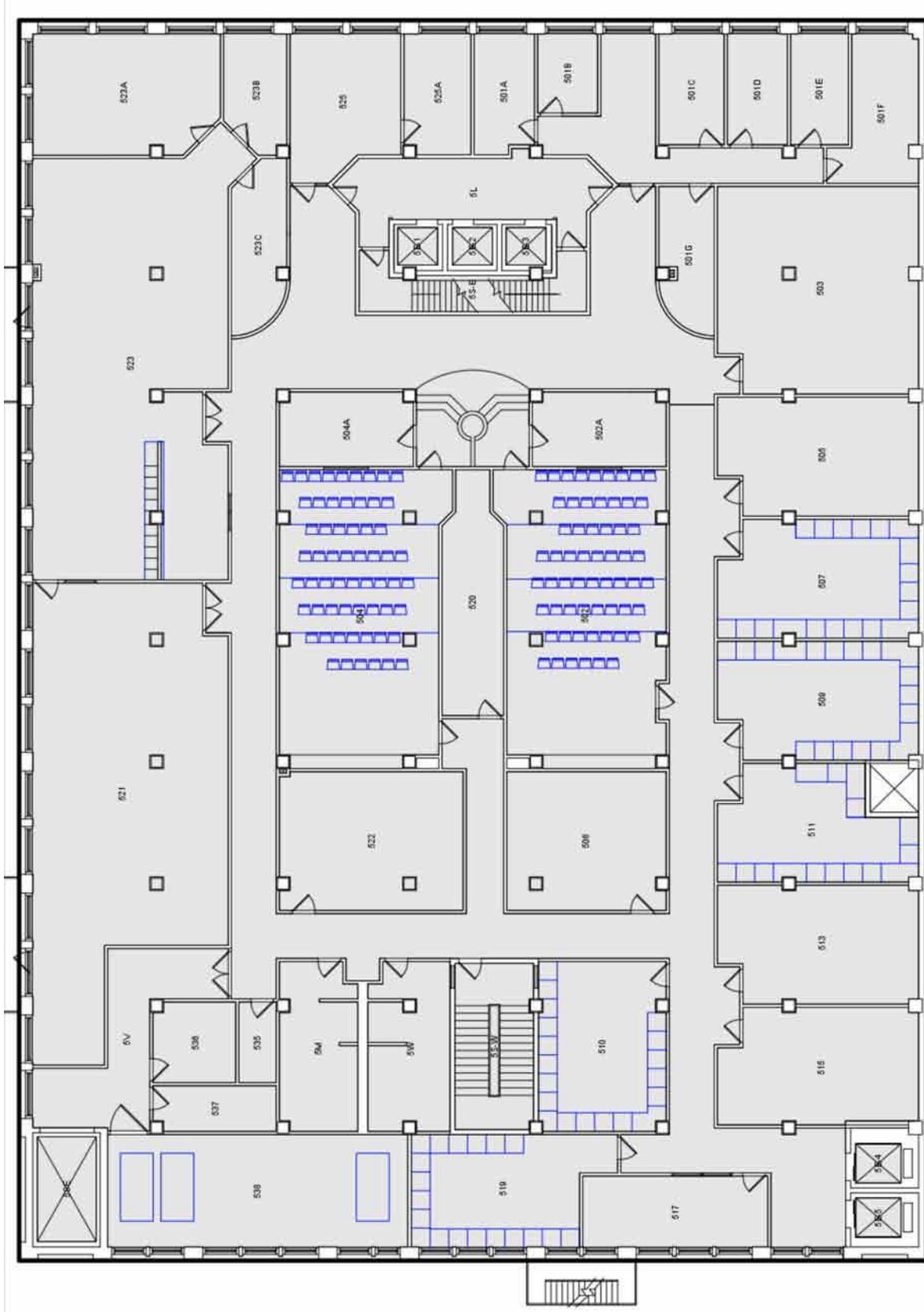
Floorplan

1104 S WABASH, FLOOR 4



Floorplan

1104 S WABASH, FLOOR 5



Floorplan

1104 S WABASH, FLOOR 7



