

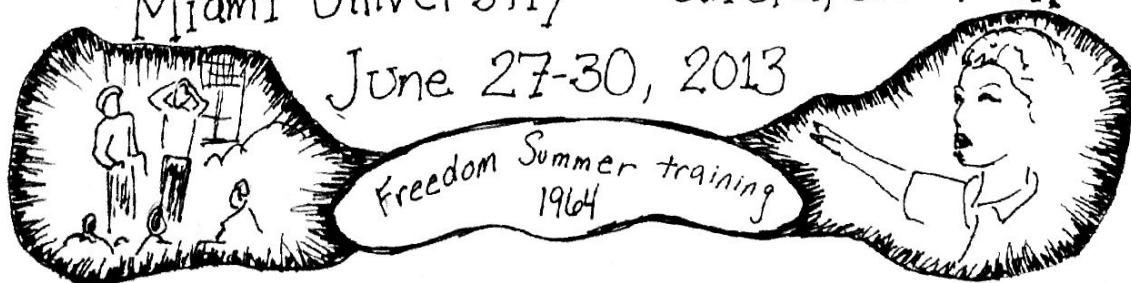


19th Annual Pedagogy and Theatre of the Oppressed Conference



Miami University • Oxford, Ohio, USA

June 27-30, 2013



Welcome to the
19th Annual

Pedagogy and Theatre of the Oppressed

Conference

Radical Transformation

June 27 – 30, 2013
Miami University
Oxford, Ohio

Hosted by the Miami University
Department of Educational Leadership

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Dear Colleagues, Guests, and Friends,

Welcome to Miami University in Oxford, Ohio. If you are at the PTO conference for the first time, we are thrilled that you have joined us! And if you are a PTO “regular,” welcome back; we look forward to learning about what you’ve been up to lately. If there is anything that we can do to enhance your conference experience, 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. We are deeply grateful to PTO founder Doug Paterson for his unfailing commitment to the organization; without him we would not have this opportunity to gather every year. On a personal note, without Doug and the PTO conference, I would not have found this path in my life, and I would most certainly not be doing the work I do now. So thanks, Doug. I owe you one.

As we move towards our 20th anniversary, PTO is in the midst of strategic planning and instituting changes to our structure and bylaws. We encourage you to review the proposed bylaws (available at the registration table, or at www.ptoweb.org) so that we can have a fruitful dialogue about them at the Members’ Meeting on Saturday, June 29.

While our core obligation remains the annual conference, PTO is expanding to include publications such as the Pedagogy and Theatre of the Oppressed International Journal, possible gatherings outside the structure of the conference, online resources, archives, and directories of PO and TO practitioners. We hope that you will consider offering your time, talent, and labor to PTO, so that PO and TO will be multiplied throughout the world. Consider running for a place on the Board, working on a committee, or promoting PTO in your blog or website.

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

Yours in solidarity,

Katherine Burke

Considering “Radical Transformation”



“[T]he more radical the person is, the more fully he or she enters into reality so that, knowing it better, he or she can transform it. This individual is not afraid to confront, to listen, to see the world unveiled.”

- Paulo Freire



“Theatre is a form of knowledge; it should and can also be a means of transforming society. Theatre can help us build our future, rather than just waiting for it.”

- Augusto Boal

This year's theme is inspired by the history of Oxford, Ohio. In 1964 at the Western College for Women (now part of Miami University), the Student Nonviolent Coordinating Committee (SNCC) and the Council of Federated Organizations (COFO) trained more than 1,000 volunteers for Freedom Summer, an effort to register disenfranchised African-American voters in Mississippi. The summer's ensuing violence resulted in the abduction and murder of three workers by the Ku Klux Klan. Martin Luther King, Jr. described the workers' conditions: "Our nation sent out Peace Corps Volunteers throughout the under-developed nations of the world and none of them experienced the kind of brutality and savagery that these voter registration workers have suffered here in Mississippi." We honor those who trained and worked for radical transformation on this campus in 1964, and strive to continue in their footsteps as we move forward together.



We welcome you to Oxford, Ohio. We hope that the workshops, panels, speakers, events, and difficult dialogues at the 19th annual Pedagogy and Theatre of the Oppressed Conference inspire you to create radical transformation in your community.

Katherine Burke
Cleveland Clinic Center for Ethics,
Humanities, and Spiritual Care
President, Pedagogy and Theatre of the
Oppressed, Conference Co-Chair

Long Tran
University of Cincinnati
Board Member, Pedagogy and Theatre of the
Oppressed, Conference Co-Chair

With Gratitude for the Contributions and Service of...

The Department of Educational Leadership, Miami University
Dr. Ann Elizabeth Armstrong
Dr. Dennis Carlson
Dr. Kate Rousmaniere
Cindie Ulreich

Overview of Events

Tuesday, June 25

10:00 a.m.	Pre-Conference Workshop with Hector Aristizábal From Desire Into Action: Theatre of the Oppressed and Radical Transformation	McGuffey Hall, 223
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Wednesday, June 26

10:00 a.m.	Pre-Conference Workshop with Hector Aristizábal From Desire Into Action: Theatre of the Oppressed and Radical Transformation	McGuffey Hall, 223
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Thursday, June 27

10:00 a.m.	Pre-Conference Workshop with Hector Aristizábal From Desire Into Action: Theatre of the Oppressed and Radical Transformation	McGuffey Hall, 223
12:00 p.m.	Registration Opens	McGuffey Hall, 3 rd Floor
6:00 p.m.	Opening Event Official Welcome Interactive Hip-Hop Performance Party by TRANSIT ARTS	Brick Street 36 E. High St. 513-523-1335

Friday, June 28

7:30 a.m.	Registration Opens	McGuffey Hall, 3 rd Floor
9:00 a.m.	Concurrent Session A	
10:45 a.m.	Concurrent Session B	
12:30 p.m.	Keynote Speaker: Martha Prescod Norman Noonan	Laws Hall Auditorium
1:30 p.m.	Lunch and Book Signing, Martha Prescod Norman Noonan	
2:30 p.m.	Concurrent Session C	
4:15 p.m.	Concurrent Session D	
6:00 p.m.	Keynote Speaker: Peter McLaren	McGuffey Auditorium
7:00 p.m.	Reception for Peter McLaren	
8:00 p.m.	Film: <i>May 4th Voices</i>	Brick Street 36 E. High St. 513-523-1335

Saturday, June 29

8:00 a.m.	Registration Opens	McGuffey Hall, 3 rd Floor
9:00 a.m.	Concurrent Session E	
10:45 a.m.	Concurrent Session F	
12:30 p.m.	Keynote Speaker: Dennis Carlson	McGuffey Auditorium
1:30 p.m.	Members Meeting/Lunch	McGuffey Auditorium
3:00 p.m.	Concurrent Session G	
4:45 p.m.	Concurrent Session H	
6:30 p.m.	Keynote Event: Hector Aristizábal	McGuffey Auditorium
8:00 p.m.	Performance: <i>Still/Waiting...</i>	Brick Street 36 E. High St. 513-523-1335

Sunday, June 30		
8:00 a.m.	Registration Opens	McGuffey Hall, 3 rd Floor
9:00 a.m.	Concurrent Session I	
10:45 a.m.	Concurrent Session J	
12:30 p.m.	Closing Session	Outside (weather permitting)
1:30 p.m.	Post-Conference Workshop with Lyn Ford TELL IT! Developing Language Arts Skills through Interactive Wordplay and Storytelling Experiences	McGuffey Hall
1:30 p.m.	Post-Conference Workshop with Julian Boal Framing the Question in Forum Theatre	McGuffey Hall
Monday, July 1		
10:00 a.m.	Post-Conference Workshop with Julian Boal Framing the Question in Forum Theatre	
Tuesday, July 2		
10:00 a.m.	Post-Conference Workshop with Julian Boal Framing the Question in Forum Theatre	

Overview of Event

Local Travel Information

PTO Free Van

PTO will have two shuttle vans to take conference participants between Cincinnati International Airport (CVG) and Oxford, Ohio. These shuttle vans are free for conference participants. Vans will leave the airport every 90 minutes.

June 27 through June 29: 9:00 a.m. – 9:00 p.m., every 90 minutes

June 30: Vans begin departing Oxford at 7:00 a.m. More information about van departures on this day will be available at the conference registration area.

Other transportation options from CVG to Oxford

523-TAXI

513-523-TAXI
523taxi@gmail.com

\$79 single, \$55 each for two to four, \$40 each for five to six. Must schedule 48 hrs. prior to event with payment. Use MUBucks or cash; no refunds.

Airport Shuttles and Taxi Service

513-896-6605

\$85 single, \$60 each for two to four, \$50 each for five or more. Midnight to 6 a.m. additional \$10, \$3 surcharge in some cases.

Denny's Airport Shuttle Service

513-259-5554

\$70 for one to two passengers, \$90 for three passengers, \$10 each additional passenger plus gratuity.

Oxford Transportation

513-523-8728 or 513-330-4178
oxfordtransportation@yahoo.com
\$70 single, \$90 for 2 people (\$45 each), \$120 for 3 people (\$40 each), 4 or more people \$35 each

Food

Lunch and snacks will be provided on Friday, June 28 and Saturday, June 29. We have done our best to provide for a variety of dietary needs. **If you have a particular dietary need or concern that we have not addressed, please come to the registration table and let us know in advance so that we can accommodate you.**

Dining Options

At Miami University's Shriver Student Center (Spring St.):

1809 Room, 1st Floor: \$\$

A slightly upscale faculty dining option, vegetarian options, soup, salad, pizza, entrees.

Haynes Food Court, Ground Floor: \$

Pizza, sandwiches, entrees, salad bar, and some pre-made food to grab and go.

Uptown on or near High St.: (Recommended)

Kona Bistro, 31 W. High St.: \$\$

Vegan and Vegetarian friendly, gluten-free menu, locally owned and operated.

La Bodega Delicatessen, 11 W. High St.: \$\$

Vegetarian, food to go, local.

Bagel and Deli, 119 E. High St.: \$

Vegetarian options. Local.

Quarter Barrel Pub and Brewery, 107 E. Church St.: \$\$

Local microbrew. Salads, sandwiches and entrees.

Morning Sun Café, 109 W. High St.: \$

Breakfast and lunch only.

Patterson's Café, 103 W. Spring St.: \$\$

Breakfast and lunch only.

Fiesta Charra, 25 W. High St.: \$

Mexican.

Krishna, 28 W. High St.: \$\$

Indian food.

Phan Shin, 109 W. High St.: \$

Chinese and Thai food. Dine in or carry out.

Kofanya, 38 W. High St.: \$

Coffee, Breakfast food and panini.

The Smokin' Ox, 12 E. Park Place: \$

BBQ

Emergency and Medical Information

Emergency.....	Call 911
Nearest emergency room.....	McCullough-Hyde Memorial Hospital 110 N. Poplar St., Oxford, OH (513) 523-2111 www.mhmh.org
Miami University Police	(513) 529-2222
Oxford City Police	(513) 523-4321
Miami U. Nighttime Door to Door escort service...	(513) 593-2716
Butler County Rape Crisis Program	(877) 889-5610
Local Pharmacies	CVS Pharmacy 123 W. Spring St., Oxford (513) 523-6378
	Walgreens 200 S. Locust St., Oxford (513) 523-4683
24-Hour Hotline	Community Counseling & Crisis Center Free and Confidential Certified by the Ohio Department of Mental Health (513)523-4146

Photography Policy

Please take lots of photos and videos of this conference, and then live blog, tweet, and/or share them with us to put on the PTO website. We want to share the conference with all those who were unable to come this year, and to promote and spread the use of PO and TO worldwide.

BUT... Please do not photograph, video record, or audio record anyone at the PTO Conference without that individual's permission. Most attendees will have a color-coded nametag that indicates their preference.

Green: Photographs, video, and audio are always OK

Yellow: Ask first

Red: Photographs, video, and audio are never OK

If no nametag is visible, please ask the individual first.

Session Moderation

We invite those who attend presentations to not only participate as spect-actors, but to assist in moderating. Through participant-aided moderating, we hope to insure that presenters' and panelists' time is equitably distributed, that everyone is afforded the opportunity to speak, that one voice or opinion does not dominate. In each room, participants will find cards labeled "Host," "Gatekeeper," and "Timekeeper." Anyone who wishes to do so may choose one of these roles for the session. The duties of each are described below:

Host: Welcomes participants, introduces panelists/presenters, starts and ends session

Gatekeeper: Assists participants whose voices are not being heard/represented to have the opportunity to speak

Timekeeper: Makes sure panelists don't go over the allotted time, collaborates with the Host to begin and end the session on time.

If, in the middle of the session, you wish to relinquish your chosen responsibilities as Host, Gatekeeper, or Timekeeper, you may pass the card to another person, or simply place the card in its envelope. Another person can then assume that role if s/he so chooses.

Keynote Speakers and Special Guests

Hector Aristizábal, from Medellin, Colombia, was born into poverty before becoming a theatre artist and psychologist, then survived civil war, arrest and torture at the hands of the U.S.-supported military. In 1989, violence and death threats forced him to leave his homeland. Since arriving in the U.S., he has won acclaim and awards as an artist, and has combined his training in psychology and the arts with lessons gained from life experience in his therapeutic work with torture and trauma survivors, incarcerated youth, immigrant families, and people affected by HIV/AIDS. As an activist, he uses theatrical performance as part of the movement to end torture and to change U.S. policy in Latin America. He founded ImaginAction to help people tap the transformative power of theatre for community building and reconciliation, strategizing, and individual healing and liberation in programs throughout the U.S., Latin America, Europe and around the world. Through experiential workshops, theater performances and other creative events, ImaginAction invites participants to explore embodied knowledge, challenge the inevitability of violence, and use their imaginations for a more just and joyous life for all people. In 2010 he published "The Blessing Next to The Wound," A story of Art, Activism and Transformation, with co-writer Diane Lefer.



Julian Boal has been a member of several Theatre of the Oppressed groups, including Ambaata, GTO-Paris and Féminisme-Enjeux. He has helped organize several international gatherings, in close collaboration with groups such as Jana Sanskriti (India), Forn Pa'tothom (Spain), CTO-Rio (Brazil). As a workshop leader, Julian has facilitated workshops, alone or in collaboration with his father Augusto Boal, in more than 20 countries. He is the translator of The Rainbow of Desire in French, the coordinator of the new French edition of Games for Actors and Non-Actors, and the author of Images of a Popular Theatre.

Dennis Carlson is a professor of curriculum and social foundations of education at Miami University. He is the author of a number of books in education including: The Education of Eros: A History of Education and the Problem of Adolescent Sexuality(2012) , Volunteers of America: The Journey of a Peace Corps Teacher (2012), Leaving Safe Harbors: Toward a New Progressivism in American Education and Public Life(2002), Making Progress: Education and Culture in New Times (1997), and Teachers and Crisis: Urban School Reform and Teachers' Work Culture (1992). He has co-edited numerous scholarly volumes, including (with Elizabeth Meyer) Gender and Sexualities in Education: A Reader (in press). He is past president of the American Educational Studies Association.



Fourth-generation Afrilachian storyteller **Lyn Ford** shares folktales, spooky tales, and original stories rooted in the oral traditions of her multicultural African American family. Lyn's earliest training as a storyteller came from the elders; Lyn sat knee-to-knee with those who passed on their knowledge, their skills, and their stories, and never thought of storytelling as a career move, until her children volunteered her in their classrooms. But Lyn always incorporated storytelling into her work as a preschool teacher and tutor in English Language Arts. Lyn has performed at schools, libraries, camps, retreats, festivals, conferences, on radio and television, and in theater venues in 39 states. In 2009, Lyn represented the United States at the Cape Clear International Storytelling Festival in Ireland. Lyn's work has won numerous awards, but the greatest rewards, according to this busy teller, are the publication of her book, Afrilachian Tales: Folktales from the African American Appalachian Tradition, and "hearing a child repeat something I shared months, sometimes years, after I told it." Now, as she has for more than twenty years, Lyn tells stories for all ages as a full-time raconteur; Lyn is also a certified laughter yoga leader and breath mechanic. Lyn's storytelling is seasoned with history, humor, and heart, stirred into an interactive approach to education standards and lifelong learning.



Professor **Peter McLaren** is a renowned scholar and activist who is considered a major representative of social justice education and critical pedagogy worldwide. His writings have been translated into more than twenty languages. He is the recipient of the Inaugural Paulo Freire and Social Justice Award from Chapman University, The Central New York Peace Studies Consortium Lifetime Achievement Award in Peace Studies, the First Annual Social Justice and Upstander Ethics in Education Award presented by the Department of Education, Antioch University, Los Angeles, the Paulo Freire International Social Justice Award presented by the Paulo Freire Research Center, Finland, The Ann-Kristine Pearson Award in Education and Economy presented by The University of Toronto's Center for the Study of Education and Work, and the Paulo

Freire Distinguished Scholar Award, presented at American Education Research Association Annual Convention, Denver, 2010. He was recently awarded the title of Honorary Chair Professor at Northeast Normal University in Northeast China. Professor McLaren was also recently inducted as an American Educational Research Association (AERA) Fellow, Class of 2012, an award presented for Professor McLaren's "outstanding career achievement across the themes of educational studies, social and economic justice." This past year Professor McLaren was also chosen as the inaugural recipient of the Social and Economic Justice in Public Education Award presented by the Marxian Analysis of Society, Schools and Education SIG of the American Education Research Association. McLaren is the author and editor of nearly 50 books and hundreds of professional publications on education and social justice. He received his Ph.D. in education from the University of Toronto, Canada, and has also received three honorary doctorates. Instituto McLaren de Pedagogia Critica y Educacion Popular, an organization that offers courses, degrees and training in popular education in Ensenada Mexico has been named in his honor. Professor McLaren lectures worldwide. He is currently Professor in the Graduate School of Education and Information Studies, University of California, Los Angeles

Martha Prescod Norman Noonan was active in the American Civil Rights Movement as a community organizer, activist, member of Students for a Democratic Society (SDS), and field secretary and fundraiser for the Student Nonviolent Coordinating Committee (SNCC), one of the largest and most influential organizations in the history of the Movement. She spent two years working on SNCC projects in Georgia, Mississippi, and Alabama. After her work with SNCC, some of the community projects Noonan created and organized were an anti-hunger project, an inner-city food-buying club, and a supplemental educational program for youth with sickle cell disease. She has taught African-American history at the University of Michigan, the University of Toledo, and Wayne State University. She is one of the six editors of *Hands on the Freedom Plow: Personal Accounts by Women in SNCC*, in which "fifty-two women — northern and southern, young and old, urban and rural, black, white, and Latina — share their courageous and personal stories of working... on the front lines of the Civil Rights Movement



TRANSIT ARTS is a youth arts development program of Central Community House and the Columbus Federation of Settlements, working in partnership with the Ohio Alliance for Arts Education. TRANSIT ARTS is rooted in a rich history of community engagement, enlisting young people, ages 12 – 21, in intensive programs of coaching by outstanding artists and other professionals from the creative industries. TRANSIT ARTS provides young people with a variety of FREE interactive, multi-disciplinary arts experiences in a safe and empowering environment. Activities include high quality arts workshops, professional performance and exhibition opportunities, and entrepreneurial

projects. Participants attend workshops, develop individual road maps, and are aided in the development of their talents through expert guidance, frequent opportunities for public recognition of their achievements, and engagement with world-class artists from the community and around the world. The TRANSIT ARTS Performance Group is a dynamic blend of outstanding professional artists and talented youth artists inspiring and challenging one another to honor our roots while creating fresh new work. Rhythms rise from the drums, turntables and dancing feet, as poets, hip-hop emcees, breakdancers, DJs, musicians, singers and visual artists flow together to create a breathtaking and interactive multi-disciplinary performance experience. www.transitarts.com

Schedule of Presentations

Key

AO = Anti-Oppression Dialogue
DD = Debate/Dialogue
PO = Pedagogy of the Oppressed
Workshop
PP = Paper Panel

Thursday, June 27, 2013

Welcome to the Conference!
Hip-Hop Performance Party by TRANSIT ARTS
Brick Street, 36 E. High St.
6:00 p.m. - ???

Friday, June 28, 2013

Concurrent Session A
9:00 a.m. – 10:30 a.m.

TO Beginner 416	Introduction to the Basics of TO Doug Paterson, The University of Nebraska at Omaha This workshop is designed for people who come to PTO with little exposure to the TO part. It's an exciting workshop covering the background, theory, and practice of Boal's work.
AO All Experience Levels 225	Queer Conscientização: Foundations for Understanding Anti-Queer Oppression S. Leigh Thompson, The Forum Project Alexander Santiago-Jirau, The Forum Project In this session participants will discuss how to recognize, understand and challenge anti-queer oppression in their lives and work. We will explore such topics as sexual identity, gender and gender expression, heterosexism, queer language and terms, and power.
PO All Experience Levels 215	Project Rwanda: Drama and Theatre Education for Reconciliation and Development Chris Vine, CUNY School of Professional Studies M.A. in Applied Theatre Helen White, CUNY School of Professional Studies, M.A. in Applied Theatre This workshop explores aspects of theatre for development, highlighting the challenges of cross-cultural collaboration, and offering theoretical and practical insights towards avoiding cultural invasion in pursuit of a co-intentional process.
PP All Experience Levels 117	Transforming School(s) Moving Beyond the Boundaries of Schools... Learning Constructively Charru Sharma, University of Delhi, Fulbright Post Doctoral Fellow Can knowledge be gained within the peripheries of the school structures? India under the colonial rule had an implicit impact that crushed the strong traditional base of Indian education based primarily on the pursuit of knowledge, which encompassed human virtues like wisdom, humility, truthfulness, gratitude, dignity, social service and creative skills. I shall share here my experiences as an educator and as a theatre practitioner with special emphasis on my work with children of snake charmers living on the outskirts of Delhi. Courage in Action: Undercover Agents of Change in our Schools Natalie Goodnow, Performance as Public Practice MFA Program, University of Texas at Austin A case study examining challenges implementing TO with youth ages ten and eleven in a school in which high achievement on standardized tests had become central to the community's identity. Uni-Reach Drama Joanne Merley, Griffith University Excerpts of video recordings of Uni-Reach Drama productions will be presented. These live performances are performed in identified high schools with high numbers of low socio-economic students; Indigenous; students from non-English speaking backgrounds and students who came to Australia as refugees. The performers are university students who once attended these schools and are from oppressed communities. The performance is one aspect of a chain of events that high school students will engage in during a process designed to be transformative.

DD Experienced 217	The Status of Popular Education Today in North America Drick Boyd, Eastern University Popular education is being practiced in a variety ways in a variety of places under a variety of names. This session presents the results of a 2011 study of popular education in North America, and invites participants to share their experiences, insights and hope for popular education in the next decade. There will be a brief presentation followed by an open dialogue.
TO All Experience Levels 415	Engaging in Embodied Praxis (Reflection/Action) on our TO/PO Work Warren Linds, Concordia University This workshop will use Theatre of the Oppressed techniques (including Image Theatre and The Rainbow of Desire), games and processes to develop our capacity to explore critical, challenging and significant moments in our work. DOUBLE SESSION: continues into Concurrent Session B.
Friday Concurrent Session B 10:45 a.m. – 12:15 p.m.	
PO All Experience Levels 416	Education, Conscientization, and Pedagogy of the Oppressed—an Introduction to the work of Paulo Freire Charles Adams, University of Minnesota Mariana Ferreira, San Francisco State University 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. We will follow Paulo Freire's approach to education, identifying current social issues that affect our everyday lives--such as poverty, unemployment, violence, hopelessness, and discrimination—and suggest positive action for change and development. 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.
TO All Experience Levels 415	Engaging in Embodied Praxis (Reflection/Action) on our TO/PO Work Warren Linds, Concordia University DOUBLE SESSION: Continued from Concurrent Session A
PP All Experience Levels 223	Engaging Freire/Freirean Engagement On Reading Freire and Ranciere Together: Applying a PTO Lens To a Current Trend in Critical Pedagogy Dr. Kelly Howe, North Central College An exploration of current English-language scholarship placing Paulo Freire in conversation with French theorist Jacques Rancière, but with a specific focus on that scholarship's applications for the PTO community. Bakhtin, Boal and Freire: Dialogism Against Oppression Barbara Salvadori Heritage, University of Missouri This paper proposes to connect, analyze and discuss the work of Russian theorist and critic Mikhail Bakhtin with Paulo Freire's Pedagogy of the Oppressed and Augusto Boal's Theatre of the Oppressed. There are strong connections to be made among the works of the three authors. I hope to start a dialogue among the author's oeuvres - which could potentially provide us with new and fresh possibilities and/or perspectives with which to think about Theatre and Pedagogy of the Oppressed and Bakhtin's Dialogism. Critical Study Abroad: Praxisin' What We Preach John Jenkins, Miami University This paper presentation will look critically at study abroad through the purview of Paulo Freire's <i>Pedagogy of the Oppressed</i> . The author hopes to gain feedback from audience participants.
Panel Beginner, Experienced 215	Radical Transformation: Cautious and Unapologetic Long Tran, University of Cincinnati Christina Mitts, Tulane University Eric Hagen, University of Cincinnati Cassandra Turner, University of Cincinnati Jessalyn Yankovsky, University of Cincinnati Crystal Riley, University of Cincinnati Jared Craig, University of Cincinnati Theresa Newcomer, University of Cincinnati For Freire, change is an essential part of praxis which means that transformation has to be guided by a theoretical goal of the real. Transformation has to achieve a state of realism because it informs and is informed by the dialogicality of the multitude guided pushed forward by a particular sense of equity and social justice. In this way, through dialogical actions, individual change can lead to radical rupture of what is to promote a transformation of what ought to be.

TO All Experience Levels 122	For Sale Maya Lea, "For Sale," In partnership with the SAFA Center of Ft. Collins, CO "For Sale" explores the complex epidemic of America's human trafficking through performance. Participants' collaborate in talkback, seeking methods to combat sexual exploitation. Finally, Augusto Boal's Image Theatre processes their work.
DD All Experience Levels 217	Walk With Me: Freedom Summer Project Interactive History Tour Ann Elizabeth Armstrong, Department of Theatre, Miami University Sarah Senff, Miami University Karly Danos, Miami University This interactive site-specific performance recreates the June 1964 events when volunteers trained for the Mississippi Summer Project. The tour engages difficult questions concerning race privilege and coalition building.

Keynote Speaker:
Martha Prescod Norman Noonan
Laws Hall Auditorium

This Keynote Presentation is made possible by Miami University's Western Program for Individualized Studies and the Center for American and World Culture.

**To be followed by a book signing and lunch.
12:30 p.m. – 2:30 p.m.**

Friday Concurrent Session C
2:30 p.m. – 4:00 p.m.

PO Beginner, Experienced 415	A Transformational Dance: The Power of Embodied Theatre as a Holistic Approach to Educating for Critical Consciousness and Change Kathy Kaya, Fielding Graduate University Participants will experience an embodied theatre process that is informed by research utilizing a holistic approach to transformative learning as a way to examine personal experiences of oppression and privilege. DOUBLE SESSION, Continues Through Concurrent Session D
PO Experienced 217	Grassroots Leadership Development Merging Popular Education with Community Development Drick Boyd, Broome, PA Workshop Objectives: 1. To describe a current leadership training for individuals involved in an effort to bring economic and cultural revitalization to an urban neighborhood. 2. To share some of the popular education exercises used in the training.
Panel All Experience Levels 225	The LACE Center, Los Angeles Brent Blair, USC School of Dramatic Arts Alfredo Avila Rebecca Struch Founding members share their hopes and concerns of weaving arts, education, media and advocacy together in the newly funded Center for Liberation Arts and Community Engagement (LACE) in Los Angeles.
TO All Experience Levels 416	Masks of Manipulation Simon Malbogat, Mixed Company Theatre DOUBLE SESSION: Continues through Concurrent Session D
TO All Experience Levels 215	The Imagine Project: Image Theatre to Interactive Video Mark Weinberg, Center for Applied Theatre Jenny Wanasek, Center for Applied Theatre Imagine is a multi-school and multi-organizational project about dismantling the culture of violence at schools in the Milwaukee area and envisioning the kind of supportive and positive school culture of which violence and bullying would not be a part. The workshop describes the process used by the Center for Applied Theatre and Media Makers to create interactive videos for the Imagine gallery installation and the workshops conducted with students visiting the gallery. Participants will engage in some techniques of this project, including the "6-Word Memoir" and the Image of the Non-Violent World series.
DD All Experience Levels 223	Indentured Training?: Transforming Unpaid Educational Work Experiences Michel Coconis, Wright State University Shawn Cassiman, University of Dayton Terry Cluse-Tolar, University of Toledo This dialogue seeks to transform the existing exploitative educational practice of unpaid work experience (a.k.a. internships, practica, service-learning) as part of the secondary and higher educational experience towards our democratic ideals.

Friday Concurrent Session D

4:15 p.m. – 5:45 p.m.

PO Beginner, Experienced 415	A Transformational Dance: The Power of Embodied Theatre as a Holistic Approach to Educating for Critical Consciousness and Change Kathy Kaya, Fielding Graduate University CONTINUED DOUBLE SESSION
TO All Experience Levels 416	Masks of Manipulation Simon Malbogat CONTINUED DOUBLE SESSION
DD All Experience Levels 225	From Grading to Self-Grading to Freedom Ken Burak, Northampton Community College Is there anyplace for grading in a truly liberatory revolution, where all people will act autonomously, and not because they fear punishment or are promised rewards? Is non-oppressive grading possible?
PO Beginner 217	Food-Housing-Health-Marriage-Education: Human Rights Conscientization Mariana Ferreira, San Francisco State University This Pedagogy of the Oppressed workshop uses generative themes and interactive activities to expand our consciousness about social, economic, and cultural rights.
Performance All Experience Levels 122	Troubling the Cancer Hero: A Performance Workshop Featuring Susan Miller's "My Left Breast" Sarah Senff, Miami University Audree Riddle, Miami University Shelby Stanovsek, Miami University Performance of Susan Miller's "My Left Breast," with a workshop designed to create a polyphonic breast cancer counter-narrative and unmake the myths of the pink ribbon and the cancer hero.
PO All Experience Levels 118	How Former Failing Freshmen Transformed Themselves and Informed a Failing System Yoko Miura, Wright State University Donna Tromski-Klingshim, Wright State University This session proposes ideas to transform schooling in the U.S. informed by the voices of "failing students" who achieved success and became advocates.

Keynote Speaker: **Peter McLaren** **McGuffey Auditorium**

Pedagogy and Theatre of the Oppressed, Inc. and the Miami University Department of Educational Leadership are pleased to present Peter McLaren with a Lifetime Achievement award for the promotion of social justice.

6:00 p.m.

Evening Gathering **8:00 p.m.**

Film Brick Street 36 E. High St.	May 4th Voices A filmed version of a verbatim theatre performance, derived from more than 100 first-person narratives collected through the Kent State Shootings Oral History Project, which gives voice to those affected by the events at Kent State University on May 4, 1970, when four students were killed and nine wounded as the Ohio National Guard shot into a crowd of unarmed protesters.
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Saturday, June 29

Concurrent Session E

9:00 a.m. – 10:30 a.m.

TO Beginner, Experienced 122	Light the Fire... Ignite Change Meredith Schilsky, The Warehouse Project & Gallery Marco Lopez, The Warehouse Project & Gallery Melina Hernandez, Living Out Loud Giovanni Allen, Living Out Loud Brian Means, Living Out Loud Guadalupe Castro, Living Out Loud Steven Gilbert, Living Out Loud Gerardo Reyes, Living Out Loud Living Out Loud will present an array of different activities, dramatic pieces, and opportunities for skit creation all based in Boal's concept of The Theatre of the Oppressed. DOUBLE SESSION: Continues Through Concurrent Session F
PO	Creating Learning Community in Detention Settings

Beginner, Experienced 416	Piper Anderson, New York University - Gallatin A university-prison education exchange provides a powerful opportunity to create a community of learners partnering in the educational process across difference. In this session we will unpack the pedagogical approach employed in NYU's Lyrics on Lockdown prison education course.
DD All Experience Levels 225	Eating Appalachia: Selling Out to the Hungry Ghost Theresa Burris, Radford University Deborah McLaughlin, Radford University In this dialogue session, the artistic director and cultural consultant for "Eating Appalachia: Selling Out to the Hungry Ghost" will engage audience members with the research and creative processes to produce a dance/theater piece in response to mountaintop removal coal mining in Appalachia. Moreover, we'd like to share the difficulties of touring the work in affected communities and learn from others who've attempted to bridge cultural, political, economic and religious divides through their art.
DD All Experience Levels 223	Trigger Warning! Challenging the Myth of Safety S. Leigh Thompson Alexander Santiago-Jirau What is a "safe space?" What is the difference between safety and comfort? We invite you to dialogue about the value of challenge and discomfort, and how our ideas of safety can backfire.
Panel All Experience Levels 217	Beyond (Dis)ability: Applying Pedagogy of the Oppressed in Sub-Saharan Africa and Haiti Dennis Carlson, Miami University Trevor Ngorosha, Miami University Precious Gawanani, Miami University Joanne Kistruck, Miami University This panel explores linguistic colonialism in Zimbabwe, Malawi, and Haiti, and efforts to de-colonize education in these three nations using Freire's Pedagogy of the Oppressed.
TO Beginner, Experienced 415	Honoring Our Stories, Warming Our Hearts: Exploring on a Theme of Love Sybil St. Claire, University of Central Florida Using personal stories, this workshop will combine TO with collaborative playmaking as we explore on a theme of love. Bring a story about a time when you felt deeply loved.
PP All Experience Levels 215	Performing/Transforming Gendered Systems Through TO To and From the Stage's Edge: Dialoguing the Tensions and Transformations of Educational Performance, Gender Violence Prevention, and Campus Contexts Jennifer L. Freitag, Southern Illinois University; The Women's Center, Inc. Shauna M. MacDonald, Villanova University In this dialogic, performative essay in two voices, we turn to Boalian theories and techniques to reflect on our experiences organizing and performing an on campus presentation of the I Want My Jacket Back project—a performance project that employs Theatre of the Oppressed techniques and aims at facilitating complex dialogue about gender violence and gender violence prevention. Using Forum Theatre as a Tool in Sociological Research Projects Agnieszka Król, Jagiellonian University, Cravow, Poland The project I would like to present is being held in Poland examining the intersectional issue of gender and disability. It consists of 4 basic phases: 1. Individual biographical interviews 2. Empowerment workshops 3. Forum Theatre 4. Classes with students that aim to change problems described in the previous phases on the level of citizen activism driven by University. Shange, Boal, and Multiculturalism: Breaking Down the Walls John Nyere We will discuss and play games of understanding using culturally specific circumstances and situation to see if universal understandings can occur without the act of universalizing taking place.
Saturday Concurrent Session F 10:45 a.m. – 12:15 p.m.	
TO Beginner, Experienced 122	Light the Fire... Ignite Change Meredith Schilsky, The Warehouse Project & Gallery Marco Lopez, The Warehouse Project & Gallery Melina Hernandez, Living Out Loud Giovanni Allen, Living Out Loud Brian Means, Living Out Loud Guadalupe Castro, Living Out Loud Steven Gilbert, Living Out Loud Gerardo Reyes, Living Out Loud CONTINUED DOUBLE SESSION

PO All Experience Levels 217	<p>May 4th Voices: Verbatim Theatre and Critical Pedagogy</p> <p>Katherine Burke, Cleveland Clinic Center for Ethics, Humanities, and Spiritual Care David Hassler, Kent State University Catherine Hudson, Kent State University Cole Mazaher, Kent State University Amelia Finefrock, Kent State University</p> <p>Kent State students from the verbatim theatre piece <i>May 4th Voices</i>, the play's director, and the playwright engage participants in methods of using verbatim theatre to teach history, poetry, devising theatre methods, and more. Students will discuss the transformative experience of embodying the voices of witnesses to the Kent State May 4th shootings.</p>
DD All Experience Levels 225	<p>Re-Imagining Community/ies: Dialogue for Radical Transformation</p> <p>Jennifer L. Freitag, Southern Illinois University, The Women's Center, Inc. Jared Bishop, Southern Illinois University Sheng-Tao Fan, Southern Illinois University, Carbondale Kathryn Golsan, Southern Illinois University, Carbondale Shauna MacDonald, Villanova University C. Kyle Ruddick, Southern Illinois University, Carbondale</p> <p>As educators, performance artists, and social activists, how do notions of community impact the ways we engage in — and disengage from — our work? In this dialogue, we seek to explore differing ideas about community/ies, identify productive and unproductive aspects of community/ies, explore why and how community matters, and ask how we can radically re-imagine community as integral to ending oppression and promoting liberation. Together, we hope to gather ideas for radically transforming the ways we think about community and how we create community with others.</p>
TO All Experience Levels 415	<p>Using Theatre of the Oppressed as Rehearsal for Confronting Homophobia and Gender Bias in Early Childhood Education Settings</p> <p>Ellie Friedland, Wheelock College</p> <p>Theatre of the Oppressed workshop to develop and rehearse strategies for: Including LGBTQ families in the early childhood education curriculum; Supporting young children with gender expansive behavior, and their families; Supporting LGBT parents and their young children; Responding to objections when you do all the above; Advocating for change by confronting homophobia and gender bias.</p>
DD All Experience Levels 416	<p>Marxism and TO/PO</p> <p>Doug Paterson, University of Nebraska Omaha Julian Boal, Theatre of the Oppressed Joker Long Tran, University of Cincinnati</p> <p>Boal and Freire developed and used many approaches to their work, one of which was Marxism. This dialogue foregrounds: Marxism as a foundations for TO/PO; and, the benefits TO/PO practitioners gain in understanding Marxism.</p>
Performance All Experience Levels 118	<p>Nutrition 101</p> <p>Carlia Francis, Miami University Barbara Salvadori-Heritage, University of Missouri Dr. Ann Elizabeth Armstrong, Miami University</p> <p>Nutrition 101 explores the interaction between media, body image, and food, in our media saturated, market driven, consumption-obsessed society. It examines how unattainable media perpetuated aesthetic standards affect individual behavior and corrupts social interaction to the detriment of all. Response to performances of Nutrition 101 has been more personal and pained than to the other plays in the troupe's repertory, including religious diversity [Parts of Speech], sexual and gender identity [Heterosexism], and racial diversity [Identity Politics]. As a result the troupe's facilitators have been experimenting with new protocols when presenting this script.</p>
PP All Experience Levels 215	<p>Transforming Institutional Power Through Popular Education</p> <p>Mamas of Invention: Popular Education and Development Among Women's Organizations in Kenya</p> <p>Catherine Cutcher, Office of Education Abroad, Ohio University</p> <p>Popular education is a field of growing concern among educators, activists, and others who call for non-formal education in the absence of effective schools. The formal education of women and girls has been neglected in Kenya and throughout Africa due to cultural, political, and economic barriers. To respond to challenges facing their communities, Kenyan women must be educated and empowered to take action. Women's organizations are uniquely placed to deliver popular education services. This paper presentation shares a case study of popular education as practiced by women's community-based organizations in Kenya.</p> <p>ARTivism: ColumBust Day</p> <p>Antonia Garcia Orozco, California State University, Long Beach</p> <p>For the past two years, my students and I have read and discussed the implication of legacies of multiple colonizations of the Americas. ARTivism was a performative exercise that employed some of Boal's Pedagogy of Theatre of the Oppressed. Our hope was to challenge colonization by documenting our</p>

	presence on a campus that often seems isolationist and hostile to Chicanos/as and Indigenous Peoples and Studies.
TO All Experience Levels 121	<p>Looking for Lilith's Faith Stories Project (Guatemala) Jennifer Thalman Kepler, Looking for Lilith Theatre Company Shannon Woolley Allison, Looking for Lilith Theatre Company</p> <p>Looking for Lilith Theatre Company will introduce participants to their TO-based "Faith Stories Project" work in Guatemala, leading a workshop exploring issues of empowerment and disempowerment within communities of faith.</p>
<p>Keynote Speaker: Dennis Carlson McGuffey Auditorium</p> <p>To be followed by lunch and the PTO Member's Meeting 12:30 p.m. – 2:45 p.m.</p>	
<p>Saturday Concurrent Session G 3:00 – 4:30</p>	
PO Beginner, Experienced 217	<p>Experiences with Appalachian Stereotyping and Prejudice: The Transformative Power of Our Stories Gwen Jones, Fairmont State University</p> <p>Explore stereotyping in Appalachia and college student counter narratives. Experience Freire's ideas about engaging the self as social, historical, transformative, and creative through a group "Where We're From" activity.</p>
TO All Experience Levels 415	<p>Teaching Teachers TO Techniques: Initiating Change by Changing Education Mark Weinberg, Center for Applied Theatre Jenny Wanasek, Center for Applied Theatre</p> <p>A workshop exploring ways of teaching TO techniques to teachers that acknowledges what students and teachers bring to the classroom, respects the voices of both, and invites students to engage in the learning process.</p> <p>DOUBLE SESSION: Continues Through Concurrent Session H</p>
TO All Experience Levels 416	<p>Shakespeare for the People: Bringing Boal to the Bard Jonathan Shailor, University of Wisconsin – Parkside Christopher Shailor, Theatre Workshop, Hamilton-Wenham Regional High School, Hamilton, MA, USA Nicholsa M. Leair, Shakespeare Prison Project</p> <p>Jonathan Shailor, Founder/Director, The Shakespeare Prison Project, leads participants in his dialogic, participatory approach to performing Shakespeare with prisoners, youth, and at-risk populations.</p> <p>DOUBLE SESSION: Continues Through Concurrent Session H</p>
PP All Experience Levels 215	<p>PO/TO and the Lived Experiences of Teachers</p> <p>Summary and Eventual History of Theatre-Pedagogy and Theatre of the Oppressed in Iran Mahlagha Bagheri, Tarbiatmodares University, Tehran, Iran</p> <p>Review of literature and relevant topics: History of theatre – pedagogy and theatre of the oppressed has not complete presentation with details in Iran. I think my important purpose of my acquirement and training theatre – pedagogy in Germany is to research about this thematic in Iran, for that being effective in theatre system and life system in Iran, and now I still trying to establish the theatre – pedagogy's module in art university in Iran.</p> <p>Theatre and Pedagogy: Reenactments in the Bilingual Teacher Preparation Class Blanca Caldas, University of Texas at Austin</p> <p>This study examines the reenactment of real-life experiences of actual Bilingual teachers in the Bilingual teacher preparation class to tackle questions of social justice and language maintenance advocacy.</p> <p>Theatre of the Oppressed in Teacher Training - Prelude to Getting Everyone On Board Dr. Radha Ramaswamy, Centre for Community Dialogue and Change</p> <p>Feedback from Elementary and Secondary school teachers to Theatre of the Oppressed workshops that I conducted between March 2011 and December 2012 (23 workshops, 700 teachers, average duration 1 day) in Bangalore and Mumbai, India.</p>

DD All Experience Levels 225	The Effect of Affect of Theatre of the Oppressed in a Decolonizing Process Warren Linds, Concordia University This discussion/paper explores the role of affect in a long-term theatre workshop process based on Theatre of the Oppressed and what TO might accomplish in the face of the wider issues of colonization and decolonization in Indigenous communities.
DD All Experience Levels 223	VISMS: A Paradigm of Performance Philosophy Praxis and Peaceful Activism Theresa Larkin, California State University, Los Angeles A performance lecture and dialogue introducing a values-centric activist performance technique inspired by Paulo Freire's notion of radical praxis and Augusto Boal's aesthetics, legislative theatre, and dialogics. DOUBLE SESSION: Continues Through Concurrent Session H
Saturday Concurrent Session H 4:45 p.m. – 6:15 p.m.	
DD All Experience Levels 118	Teaching Towards Our Values: Applied Theatre, Social Engagement and Liberatory Education Inside the Academy Helen White, The CUNY School of Professional Studies MA in Applied Theatre Chris Vine, The CUNY School of Professional Studies MA in Applied Theatre Participants are invited to join in dialogue about the contradictions and challenges of offering an academic graduate degree program that is committed to liberatory theatre practices and civic engagement.
TO All Experience Levels 415	Teaching Teachers TO Techniques: Initiating Change by Changing Education Mark Weinberg, Center for Applied Theatre Jenny Wanasek, Center for Applied Theatre CONTINUED DOUBLE SESSION
TO All Experience Levels 416	Shakespeare for the People: Bringing Boal to the Bard Jonathan Shailor, University of Wisconsin – Parkside Christopher Shailor, Theatre Workshop, Hamilton-Wenham Regional High School, Hamilton, MA, USA Nicholsa M. Leair, Shakespeare Prison Project CONTINUED DOUBLE SESSION
DD All Experience Levels 223	VISMS: A Paradigm of Performance Philosophy Praxis and Peaceful Activism Theresa Larkin, California State University, Los Angeles CONTINUED DOUBLE SESSION
Panel All Experience Levels 225	Fringe Benefits “Staging Social Justice” The Process, the Book, and the Experience Daniel-Raymond Nadon, Kent State University Ann Elizabeth Armstrong, Miami University Dr. Susan V. Iverson, Kent State University A lively presentation/performance and exchange of ideas facilitated by contributing writers to Staging Social Justice, SIUP's anthology about Fringe Benefits' Activist Theatre.
Performance/TO All Experience Levels 415	RingShout for Reproductive Justice Ebony Noelle Golden, Betty's Daughter Arts Collaborative Katrina De Wees, Betty's Daughter Arts Collaborative Audrey Hailes, Betty's Daughter Arts Collaborative A performance that utilizes womanist radical theatre, Boalian and Friarian pedagogical methods to critically analyze reproductive justice issues directly impacting the health and livelihood of girls and women of the African Diaspora.
PP All Experience Levels 217	Indigenous Peoples and Theatre of the Oppressed Theatre of the Oppressed and Indigenous People: Between Tradition and Emancipation Brian Sonia-Wallace, University of St. Andrews, Scotland Drawing from a 2-month workshop series in Amazonian Ecuador, this paper considers the difficulties and rewards of articulating Theatre of the Oppressed with local indigenous notions of emancipation and performance. The Indigenous Approach to Invisible Theatre in Ghana A Case Study of Traditional Asante Games Felicia Owusu-Ansah This paper explores the worth of taking a second look at indigenous games as invisible theatre for pedagogical purposes. This paper delves into the theatrical form and educational values of indigenous games and its inherent Invisible Theatre values for education, using Traditional Asante games as a case study. The Effect of Affect of Theatre of the Oppressed in a Decolonizing Process Warren Linds This discussion/paper explores the role of affect in a long-term theatre workshop process based on

	Theatre of the Oppressed and what TO might accomplish in the face of the wider issues of colonization and decolonization in Indigenous communities.
PP All Experience Levels 121	<p>Transforming Community(ies), Part One</p> <p>Experience of Legislative Theatre in Tehran Central Prison Ali Zafar Ghahramani Nezhad, Applied Theatre Bureau of Tehran, Iran Samaneh Jazebi, Mentor in Yoga Federation for Women of Iran</p> <p>The first Experience of Legislative theatre in central prison of Tehran would be described and we see some photos and films of it. Then a dialog about TO in Iran.</p> <p>Social Justice Theatre in New Orleans Communities Lauren Imwold, Loyola University New Orleans</p> <p>Research of existing social justice theatre formats, including Boal's Theatre of the Oppressed, Playback Theatre techniques, and Creative Dramatics; Projects working with children and the elderly in New Orleans.</p> <p>Daily News: 24-Hour Newspaper Theatre Zachary A. Curtis, University of Wisconsin – Rock County</p> <p>This paper outlines the process of our 24-Hour Theatre festival blended with the ideas of Augusto Boal's Newspaper Theatre and the ways in which 24-Hour Newspaper Theatre engaged the Janesville, Wisconsin community.</p>
	<p>Keynote Speaker: Hector Aristizábal 6:30 – 7:30 p.m.</p>
	<p>Evening Gathering 8:00 p.m.</p>
Performance Brick Street 36 E. High St.	<p>Still/Waiting.... Richard Piatt, Merrimack College Cast: Kevin Welch, Diego Ortiz, Kali Tudisco, Josh Canner, Erin Beausoleil, Andrew Trubiano, Gary Mannion, Jr.</p> <p>While much has changed since the era of the “great depression,” much has remained the same. Social structures that allowed for the dehumanization of persons living in the US then remain intact now, with wide reaching implications. Still/Waiting... is a devised work loosely based on Clifford Odets' <i>Waiting for Lefty</i> that combines elements of Agit/Prop, social realism, poetry, and newspaper theatre. This piece is the final project of the Politics of Performance Class of Merrimack College.</p>
	<p>Sunday, June 30</p>
	<p>Concurrent Session I 9:00 a.m. – 10:30 a.m.</p>
DD Experienced 217	<p>Transforming Campus Attitudes Towards Sexual Assault: How to Negotiate a Central Role for TO</p> <p>Amy Seham, Gustavus Adolphus College Virgil Jones, Gustavus Adolphus College</p> <p>We invite artists and educators to join us to discuss the challenges of coordinating with official college structures and administrators when using T/O to transform campus attitudes toward sexual assault.</p>
TO Beginner, Experienced 415	<p>Trees of Peace – Story of Wangari Maathai</p> <p>Kimberly Walsh, Chesapeake Education, Arts and Research Society Kristen Wharton, CHEARS, Greenbelt, Maryland</p> <p>Hear and see in shadow puppetry the herstory of Wangari Maathai, founder of the Green Belt Movement and the 2004 Nobel Peace Prize Laureate. Featuring the idea of community-based tree planting, focused on poverty reduction and environmental conservation.</p>
TO Beginner 416	<p>YOUTH ACTION: A Theatre Curriculum in a Therapeutic Setting</p> <p>Shannon Rzucidlo, The Omaha Theater Company for Young People</p> <p>An interactive workshop for beginners who want the tools to get started on their own projects. Hear from an undergraduate how she brought PTO to her own community.</p>
PO Experienced 215	<p>Changing People, Changing Policy: Using Popular Education to Transform US Policy in Latin America</p> <p>Riahl O’Malley, Witness for Peace</p> <p>How can popular education facilitate the creation and expansion of transnational movements for peace and justice in the Americas? Join Witness for Peace and Sixth Sun Consulting to discuss.</p>

TO Experienced 122	How Best to Dramatize the Brazilian Slave Narratives for Our Own Abolitionist Movement Robert Krueger, Professor Emeritus, University of Northern Iowa With prepared excerpts and oral introduction, participants will discuss the actions and meanings and explore Boalean techniques to dramatize select Brazilian slave stories. One example is the examination of experience aboard the slave ship in middle passage—following a very rare description by a survivor.
PO All Experience Levels 121	Phenomenology of Writing Irvin Peckham, Louisiana State University This session will explore a dialogic method of encouraging students to explore the phenomenology of writing in a collaborative process that challenges traditional notions of critical pedagogy.
Sunday Concurrent Session J 10:45 a.m. – 12:15 p.m.	
PO All Experience Levels 118	Different But Not Abnormal Mac-Darling Cobbinah, Centre for Popular Education & Human Rights, Ghana Evans N'lamada Bikpe, Centre for Popular Education & Human Rights, Ghana Collins Seymah Smith, Centre for Popular Education & Human Rights, Ghana CEPEHRG works to promote inclusiveness, including LGBT issues in Ghana. Learn how we do this through our interactive community popular education and theatre performance piece.
TO Beginner 415	Empowering the Homeless with Theatre of the Oppressed Techniques Stephanie Cotton-Snell, Girl Talk Theatre In this workshop, participants will get an in depth look on the reality of using Theatre of the Oppressed Techniques with the homeless. The workshop will be part discussion, part immersive participation.
TO Experienced 416	Performing Sexual Health: Humor and Liberation Arts in Sex Education Bobby Gordon, UCLA Art & Global Health Center UCLA Sex Squad Director Bobby Gordon will lead a participatory workshop exploring the UCLA Art & Global Health center's methodology for using humor and liberation arts to transform sex education.
DD Experienced 217	Towards a New Poetics Betsy Goldman, Tufts University Drama Department It is time for a new Poetics? Join in examining the ways in which Boal's theoretical writings have informed and/or inhibited TO practice in various areas of the world.
TO All Experience Levels 215	CHOICES: An Interactive Play on Cyberbullying and Suicide Shannon Woolley, Looking for Lilith Theatre Company An interactive planning session in which the play "CHOICES" is a model for using Forum Theatre with high school populations. Following a video of the piece and some interventions, participants will engage in identifying other oppressions that are specific to young people in their communities, and creating potential structures for new Forum pieces.
PP All Experience Levels 121	Transforming Community(ies), Part Two Changing or Adapting Methodologies: Exploring InterACT of "TfaC" in the lens of Boal's Forum Theatre Paradigm Abdul Karim Hakib, Global Arts and Development Centre, Accra, Ghana A presentation that looks at different approaches inspired by the works of Boal. It looks at adaptation and value the progress in the context of the peoples culture. Theatre as Liberating Source for a Changing Society Roberto Carbalaj, Universidad de El Salvador The process of application of the experience based on the Theater of the Oppressed. How can theatre of the oppressed influence in order to change our reality? Can the theatre of the Oppressed help to a person as a individual involved into a collective and work into an specific objective? What are the skills or abilities that a person can develop and put into a practice of a community through the techniques of the theater of the Oppressed?

Key

AO = Anti-Oppression Dialogue
 DD = Debate/Dialogue
 PO = Pedagogy of the Oppressed Workshop
 PP = Paper Panel

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**PEDAGOGY & THEATRE OF THE OPPRESSED
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The mission of the Pedagogy and Theatre of the Oppressed Journal is to create a scholarly space of critical agency where social justice and critical democratic participation prevail through praxis. The PTO Journal seeks to encourage the formulation of theories that interrogate the authentic historical selves and cultural patterns, social interlocution, ecological concerns and practices, the digital divide, and global issues to prepare the grounds for a better world. Furthermore, it seeks to complete the praxis circle by illuminating documented case studies/actions that promote change by applying egalitarian theories.

Pre- and Post-Conference Workshops

From Desire Into Action: Theatre of the Oppressed and Radical Transformation

With Hector Aristizábal

Tuesday, June 25 – Thursday, June 27

As Theatre of the Oppressed practitioners, we tend to see ourselves as agents of social change; however we often neglect to engage in our own internal transformation. In this three-day workshop, we will use Boal's rich methods – from Forum to Rainbow – to explore our personal lives and the lives of those we love in order to best serve our commitment to social change and radical activism. From Desire Into Action uses theatre to weave the invisible threads that link us to others dancing at the edge of the personal as political. Unlike therapy, which focuses on individual healing, this workshop will open a ritual space for community healing as we commit with one another to transforming our desires for change into action.

TELL IT! Developing Language Arts Skills through Interactive Wordplay & Storytelling Experiences

With Lyn Ford

Sunday, June 30, 1:30 – 5:30 p.m

Talking English Language Arts rather than talking about them, that's the point in this playshop. Utilizing the tools and skills of interaction in storytelling, our natural way of learning, we can do the work of playing with: pre-reading and creative pre-writing exercises; story concepts and narrative writing; research and revision; oral communication and social behaviors, models of messaging, and the dynamics of building a community within your classroom. Handouts (and a few surprises!) are available; grade levels emphasis is dependent upon your needs. Come and play in this energizing event facilitated by nationally recognized Affrilachian storyteller, author, and Ohio-based teaching artist Lyn Ford.

Framing the Question in Forum Theatre

With Julian Boal

Sunday, June 30, 2:00 – 7:00 PM

Monday, July 1 and Tuesday, July 2, 10:00 AM – 5:00 PP

How do you frame a question in Forum Theatre? Forum Theatre pieces are questions addressed to the audience. We, the practitioners, don't have the right to answer those questions. But that does not lessen our responsibilities in framing them. Not all questions are equally useful, ethical, or responsible in Forum Theatre. For example, asking what a woman can do at the very moment that she is under the threat of being beaten by her husband reinforces the dangerous idea that those who experience relationship violence are responsible for doing something to stop their abusers. Using Forum to investigate the moment of aggression may invite strategies that reinforce the oppression: leave her husband, find a way to "cool him down," fight back, etc. To stress the possibility of choosing without questioning the concrete options we do (or don't) have is to fall under the Nike ideology: "Just do it!"

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. In those plays the questions will be framed in such a way that never stresses the individual responsibility, but demands answers about how we can organize to transform the society that allows and encourages oppression. Part of the third day will be spent practicing beginning skills for Jokering Forum Theatre.

Certificates of completion are available for all pre- and post-conference workshops, for the purpose of Continuing Education Units. Please speak with Conference Registration for more information.

Notes

Helpful Terms

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 moderate and guide 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 who 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 dialogue for liberation.