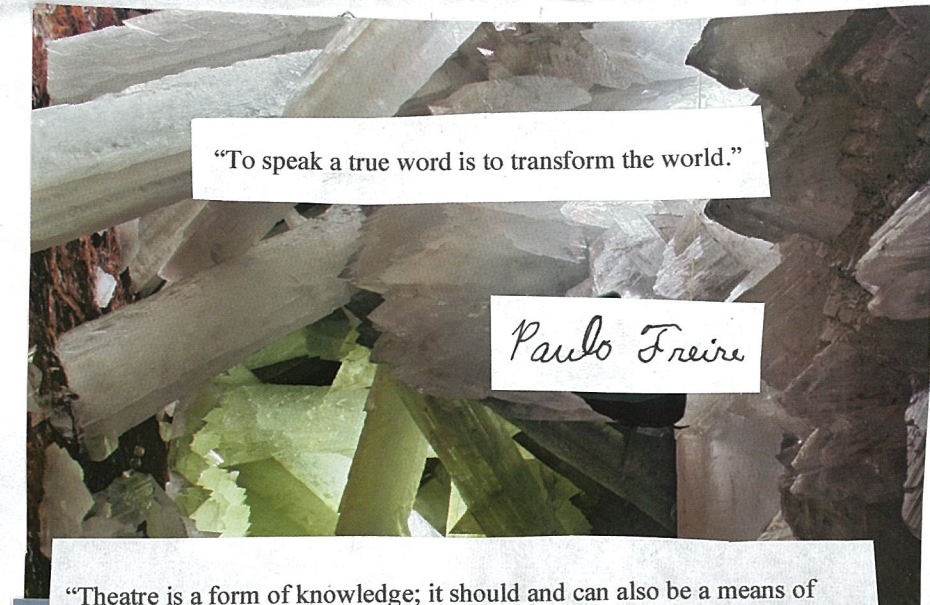


CHANGE THE WORLD!
CREATE YOUR VISION HERE

HOW TO CHANGE THE WORLD

A VERY BRIEF INTRODUCTION TO
THE WORKS OF ...



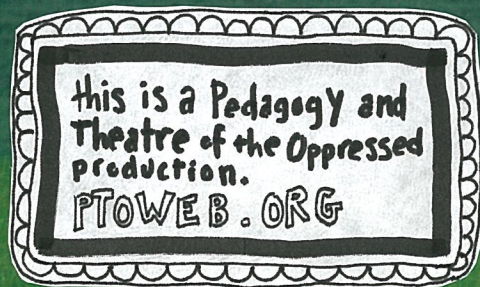


"To speak a true word is to transform the world."

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



Praxis (Action/Reflection)

It is not enough for people to come together in dialogue in order to gain knowledge of their social reality. They must act together upon their environment in order critically to reflect upon their reality and so transform it through further action and critical reflection.

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

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

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

These are some very important WORDS you should know.

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

CONSCIENTIZATION

The process of developing a critical awareness of one's social reality through reflection and action. Action is fundamental because it is the process of changing the reality. Paulo Freire says that we all acquire social myths which have a dominant tendency, and so learning is a critical process which depends upon uncovering real problems and actual needs.

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

BANKING MODEL of EDUCATION

The concept of education in which "knowledge is a gift bestowed by those who consider themselves knowledgeable upon those whom they consider to know nothing".

DEDICATION PAGE

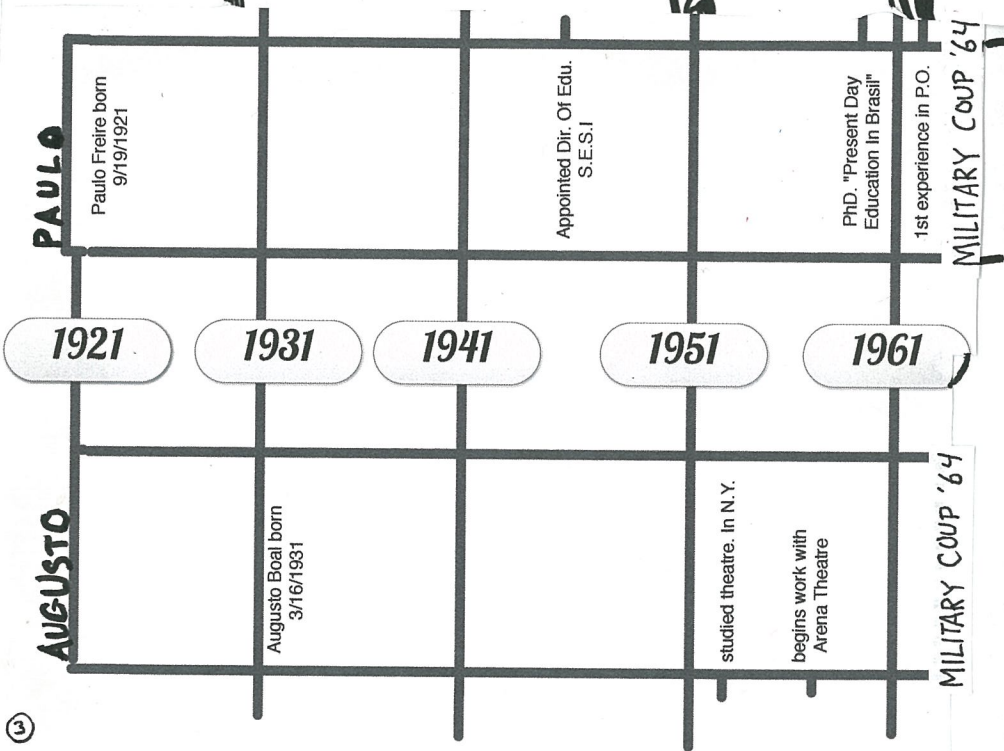
We dedicate this zine to the memory and legacy of Paulo Freire and Augusto Boal. We also dedicate this zine to all the courageous individuals in the world who are continuing their work, the conference participants, and those who have never even heard of PTO but toil away at their cause in their corner of the globe without praise or recognition. Their work is adding an important ripple in the movement for emancipation and equality of all.

"Who said that" answers...

B, F, F, B, F, B, F, F, B

SEPTEMBER 19, 1921 — MAY 2, 1997
PAULO FREIRE

- EDUCATION REFORMER
- ACTIVIST
- AUTHOR OF "PEDAGOGY OF THE OPPRESSED"



GREAT BOOKS BY AUGUSTO BOAL OR ABOUT THEATRE OF THE OPPRESSED

Books by Augusto Boal

Boal, Augusto. The Theatre of the Oppressed. New York: Urizen Books, 1979. Republished by Routledge Press in New York/London in 1982.

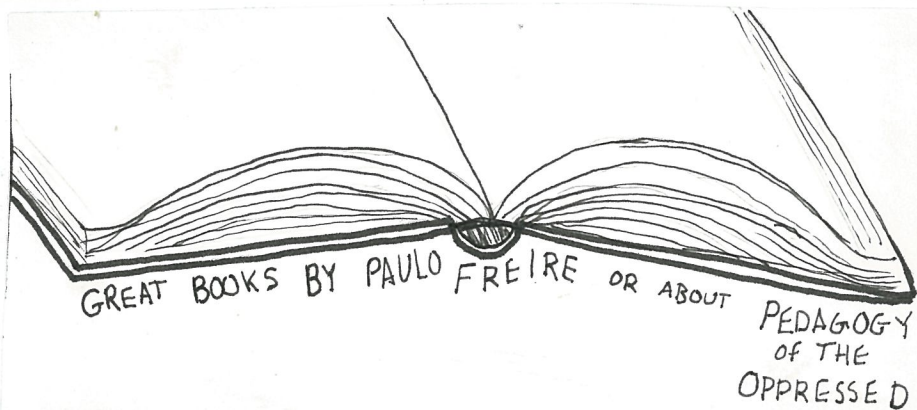
- . Games for Actors and Non-Actors. New York: Routledge Press, 1992,
- . The Rainbow of Desire. New York: Routledge Press, 1995.
- . Legislative Theatre. New York: Routledge Press, Fall 1998.
- . Hamlet and the Baker's Son. New York: Routledge Press, 2001.

Additional books:

- Ganguly, Snajoy Jana Sanskriti, "Forum Theatre and Democracy in India". London, Routledge Press 2010
- "Come Closer: Critical perspectives on Theatre of the Oppressed" Edited by Toby Emert and Elie Friedland

FILMS available for purchase at the online shop: www.ptoweb.org
 PTO 2009, 15th Annual International Conference•
 From Forum to Legislative Theater, with Augusto and Julian Boal•

Additional Film Resource: Jana Sanskriti, A theater on the field



BOOKS BY FREIRE

Freire, Paulo. Education For Critical Consciousness. New York: Continuum, 1993.

--- Letters To Christina: Reflections on My Life and Work. Trans. Donaldo Macedo. New York: Routledge, 1995.

--- Pedagogy in Process: The Letters to Guinea-Bissau. New York: Seabury Press, 1978.

--- Pedagogy of the City. Trans. Donaldo Macedo. New York: Continuum, 1993.

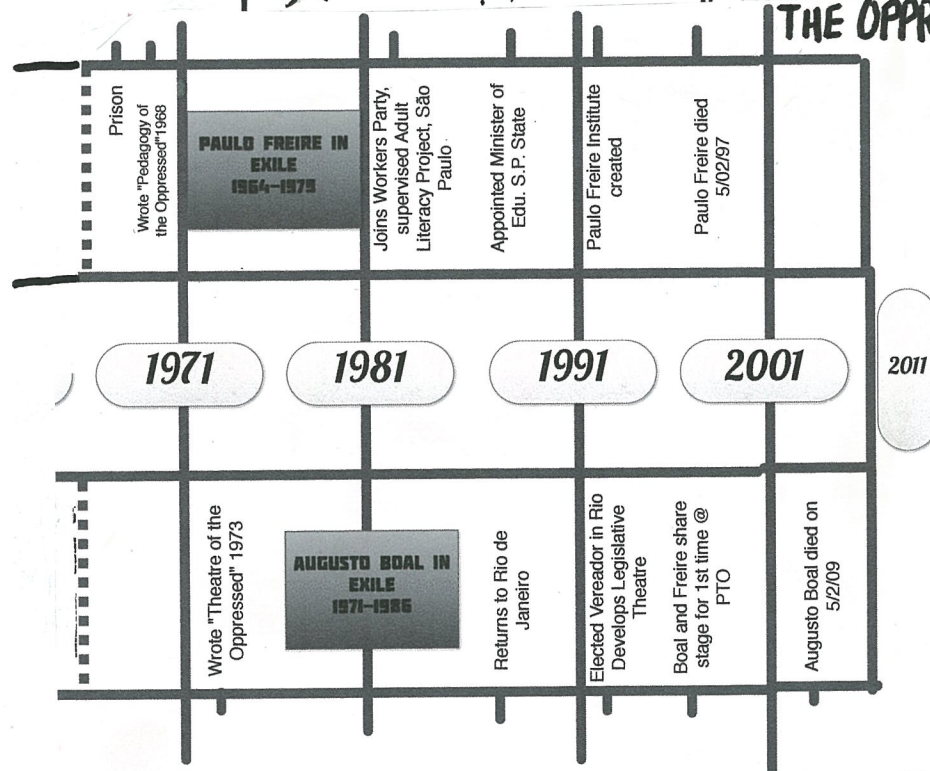
--- Pedagogy of the Heart. New York: Continuum, 1997.

--- Pedagogy of Hope: Reviving Pedagogy of the Oppressed. Trans. Robert R. Barr. New York: Continuum. 1995.

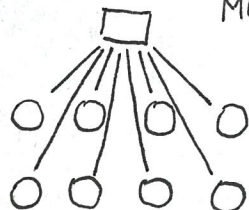
--- Pedagogy of the Oppressed. Trans. Myra Bergman Ramos. Rev. ed. New York: Continuum. (1973) 1994.

--- The Politics of Education: Culture, Power and Liberation. Trans. Donaldo Macedo. South Hadley: Bergin and Garvey, 1985.

--- and Myles Horton. We Make the Road By Walking: Conversations on Education and Social Change. Philadelphia: Temple University Press, 1990.



TRADITIONAL BANKING MODEL

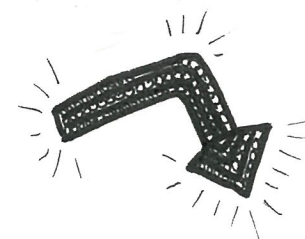


PAULO FREIRE

PEDAGOGY OF THE OPPRESSED

EDUCATOR PAULO FREIRE was born September 19, 1921. He grew up in the Northeast of Brazil where his experiences deeply influenced his life work. The world economic crisis forced Freire to know hunger and poverty at a young age. He recalls in Moacir Gadotti's book, *Reading Paulo Freire*, "I didn't understand anything because of my hunger. I wasn't dumb. It wasn't lack of interest. My social condition didn't allow me to have an education. Experience showed me once again the relationship between social class and knowledge" (5). Because Freire lived among poor rural families and laborers, he gained a deep understanding of their lives and of the effects of socio-economics on education.

ADDITIONAL RESOURCES



to find out more about the work of Freire, Boal and their influences on today's world, we recommend that you visit these websites.

Pedagogy and Theatre of the Oppressed, INC.
-www.ptoweb.org

Highlander Research and Education Center
-www.highlandercenter.org

Right To Know Project
-www.righttoknow.sfsu.edu

Mixed Company Theatre
-www.mixedcompanytheatre.com

The Forum Project
-www.thefourmproject.com

The Paulo Freire Institute
-www.paulofreireinstitute.org

Education for Liberation Network
-www.edliberation.org

Jana Sanskriti's website
-www.janasanskriti.org

Doug Paterson's website
-www.theatreoftheoppressed.net

The International Theatre of the Oppressed Organisation
-www.theatreoftheoppressed.org

WHO SAID THAT?

"B"
(BOAL)

"F"
(FREIRE)

"It is forbidden to walk on the grass. It is not forbidden to fly over the grass."

"Looking at the past must only be a means of understanding more clearly what and who they are so that they can more wisely build the future."

Washing one's hands of the conflict between the powerful and the powerless means to side with the powerful, not to be neutral."

I believe in democracy, but in real democracy, not a phony democracy in which just powerful people can speak. For me, in a democracy everyone speaks.

"Liberation is thus a childbirth, and a painful one."

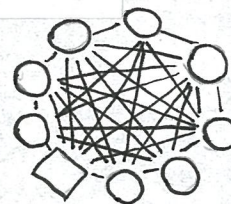
We must all do theatre – to find out who we are, and to discover who we could become.

"The oppressed want at any cost to resemble the oppressors."

"This, then, is the great humanistic and historical task of the oppressed: to liberate themselves and their oppressors as well."

"To resist, it is not enough to say No – it is necessary to desire!"

CULTURAL CIRCLES



PEDAGOGY OF THE OPPRESSED

"Implicit in the banking concept is the assumption of a dichotomy between human beings and the world: a person is merely in the world, not with the world or with others; the individual is spectator, not re-creator." – Paulo Freire

Freire's pedagogy of literacy education involves not only reading the word, but also reading the world. This involves the development of critical consciousness (a process known in Portuguese as conscientização). The formation of critical consciousness allows people to question the nature of their historical and social situation—to read their world—with the goal of acting as subjects in the creation of a democratic society (which was new for Brazil at that time). For education, Freire implies a dialogic exchange between teachers and students, where both learn, both question, both reflect and both participate in meaning-making.

Concretely, this pedagogy begins with the teacher mingling among the community, asking questions of the people and gathering a list of words used in their daily lives. The teacher was to begin to understand the social reality of the people, and develop a list of generative words and themes which could lead to discussion in classes, or "cultural circles" (Gadotti 20). By making words (literacy) relevant to the lives of people, the process of conscientization could begin, in which the social construction of reality might be critically examined.

AUGUSTO BOAL

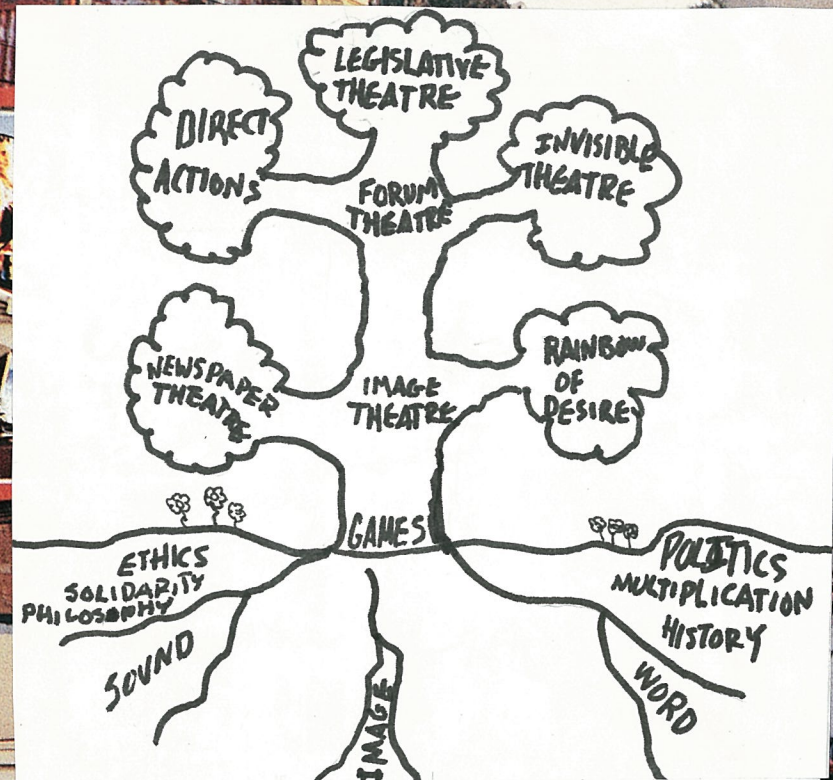
THEATRE OF THE OPPRESSED

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

In the 1960's Boal developed a process whereby audience members could stop a performance and suggest different actions for the character experiencing oppression, and the actor playing that character would then carry out the audience suggestions. But in a now legendary development, a woman in the audience once was so outraged the actor could not understand her suggestion that she came onto the stage and showed what she meant. For Boal this was the birth of the spect-actor (not spectator) and his theatre was transformed. He began inviting audience members with suggestions for change onto the stage to demonstrate their ideas. In so doing, he discovered that through this participation the audience members became empowered not only to imagine change but to actually practice that change, reflect collectively on the suggestion, and thereby become empowered to generate social action. Theatre became a practical vehicle for grass-roots activism.

TYPES OF THEATRE OF THE OPPRESSED (TREE of T.O.)

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



Newspaper Theatre: consists of several methods for transforming daily news items into theatrical performances

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

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

Invisible Theatre: The actors perform a scene outside of the theatre for people who are not spectators. For example, on the sidewalk, in a restaurant, or in a bus.

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