

Welcome to the 20th Annual

Pedagogy and Theatre of the Oppressed

Conference!

REVIEW: *Where Have We Been?*

REFLECT: *Where Are We?*

REIMAGINE: *Where Are We Going?
(and how?)*

June 26th-29th, 2014

University of Nebraska at Omaha
Omaha, NE

Hosted by The University of Nebraska
at Omaha

College of Communications, Fine Arts, and Media

****Please be aware that this conference, for medical reasons, is completely peanut and nut free. Please help us keep the premises clean****

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“...in this kind of theatre, the citizen – in the present – studies the past and invents the future.”

- Augusto Boal, *Hamlet and the Baker’s Son*

Hello, and welcome to the 20th Anniversary Pedagogy and Theatre of the Oppressed Conference. As PTO’s current president, I am thrilled that you are here. If you are here for the second, tenth, or twentieth time, we are honored that you are joining us again. If you are here for the first time, we are especially excited to see you, and are looking forward to learning from you, playing together, and celebrating this anniversary.

Where have we been?

Twenty years ago, the first Pedagogy and Theatre of the Oppressed conference took place in Omaha, Nebraska. I wonder if the organizers thought that we would still be meeting twenty years hence, or that thousands of people from around the world would call themselves members of PTO, or that the courses of countless lives would change because of these gatherings.

Many of the original organizers have moved on, occasionally coming back to PTO to attend conferences or serve on the board. But one person has stuck around for twenty long years: Doug Paterson. Doug has served on the board of PTO for twenty years, doggedly determined to keep this organization running, and to have a conference every year. This year, at the end of this conference, Doug is bowing out, leaving the board, and handing the keys to the PTO mailbox over to someone else. It is fitting that this 20th anniversary conference take place in his hometown, on the campus of the University of Nebraska Omaha, and that Doug would serve as the conference’s lead organizer. We are endlessly grateful for your work, Doug. You have transformed our world in ways you will never know.

Where are we?

PTO is in the midst of transformation, growing beyond just hosting conferences, to becoming a year-round resource for PO and TO information, techniques, research, and connecting. Our strategic plan includes the creation of an online networking space, opportunities to gather outside of the conference, and greater sharing of resources. To this end, the Pedagogy and Theatre of the Oppressed International Journal is seeking submissions for its second edition, and we want you to share your work! Stop by the registration table for information on submitting

papers, videos, photo essays, manifestos, and more to this peer-reviewed, not-for-academics-only publication.

Where are we going?

"The future isn't something hidden in a corner," wrote Paulo Freire. "The future is something we build in the present." Now, therefore, we ask you to help build PTO's future. We need your opinions, ideas, and yes, your labor to make PTO the resource we need it to be. We are looking for people who can lead regional and topical groups, help with our website, and organize gatherings outside the conference. We will be looking for new board members, seeking out new conference host sites, and connecting with practitioners around the world. We want you to be a part of this exciting time. Help PTO grow!

Twenty years ago, Doug Paterson planted a seed. He and others tended and nurtured it until it grew into a fruitful tree. Thank you, Doug, for everything you have done for all of us. Now it is our turn to take the fruits from that tree and fly with them, delivering them around the world, multiplying the trees, growing orchards and forests.

Thank you all for being at this conference, and for being a part of the next 20 years of PTO.

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

Welcome to our Friends, Colleagues, and Comrades!

Here we are at the 20th Anniversary Conference of the International Pedagogy and Theatre of the Oppressed!

I had made happy contact with Augusto Boal in 1991 and invited him to be featured at the national conference of the Association for Theatre in Higher Education in August 1992. For us at PTO, that sort of started it all.

He invited me to Rio in the summer of 1993 to be a participant in CTO-Rio's 7th International Conference, and in turn I invited him in 1994 to come to UNO to do "a workshop". After that there was so much excitement we decided to have a gathering in 1995 at the Kiewit Center. It was almost a magical time for 200 people. We expected 100.

Boal urged us to do the gathering again and to invite Paulo Freire. We did, he came, as did over 850 attendees. This conference may remain as the largest academic conference ever held in Nebraska.

And by then, we had a "conference".

This is the end of a two-decades' arc of development, transformation, low times, high times, and many many good times. While my **time** on the PTO Board is after twenty years coming to a close, the wonderful and vital people on the Board and numerous other task-focused groups, thrive with the continual appearance of more wonderful and vital people who see the work of Paulo Freire and Augusto Boal as part of a larger global struggle to create a more humane, just, and free world.

Maybe, as Paulo urged, you might reflect on that!

In turn, I reflect on the extraordinary support I have been given as Conference Chair by three of the most powerful and happy women with whom I have had the honor to work over this last year: Thais Gianocarro, Caitlin Ray, and Jessica Rogers. A special nod too for Helen Kang.

Of inexpressible importance has been the love and support of my life-long companion, wife, friend, and co-worker, Marghee.

I am privileged and humbled to have worked as a teacher at UNO these last thirty-five years, and this last year has revealed to me the pervasive strength of UNO's various offices of faculty and student support. The Omaha community has also bloomed with essential creativity and ideas.

Add to this this symbolic and material strength of the Barbara Weitz Community Engagement Center, and I can only hope that others might step up in the next few years so that the PTO conference – always seeking new conference sites – might remain a regular location, every 3-4 years, as it has been over the past 20.

Welcome here! Connect like crazy! And have one of the best times of your life!

Warmly and with Hugs,
And in solidarity,
And dismantle you-know-what!

Doug Paterson
Conference Chair 2014
PTO Founder
Board Member 1994 – 2007
Board Member Emeritus 2007 - 2014

Organizing Team and Committees

Organizing team: Doug Paterson, Thais Flaitt Giannocarro, Caitlin Ray, and JK Rogers

Volunteer Committee: Meg Marquardt (Volunteer Coordinator), Sam Chesters, James Vnuk, Michael Judah, Mark Schnitzler, Angela Ritchey, Denise Chapman, Scott Glasser, Maria Arbelaez, Michael Healy, Anne Heinmann, and Meribeth Jackson

Omaha Community Committee: A'Jamal Byndon, Abbie Kretz, Alejandro Bustillos, Beth Riley, Deanna Prentice, Denise Chapman, Ferial Pearson, Gabrielle Gaines-Liwaru, Jack Dunn, Kathleen Lawler, Kim Howe, Mark Schnitzler, Neil Orians, Ruth Kohtz, Sergio Sosa, Sharif Z. Liwaru, and Willie Hamilton

UNO Committee: Claudette Lee, Kristin Girtten, Dusten Crichton, Anne Heimann, Meribeth Jackson, Kelly Welsh, Kristen Girtten, Lucy Garza Westbrook, Maria Arbelaez, Michael Carroll, R.K. Piper, and Sandra Rodriguez-Arroyo

Acknowledgements

There are too many people who have made this PTO Conference possible. Our deepest appreciation goes to all of you.

Those who have provided special support:

Noelle Blood – CFAM Communications Specialist
Elizabeth Codina Hill – Staff Assistant, the Community Engagement Center
Robbie Jones – UNO Theatre Professor – Theater set up

Jim Ecker – Office of UNO Parking
Helen Kang – Student Resources
Paul Kosel – University Security
Tom Lowe – UNO Theatre Staff
Neil Oriens – Program Cover Design
Steven Summers – The Thompson Alumni Center
Vanessa Vasa, Michelle Mueller – Catering

Financial Support:

UNO Colleges and Deans:

Arts and Sciences – David Boocker
Communication, Fine Arts, and Theatre – Gail Baker McCarty
Education – Nancy Edick
Information Science and Technology – Hesham Ali
Public Affairs and Community Service – John Bartle

International Programs – Merry Ellen Turner
Multicultural Affairs – James Freeman
Service Learning – Paul Sather
Student Affairs – Daniel Shipp

The Weitz Family Foundation

The Bookworm, Countryside Village
Reynaldo Cervantes
Cherie and Bill Clark, video
Dusten Crichton, Thompson Learning Center
Julie Dierberger, UNO Service Learning
Bob Fischbach, *The Omaha World Herald*
Bob Goeman, CEC Technology
Heike Langdon
Bill Grenan, *The Reader*
Willie Hamilton

Allison Junker and Sharon Larsen, UNO Room Reservations
Ruth Khotz
Therese Barron-McKeagney
Michael Murphy
Bill Pickett, UNO Housing
Tim Chiappetta, for design of new PTO logo.
Steven Torres, Spanish Translation
Omaha Visitors Center
Bart Vargas
Chris Vine and Helen White
UNO Office on Disabilities

Severe Weather

Welcome to the **Great Plains!**

In case of severe weather, each building has a specific policy that can be found in each classroom. If the tornado sirens do go off and you are on or near campus, here are designated shelters:

Residence halls: Basement of Commons Building or the lower level of the Weber Fine Arts Building

CPACS: Northeast rooms on the lower level.

CEC: Garage in the basement of the building

Please go to the designated shelter area and await further instructions. You can always check <http://emergency.unomaha.edu/weather/> for active weather warnings (Omaha is located in Douglas County)

Photo Policy

By attending this conference, participants grant permission to The Pedagogy and Theatre of the Oppressed Organization, Conference, and its agents or employees to use photographs and/or video and audio taken during the conference. These images may be used in educational and documentary materials such as Public Service Announcements, Grant Applications, Video Documentaries and both printed and online newsletters. Furthermore, participants authorize the use of images, likenesses, and voices for all program promotion, materials, and any other purposes in connection with the program deemed appropriate and necessary by The Pedagogy and Theatre of the Oppressed Conference. However, PTO is also aware that some people truly do not want to be photographed, and we want to respect those wishes. In the event that participants do not wish to be photographed, notification may be indicated through the use of a red dot clearly displayed on conference credentials. Not displaying this indicator will void lack of consent and absolve the conference of any and all liability pertaining to the use of images, likenesses, and/or voices.

I hereby agree to release, defend, and hold harmless The Pedagogy and Theatre of the Oppressed Organization and Conference and its agents or employees, including any firm publishing and/or distributing the finished product in whole or in part, whether on paper, via electronic media, or on Web sites, from any claim, damages, or liability arising from or related to the use of the photographs/video, including but not limited to any misuse, distortion, blurring, alteration, optical illusion, or use in composite form, either intentionally or otherwise, that may occur or be produced in taking, processing, reduction, or production of the finished product, its publication, or distribution.

CEC Building services

- Lactation room: There is a lactation room available on the east side of the first floor of the building
- Gender-neutral bathroom: Available on the first floor.
- Quiet room: Available in room 203

Technology

- There is a computer and projection screen with sound in all rooms but CEC 100 and 116.
- Flip charts or white boards are also available in all rooms.
- If there are any problems or concerns regarding technology, stop by the registration table

Access

- There are elevators available in the CEC Atrium and the west side of the building.
- The main entrance of the CPACS building is the most accessible entrance.
- If anyone has any questions or issues regarding access, consult our access information or ask the registration table!

Shared Session Information:

- If you are sharing a session, please make sure to allot enough time for all speakers to present and have plenty of time for dialogue with each other and those attending.
- There are no moderators, so if someone attending the presentation wants to take on that role, they can moderate by keeping time and ensuring all presenters have equal time to speak.

Overview of Events:

CEC: Community Engagement Center

MBSC: Milo Bail Student Center

CPACS: College of Public Affairs and Community Service

Tuesday, June 24th

1pm-6pm	Pre-conference Workshop with Barbara Santos and Jose Soeiro	Thomson Alumni House, Bootstrapper room
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Wednesday, June 25th

1pm-6pm	Pre-conference Workshop with Barbara Santos and Jose Soeiro	Thomson Alumni House, Bootstrapper room
7pm-10pm	PTO Board Meeting	MBSC Tower Room (3 rd Floor)

Thursday, June 26th

8am-11am	PTO Board Meeting	MBSC Tower Room (3 rd Floor)
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1pm-6pm	Pre-conference Workshop with Barbara Santos and Jose Soeiro	Thomson Alumni House, Bootstrapper room
12pm-5pm	Pre-conference Workshop: Education and Action through Paulo Freire's Pedagogy of the Oppressed with Mariana Ferreira and Charles Adams	CEC 128
7:00pm	Legislative Theatre Performance	Weber Fine Arts Theater

Friday, June 27th

8:15am -9:00am	Registration opens; Light Breakfast	CEC Atrium
9:00am -10:30am	Breakout Session 1	
10:45am-12:15pm	All Conference Session: A Dialogue with Jesse Hagopian, Sheila Rocha, and Miguel Gutiérrez	CEC 201, 205, 209
12:15pm-1:30pm	Lunch/Performance: RESPECT	CEC 100
1:30pm-3:00pm	Breakout Session 2	
3:15pm-4:45pm	Breakout Session 3	
5:00pm-7:00pm	Spoken Word Event: Wordsmiths Louder than a Bomb Finding a Voice	CEC 100

Saturday, June 28th

8:15am -9:00am	Registration opens; Light Breakfast	CEC Atrium
9:00am -10:30am	Breakout Session 4	
10:45am-12:15pm	All Conference Session: A Dialogue with Gloria Ladson-Billings and Barbara Santos	CEC 201, 205, 209
12:15pm-1:00pm	Membership meeting	CEC 201,205,209
1:15pm-2:00pm	Lunch, and Performance by Anu Yadav	CEC 100
2:15pm-3:45pm	Breakout Session 5	
4:00pm-6:00pm	Julian Boal Workshop (please sign up in advance)	CEC 201, 205, 209

Sunday, June 29th

8:15am -9:00am	Registration opens; Light Breakfast	CEC Atrium
9:00am -10:30am	Breakout Session 6	
10:45am-12:15pm	Breakout Session 7	
12:30pm	Closing Remarks	CEC 201,205,209
1:15pm-5:00pm	PTO Board Meeting	MBSC Tower Room (3 rd Floor)
2:30pm-7:00pm	Post-Conference Workshop- From Rainbow of Desire into Forum Theatre with Julian Boal	Thomson Alumni House Bootstrapper Room

Monday, June 30th

11am-6pm	Post-Conference Workshop- From Rainbow of Desire	Thomson Alumni House,
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Tuesday, July 1st

11am-6pm

Post-Conference- From Rainbow of Desire
into Forum Theatre, Julian Boal

Thomson Alumni House,
Bootstrapper Room

Keynote Speakers and Workshop Leaders:

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) and is actually working for a PhD in Brazil.

Jesse Hagopian

Jesse Hagopian teaches history and is the Black Student Union adviser at Garfield High School, the site of the historic boycott of the MAP test in 2013. Jesse is an associate editor of the acclaimed Rethinking Schools magazine, is a founding member of Social Equality Educators (SEE), was recipient of the 2012 Abe Keller Foundation award for “excellence and innovation in peace education,” and won the 2013 “Secondary School Teacher of the Year” award as well as the Special Achievement “Courageous Leadership” award from the Academy of Education Arts and Sciences. Sciences.



Jesse is an author, activist, and a regularly requested public speaker at community forums, panel discussions, rallies, debates, public hearings, and on college campuses. Jesse is a contributing author to 101 Changemakers: Rebels and Radicals Who Changed US History and Education and Capitalism: Struggles for Learning and Liberation (Haymarket Books).

Gloria J. Ladson-Billings



Gloria J. Ladson-Billings, current Assistant Vice Chancellor of Academic Affairs at the University of Wisconsin – Madison, is a pedagogical theorist and teacher- educator on the faculty of the University of Wisconsin at Madison / School of Education. She also holds a faculty

research position at the Wisconsin Center for Education Research. Ladson-Billings is known for her groundbreaking work in the fields of Culturally Relevant Pedagogy and Critical Race Theory. Ladson-Billings works include *The Dreamkeepers: Successful Teachers of African-American Children* (1994) and *Critical Race Theory Perspectives on the Social Studies: The Profession, Policies, and Curriculum* (2004) both significant texts in the field of education and social justice. Ladson-Billings was the president of AERA (The American Educational Research Association) from 2005 – 2006. During the 2005 AERA annual meeting in San Francisco, Ladson-Billings delivered her presidential address, “From the Achievement Gap to the Education Debt: Understanding Achievement in U.S. Schools,” in which she outlined what she called the “education debt”, highlighting the combination of historical, moral, socio-political, and economic factors that have disproportionately affected African-American, Latino, Asian, and other non-white students.

Barbara Santos

Barbara Santos has extensive experience with Theatre of the Oppressed. She brings deep knowledge on its foundational methodology, theory, and practice. Working with Augusto Boal as coordinator of his Centre of Theatre of the Oppressed in Rio de Janeiro, and internationally in many different fields and contexts for more than two decades, Barbara is used to facing challenges and difficulties in the political, cultural, and aesthetic process of creating opportunities for dialogue. Her expertise is based on dozens of experiences all over the world on how to identify a group’s key questions through investigation of its social context for aesthetic representation. Aesthetics of the Oppressed is her process of work to enlarge the means of expression and prevent the limitation of communication based just on words. This work attempts to develop the group members’ own aesthetic perception so that the power of the stories told — the core force of this dramaturgy — can have a truly theatrical (and political) representation with which the actors and the audience identify and recognize themselves.



José Soeiro

José Soeiro is a Portuguese sociologist, political activist, researcher and joker of Theatre of the Oppressed. He works with TO since 2002 in different collectives, associations, schools, villages, institutions and social movements. He was a Member of the Portuguese Parliament between 2008-2011, working on topics of education, work and precariousness, human rights, LGBT issues, and migrations. He was responsible for “Estudantes por Empréstimo”, the first Legislative Theater project in Portugal that held about 50 forum theatre sessions around the country and produced 3 law propositions voted in the Parliament.

He facilitated Theatre of the Oppressed workshops in Portugal, Croatia, Spain, Italy, USA. His sociological research is now focused on work and social movements in Portugal. He was co-editor of the book Don't Believe Everything you Think. Myths of the Common Sense in the Age of Austerity (Tinta-da-China, 2013). With Tartaruga Falante and NTO Braga he is currently engaged in a TO project around the issues of austerity, unemployment and precariousness.

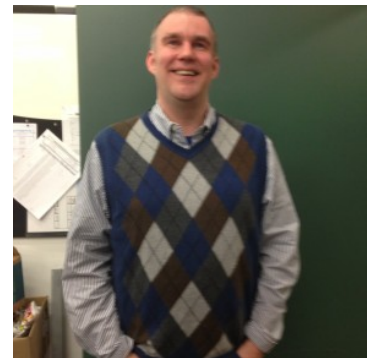


Mariana Ferreira

Mariana Leal Ferreira (Ph.D. UC Berkeley-UC San Francisco, 1996) is a medical anthropologist from Brazil using Theatre and Pedagogy of the Oppressed to protect the human rights of Indigenous Peoples and other minorities in North and South America. Her most recent book, *Acting for Indigenous Rights. Theatre to Change the World*, can be downloaded for free at www.indig.umn.edu. Mariana is currently Professor of Liberal Studies at San Francisco State University, in California, where she co-directs the Global Peace, Human Rights And Social Justice Program.

Charles Adams

Charles Adams (Ph.D. University of Minnesota, 2012) is an adjunct professor of theatre and teaching artist specializing in community-based theatre and performance and social change, particularly with communities of young people. His most recent publication, "Theatre in Education and Critical Pedagogy," focuses on incorporating Pedagogy of the Oppressed as the center of community-based work to resist dehumanizing effects of schooling in the United States. Charles has served as Treasurer of the Board of PTO since 2007 and most recently has been teaching at the University of Minnesota and Augsburg College.



Sheila Rocha



Sheila Rocha (Pure'pecha/Chicana) is an Associate Professor of Humanities at Oglala Lakota College on the Pine Ridge Reservation for the purpose of Native nation building. She is also editor of the longest running Indigenous Student literary and art publication in the nation, *Red Ink*. As a theater practitioner and arts educator for nearly 25 years, she continues to explore new ways of indigenizing TO processes for the purpose of emancipating communities who combat historical

wounding and intergenerational trauma. Sheila is a PhD candidate in American Indian Studies at the University of Arizona.

Miguel Gutiérrez

Miguel Gutiérrez was born in Omaha, Nebraska and spent his early childhood in the state of Guanajuato, México. At the age of 8, he returned to Nebraska where he lived until graduating from college. He subsequently moved to Los Angeles, CA in 1999 in order to attend graduate school at UCLA from where he received his Ph.D. in Education. Shortly after graduating from high school, Miguel had the opportunity to meet and work with Augusto Boal and became a founding member of the Center for the Theater of the Oppressed (CTO) in Omaha. Besides his academic involvement, Miguel is also a working professional musician. For the past 15 years he has worked with dozens of professional mariachi groups and has accompanied internationally known recording artists. Since 2006, he has taught at every level between middle school and doctoral candidates. His primary aims are to empower working-class Students of Color (particularly Latino/Chicano/Mexicano students) by promoting their critical self-reflexivity in order for them to become actors on the world and live more enriched and fulfilling lives.

**We invite you to submit your paper and/or work for
consideration in the**

Pedagogy & Theatre of the Oppressed International Journal
www.ptojournalpto.com

Mission Statement

The mission of the PTO Journal is to create a scholarly and community-based space for critical dialogue about oppression and liberation, and to foster collaborative connections that share, develop, promote, and document how TO and PO can affect social change from a broad global perspective. The journal is dedicated to unveiling the lived experiences of communities we belong to and interact with, struggling against systemic oppression in the pursuit of freedom. The PTO Journal encourages liberatory theatre and popular education approaches proposed by Paulo Freire and Augusto Boal, moving toward more contemporary revolutionary theories.

Submissions

The International PTO Journal welcomes research papers, literary essays, manifestos, production and book reviews, photo essays and videos, community-based voices and actions, and other hybrid projects that address popular education and liberatory theatre. We invite submissions that focus on one or more of the following areas: - Pedagogy of the Oppressed - Theatre of the Oppressed - Social Justice and Civic Action - Human Rights Education - Youth Engagement - Class and Power Struggles - Community Empowerment and Wellness - Sexuality, Gender & Reproductive Rights - Race and Racism Debates - Globalization Issues The International PTO Journal is a peer-reviewed, official publication of the Pedagogy and Theatre of the Oppressed, Inc.

Friday, 27 June, 2014	
Registration opens; Light Breakfast 8:15 a.m. – 9:00 a.m. CEC Atrium	
Music by Michael Murphy	
<p><i>Michael Murphy is a folk musician based in Omaha, Nebraska. He plays various instruments, including the guitar, piano, and Native American flute. He has been a singer songwriter based out of Omaha since the 1970s.</i></p>	
Breakout Session I	
9:00 a.m. – 10:30 a.m.	
CEC 127 <i>Dialogue or Debate</i> (Beginner and Experienced)	Nena Mocnik- Skofja Loka, Slovenija Questioning the Ethics in T.O.: Defining, Applying and Monitoring Social Change <p style="text-align: center;"><i>Session is organized interactively; after the opening presentation on (re)defining social change and ethics in T.O., participants are split into smaller groups where some revisions, proposals and reflections are created.</i></p>
CEC 128 <i>Dialogue</i> (All Levels)	Kelly Howe- North Central College Julian Boal- International Joker Theatre of the Oppressed in Video Actions: An Audio-Visual Introduction to Forum Theatre (Excerpt Screening and Discussion) <p style="text-align: center;"><i>Come join editors for a preview of this DVD to be released in a few months— an exciting collaboration by Routledge Publishing and PTO. Posthumously honoring Augusto Boal and benefitting PTO and the Boal Institute in Rio de Janeiro, this intercontinental project includes a DVD and accompanying book of essays.</i></p>
CEC 201 <i>T.O. Workshop</i> (Beginner)	Mark Weinberg- Co-director, Center for Applied Theatre S. Leigh Thompson- Executive Director, The Forum Project An Introduction to Theatre of the Oppressed <p style="text-align: center;"><i>This workshop is for people with little-to-no familiarity with Theatre of the Oppressed. Beginning with background on Boal/Freire, we learn TO games, and conclude with a Forum Theatre model.</i></p>
CEC 205 <i>Performance</i> (All levels)	Ben Turk- Insurgent Theatre Behind the Badge <p style="text-align: center;"><i>What does it mean to be a compassionate, dedicated, humane police officer in the country with the world's highest incarceration rate and a continuing tradition of racial injustice? Insurgent Theatre brings audiences behind the badge of a neighborhood liaison officer, using stripped-down interactive theatre and a radical analysis to peer into the inner life of a man in blue.</i></p>
CEC 209	Toby Emert- Agnes Scott College

<p><i>T.O. Workshop</i> (All levels)</p>	<p>Privilege & Neglect: A Workshop Exploring the Least Often Used TO Games</p> <p><i>Why are some Theatre of the Oppressed games consistently used and why are some often neglected? This workshop explores this question and engages participants in some of the lesser-known games.</i></p>
<p>CEC 230 <i>P.O. Workshop</i> (All levels)</p>	<p>Kaci Elder- Sofia University</p> <p>Oral Storytelling in Elementary Mathematics: A Practice of Sacred Social Justice</p> <p><i>What if children learned the history of mathematics through oral storytelling? This session begins with a 30-minute oral storytelling experience, followed by audience-participants' reimagining the oral mathematics story for themselves.</i></p>
<p>CEC 231 <i>Dialogue</i> (All levels)</p>	<p>Bárbara Santos- Original CTO-Rio Member, International Joker</p> <p>Madalena International Network</p> <p><i>Video, lecture and discussion on the experience that brings together women – Theatre of the Oppressed practitioners - who are investigating the specificities of oppressions faced by women, to create effective measures that can help to overcome those oppressions and promote equality between genders.</i></p>
<p>CPAC 117 <i>T.O. Workshop</i> (All levels)</p>	<p>Jamilah Bradshaw-COLO Theatre</p> <p>COLO (Circle of Loved Ones) Theater</p> <p><i>COLO (Circle of Loved Ones) Theater is a theatrical 'treat,' wherein practices are embodied to take back home. Home, then, becomes the 're-treat', where bold articulations of healing and loving are remembered and exercised.</i></p>
<p>CPAC 121 <i>T.O. Workshop</i> (All levels)</p>	<p>Emmanuel Gutierrez- Founder, Unbound Plays Jesse Todd- Artistic Associate Director Quenna Barrett- Playwright Ashley Vargas- Playwright</p> <p>Self- Titled Composing</p> <p><i>Join Unbound Plays (UP) writing workshop with TO gamexercises. Explore intersections of race, culture and heritage. Then, write a monologue that could be in UP's play mounted in Fall '14.</i></p>
<p>CPAC 125 <i>T.O. Workshop</i> (All levels)</p>	<p>Effie Makepeace- Andover, England</p> <p>Performing the Unspoken: Reflecting on Spaces for Dialogue, Reflection and Change using Theatre of the Oppressed with Malawian Prisoners</p>

	<i>The session is a Community Theatre Workshop, with practical participant engagement and examples. I will also use photos and videos when referring to the case study.</i>
Break 10:30 a.m. – 10:45 a.m.	
All Conference Event 10:45 a.m. – 12:15 p.m.	
CEC 201,205,209	<p>Dialogue: Jesse Hagopian- Garfield High School, <i>Rethinking Schools Magazine</i></p> <p>Sheila Rocha- Oglala Lakota College</p> <p>Miguel Gutiérrez - California State University, Dominguez Hills</p>
Lunch 12:15 p.m. – 1:30 p.m.	
<p>RESPECT Performance (CEC 100)- The Meanest of Bullies: Are Some People Just Mean? Can T.O Help Cope?</p> <p><i>A workshop-demonstration with SCRAPS, an educational theatre program designed at the request of middle school girls about "mean girl bullying." Experience the techniques of REWIND and REWORK, methods that facilitate dialogue and provide multiple perspectives on relationship problems and problem-solving strategies. Key and fresh questions include: "Why do people bully?" and, "Can bullying be prevented?"</i></p>	
Breakout Session II 1:30 p.m. – 3:00 p.m.	
CEC 127 <i>Anti- Oppression Dialogue</i> (Experienced)	<p>Mohammad Waseem- Lahore, Pakistan</p> <p>Creating Public Demand for Safe Drinking Water Using Forum Theatre</p> <p><i>This dialogue focuses on one particular campaign of the Interactive Resource Center (IRC), to examine issues of safe drinking water. This prevalent issue throughout Pakistan has been addressed using a combination of interactive theatre, tripartite dialogue, and community film making for advocacy purposes and to help mobilize the community.</i></p>
CEC 128 <i>Anti- Oppression Dialogue</i> (Experienced and Expert)	<p>Beth Riley- Inclusive Communities Nikola Jordan-Inclusive Communities Emilio Herrera- Program Associate, Inclusive Communities</p> <p>Culture and Intersectionality: An Interactive Workshop</p> <p><i>In this workshop, participants will learn about the eight systems of advantage, participate in a discussion that will allow one to examine their own prejudices, and participate in an interactive activity that will fuel facilitated dialogue between participants on culture and identity.</i></p>
CEC 201	**180 Minute Session, part 1 of 2**

<p><i>T.O. Workshop</i> (Experienced and Expert)</p>	<p>Mark Weinberg- Co-director, Center for Applied Theatre Jenny Wanasek- Co-director, Center for Applied Theatre</p> <p>Talking to Each Other: Exploring Communication Issues in Activism through Theatre of the Oppressed</p> <p><i>Often progressive groups with the best of intentions find that they become mired in disruptive communication habits and patterns. This workshop will use T.O. and other techniques to examine those patterns, explore inhibitions to progressive communication, and develop approaches that support activism and action.</i></p>
<p>CEC 205 <i>T. O. Workshop</i> (Beginner and Experienced)</p>	<p>Meredith Schilsky- The Warehouse Project & Gallery Melina Hernandez-Jimenez-The Warehouse Project & Gallery Giovanni Allen- The Warehouse Project & Gallery Gerardo Reyes- The Warehouse Project & Gallery</p> <p>Word Work/Free Speak</p> <p><i>The Warehouse Project & Gallery will engage participants in an interactive workshop designed to inspire and create artistic projects of change for any and all communities.</i></p>
<p>CEC 209 <i>P.O. Workshop</i> (Beginner)</p>	<p style="text-align: center;">**180 Minute Session, part 1 of 2**</p> <p>Mariana Ferreira- San Francisco State University Charles Adams- University of Minnesota, and Augsburg College</p> <p>Education, Conscientization, and Pedagogy of the Oppressed—an Introduction to the work of Paulo Freire”</p> <p><i>Engage in a problem-posing approach in this lively interactive workshop on Pedagogy of the Oppressed, and become an active participant in figuring out how we can make this world a better place for everyone. 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 generate further discussion and action. We will then engage in an artistic collaboration, using art, music or other forms of expression to display our conscientization plan to our conference fellows.</i></p>
<p>CEC 230 <i>Dialogue</i> (All levels)</p>	<p>Evan Hastings- Flying Joker, to Ukraine</p> <p>Report from the Field: Theatre for Dialogue in Ukraine</p> <p><i>Join in this field report from the Flying Jokers initiative of Theatre for Dialogue in Ukraine. Evan will share his experience devising and Joking a Forum Theatre play with a group in L'viv, Ukraine, the week before former President Yanukovich fled the country.</i></p>
<p>CEC 231 <i>Dialogue</i> (All levels)</p>	<p>A Dialogue with Michael Carroll, Miguel Gutiérrez, Emmanuel Gutiérrez, and Gabriel Gutiérrez</p>
<p>CPAC 117</p>	<p>Lakaysha Lee-Hill- Charlotte-Mecklenburg Public School Teacher</p>

<p><i>T.O. Workshop</i> (Beginner and Experienced)</p>	<p>Theatre of the Oppressed in Urban Classrooms</p> <p><i>This interactive workshop will examine the use of T.O. games and techniques as a primary methodology to build community and teach tolerance in the classroom while addressing students with emotional and social differences.</i></p>
<p>CPAC 121 <i>T.O. Workshop</i> (All levels)</p>	<p>Victoria Rue- San Jose State University</p> <p>Liberating Religion: Theatre of the Oppressed and Teaching Abrahamic Religions</p> <p><i>This interactive workshop will utilize Boal's T.O. and its adaptations to encounter, explore and reimagine religious experience. The workshop will explore the Sarah/Hagar/Abraham story from Islam, Judaism and Christianity.</i></p>
<p>CPAC 125 <i>Dialogue/ Debate</i> (All levels)</p>	<p>Danielle McGeough-University of Northern Iowa Jennifer Freitag- Educator, Performer, Activist Kelsey Harr-Lagin- Educator, Performer, & Activist Amandajeon Freking Nolte- Instructor/SAVE Forum Actors Director, University of Northern Iowa Karen S. Mitchell- University of Northern Iowa</p> <p>Listen & Legitimize: Tending to Activist Challenges Through Listening Tables</p> <p><i>Activists regularly face challenges that threaten the motivation, hope, and energy that drive our work. This session recentralizes listening as integral to supportive dialogue.</i></p>
<p>CPAC 126 <i>Paper Panel</i> (All levels)</p>	<p>Panel, <i>Rewriting the World:</i> Suzanne Burgoyne- University of Missouri</p> <p>Creating Our Future: Applying T.O. to Creativity Education Across the Curriculum</p> <p><i>A recent New York Times article observes that creativity education is a swiftly growing academic field. A teacher/researcher who applies T.O. to teaching creativity will share her research and practice.</i></p> <p>Maggie Christensen-University of Nebraska at Omaha</p> <p>Multimodal Writing: Reflecting Student Agency Amid Institutional Resistance</p> <p><i>This paper argues that a pedagogy of multimodality – one that embraces both student and institutional resistance – serves as a productive alternative to those committed only to textuality by allowing new voices and perspectives to enter and even change the conversations.</i></p> <p>Sharon Peck- SUNY- Geneseo</p>

	<p>Reading, Writing and Responding In and With the Community</p> <p><i>When teachers read, write and interact within the community they develop new understandings of their own place in their school, their communities, and the world. This paper shares the experiences of teachers who collaborated within their school communities to develop a written piece to serve a community need. Out comes of reading and writing together, along with a range of written pieces will be shared.</i></p>
<p>Break 3:00 p.m. – 3:15 p.m.</p>	
<p>Breakout Session III 3:15 p.m. – 4:45 p.m.</p>	
<p>CEC 127 <i>Paper Panel</i> (All levels)</p>	<p>Panel, <i>Where Are We Going?</i></p> <p>Lara Aysal- Istanbul, Turkey Cemre Kutluay- Istanbul, Turkey</p> <p>Spatial Dramaturgy: Conscientization of Space</p> <p><i>During the presentation we are planning to realize our design and support it with audio-visual documentation, interviews and a journal of the project to be presented.</i></p> <p>Don Hufford- Newman University</p> <p>Reimagining Freire: Interpretive Possibilities</p> <p><i>This presentation will provide opportunities for rethinking the educational philosophy of Paulo Freire, and for reimagining education's role in the struggle against various forms of oppression.</i></p> <p>Connie Schaffer- University of Nebraska at Omaha Corine Cadle Meredith Brown- Rowan University Meg White- Richard Stockton College</p> <p>Changing Practice Through Personal Narrative</p> <p><i>Learn how to use the pedagogy of personal narrative to guide individuals through a transformative cognitive dissonance journey that will shift their perspective, change their practice, and confront oppression.</i></p>
<p>CEC 128 <i>Dialogue and Debate</i> (All levels)</p>	<p>Dani Snyder-Young- Illinois Wesleyan University Chanelle Vigue- Virginia Commonwealth University</p> <p>Practitioner Privilege: Asking Tough Questions</p> <p><i>This dialogue will open up a space for participants to explore challenges and contradictions of their own privileges in relationship to facilitating T.O. and P.O. work.</i></p>

<p>CEC 201</p>	<p align="center">**180 minute session, part 2 of 2**</p> <p>Mark Weinberg Co-director, Center for Applied Theatre Jenny Wanasek- Co-director, Center for Applied Theatre</p> <p align="center">Talking to Each Other: Exploring Communication Issues in Activism through Theatre of the Oppressed</p>
<p>CEC 205 Performance</p>	<p>Sheila Rocha-Oglala Lakota College Marcus Bear Eagle- Student, Ogalala Lakota College</p> <p>Ake Kagli</p> <p align="center"><i>Indigenous community healing occurs through the performance aesthetic. An original readers theater one-act, Ake Kagli, by Marcus Eagle Bear (Lakota), directed by Sheila Rocha (Pure'pecha) will be followed by an interactive dialogue.</i></p>
<p>CEC 209</p>	<p align="center">**180 minute session, part 2 of 2**</p> <p>Mariana Ferreira- San Francisco State University Charles Adams- University of Minnesota and Augsburg</p> <p align="center">Education, Conscientization, and Pedagogy of the Oppressed—an Introduction to the work of Paulo Freire</p>
<p>CEC 230 Performance and Paper Presentation (All levels)</p>	<p>Panel, <i>The Liberated Body</i></p> <p>Rhiannon Greer- San Antonio, TX Oppression of the Female Body: My Body is Sacred</p> <p align="center"><i>A short spoken word piece followed by discussion that engages the audience in problem-solving oppression of the female body in high schools.</i></p> <p>Fadi Skeiker- The University of Jordan Performing Womanhood Experience in Jordan</p> <p align="center"><i>This paper documents workshops in Jordan where applied theatre is used alongside with theatre and pedagogy of the oppressed to offer a platform for Jordanian women to discuss human rights and women equality issues.</i></p>
<p>CEC 231 Anti-Oppression Dialogue (Beginner and Experienced)</p>	<p>Willie Hamilton-Black Men United - Omaha Robert Wagner-KNOSE (Keep North Omaha Safe for Everyone) Dr. Nikita Imani- The University of Nebraska at Omaha Doug Paterson- The University of Nebraska at Omaha</p> <p align="center">Organizing in (Officially) the Poorest Neighborhood in the US</p> <p align="center"><i>While dialogue is core to Freire, there has been little dialogue between greater Omaha and the people of North Omaha, officially the poorest US neighborhood. Three North Omaha resident-activists dialogue. Are</i></p>

	<i>reparations an answer?</i>
CPAC 117 <i>T.O. Workshop</i> (Beginner and Experienced)	Simon Malbogat- Mixed Company Theatre Agents of Change <i>This workshop, using games and techniques, will explore what is an agent of change, what are the blocks to becoming an agent of change and how do we break down the barriers towards change. We will explore such words as apathy, ignorance, solidarity and action.</i>
CPAC 121 <i>T.O. Workshop</i> (Beginner)	Alexander Santiago-Jirau- Artistic Director, The Forum Project S. Leigh Thompson- Executive Director, The Forum Project Queer Conscientização: Foundations for Understanding Anti-Queer Oppression <i>In this session participants will discuss how to recognize, understand and challenge anti-queer oppression. Through TO activities we will explore such topics as gender and gender expression, sexual identity, transphobia and heterosexism, trans and queer language and terms, and power.</i>
CPAC 125 <i>T.O. Workshop</i> (All levels)	Sandra Helena Hernandez- Director, Spect-Actors Collective Imaging World Transformation: A Path to Radical Self-Knowledge <i>What does World Transformation have to do with one's self-knowledge? Are you ready for a deeper path of a radical transformation to accomplish your life and political dreams? Let's dream together!</i>
CPAC 126 <i>P.O. Workshop</i> (All levels)	Michele Irwin- University of Toronto Writing Will Set You Free: An Anti-Oppressive Expressive Writing Workshop <i>This interactive writing workshop will facilitate discernment of participants' own position in the privilege-oppression continuum. A critical dialogue will be fostered using the tenets of expressive writing to explore identity and creative voice.</i>
Evening Performance 5:00 p.m. – 7:00 p.m. CEC 100	
Spoken Word: <i>Wordsmiths</i> <i>Louder than a Bomb</i> <i>Finding a Voice</i> <i>Open Mic</i>	
*A light hors d'oeuvre buffet will accompany the performance	

Saturday, 28 June, 2014

Registration opens; Light Breakfast 8:15 a.m. – 9:00 a.m. CEC Atrium	
Breakout Session IV 9:00 a.m. – 10:30 a.m.	
CEC 127 <i>Dialogue/</i> <i>Debate</i> (All levels)	Leah Soule- Gustavus Adolphus College Hannah Amundson- Concordia College Amy Seham- Gustavus Adolphus College Reimagining Study Abroad Education with T.O. <i>How can T.O. workshops help college students process the stark differences in culture, power and privilege they will encounter during a “travel abroad” experience? This dialogue allows participants to reimagine T.O. workshops for international education.</i>
CEC 128 <i>Anti-</i> <i>Oppression</i> <i>Dialogue</i> (All levels)	Derek Roguski- Co-Director, Facilitator; New Orleans, LA Ashana Bigard- Facilitator; New Orleans, LA Inside the Oppression Porn Industry of New Orleans Education Reform: Images from Teach for America + Grassroots Organizing <i>What is "oppression porn" in New Orleans? What does it have to do with New Orleans-style education reform (perhaps our biggest export)? Stories from the American epicenter of neoliberal educational reform (Post-Katrina New Orleans) will serve as a springboard for dialogue. Drawing on Freire's commitment to dialogue and Boal's belief in the power of images, this is a session about connecting dots and connecting with each other.</i>
CEC 201 <i>Performance</i> (Beginner)	Patricia Newman- Executive Director, RESPECT RESPECT Using T.O. in Educational Programs to Decrease Bullying Across the Lifespan <i>Participants will experience BULLYING THROUGH THE LIFESPAN – excerpts from RESPECT'S prekindergarten through college age bullying educational theatre programs. Small group work will follow. Participants will have multiple opportunities for problem solving and interaction as they consider the impact of bullying within their own lives and how do they/and how will they act to increase respect within their own lives and community as we move forward after today.</i>
CEC 205 <i>Performance</i> (Beginner)	Joshua Hamzehee- University of Northern Iowa Danielle McGeough- University of Northern Iowa Jorge DeLeon- University of Northern Iowa Yaw Kyeremateng-University of Northern Iowa The Deported, A Reality Show!: Performing Citizenship <i>“The Deported” combines satire, reality TV, and collected narratives to</i>

	<p><i>explore U.S. immigration. As international contestants compete for their place in America, audiences are encouraged to interrogate policies and attitudes.</i></p>
<p>CEC 209 <i>Performance</i> <i>(All levels)</i></p>	<p>Marcia Zorrilla- Health Educator, Balboa Teen Health Center The Youth Advisory Board (YAB) of the Balboa Teen Health Center, San Francisco, CA:</p> <p>Chloe Yang Nicole Rivera Gigi Li Alexandra Echeverria Henry Arroyo Briana Boteo Riley Dador Wesley Wong Kelly Wen Alexis Chan Abner Ulloa Violet Vasquez Karen Arroyo Edwin Medina</p> <p>Can You See the Hidden Truth? Past, Present, Future</p> <p><i>Part performance/part workshop, "Can You See the Hidden Truth" is the story of "Emma" and "Eddie," teens in an abusive relationship, and their circumstances from the past, present, and future.</i></p>
<p>CEC 230 <i>Dialogue/</i> <i>Debate</i> <i>(All levels)</i></p>	<p>Helen Wheelock- Director, Early Learning Program - CUNY-Creative Arts Team</p> <p>PTO Meets Pre-K</p> <p><i>This dialogue will examine how the CUNY-Creative Arts Team's Early Learning Program has addressed creating age-appropriate/PTO-based work and supported NYC classroom teachers integrate learner-centered strategies into their daily practice.</i></p>
<p>CEC 231 <i>Paper Panel</i> <i>(All levels)</i></p>	<p>Panel, <i>International T.O.</i></p> <p>Dani Belvin- Central New Mexico Community College</p> <p>Theatre for Good in China: Devising Performance in Liangshan</p> <p><i>This presentation considers Belvin's work with Nosu teenagers and their 2012 production, Nosu Yi / Nosu I, which dealt with the experience of being an ethnic minority in China.</i></p> <p>Felicia Owusu- Ansah- University of Ghana, Accra</p> <p>Applied Theatre, An Alternate Approach to Curbing Irregular Migration in Ghana</p> <p><i>Through research and pictures, this paper discusses the communication methods of previous attempts and interventions made by various organisations to address the issue of irregular migration in Ghana. The paper submits that the use of Augusto Boal's Theatre of the Oppressed activities in Applied Theatre has been the most effective machinery in curbing Irregular Migration in Ghana, and if given the needed veneration, could play a most vital role in addressing community issues in Ghana.</i></p> <p>Daniel Walsh- University of Nebraska at Omaha</p>

	<p>Lucy Garza Westbrook- Community Liaison, University of Nebraska at Omaha Rose Bernstein- Omaha, NE</p> <p>I Have my Story to Tell: Service Learning as Compliment to Forum Theatre</p> <p><i>In order to address the cycle of violence in schools that is connected to larger systems of oppression, a P-16 service learning project was developed between UNO Introduction to Theatre and Horizon High School Family and Consumer Science/Language Arts students, with a local nonprofit agency, RESPECT. Using personal experiences as a basis, high school and college students employed Boal's Forum Theatre method to gain a new awareness of bullying as oppression and how to liberate themselves</i></p>
<p>CPAC 121 T.O. Workshop (Beginner)</p>	<p>Skye Brown- LGBTQ Outreach Coordinator, Multicultural Efforts to end Sexual Assault</p> <p>Preventing Interpersonal Violence Against and Within LGBTQ+ Communities Using T.O.</p> <p><i>This workshop uses T.O. to challenge gender and sexuality norms, critically discuss how to dismantle oppression, and create spaces where all bodies, genders, and sexualities are free from violence.</i></p>
<p>CPAC 125 Dialogue/ Debate (All levels)</p>	<p>Willa Taylor- Dir. Education and Engagement, Goodman Theatre Joan Lipkin- St. Louis, MO</p> <p>Talking Past Each Other: Generational Differences and a Shifted Cultural Landscape</p> <p><i>In an intergenerational conversation on organizing, social justice and social responsibility, Joan Lipkin and Willa Taylor, two longtime artist-activists, invite all to an open conversation about how to become better allies and partners across generations, and explore the responsibilities of mentoring and being mentored.</i></p>
<p>CPAC 126 P.O. Workshop (All levels)</p>	<p>Ingrid Pruss- Western Connecticut State University</p> <p>Defamiliarization as Liberation: New Strategies for Teaching Poetry in Upper-Level High School or First-Year College Classes</p> <p><i>This 90-minute workshop will consist of mini-lectures interspersed with visuals of poetry exercises used to teach defamiliarization. Four diverse student multi-media projects will be shown to demonstrate the variety of products coming out of this pedagogical approach.</i></p>
<p>Break 10:30 a.m. – 10:45 a.m.</p>	
<p>All Conference Event: 10:45 a.m. – 12:15 p.m.</p>	
<p>CEC 201, 205, 209</p>	<p>Dialogue: Gloria Ladson Billings- University of Wisconsin-Madison</p>

	<p>Barbara Santos- Original CTO-Rio Member, International Joker</p>
<p align="center">Membership Meeting: 12:15-1:00 CEC 201, 205, 209</p>	
<p align="center">Lunch 1:15-2:00</p> <p align="center">Performance (CEC 100), Anu Yadav, <i>Meena's Dream: Pedagogy and Practice</i></p> <p><i>Excerpts from Anu Yadav's critically acclaimed solo play Meena's Dream, which tackles questions of poverty, and faith through the eyes of a young girl whose mother cannot afford the medicine she needs. Meena's Dream: Pedagogy and Practice offers a case study examining the following questions: How can we as cultural workers connect to broader audiences through the craft of narrative and story? How do we systematically reflect upon our own unconscious bias within the work we do? How can we further utilize community organizing strategies, as well as invite audiences across difference to reimagine together a world where everyone has enough?</i></p>	
<p align="center">Session V 2:15 p.m. – 3:45 p.m.</p>	
<p>CEC 116 PTO Panel</p>	<p>Carol Lloyd Rozansky- Columbia College Doug Paterson- University of Nebraska at Omaha Irvin Peckham- Louisiana State University Angie Eikenberry- University of Nebraska at Omaha David Catalan- Catalan Consulting Franklin Thompson- University of Nebraska at Omaha</p> <p>View from the 'Founding Board': A 20-Year Retrospective</p> <p><i>The "Founding Board" will share how this organization and conference began and endured. Conference hosts, board members, and frequent participants will contribute to the dialogue.</i></p>
<p>CEC 128 Paper Panel (All levels)</p>	<p><i>Panel, Creating Dialogue in the Classroom</i> Sara Abdullah- Teacher, Raffles Institution</p> <p>Forum Theatre & Social Advocacy in the Language Classroom</p> <p><i>This paper presents an exploration conducted in the field of language and drama pedagogy. Forum Theatre was employed as a tool to meet the objectives of a module in the English language (EL) class. Language students first were introduced to Forum Theatre. Then, the experience revealed social issues and possible solutions for students to take up and embark on a Social Advocacy project.</i></p> <p>Miguel Gutiérrez - California State University, Dominguez Hills</p> <p>Theater of the Oppressed as a Pedagogical Method for Engagement and Conscientização in a Chicana/o Studies Classroom</p> <p><i>This paper, based on a doctoral dissertation, will relate the findings of a study which</i></p>

	<i>examines the use of Theater of the Oppressed in a university Chicana/o Studies classroom.</i>
CEC 201 T.O. Workshop (Experienced)	Amanda Masterpaul- Coastal Carolina University Brantley Ivey- Coastal Carolina University Maggie Mayeaux- Coastal Carolina University Kalan Trammel- Coastal Carolina University The Transformative Power of Theatre: An Interactive Workshop on the Dismantling of Bully Culture <i>Unaddressed, bullying and violence undermine the nature of education. This workshop re-examines a project in which high school students and their college student mentors utilized T.O. techniques to actively pursue the end of bully culture.</i>
CEC 205 T.O. Workshop (Beginner)	Willa Taylor- Dir. Education and Engagement, Goodman Theatre Bobby Biedrzycki- Teaching Artist, Goodman Theatre Remixing the March <i>This workshop will recreate with participants the process Goodman Theatre used to devise a performance commemorating the 50th anniversary of the March on Washington through the lens of Trayvon Martin's murder. We hope to illustrate how Goodman Theatre uses PTO strategies and techniques to engage teens in dialogues on race, class and systemic oppression in a devised performance intensive.</i>
CEC 209 T.O. Workshop (All levels)	Shannon Ivey- South Carolina State University Deconstructing 'Traditional' Theatre: Forum Theatre at an HBCU in SC <i>This participatory workshop will explore games and techniques that worked well with the student population at SCSU as well as dialoging about variations in processes and environmental factors that added challenges and successes. Participants will be able to participate in FLASH forum theatre after experiencing the games, presenting their newest work that day!</i>
CEC 230 Dialogue/ Debate (All levels)	Suzanne Withem- Teaching Artist, Omaha Community Playhouse Caitlin Ray- University of Nebraska at Omaha Denise Chapman-Education Director, Omaha Community Playhouse Beyond Criss-Cross Applesauce: Ways to Encourage and Empower Youth through Pedagogy and Theatre of the Oppressed <i>In this open dialogue, participants will hear experiences from the panelists, and then discuss the meaning and specific challenges of providing a liberatory education for young people in K-12th grade.</i>
CEC 231 T.O.	Robert Krueger- Professor Emeritus, University of Northern Iowa

<p><i>Workshop</i> (Experienced)</p>	<p>How Best to Dramatize the Brazilian Slave Narratives for our Own Abolitionist Movement</p> <p><i>With prepared excerpts, participants will discuss the actions and meanings and explore Boalean techniques to dramatize select Brazilian slave stories. One example is the experience aboard the slave ship in middle passage—following a very rare description by a survivor.</i></p>
<p>CPAC 117 <i>T.O.</i> <i>workshop</i> (Beginner)</p>	<p>Dana White- Cincinnati, OH Rachel Radina- Miami University</p> <p>Relationship Building as a Step Towards Liberation: Using T.O. to Build Relationships and Community within Organizing Spaces</p> <p><i>To build cohesive, sustainable movements, we must be intentional about building relationships within organizing groups. This session explores T.O. as a supplemental technique for strengthening relationships in community organizing spaces.</i></p>
<p>CPAC 121 <i>T.O.</i> <i>Workshop</i> (beginner)</p>	<p>Alexander Santiago-Jirau- Artistic Director, The Forum Project Sarah Giffen- Project Coordinator, The Forum Project</p> <p>Theatre of the Oppressed Game Night!</p> <p><i>You've been to the workshops, you've played the games, but how do you gain experience facilitating Theatre of the Oppressed? Come practice and explore by playing and facilitating Theater of the Oppressed games and exercises with peers.</i></p>
<p>CPAC 125 <i>T.O.</i> <i>Workshop</i> (Experienced)</p>	<p>Betsy Goldman- Tufts University Paul Margrave- Brown University</p> <p>Excavating Praxis: (Re)connecting Theory and Practice</p> <p><i>An opportunity to explore what happens in that moment when your workshop suddenly pivots in an unexpected direction. How do you keep your core philosophy alive in that moment?</i></p>
<p>CPAC 126 <i>Dialogue</i> (All levels)</p>	<p>Hamza Haqqi-University of Nebraska at Omaha Osamah Alhenaki- University of Nebraska at Omaha Lyn Holley- University of Nebraska at Omaha Marcia Adler- University of Nebraska at Omaha</p> <p>Critical Pedagogy of the Oppressed Linked to the Marginalized Elderly Population</p> <p><i>In this dialogue, participants will recognize that older adults in America are an oppressed minority. After the discussion, presenters will empower participants to share their views and develop a better understanding of the issues.</i></p>
<p style="text-align: center;">Break 3:00 p.m. – 3:15 p.m.</p>	

All Conference Event: 4:00 p.m. – 6:00p.m.	
CEC 201,205,209	Workshop: Julian Boal- International Joker (please sign up in advance)

Sunday, 29 June, 2014	
Breakfast 8:15 a.m. – 9:00 a.m. CEC Atrium	
Session VI 9:00 a.m. – 10:30 a.m.	
CEC 128 <i>Anti- Oppression Dialogue</i> (All levels)	Anton Miglietta- Chicago Grassroots Curriculum Taskforce Kesh Ross- Program Coordinator / Parent Organizer, Chicago Grassroots Curriculum Taskforce Building Lib Curriculum from the Grassroots <i>Chicago Grassroots Curriculum Taskforce (CGCT) intends to completely transform formal learning environments from corporate-based models of Eurocentric texts, standardized tests, and scripted curricula to grassroots constructs driven by liberatory journeys towards relevant learning and action.</i>
CEC 201 <i>T. O. Workshop</i> (Beginner, Experienced)	Jennifer Little- Franklin High School Choices <i>The workshop will show video and discuss how the forum piece was developed. In addition, a broad discussion of how Boal and Freire work can be implemented within the public school oppression based environment can be fought for and developed.</i>
CEC 205 <i>P.O. Workshop</i> (All levels)	Skye Brown- LGBTQ Outreach Coordinator, Multicultural Efforts to end Sexual Assault, Lafayette, IN Lauren Imwold- Maitland, FL StoryCircle: Mutual Humanization <i>This workshop will utilize Story Circle, a social justice theatre technique that evolved out of the Civil Rights Movement, and Image Theater to explore participants' experiences with mutual humanization.</i>
CEC 230 <i>Anti- Oppression Dialogue</i> (Beginner, Experienced)	Cindy Copich- University of Nebraska at Omaha Spark Awareness and Ignite Action: Growing Inequality of Wealth in the US <i>Participants will develop an awareness of their perception of the ideal and understand the current reality of the distribution of wealth and income in the U.S. today.</i>
CEC 231	Panel, <i>All About Boal</i>

<p><i>Paper Panel</i> (All levels)</p>	<p>Abdul Karim Hakib- Global Arts and Development Centre</p> <p>Changing or Adapting Methodologies: Exploring Interact of 'TFAC' In the Lens of Boal's Forum Theatre Paradigm</p> <p><i>This is a paper presentation that showcased the details of the performance processes and what Ghanaians derived from adopting the Boal theatrical experiments. It will be an experience worth sharing with other practitioners around the world, and a chance to share and learn from other people.</i></p> <p>Alessandra Vannucci – Pontificia Universidade Catolica (PUC), Rio de Janeiro</p> <p>Boal, The Philosopher for a Supportive Theatrical Civilization</p> <p><i>With an entirely South-American energy and, at the same time, utopian, playful roar, Boal sees in art the instrument for a real effort to transform and build “another” world, not somewhere else but inside and reverse to the empire. In this presentation, there will be video and images from Legislative Theatre projects realized in Guiné Bissau, Brasil Europe. Then, there will be time for questions and dialogue with the presenter.</i></p>
<p>CPAC 117 <i>T.O. Workshop</i> (Beginner)</p>	<p>S. Leigh Thompson-Executive Director, The Forum Project Sarah Giffin- Project Coordinator, The Forum Project</p> <p>Break it Down! Deconstructing Systems of Power, Privilege and Oppression Using Theatre of the Oppressed</p> <p><i>In this interactive workshop, participants will be guided through a series of Colombian Hypnosis to explore and deconstruct structures of power and systems of privilege and oppression.</i></p>
<p>CPAC 121 <i>T.O. Workshop</i> (All levels)</p>	<p>Inês Barbosa- University of Minho, Portugal</p> <p>Images and Sounds of Crisis</p> <p><i>This workshop intends to analyze critically the current situation in Portugal and in Europe, through language, metaphor and theatrical aesthetics. Through various exercises we intend to realize how it is possible to deconstruct discourses of common sense. The theater of the oppressed thus emerges as a form of awareness and resistance to dominant power in the search for alternatives.</i></p>
<p>CPAC 125 <i>T.O. Workshop</i> (All levels)</p>	<p>Kristi Papailler- Acting Instructor, Young Actors Institute and University of Louisville</p> <p>Drama Change Exchange- A Theatre of the Oppressed, Viewpoints, and Improv Social Justice Workshop for Youth</p> <p><i>This workshop is appropriate for youth and for those that work with youth.</i></p>

	<p><i>Participants will have the opportunity to participate in a sixty to seventy-five minute Viewpoints, Improv and TOP sample session that demonstrates how the three theories can work to facilitate Forum theatre followed by an in-depth presentation and discussion of the progression.</i></p>
<p>CPAC 126 T.O. Workshop (Beginner, Experienced)</p>	<p>Brian Sonia-Wallace- Los Angeles, CA</p> <p>Imagined Urbanism: Using Boal to Shape Cities</p> <p><i>This workshop explores participatory methods for engaging city residents from all walks of life in the urban planning process, using techniques adapted from Boal by theatre director Brian Sonia-Wallace and MIT planner James Rojas.</i></p>
<p>Break 10:30 a.m. – 10:45 a.m.</p>	
<p>Session VII 10:45 a.m. – 12:15 p.m.</p>	
<p>CEC 116 T.O. Workshop (All levels)</p>	<p>Jenn Freitag- Educator, Performer, Activist</p> <p>Performing Children's Literature as Activism</p> <p><i>In this playful workshop, participants will be invited to perform children's stories— and explore them with Theatre of the Oppressed techniques—to engage issues of social justice.</i></p>
<p>CEC 128 Dialogue/ Debate (Beginner, Experienced)</p>	<p>Ben Jones- Anti-Oppression Art John Kretzschmar- UNO William Brennan Labor Studies Institute Don Muhr Jack Dunn Doug Paterson- University of Nebraska at Omaha</p> <p>The Labor of Labor in Omaha and Nebraska</p> <p><i>Several Nebraska Labor Activists describe labor organizing history in Omaha and Nebraska and the up-and-down efforts to organize largish- (for Nebraska) industries to sandwich, drink, and service shops.</i></p>
<p>CEC 201 P.O. Workshop (Beginner)</p>	<p>Mandy Skinner and Emma McCumber- Beehive Design Collective</p> <p>Cross-Pollinating the Grassroots: Beehive Design Collective</p> <p><i>With large portable murals, the Bees will present their latest work: Mesoamérica Resiste! Part one is an engaging storytelling; part two is an interactive workshop focused on using these graphics in popular education and movement building.</i></p>
<p>CEC 205 T.O. Workshop (All levels)</p>	<p>Rivka Rocchio- Arizona State University</p> <p>Putting Words in Your Mouth: Teaching English Abroad and the Oppressive Nature of Language</p> <p><i>This interactive workshop will explore, through the personal experiences of the</i></p>

	<p><i>presenters, the ways English language teaching can be oppressive or liberatory. We will share our teaching pedagogies and successful strategies used to teach ESL abroad. Theatre of the Oppressed techniques will guide discussion regarding how language teaching might use theatre to teach language without the imposition of values.</i></p>
<p>CEC 209 Performance</p>	<p>Margi Brown Ash- Griffith University</p> <p>He Dreamed a Train</p> <p><i>This reading of He Dreamed a Train, written by Margi Brown Ash, as part of a trilogy of work called He Dreamed a Train, is an exploration into exploring and re-writing our understanding of death and dying. It is an opportunity to reflect on what has gone before, what is happening right now, and how we move forward.</i></p>
<p>CEC 230 <i>Dialogue/ Debate</i> (Beginner, Experienced)</p>	<p>Angelina Llonguera- Chicago, IL</p> <p>“Entepolas”-Spaces of Creative Awareness and Collective Power</p> <p><i>Latin American lessons on the interaction and mutual support of artistic collectives and communities: Entepolas as creative shared spaces of learning, conviviality, mutual knowledge, discovery and empowerment for both. This program includes the philosophy, methodology and purpose of the Entepolas.</i></p>
<p>CEC 231 <i>Paper Panel</i> (Beginner, Experienced)</p>	<p>Panel, "Re-Thinking the Present"</p> <p>Roberto Carbajal- Universidad Francisco Gavidia</p> <p>Theatre as a Liberating Source for a Changing Society</p> <p><i>This paper presents the violent reality in Salvadorean society and the opportunity to transform a negative situation into positive change in a group of individuals that used to fight each other but today transform their situation positively.</i></p> <p>Michael Mellas- University of Minnesota</p> <p>Surveying the Fields Adjacent to T.O.</p> <p><i>Though “applied theatre,” “community-based arts,” and “popular theatre” share much with T.O., they emerge from distinct historical moments. This paper will historicize fields adjacent to T.O. to question how these fields inform our work.</i></p>
<p>CPAC 117 <i>T.O. Workshop</i> (Beginner, Experienced)</p>	<p>Jean O’Hara- Humboldt State University</p> <p>Troubling Gender: Boal Meets The Oakland’s Men Project</p> <p><i>This workshop will explore gender norms and gender policing and how both create inequities in our communities. Participants will walk away with curriculum and strategies that support dialogue about gender norms and gender variance.</i></p>

<p>CPAC 121 <i>T.O. Workshop</i> (Experienced, Expert)</p>	<p>Katherine Burke- Cleveland Clinic Center for Ethics, Humanities, and Spiritual Care</p> <p>We're Doing it All Wrong!</p> <p><i>“Hello Joker. We’d like you to come to our school and perform a skit about bullying, drugs, and underage drinking for 2,000 students in an auditorium.” Various pressures conspire to corrupt the purpose and practice of TO. In this workshop, we will use Games, Image Theatre, and Forum Theatre to create concrete actions that foster the ongoing development and use of TO in the world.</i></p>
<p>CPAC 125 <i>T.O. Workshop</i> (All levels)</p>	<p>Teresa Veramendi- Theatre of the Oppressed Chicago Emmanuel Gutierrez- Theatre of the Oppressed Chicago Neal Rhysdahl- Theatre of the Oppressed Chicago</p> <p>A Contemporary Lens for New Growth in T.O.</p> <p><i>Learn games created by Theatre of the Oppressed Chicago in order to address ableism, privilege, prisons and more. Bring your community issues— we will brainstorm, explore, and play new adaptations!</i></p>
<p>Conference Closing Remarks CEC 201,205,209 12:30 p.m. – 1:00 p.m.</p>	

Banking Method: a term used by Paulo Freire to describe and critique an educational method as a “transaction” in which educators “deposit” information into students’ minds, and the students file the information until they need to “withdraw” it (e.g. for an exam).

Conscientização (Conscientization): also called “critical consciousness,” a popular education concept developed by Paulo Freire, focusing on cultivating a deep understanding of the world, and taking action against oppressive forces that are unveiled through this understanding.

Forum Theatre: a community-based genre of theatre created by Augusto Boal, in which audience members (or “spect-actors”) enter the play to attempt to solve the problem presented. Part of Theatre of the Oppressed

Image Theatre: the creation, manipulation, and analysis of nonverbal physical representations, using human bodies as still or kinetic “sculptures,” depicting oppressions and anti-oppressions in realistic or abstract ways. Part of Theatre of the Oppressed.

Invisible Theatre: a form of theatre, designed to expose oppression and provoke action, performed in a public space, in which the performers do not reveal the theatrical nature of the event; spect-actors are meant to believe that the performance is real and spontaneous, and are encouraged to intervene. Part of Theatre of the Oppressed.

Joker: sometimes called the Difficultator or Facilitator, the Joker is the neutral “card outside the deck,” the person or people who moderates and guides a Theatre of the Oppressed event.

Legislative Theatre: the use of Forum Theatre for the creation and enactment of policy and legislation. Part of Theatre of the Oppressed.

Pedagogy of the Oppressed (PO): developed by Paulo Freire, a problem-posing teaching philosophy and method in which teachers and students learn from each other, developing critical consciousness, engaging in action and reflection together, for the purpose of liberation.

Popular Education: a term that describes teaching and learning methods and theories that are geared toward liberation and transformation of reality; “popular” refers to “the people” (those that are oppressed).

Praxis: a term used by Paulo Freire to describe the relationship between action and critical reflection, leading to the transformation of reality.

Rainbow of Desire: a series of theatrical techniques, using Image and Forum Theatre, designed to fight internalized oppressions, leading to therapeutic outcomes. Part of Theatre of the Oppressed.

Spect-Actor: a term coined by Augusto Boal to describe participants in Forum Theatre. Because no one in a Forum Theatre event is a passive observer, those in the audience are not mere spectators; instead they observe (“spect”) and actively participate (“act”).

Theatre of the Oppressed (TO): created by Augusto Boal, TO is a theoretical framework and techniques that engage people in discovery, critical reflection, and a dialogue for liberation.