

15th Annual International Pedagogy & Theater of the Oppressed Conference



Now Move (or Draw, or Act...!)

Organizing for Social Justice

May 18th-24th
2009

Augsburg College
Minneapolis, MN

www.ptoweb.org
or 612.840.0141

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and Jairrett.

The Popular Education Space

Join us in the Informal Spaces and Times at the PTO Gathering. In the **Concourse** of the Foss Center, between the Atrium and the Sanctuary where plenary sessions will be held, will be a “*Popular Education Space*” – a space for meeting others; for discussion and dialogue; and for the opportunity to participate in several popular education activities aimed at documenting our collective experiences.



Gail Burton, Boston, approaches the River Timeline of the *Pedagogy and Theatre of the Oppressed Movement* to add one of her origami boats to carry us into the future. She has already placed a sticky note with her name and the date she first came in contact with the river, and perhaps, other sticky notes identifying events that were important parts of the movement.

As this program goes to press we are planning the following:

- A continuation of the River Timeline of “**Pedagogy and Theatre of the Oppressed Movement**” that began at PTO 2007
- One or two other participatory activities that will be aimed at gathering people’s knowledge and stories – activities that will be planned by the popular education volunteer’ group in planning sessions the two weeks prior to PTO 2009
- Discussion and Dialog tables where you can join small groups of other participants to discuss our popular education work: our successes and problems, our visions, and the paths we make with our walking.
- A display of the Popular Education News’ Popular Education Library
- Other...for more details stop in and visit – between sessions or when you want to take a break from workshops

Pedagogy & Theatre of the Oppressed, Inc. Mission Statement

PTO is a not-for-profit (IRS 501(C)(3)) organization with the mission to challenge oppressive systems by promoting critical thinking and social justice. We organize an annual meeting that focuses on the work of liberatory educators, activists, artists, and community organizers.

Wireless Access During the Conference



Augustburg College has very kindly provided PTO Conference participants with free wireless access during the conference! To connect to the network, called Augnet-Guest, let your computer auto-detect available networks. Select Augnet-Guest and allow your computer to connect to it. Open a web browser to log in to the network. The first page you see will ask you to enter a username and password. During the conference, your username will be **wirelessguest**, and your password will be **may09**. Enter these and click log in.

You will then have access to the Internet!

Please note that the Augnet-Guest network is NOT encrypted. You may want to refrain from making online purchases or engaging in other sensitive transactions while using the network.

Welcome!

Fellow practitioners, community members, colleagues, friends, and folks who may be new to this work and/or are searching out something new,

Welcome! ...And get ready for an amazing week.

From spoken word and organizing to Legislative Theatre and back again, the 15th International Pedagogy & Theatre of the Oppressed Conference promises to open up your ideas of what is possible while simultaneously exploding what actually *is* possible.

This year's theme, "Mad As Hell? Now Move, Draw, or Act: Organizing for Social Justice," reflects the restlessness with the status quo that all of us in the Twin Cities and beyond feel on a daily basis. Although no one can deny the tremendous political victory that the November elections ushered in, the grim facts that oppressed communities around the country (indeed, around the world) are facing cannot be denied either.

In Minnesota, some of the issues our members are fighting on a daily basis include: the massive defunding of public education, our broken health care system, the largest disparity in student achievement and graduation rates between black and white students anywhere in the country, affordable housing, and police brutality.

Thus, our work continues. As does our search for creative strategies to engage the politically disengaged, and those who believe that they are powerless...and our search to tell our own stories, in our own voices, from our own perspectives, with our own communities.

From the start, we hoped that the conference would be so much more than a conference. Rather, we envisioned it as a jumping off point of sorts, a way to build momentum and cultivate the tools to build a grassroots movement for social change here in the Twin Cities, and beyond. And we thank each and every one of you for your role in this experiment, and to your commitment to asking the questions, and doing the work that has the power to change both ourselves and the world.

Again, welcome!

The PTO Twin Cities Conference '09 Working Group

Twin Cities Local Planning Committee: *Charles Adams (PTO board member, University of Minnesota); Alejandra Tobar Alatríz (PTO board member, Grassroots Nonviolence); Victor Cole (Metropolitan State University); Claire Decoster (River's Edge Playback); Ben Fink (conference office manager, University of Minnesota); Shannon Gibney (lead conference organizer, Minneapolis Community and Technical College); Dana Jeffries (Washburn High School Theatre); Rachel Johnson; Sonja Kuftinec (PTO board member, University of Minnesota); Michael Kuhne (Minneapolis Community and Technical College); Elle Meza (PTO board member, Multicultural Indigenous Academy); Chaka Mkali (Hope Community Center); Larry Olds (The Popular Education News); Crystal Spring (St. Paul Central High Black Box Theater); Deborah Torraine (Environmental Justice); Cheryl Wilson (PTO board member, organizer).*

We would like to thank Augsburg College, especially Randall Davidson, Leslie Larson, and Michelle Inserra for their wonderful generosity and support.

The 2009 Pedagogy and Theatre of the Oppressed Conference is co-sponsored by: The University of Minnesota College of Liberal Arts Scholarly Events Fund and Institute for Advanced Study, Minneapolis Community & Technical College (MCTC) English Department, MCTC Center for Civic Engagement, MCTC Education Department, the Minnesota Spoken Word Association, and KFAI Community Radio.

Augusto Boal 1931-2009

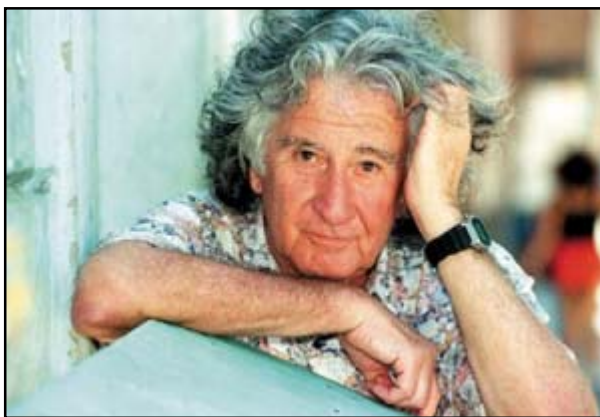
PTO shares in the grief of people around the world who learned of the passing of Augusto Boal on May 1st, 2009, notably also the International Worker's Holiday. We send our sympathies to his wife, Cecelia, his son, Julian, with whom so many of us have worked, his son Fabian, the rest of his family, the members of CTO-Rio, and his world of friends and co-workers.

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

As the featured guest for the first PTO Conference in Omaha in 1995, Augusto attended, led workshops, and spoke at all but three of our conferences through last year's gathering in 2008, again in Omaha. Through Augusto's good offices, Paulo Freire came to PTO in 1996, making this the only time in their celebrated careers that these two friends presented together in public.

The Conference will also offer time and spaces for attendees to reflect on Augusto's life and achievements, including a memorial room, located in Foss 21B. This room will include a video installation and other visual tributes as well as opportunities to leave behind thoughts, tributes, and creations that memorialize the great warrior of the Theatre of the Oppressed.

Additionally, on Friday night from 10:00-11:00PM in the Theatre in Foss Center, PTO will pause to gather in remembrance of Augusto Boal. All you need to bring is your memories and your "Courage to be Happy!"



Communications with Julian and family can be sent through Doug Paterson: dpaterson@unomaha.edu

PTO Lingo

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

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

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

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

- **Image Theatre:** exercises with bodies in still images and *dynamizations* (moving images), often images of oppression and images of possible ways to break it;
- **Forum Theatre:** plays in which audience members stop the action and enter it themselves, to experiment with ways in which the protagonist(s) could break their oppression;
- **Rainbow of Desire:** a series of advanced Image Theatre exercises, with the objective of identifying and breaking internalized forms of oppression (sometimes called the Cop in the Head); and
- **Legislative Theatre:** similar to Forum Theatre, except performed by citizens/constituents in concert with members of legislative body (a council, a parliament, a congress, etc.), with the goal of passing laws to lift oppression.

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

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

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

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

RESPONSES TO 2008 EVALUATIONS



The planning committee worked hard to respond to evaluation comments from last year, to keep what folks loved (Varied keynotes, free lunch) and to sustain some practices introduced two years ago in Minneapolis (youth presence, panel moderators, an introduction to Pedagogy of the Oppressed workshop, community-building, popular education responses throughout the conference, nutritious snacks, chairs around food areas.) We're sure that this year will bring fresh thoughts and challenges, but wanted to let participants know how we worked to respond to your input. Here are some highlights:

Why are we returning to Minneapolis? Be sure to focus on community-based work and practice what we preach in host community. We're hoping to make Minneapolis one of many local bases for PTO work. So in addition to national and international guests we are again focusing on local participants. The Twin Cities offers rich activist and organizing resources, and our programming collective drew from a diverse range of organizers, educators, activists, and artist; most of our workshop leaders come from the local community. Our Legislative Theatre workshop is designed to speak right to the city council and we are organizing follow-up sessions to make sure that this is more than a "demonstration" of techniques and more like a demonstration of participatory democracy in action! Finally, we've done a ton of outreach work, raised funds for local scholarships and have a number of volunteer opportunities. Where possible, we have bilingual sessions and Spanish-language translators. We have also included a listing of social justice arts organization on our local website (theatre.umn.edu/ptoconference).

What can you do to make the conference more accessible and affordable? We recognize that conference fees can be high for non-students or those who don't have institutional sponsorship. The fees are necessary to cover the basic costs of holding a conference this large, but we have worked hard to provide a number of free, low-cost, and volunteer opportunities through the conference. Many pre- and post-conference workshops are free or "no one turned away for lack of funds." We also offered numerous scholarships to national and local participants. We have low-cost on-site dorm rooms in addition to hotels. We also worked to make the conference accessible to those with physical disabilities and to Spanish-speaking participants. We will continue to work to provide low-cost, free, and volunteer opportunities to make the conference accessible to those most impacted by structural systems of power and oppression.

I'd like to see more Pedagogy of the Oppressed in addition to theatre. We're sustaining our introduction to Pedagogy of the Oppressed workshop, and have featured several "advanced" popular education workshops with Pancho Arguelles, keynote speaker Deborah Barndt, and Arts Literacy expert Jan Mandell. We've boosted the percentage of PO to TO workshops—and there are many workshops that bring together both practices.

Opportunities for dialogue are important. The Foss Atrium will be open for dialogue throughout the conference. We have a reading room/bookstore with nutritious snacks, chairs and tables. There are areas to communicate about our own learning through popular education media like the "learning tree." And in response to the recent and devastating passing of Augusto Boal, we will have a place for participants to share memories and thoughts about Augusto's impact on our lives and work.

How can we foster young people's attendance? Students and teachers at St. Paul Central High School and Washburn high school were key partners in this year's conference planning. Both groups will be performing and St. Paul students will co-lead a post-conference arts literacy workshop. We have also teamed up with the Minnesota Spoken Word Association who will be hosting a youth workshop and open-mic Saturday. Many of our pre-conference workshops—hip hop as organizing with Chaka Mkali and hip hop education with Marc Bamuthi Joseph—specifically target youth. And a group of youth artists worked with Ricardo Levins Morales to design this year's poster!



Keep multiple sessions to a minimum. This is tough and one response we didn't really succeed in addressing. Here's why. As an organization run by its members, we wanted to include as many of the proposals as possible and have opportunities for several all-conference sessions, space for dialogue, and start late enough in the day so people could sleep in a little. So the schedule is packed. In this year's evaluations, please let us know whether you'd sacrifice key-notes, inclusiveness, or pre-conference workshops in order to spread out and/or thin out the sessions!

How can we make sessions descriptions clearer and support best practices in facilitation? Our programmers, Ben Fink and Cheryl Wilson, worked with proposers to clarify session descriptions. Additionally, elizaBeth simpson put together a Best Practices for Facilitators living document that we shared with all session leaders, inviting their ongoing input. This document is now on the PTO website and we encourage downloading and further commentary!

Responses to questions about communications and environmental sustainability We worked to get information about the conference up on the website sooner and to have housing registration available through the website. We hope to follow up with online resources that develop from sessions. We have also worked with Augsburg to produce a "no waste" conference with "unboxed" lunches and recycling containers prominently marked throughout. We do not have bottled water available, but ask that participants bring their own water bottles to fill up at fountains and bathrooms so that we produce less plastic waste.

Finally, a question that we're sure is on all our minds—how will we remember Augusto Boal who passed away just a few weeks prior to the PTO conference's opening? As this program goes to press we are working to structure three ways of remembering Augusto Boal's impact on our lives and work. As noted above, we plan to set aside Foss 21B as a space for individuals to offer memories, stories, and thoughts about Augusto. During our opening ceremony we will offer a brief public memorial alongside other events. And **Friday night** Hector Aristizabal will host a memorial ceremony to which all are welcome to participate. We imagine that we share with conference participants both a profound feeling of loss and the desire to sustain Augusto's memory through our ongoing practices. We hope that these practices bring together the productive outrage that makes us "mad as hell" along with what Augusto referred to as the "courage to be happy." May we continue to be productively mad and collectively happy together.

Conference at a Glance

Sunday, May 17, 2009

12:00PM-12:00AM	Dorm Check-in	Foss Atrium
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Monday, May 18, 2009

9:00AM-5:00PM	Hip Hop Organizing Workshop, Day 1	Hope Community Center
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10:00AM-1:00PM	Check in and registration, Legislative Theatre Workshop	Foss Atrium
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12:00PM-1:00PM	Bookstore open	Foss 175
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1:00PM-6:00PM	Legislative Theatre Workshop, Day 1	TV Studio, Foss Center
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Tuesday, May 19, 2009

9:00AM-5:00PM	Hip Hop Organizing Workshop, Day 2	Hope Community Center
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10:00AM-1:00PM	Legislative Theatre scene rehearsals	Foss Center
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12:00PM-1:00PM	Bookstore Open	Foss 175
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1:00PM-6:00PM	Legislative Theatre Workshop, Day 2	TV Studio, Foss Center
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Wednesday, May 20, 2009

9:00AM-12:00AM	Dorm Check-in	Foss Atrium
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9:00AM-5:00PM	Hip Hop Organizing Workshop, Day 3	Hope Community Center
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10:00AM-1:00PM	Legislative Theatre scene rehearsals	Foss Center
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1:00PM-5:00PM	Legislative Theatre Workshop, Day 3	TV Studio and City Hall
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3:00PM-5:30PM	Legislative Theatre performance	Minneapolis City Hall
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8:00PM-10:00PM	St. Paul Central High School Touring Theatre performance	Theatre, Foss Center
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Thursday, May 21, 2009

7:00AM-9:00AM	Christensen Café open to purchase coffee and pastries	Christensen Center
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8:00AM	Registration opens for workshops/dorm check-in	Foss Atrium
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9:00AM-1:00PM	Introduction to Pedagogy of the Oppressed Workshp (Education for Liberation)	Band Room (Music 2)
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Conference at a Glance

Thursday, May 21, 2009 (Continued)

11:00AM-1:00PM	Bookstore open	Foss 175
1:00PM-6:00PM	Introduction to Theatre of the Oppressed Workshop	TV Studio, Foss Center
1:30PM-5:00PM	Popular Education with Pancho Arguelles Workshop	Band Room (Music 2)
6:00PM-7:15PM	Special Film Showing -- Sex Workers in India	Theatre, Foss Center
6:00PM-7:30PM	Registration Closes	Foss Atrium
7:30PM-8:00PM	Registration re-opens	Foss Atrium
8:00PM-10:00PM	Conference Opening Ceremony	Hoversten Chapel

Friday, May 22, 2009

7:00AM-10:00AM	Christensen Café open to purchase coffee and pastries	Christensen Center
8:00AM	Registration opens	Foss Atrium
9:00AM-10:30AM	Concurrent Sessions I	Foss, Music
10:45AM-12:15PM	Concurrent Sessions II	Foss, Music
11:00AM-2:30PM	Bookstore open	Foss 175
12:15PM-1:00PM	Lunch, outside (rain location--Christensen Center)	Outside!
1:00PM-2:00PM	Deborah Barndt Keynote (rain location--Christensen Center)	Hoversten Chapel
2:15PM-3:45PM	Concurrent Sessions III	Foss, Music
4:00-5:30PM	Concurrent Sessions IV	Foss, Music
5:45PM-6:45PM	Ananya Chatterjea Keynote	Hoversten Chapel
7:00PM-8:30PM	Bookstore open	Foss 175
8:30PM-10:00PM	Marc Bamuthi Joseph Keynote	Hoversten Chapel
10:00-11:00PM	Rememberiung Augusto Boal	Theatre, Foss Center

Conference at a Glance

Saturday, May 23, 2009

7:00AM-10:00AM	Christensen Café open to purchase coffee and pastries	Christensen Center
8:00AM	Registration opens	Foss Atrium
9:00AM-12:15PM	Advanced Pedagogy of the Oppressed Workshop	Band Room (Music 2)
9:00AM-10:30AM	Concurrent Sessions V	Foss, Music
10:45AM-12:15PM	Concurrent Sessions VI	Foss, Music
11:00AM-3:30PM	Bookstore open	Foss 175
12:15PM-1:00PM	Lunch outside (rain location--Christensen Center)	Outside!
1:00PM-2:00PM	Kao Kalia Yang keynote (rain--Christensen Center)	Hoversten Chapel
2:15PM-3:45PM	Concurrent Sessions VII	Foss, Music
4:00PM-5:30PM	Concurrent Sessions VIII	Foss, Music
5:45PM-6:45PM	(very important) Membership Meeting	Band Room (Music 2)
5:45PM-6:45PM	Playback Reflections (True Story Theatre)	Saturn Auditorium (Music 1)
7:00PM-9:30PM	Washburn High School Theatre performance and Youth Spoken Word open mic	Theatre, Foss Center
8:30PM-10:00PM	Ananya Dance Theatre performance	Barker Dance Building

Sunday, May 24, 2009

7:00AM-10:00AM	Christensen Café open to purchase coffee and pastries	Christensen Center
8:00AM-9:00AM	Dorm check-out	Urness Residence Hall
9:00AM-10:30AM	Concurrent Sessions IX	Foss, Music
10:45AM-12:15PM	Concurrent Sessions X	Foss, Music
12:30PM-1:30PM	Closing Reflections	Theatre, Foss Center
1:30PM-2:30PM	Dorm check-out	Urness Residence Hall
2:00PM-3:00PM	PTO-Twin Cities Planning Meeting: Next Steps	Band Room (Music 2)
3:00PM-7:00PM	Arts-Literacy Workshop	TV Studio

Detailed Session Descriptions

Legislative Theatre 3-Day Workshop, May 18-20, 2009, 1:00-6:00PM, TV Studio

Julian Boal is a freelance workshop leader. He has facilitated workshops, either alone or in collaboration with Augusto Boal, in Brazil, France, India, Switzerland, Bosnia, Italy, Spain, and the United States. He is the translator of *The Rainbow of Desire* in French, and the coordinator of the new French edition of *Games for Actors and Non-Actors*. He is also the author of *Images of a Popular Theatre*. Julian is the artistic director of the Groupe du Théâtre de l'Opprimé in Paris and is one of the driving forces behind the International Theatre of the Oppressed Organization. He has also done a considerable amount of work in India with the famed theater company Jana Sanskriti, and was the initiator of that troupe's annual tours to Europe.



Julian will conduct a three-day Legislative Theatre workshop, which draws heavily on the basic techniques of Forum Theatre and on the most pressing problems that Twin Cities residents have identified in our communities. Using both traditional and new techniques, Julian will lead participants to develop Forum scenes that will be "performed" in concert with the Minneapolis City Council, workshop and conference participants, and Twin Citians. The goal will be to initiate at least one piece of legislation that will work against oppression in the daily lives of citizens of the Twin Cities.

** On Tuesday and Wednesday mornings from 10 A.M.-NOON, Julian will facilitate an open rehearsal time for groups working on Legislative Theatre scenes. All workshop participants are strongly encouraged to take part.*

*Hip Hop as an Organizing Tool 3-Day Workshop, May 18-20, 2009, 9:00-5:00PM**



Chaka Mkali is the Teen Program Coordinator and Adult and Youth Organizer at Hope Community in the Phillips community of South Minneapolis. He works with teens and young adults using art and music as vehicles for social change and dialogue. He is a nationally recognized community organizer and trainer, musician, muralist, facilitator, avid record collector, and proud father of four.

The Path To Power: Hip-Hop as an Organizing Tool (Hope Community)**

Chaka will lead a workshop on activating youth organizers through the mediums of spoken word and collective mural-creation. This workshop explores how the culture of Hip Hop can be used as a vehicle for social change. At its truest form Hip Hop is an expression deeply rooted in struggle, rebellion, anarchy, and resistance to the dominant power structures. Learn how to cross cultural, generational, ethnic, racial, gender, and economic boundaries while challenging capitalistic, racist, and sexist issues through art, music, and community organizing.

** These times are an outside estimate. Chaka and workshop participants will work out the exact schedule together.*

*** This is an off-site venue, easily accessible from Augsburg College by bus or car. We will provide precise directions on a separate handout.*

Introduction to Theatre of the Oppressed, May 18, 2009, 7:00-9:00PM, Band Room



Doug Paterson is a Professor of Theatre at the University of Nebraska at Omaha, where he focuses both on traditional theatre and theatre for social justice. Doug has co-founded three theatres--the Dakota Theatre Caravan in 1977; the Diner Theatre of Omaha in 1984; and OPTION – Omaha Public Theatre in Our Neighborhoods — in 1995. Doug grew his experience over the next fifteen years with community-based residencies in over twenty US states as well as with residencies in Australia, Brazil, Israel, Liberia, Iraq, India, and Palestine. Doug works locally, regionally, nationally, and internationally in a number of peace and justice movements, considering his speciality to be teaching methods of Augusto's Boal's Theatre of the Oppressed and conducting workshops in the techniques. Doug is a co-founder of Pedagogy and Theatre of the Oppressed, Inc., and holds a lifetime emeritus position on the PTO board of directors.

Doug will facilitate an introductory workshop, free and open to the public, designed especially for conference participants who have little or no familiarity with Theatre of the Oppressed theory and/or techniques. Activities will include fundamental theory, games, and Forum Theatre. This workshop is being offered for local activists, organizers, artists, and community members who are interested in learning about Theatre of the Oppressed techniques.

Hip Hop in the Classroom, May 19, 2009, 6:00-8:00PM, Foss Center Theatre

International arts educator **Marc Bamuthi Joseph** will lead a workshop for educators, organizers and everyone in between on Hip Hop and its relevance in today's classrooms. Participants will learn a brief history of the culture, the music, and the word, while taking part in an interactive example of how Hip Hop can reach teach and connect. Participants will use the HBO series "Brave New Voices" as a case study for youth development through the prism of contemporary spoken word.

This is one of two workshops Marc will be leading for local community members who are interested in Hip Hop and spoken word as tools for education and power development. Both workshops are free but require advance registration.

For biographical information on Marc, please see the detailed description of his keynote on Friday night.



Legislative Theatre Performance at City Hall, May 20, 2009, 3:00-5:30PM, City Hall



See—and participate in—Legislative Theatre in action! In this session, Legislative Theatre workshop participants will engage with local community and Minneapolis City Council members, and work for the passage of laws to break oppression in the Twin Cities. The session will be facilitated by Julian Boal.

** This is an off-site venue, easily accessible from Augsburg College by Light Rail. We will provide precise directions on a separate handout.*

Speak Up, A Workshop for Youth, May 20, 2009, 4:00-6:00PM, Foss Center Theatre



Speak Up is a youth spokenword and performance workshop led by Hip Hop Theater and Spokenword Artist **Marc Bamuthi Joseph**. Let your voice be heard! Answer critical questions and spit! What do you represent? What do you stand for? What's important? Who are you? Why does your voice matter? Write with intention and speak with conviction while participating fully and interacting with a group of your peers. This workshop is for youth ages 13-21, and is free. Advance registration is required.

This is the second of two workshops Marc will be leading for local community members who are interested in Hip Hop and spoken word as tools for education and power development.

PTO Board Meeting May 20, 2009, 5:45-7:45PM, Location TBD

We Are the Change that We Seek, May 20, 2009, 8:00PM, Theatre, Foss Center

Join **Jan Mandell** and the **St. Paul Central Touring Theatre** as they present *The Change That We Seek*, the latest in a thirty-year tradition of creating and performing original plays. Students of Central Touring Theatre (CTT) have spent the year writing and touring their own play, which utilizes hip-hop, spoken word, dance, and theatre to express youth voices on issues including education, stereotypes, GLBT discrimination, and the pressures facing youth as they become young men and women. The story follows young people dealing with the physical and emotional loss of their fathers, maintaining their culture and the violence faced by urban youth as they learn the significance of being true to oneself and achieving their goals.



CTT, which performed at the Conference in 2007, was established thirty years ago under the leadership of Jan Mandell as a safe space to empower youth and their voices. The students explore artistic expression as a powerful and meaningful force for social change in today's world. Members take part in rigorous and unique theatre training, developing the skills necessary to create their own work, which is based on issues that are important to them and their lives, stories and passions. They have toured to over 10,000 people at locations such as high schools in Minnesota and Wisconsin as well as the Minnesota Association of High School Counselors Conference in Brainerd and Boys Totem Town in St. Paul.

Education for Liberation, May 21, 2009, 9:00-1:00PM, Band Room (Music 2)



Victor B. Cole has been studying and teaching in teacher preparation programs for 10 years, and co-facilitator of the Theater of the Oppressed Laboratory (www.TOPLab.org) Internship program for 7 years. Victor currently works at the Metropolitan State University Urban Teacher Program, Twin Cities, Minnesota, preparing prospective teachers to work with historically underserved student populations.

Education for Liberation: An Introduction to the Paulo Freire Method

Victor will facilitate an introductory hands-on workshop in the use of popular education techniques based on the complementary approaches to Education for Liberation developed by two Brazilian cultural activists: philosopher Paulo Freire, author of "Pedagogy of the Oppressed," and theater director Augusto Boal, Workers Party (PT) activist and founder of the Theater of the Oppressed.

Introduction to Theatre of the Oppressed, May 21, 2009, 1:00-6:00PM, TV Studio

Julian Boal will conduct the well-known TO “trailer” workshop in which, like a trailer to a film, participants will gain an overview of TO history, theory, games, and structures. This very active and physical workshop includes introductions to Forum and Image Theatre.



PTO Board Meeting May 20, 2009, 5:30-7:30PM, Location TBD

Pedagogy Workshop, May 21, 2009, 1:30-5:00PM, Band Room (Music 2)



Francisco (Pancho) Arguelles Paz y Puente is a co-founder of Colectivo Flatlander for Popular Education, based in Houston Texas. He has been instrumental in the establishment of the BRIDGE Project at the National Network for Immigrant and Refugee Rights (NNIRR) and the Institute for Development of Leadership (INDELI) at the Highlander Research and Education Center among other projects. Before moving to the United States Pancho worked as a popular educator and organizer in Chiapas, Nicaragua, and other places. He is also part time training coordinator of Houston Interfaith Worker Justice Center and father to Maria and Antonio.

Popular Education: Experiences, tips and questions - a practice based dialogue on the challenges and opportunities for the practice of popular education in the U.S. context(s)... and beyond? Pancho presents tools and exercises based on his collaborative experience working with campesinos in Mexico and Nicaragua and with immigrants, low wage workers, organizers and social justice activist in the United States.

Simultaneous interpretation English-Spanish will be available with workshop being a fully bilingual space where participants can operate either in English or Spanish.

This pre-conference event is sponsored by the *Popular Education News*. Find out more at www.popednews.org

Special Film Screening Thursday, May 21, 2009, 6:00-7:15PM Theatre

The Search for Dignity: Sex Workers' Theatre Against Injustice

Betty Bernhard, facilitator

This 44 minute-long film, in Hindi, Marathi and English (with subtitles) is about a group of sex workers who have a theatre company near Pune, India, where they perform stories from their lives in a play called "My Mother, the Garwalli (Madam), her Maalak(lover) and me." The video shows clips from the play and interviews with the performers.

Conference Opening Thursday, May 21, 2009, 7:30PM Hoversten Chapel

The 2009 Conference opening features Waziyatawin, Tish Jones, Jan Mandell, Danza Mexica Cuauhtemoc Mn Circle, Julian Boal, a Legislative Theatre performance and a special short video tribute to Augusto Boal.



Waziyatawin



Tish Jones



Jan Mandell



Danza Mexica Cuauhtemoc MN



Julian Boal

Concurrent Sessions 1	Friday, June 22, 2009	9:00-10:30AM
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Dialogue/ Debate	<p>We Cry on the Inside: TO's Response to Collective Trauma Brent Blair, Center for Theatre of the Oppressed and Applied Theatre Arts, Los Angeles, CA, USA</p> <p><i>Turaririra Mundi</i> is Kenya-Rwandan for “we cry on the inside,” a notion arguably either about the cultural phenomenon of containing one’s grief or perhaps a sad residue from some 70 years of brutal colonization. Either way, the 1994 Batutsi Genocide continues to wreak havoc on the psyche of all Rwandans. How can TO in classic protagonist/antagonist modeling offer any response to such collective trauma when the wounds are fresh and woundedness is both the rupture and at times the identity? A new technique called “Museum of the Unspeakable” offers an alternative based on trauma theory, utilizing the tools of Image Theatre. Participants will hear about this work in Rwanda and Los Angeles, and engage in an interactive dialogue about where else this “beyond the binary” TO might work. Theatre of the Oppressed calls for us to act, but if we have been traumatized, we may need to <i>experience</i> what it is that calls for action first. “Museum of the Unspeakable” as a TO technique arguably offers just this opportunity.</p>	Foss 20A Audience: Experienced
TO Workshop	<p>Breaking Barriers With Prisoners Tony Cealy, London, England</p> <p>Learn practical theatre games and exercises that open up discussion for prisoners and help them describe their thoughts, feelings, and behaviors for personal learning and greater group cohesion and trust. How can we make learning emotionally active? How can we use theories of social learning, cognition, and behavior in active exercises? What kind of questions can help prisoners ‘see the point’ of an exercise?</p>	Foss 21A Audience: Any level
Panel/Paper Presentation	<p>Who We Are, How We Think, How We Can Act (Foss 42) <i>Birthing Social Justice</i> Mary Elizabeth Hendrix, Missouri Western State University, USA</p> <p>I will discuss my birth experience, my theoretical framework, and my practice as an educator. My hope is that audience members may rethink and gain deeper insights into social issues and the ways in which they render knowledge and justice.</p> <p><i>Right-Brained and Mad as Hell: Opportunities for TO at a Zoo</i> Kate Wintz, University of Nebraska at Omaha, USA</p> <p>How can we incorporate TO into educational environments that are traditionally science-focused and “left-brained”? How can we spark dialogue about environmental injustice among a vast array of participants and age ranges—and specifically, with pre-schoolers?</p> <p>Beyond Mad and Problem Solving: A Paradigm for Healing the Wounds of Estrangement” <i>John Tracy, University of Wyoming, USA</i></p> <p>Can there be an “enemy” in the “lens” of those who work for liberation? Is social justice about right/wrong, or good/bad, or male/female? Do we have the strength of vision and the will for true freedom, enough to enter into “mutual affirmation” and co-creation?</p>	Foss 42 Audience: Any level

Panel Discussion	<p>Negotiating the Space of In-Between: A Dialogue About the Role of the Joker/Facilitator in TO Elinor Vettraino, Adam Smith College, Scotland; Warren Linds, Concordia University, Canada; Sonia Hamel, University of Montreal, Canada</p>	<i>Foss 43</i>
	<p>This panel will explore how we as facilitators and Jokers engage in, and learn from, our work in Image and Forum Theatre and the complex issues that have an impact on our practices. What strategies can the Joker use in order to overcome resistance to change? How do we as facilitators or Jokers take care of ourselves and others in our work? How have facilitators developed their skills of presence in a workshop?</p>	<i>Audience: Any Level</i>
Performance	<p>“Teatro de los Invisibles” presents The Case for Passing the Dream Act: Honest Sancho’s Robot Shop in combination with “King Crack,” and Poetry: When an Immigrant Dies Ramon Del Castillo, Adriann Wycoff, and Dr. Derek Hudson; Metropolitan State College of Denver, USA</p>	<i>TV Studio</i>
	<p>What role do poetry, written word, and teatro play in liberatory education? Should legal children of undocumented immigrants be allowed in-state tuition in America’s universities? This presentation utilizes teatro and poetry in addressing this issue, and highlights the success of the College Assistance Migrant Program (CAMP), which focuses on this population.</p>	<i>Audience: Any level Focus on those with some familiarity with these issues</i>
TO Workshop	<p>An Introduction to Theatre of the Oppressed Doug Paterson, University of Nebraska at Omaha, USA</p>	<i>Band Room (Music 2)</i>
	<p>What experience do you have with Theatre of the Oppressed? What initial questions do you have about TO? How might you use TO in your community? This workshop is designed specifically for conference participants who have little or no familiarity with Theatre of the Oppressed theory and/or techniques. Activities will include fundamental theory, games, and Forum Theatre.</p>	<i>Audience: New or Fairly New</i>
TO Workshop	<p>Masks of Manipulation (Choir Room) Simon Malbogat, Mixed Company Theatre, Toronto, Canada</p>	<i>Choir Room (Music 3)</i>
<i>Double Session</i>	<p>Participants will be led through hands-on exercises designed to investigate all sides of hard-to-talk-about issues, through Forum Theatre using masks developed out of an ancient philosophy practiced by the Deer Tribe Métis Medicine Society, which identify the characters’ manipulative styles. Through isolating the masks within a Forum play, participants can relate them to their lives and develop tools to safeguard themselves against various kinds of manipulation.</p>	<i>Audience: Any level</i>
PO Workshop	<p>Forbidden Knowledge / Subversion of the Dominant Paradigm Sheri Dorn-Giarmoleo, Claremont Graduate University, Torre Pellice, Italy</p>	<i>Music 22</i>
	<p>Who decides what stories are told? What is involved in thinking critically? Is the exploration and teaching of forbidden knowledge—information that has been suppressed, marginalized and/or distorted—an antidote to the further internalization of power and control? Participants in this workshop will have the opportunity to contribute (writing and/or speaking) to the development of a play/ curriculum about a desired antidote to institutionalized education.</p>	<i>Audience: Any level</i>

Performance **Empowered To Say Yes, Empowered To Say No (Music 23)** *Music 23*
 Kelly McDermott, Mariana Ferreira, Maria del Rocio Berneo Sevilla, Korir Singo, Juan Carlos Arjona Estavez, and Nathan Embretson; Upper Midwest Human Rights Fellowship, Minneapolis, USA

Is it possible to move beyond cultural values towards sexual equality? Are PTO tools appropriate to address gender violence, and do they have the ability to change deeply ingrained cultural practices? This presentation addresses the use of PO and TO in the prevention of gender violence, including female genital mutilation, sexual human trafficking, and reproductive rights, from a global perspective.

Audience:
 New or Fairly New

Concurrent Sessions 2 *Friday, May 22, 2009* **10:45AM-12:15PM**

TO Workshop **Moving Voices: Creating a Climate of Social Change on College Campuses** *Foss 20A*
 Jessica Risco and The Moving Voices Theatre Troupe (Alex Kassman, Ali Weber, Hali Nurnberg, Mark Volner, Maya O'Brien, David Phan, Chris Olivares, Christina Culligan, Amy Weiseneck, Aubrey Watkins, Julia England and Zuleima Cota), University of Arizona, USA

Why is there a lack of activism across University campuses today? What issues are important to students today? How can we mobilize students across America to get involved with social justice? This interactive improv troupe will perform scenes from their recent show, "A Performance on Silence", and discuss ways to empower university students to take a stand on issues of injustice, oppression and revolution through the medium of artistic expression

Audience:
 New or Fairly New

TO Workshop **TO and the Linear Plot** *Foss 20B*
 Katherine Burke, Kent State University, USA

What makes a successful and compelling TO scene? What topics are challenging in the creation of TO scenes? What assumptions do we make about the creative abilities of individuals and groups with whom we work? Learn to use the components of a linear plot and traditional character types to create effective and compelling TO scenes with any age group or type in a matter of minutes.

Audience:
 Any level

TO Workshop **Taking it to the Streets: Image Theater in a Multilingual Context** *Foss 21A*
 Kira Neel, Art for Change, New York City, USA

What challenges do you face related to language? How does the use of language serve to unify or alienate others? This course teaches participants how to use image techniques to build stronger movements across perceived language and cultural boundaries, both within organizations or collectives and out on the streets. Presentation will be held in Spanish and English.

Audience:
 Any level

Panel/Paper Presentation **Challenges in the Classroom** *Foss 42*
Teachers Confronting and Constructing Positioning Through Theatre of the Oppressed Sharon M. Peck, State University of New York at Geneseo, USA

This paper addresses a study of in-service teachers' use of TO. How can TO help teachers recognize the ways in which they are positioned, recognize the ways in which their behavior positions their students, and create safe spaces to grapple with difficult issues?

Audience:
 Any level

The Nature of Safe Space with an Unfamiliar Community

Michael Mellas, Minneapolis, USA

In situations where participants didn't choose to be in a TO workshop, how do Jokers encourage participation while maintaining a safe creative space? Where does encouraging participation end and removing agency begin?

How No Child Left Behind Oppresses Students and Fosters a Pedagogy of Place Elizabeth Alford Pollock, Georgia Southern University, USA

What issues would students, parents, and teachers speak of if given the opportunity to voice their feelings about the labels generated by high-stakes testing? How do we encourage dialogue between students, parents, and teachers in the very setting that acts as the oppressor?

EXCO and the Educational Commons

David Boehnke, EXCO and IWW, Minneapolis, USA

This paper will examine the Experimental College of the Twin Cities as a living frame through which to think through connections between education, social change, and the transformation of existing educational institutions.

Dialogue/
Debate

What Can We Do NOW? Immediate Response to Hate Crimes on Campus Using TO Techniques

Amy Seham, Rhea Muchalla, Evan Hilsabeck, Marlinda Sherbert, Kimberly Braun, and Jessica Wicks, Gustavus Adolphus College, USA

Students and faculty from Gustavus Adolphus College will share experiences developing workshops and performances in response to racist incidents on campus and discuss the use of TO techniques in a "crisis" setting. How can theatre for social justice reach out to the "bystanders"—the majority of the student population? What is the role of righteous anger in response to racism—how could this be reflected in social justice theatre?

Foss 42

Audience:
Any level

Performance

The Neighborhood Bridges Program: Empowering the Student Voice for Social Change

Maria Asp, Kiyoko Motoyama Sims, and Tessa Flynn, The Children's Theatre Company—Neighborhood Bridges Program, Minneapolis, USA

Witness the power of the student voice for social change as students of Neighborhood Bridges, the Children's Theatre Company's urban critical literacy program, perform and reflect on their original works.

Theatre

Audience:
Any level

TO
Workshop

Combatants for Peace

Chen Alon, Tel-Aviv University, Israel

How do we identify and share the problems we want to deal with? How do we create and achieve a common vision? How do we define and develop through TO our language, vocabulary, and tactics for non-violent struggle and direct actions? Based on the activist Israeli-Palestinian theatre group "Combatants for Peace," the workshop will examine how to transform Image Theatre into a direct action and how to combine the process of acting learning techniques with strategizing activism.

Band Room
(Music 2)

Audience:
Any level

PO **Is Your Story My Story?** *Music 23*
 Workshop Denise Torricollo and Deanna Bergdorf, Winter/Summer Institute, New York City, USA

When injustices compel us to act...are we looking at HOW we act (and how effective it is)? Why is theatre an effective tool for creating dialogue (that leads to exchanges and awareness and information and understanding)? What is the role of "othering" in art? We will invite interaction with participants by way of improvisation exercises such as "image" work and creating "machines," as well as leading a critical discussion of pieces of our documentary film from the Winter/Summer Institute projects in Africa and New York City.

Audience:
Any level

Lunch *Friday, May 22, 2009* *12:15-12:55PM* *Outside*

Please use this time to pick up an "un-boxed" lunch prepared by Augsburg College. There are meat, vegetarian, and vegan options. (Please only take a vegan option if you only eat vegan meals). Lunches will be available outside Foss Center. Please feel free to eat outside and converse with others. In the event of rain, lunch will be served in Christensen Center. *You may not bring food or beverages into Hoversten Chapel*, so please be sure to finish your lunch before entering for the all-conference event with Dr. Deborah Barndt.

All Conference Event *Friday, May 22, 2009* *1:00-2:00PM* *Hoversten Chapel*



Dr. Deborah Barndt is a popular educator, photographer, and professor in the Faculty of Environmental Studies at York University in Toronto. For over 35 years, she has been involved in social movements in Latin America, the U.S., and Canada and has published and exhibited widely. For the past decade she has coordinated collaborative transnational research on the food system (*Tangled Routes: Women, Work and Globalization on the Tomato Trail*) and on popular education and community arts (*Wild Fire: Art as Activism*). Most recently, The VIVA Project has involved an participatory action research with popular educators on eight community arts projects in Panama, Nicaragua, Mexico, the U.S. and Canada. At York, she teaches a graduate course in Popular Education for Social Change and coordinates the Community Arts Practice Program.

Deborah's talk asks how can we engage and embrace the creative tensions between our (multiple and sometimes conflicting) roles as activists, artists, and academics. How can popular education challenge the dualisms (local/global, body/mind, nature/culture) that often plague both our educational work and our community organizing? Deborah will illustrate three key aims of popular education practice – that it be local, inclusive, and holistic – with stories of projects in different contexts – from community to university, from local to transnational. Conference participants will be asked to consider these dynamics in their own contexts and practices.

Concurrent Sessions 3 *Friday, May 22, 2009* *2:15-3:45PM*

TO **TO and Conflict "Resolution" in an Elementary School** *Foss 20A*
 Workshop Peggy Placier, Crystal Kroner, Jill A. Smith, University of Missouri, USA

Can using TO help children see themselves as problem-solvers with agency? How could TO be used as an alternative to currently popular conflict resolution or school safety projects? What meanings do children make of the metaphors embedded in Boal's games? This workshop presents a TO-inspired program for elementary school students and invites participants to engage in a Forum scene created by fifth graders.

Audience:
Any level

TO Workshop	Towards a Sustainable Transracial Adoptee Movement and Community: PTO Strategies + Experiments Shannon Gibney, Minneapolis Community and Technical College; John Raible, University of Nebraska; Jae Ran Kim, University of Minnesota; Lisa Marie Rollins, University of California, Berkeley; USA	<i>Foss 20B</i>
	Are we unified only by the largely unacknowledged history of white supremacy at the root of the American nuclear family, or are there also other important areas of our experience to be explored? Investigate the possibilities of a multiethnic transracial adoptee community and movement, by observing and working with adult adoptees on a series of TO and PO exercises.	<i>Audience: Any level</i>
TO Workshop	Sick of Health Inequalities and Inequities? A Proposal for Creating Health(y) Policy Lindsay Ruth Hunt, University of Alberta/All Nations Theatre; J. David Guerrero, University of Calgary; Canada	<i>Foss 21A</i>
	Do you think it is wrong for some populations to be so much unhealthier than others? What does (and should) it mean to say that “health” is a basic human right? This interdisciplinary workshop critically investigates health inequalities and inequities, and explores how TO can be used to leverage public health as a matter of social justice.	<i>Audience: Any level</i>
Debate/ Dialogue	Tired of the Vagina Monologues? Try Dialoguing on the Whole Body! Kathleen Juhl, Staci Ellison, Lily Alexandra Connor, Sarah Wiggins, and Joe Hillman, Southwestern University, Georgetown, Texas, USA	<i>Foss 43</i>
	The <i>Body Dialogues</i> project seeks to resist Eve Ensler’s <i>Vagina Monologues</i> by presenting a multi-faceted approach to the gendered body using TO and other devising techniques. How could including men in a project modeled after the <i>Vagina Monologues</i> fit more within the theoretical framework of Boal’s work? Come to see how we developed the <i>Body Dialogues</i> and watch excerpts from the play	<i>Audience: Any level</i>
TO Workshop	Breaking the Surface: Using TO to Deepen the Conversation About Social Justice Doug Paterson, University of Nebraska at Omaha; Mark Weinberg, Center for Applied Theatre, Milwaukee, Wisconsin; USA	<i>TV Studio</i>
	Is TO vulnerable to becoming a superficial practice? How do we in TO deepen our capacity to explore the dialogues of social justice in more depth? How do we truly engage in difficult dialogues, and use TO to deepen them? For those in leadership capacities, how do we deepen our own capacities? What areas of Joker practice in the US need further development?	<i>Audience: Any level</i>
TO Workshop	Theatre of the Oppressor—Sharing the Responsibility Marc Weinblatt, Mandala Center for Change, Port Townsend, Washington, US	<i>Band Room (Music 2)</i>
<i>Double Session</i>	How can an agent of oppression transform into an agent of liberation? How can we genuinely work together for social justice? We will explore how we can adapt TO to explore the ways in which people from a variety of dominant social groups (e.g., adult, able-bodied, male, straight, White, etc.) can become more effective allies/agents of societal change together with people from marginalized social groups.	<i>Audience: Any level</i>

PO
Workshop **Physical Play: Developing a Form Through Movement and Sensory Approaches** *Music 22*
Lelis Brito, Center for Moving Cultures, Minneapolis, USA

Come explore the Cop in our Bodies that regulates our physical expression! We'll play physical partnering games, explore our own physical expressions, and discuss ways to include these techniques in Forum Theatre. What is your primary physical expression of play? What does it mean to have personal and cultural space...and to violate it? *Audience: Any level*

PO
Workshop **Another Kind of Movement Education is Possible: Popular Education** *Music 23*
Larry Olds, The Popular Education News, Minneapolis, USA

Meet others, discuss, and dialogue—the presentation in the session considers a framework for popular education by describing and demonstrating various tools for starting with the experience of participants, for social and political analysis, for using the arts, while denouncing oppression and violence and animating all voices. *Audience: Any level*

Concurrent Sessions 4*Friday, May 22, 2009**4:00-5:30PM*

TO
Workshop **Play It In the Streets** *Foss 20A*
alejandra Tobar-alatriz and ilana lerman, Minneapolis, USA

Street theater that uses elementary playback and the art of asking questions as a tool for social and political engagement—how can this be used in organizing? How can it support community consciousness and education? What happens to a person whose daily routine is interrupted by a group of individuals who listen deeply and ‘play’ back the story the person is struggling with/celebrating? Come find out! *Audience: Any level*

TO
Workshop **Living Images: Bodywork for Jokers** *Foss 21A*
Melanie St. Ours, Washington, D.C., USA

Dive into this fully participatory exploration of the body in TO! Integrate body-work tools to enhance your existing TO arsenal and develop skills for working with images, actors, spect-actors, and yourself. How do the cops in our heads manifest themselves in our bodies? As Jokers, how can we work with feedback coming from our own bodies? How can the Joker's body silently model healing and equality and become the container for the fears and anxieties that arise in the room when the status quo is challenged? *Audience: Any level*

Panel/Paper
Presentation **Marginalized Communities and their Allies** *Foss 42*
Minority Struggle and Oil Politics in the Niger Delta Region of Nigeria: Plays of Uwemedimo Atakpo in Focus
Uwemedimo Atakpo, University of Uyo, Nigeria *Audience: Any level*

Uwemedimo Atakpo's plays about marginalization of ethnic minorities in the oil-rich Niger Delta region of Nigeria function as processes of conscientization and reactions to dissatisfaction, exploitation, and degradation, suggesting revolutionary alternatives to minorities of the region.

Empowering Youth: Theatre of the Oppressed in Rural Communities of Costa Rica

Gina Sandi Diaz, Universidad Nacional, Costa Rica

Theatre groups in rural communities in Costa Rica, aided by University faculty, use TO techniques to empower youth with critical thinking and teamwork skills to fight social injustice. How to encourage the community to continue the work by themselves? How to fight the bureaucracy of our own institutions?

Border Crossings: "When the Private Becomes Public"

Rasheeda Ayanru, Shepherd University, West Virginia, USA

This paper/presentation examines the ways in which the intersection of disability, space, and place shape the lives of three individuals—Tanko, Madam Uwenu, and Ibrahim—within an urban context in Accra, Ghana. How do individuals with mobility challenges negotiate social spaces in an African context? How might these social barriers mirror others?

Performance

One O' Clock at the Hong Kong Noodle

James Dimock and Megan Orcholski, Minnesota State University, Mankato, Minnesota, USA

One March 27, 2008, at one o'clock in the afternoon, I had the choice to stand up for my beliefs or go home. This is a spoken-word performance about that choice. How do we balance our professional and personal lives with our political activism? Is civil disobedience a viable strategy for change, or does it just make us feel like we are doing something? Is there a point at which activists should violate the law, and if so, where is that point?

TV Studio

Audience:
Any level

Dialogue/
Debate

Mad as Hell? Marxism and the Act of Theatre

Long Tran, University of Cincinnati, USA; Doug Paterson, University of Nebraska at Omaha, USA; Julian Boal, France

What is Marxism? What is Theatre of the Oppressed? One of the most forgotten Marxist principles is, "the purpose is to make change." The action of Theatre of the Oppressed is the incorporation of the localized, lived, social material experiences expressed by the exploited. How can Theatre of the Oppressed mediate the theory of Marxism?

Choir Room
(Music 3)

Audience:
Any level

PO
Workshop

The 90 Minute Experimental College

Miriam Larson, David Boehnke, and Aaron Rosenblum, Experimental College, Minneapolis-St. Paul, Minnesota, USA

Create a grassroots school where everyone can be both teacher and student! Learn about organizing, (re)envision your educational initiatives, and develop new ways of seeing education, community, and social change. When is education connected to social change? What community resources already exist, and how can we build upon and deepen these resources? How do we begin an organizing process?

Music 22

Audience:
Any level

PO
Workshop

Number the Stars
Christina Neubrand and Jean Johnson Haynes, St. John’s Episcopal School,
Dallas, Texas, USA

Music 23

Can Forum Theatre be effectively used to empower young people to explore the idea of choices and consequences? Using *Number the Stars* by Lois Lowry as a pretext, we will explore how incorporating Augusto Boal’s methods with arts integration can cohesively illuminate curriculum while promoting social awareness and citizenship.

*Audience:
Any level*

PO
Workshop

Remixing Radical Praxis to a Hip-Hop Beat
Sage Morgan-Hubbard, Northwestern University, Chicago, Illinois, USA

Music 24

What is Hip-Hop Theater? How can we use Pedagogy of the Oppressed to actively communicate with the Hip-Hop generation? This interactive workshop will explore a variety of Hip-Hop theater writing and performance exercises to embody lessons from Pedagogy of the Oppressed, enact social change, and speak to the Hip-Hop generation. What does social change sound, look, and feel like—how can we perform it?

*Audience:
Any level*

All Conference Event Friday, May 22, 2009 5:45-6:45PM Hoversten Chapel



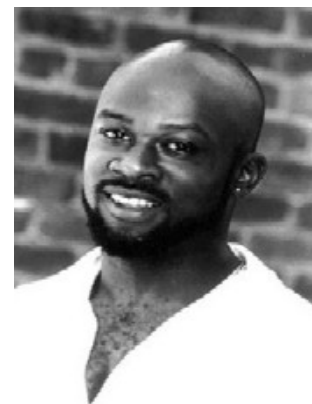
Dr. Ananya Chatterjea, dancer, choreographer, dance scholar, and dance educator, envisions her work in the field of dance as a “call to action” with a particular focus on women artists of color. She is Associate Professor in the Dept. of Theater Arts and Dance and Director of Dance in the University of Minnesota, Minneapolis. She is also the Artistic Director of Ananya Dance Theatre, a dance company of women artists of color who believe in the powerful intersection of artistic excellence and social justice.

in fragile hope/dancing conviction

This lecture forwards Chatterjea’s view of “dance as a call to action.” In particular, the lecture describes the lessons learned through Chatterjea’s study of street theater and feminist praxis across the world and her fierce commitment to the immediate relationship between bodily artistic practices and social justice movement.

All Conference Event Friday, May 22, 2009 8:30-10:00PM Hoversten Chapel

Marc Bamuthi Joseph is an educator, performer, and the artistic director of The Living Word Project, a theater company dedicated to the aesthetics of post-hip hop performance. His evening-length works have been presented throughout the United States and Europe and include *Word Becomes Flesh*, *Scourge*, *De/Cipher* and *No Man’s Land, the break/s*, Bamuthi’s proudest work has been with Youth Speaks where he mentors 13-19 year old writers and curates the Living Word Festival for Literary Arts. He proudly served as a featured artist for the NAACP’s Centennial Anniversary Celebration during President Barack Obama’s Inaugural Exercises. Bamuthi has been San Francisco’s Poetry Grand Slam winner three times, won the 1999 National Poetry Slam with Team San Francisco, and founded “Second Sundays,” the nation’s first monthly spoken word gathering to generate audiences of 500+. He has done several performances with the current stars of the Spoken Word and music scene including: Ben Harper, De La Soul, The Roots, Bonnie Raitt, Kanye West, Saul Williams, Cody Chestnutt, Beau Sia, Blackalicious, Will Power, Jill Scott, Mos Def, Sarah Jones, Sonia Sanchez, Gil Scott Heron, The Last Poets, Amiri Baraka, Roger Bonair-Agard, Ishle Yi Park, Danny Hoch and many others.



All Conference Event	Friday, May 22, 2009	10:00-11:00PM	Theatre
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PTO will pause to honor the memory of Augusto Boal. Join us in the Theatre for a ritual in honor of Augusto, facilitated by Hector Aristizabal.

Concurrent Sessions 5	Saturday, May 23, 2009	9:00-10:30AM
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TO Workshop	<p>If Obesity is So Bad...Why are So Many People Fat? Teresa Fisher, New York University, USA</p> <p>What is obesity? How is it constructed and understood? What role do health, economics, fashion, body image, and the food industry play in defining obesity? Whose body is it? Using TO, we will explore how we understand and experience obesity as a society, in groups, and individually. With this shared understanding, we can then dialogue about obesity.</p>	<p><i>Foss 20A</i></p> <p><i>Audience:</i> Any level</p>
TO Workshop	<p>A Sense of Place: Applying Theatre to Participatory Development with Rural Communities Ashley Hanson, University of Manchester, UK</p> <p>How can theatre be applied to the sustainable development of rural communities? This workshop will explore how theatre can help to strengthen rural communities through providing a valued 'sense of place.' Mixing theory with practice, this workshop combines activities to facilitate participatory community development with the presentation of research conducted with three rural-based theatre companies in the Highlands and Islands of Scotland.</p>	<p><i>Foss 21A</i></p> <p><i>Audience:</i> Any level</p>
Panel Discussion	<p>Theatricality as Political Material Matthew Fielder, John Kern, and Julia Paskin; California Institute of the Arts, USA</p> <p>Three graduate students from the CalArts program in Aesthetics and Politics will discuss the organization of individuals and groups within the spheres of theatre and political action. How can political protest function effectively within the current context of global meaning and private organization? What role can the puppet play as surrogate for political representation and activity? How can the Joker System define personal emancipation in public spaces?</p>	<p><i>Foss 42</i></p> <p><i>Audience:</i> New or fairly new</p>
Dialogue/ Debate	<p>Wrestling With Notions of Blackness: What is the Black Community? Kahaema Byer, University of Wisconsin—Madison, USA</p> <p>What do we mean when we say "the black community," or "the Asian community," or "the Latino community"? Black students from diverse backgrounds will invite participants to discuss notions of blackness, and to develop critical consciousness about such rhetorical constructions. In what ways do such blanket representations of groups, including our own, exclude (or include) others and weaken (or strengthen) communities and social justice work?</p>	<p><i>Foss 43</i></p> <p><i>Audience:</i> Any level</p>

Special Paid Workshop	<p>Advanced Topics in Popular Education: Creating Audacious and Hopeful Popular Education Strategies Deborah Barndt</p>	<p><i>Band Room (Music 2)</i></p>
<i>Double Session</i>	<p>Popular education not only aims to unveil power relations but also to transform them; its power is in the intersection of the critical and the creative, the deeper “yes!” beneath the “no!” If we are audacious enough to hope for a popular education practice that is glocal, inclusive and holistic, what do we see as forces that both inhibit and support us in moving in that direction? This workshop will first engage participants in responding to these questions by sharing stories from their own contexts and popular education practices. Once grounded in our own stories, we will identify some common crises of the moment that affect us all (economic meltdown, climate change, war, etc). Working in smaller groups, we will design a popular education process or artistic intervention that might engage other PTO participants in addressing this issue, taking into account the glocal, inclusive and holistic goals discussed earlier.</p> <p><i>This is a special paid workshop similar to the pre-conference workshops, and requires advance registration.</i></p>	<p><i>Audience: Experienced</i></p>
TO Workshop	<p>Variations on a Theme: The Many Faces of TO Chris Vine, M. A. in Applied Theatre, The City University of New York, USA</p>	<p><i>Choir Room (Music 3)</i></p>
<i>Double Session</i>	<p>How flexible is Theatre of the Oppressed? Why might we want to adapt it? How far can it be adapted and merged with other practices before its integrity is sacrificed? This workshop is an exploration of adaptations of TO strategies for diverse populations—including populations identified as early years, parent, differently-abled, and pre- or in-service.</p>	<p><i>Audience: Any level</i></p>
PO Workshop	<p>The Critical Classroom: Education for Liberation and Movement Building Lisa Albrecht and Rose Brewer, Project South: Institute for the Elimination of Poverty, Minneapolis, MN</p>	<p><i>Music 22</i></p>
	<p>When did you decide to teach and/or learn about social justice and social change? What has been your classroom practice and vision as a teacher? As a student? What are the obstacles and challenges we face as scholar-activists, and student-activists, and how can we best transform our classrooms and learning experiences? This workshop will challenge scholars, activists, educators, and students to create critical classrooms that transform curriculum, prepare student as activists, and are a part of social struggles and the movement building process.</p>	<p><i>Audience: Any level</i></p>
Panel Discussion	<p>Of Masks and Madness: Critical Pedagogy and the Theatre-State Interface in Three African Countries David Afriyie Donkor, Texas A&M University; Praise Zenenga, University of Arizona; Pabalelo Mmila, University of Minnesota; USA</p>	<p><i>Music 23</i></p>
	<p>Who solicits or initiates partnership between popular theatre and the state in Africa? How does this alliance affect the autonomy of popular theatre participants? How do practitioners navigate critical ideological differences with the state? Three presentations—“Regime Loyalty/Rebellion in Zimbabwean Theatre,” “State and Theater Practitioner in Botswana,” and “Ghanaian Popular Theatre and Public Enterprise Divestiture,” address African popular theatre vis-à-vis the state, as critical pedagogical sites.</p>	<p><i>Audience: Any level</i></p>

Saturday, May 23 Session Descriptions

TO Workshop	<p>Participate in an International Theatre of Compassion: Playback Theatre (With an Option to Perform Saturday Evening)</p> <p>Christopher Ellinger, Uri Alon, and Zhaleh Almaee, True Story Theater, Arlington, Massachusetts; Rochelle James, River’s Edge Playback Theatre, Minneapolis; US</p> <p>On Saturday evening, a Playback Theatre performance—improvisational theatre/music/dance—will take place. Come learn about and experience Playback, how it compares to TO, and if you wish, help prepare for the performance.</p>	<p><i>Auditorium</i></p> <p><i>Audience:</i> Any level</p>
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<i>Concurrent Sessions 6</i>	<i>Saturday, May 23, 2009</i>	<i>10:45AM-12:15PM</i>
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TO Workshop	<p>Transforming Madness: Harnessing Anger for Social Change (Foss 20A)</p> <p>Celia Kutz, Training for Change Graduate, Minneapolis, Minnesota, USA</p> <p>What happens when we bring our most angry selves to the stage of political protest and direct action? What can be accomplished and how does that anger manifest itself? Often we are told to avoid or manage our conflict and anger. In this workshop these strong emotions will be the fuel for learning how to strategically question and challenge the status quo and the greater systems of oppression. We will explore why we are mad, what we are mad about and how to funnel that passionate anger in to positive social change.</p>	<p><i>Foss 20A</i></p> <p><i>Audience:</i> Any level</p>
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TO Workshop	<p>Using Spatial Relationships to Enhance Modality and Legitimacy</p> <p>Stephen Sillett, Aiding Dramatic Change in Development, Toronto, Canada</p> <p>This workshop will explore spatial relationships within the facilitation of Image Theatre. In addition, it will create dialogue around the profound effect distance can have on cultural modality and legitimacy of improvisations and dynamisations. What measures can be taken to prevent dynamisations and improvisations from narrating aggression rather than oppression? How can we encourage spect-actors to embed more information in spatial relationships?</p>	<p><i>Foss 21A</i></p> <p><i>Audience:</i> Experienced</p>
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Panel/Paper Presentation	<p>The Experience of Social Justice Work: Challenges and Breakthroughs</p> <p><i>Mad as Hell, Exhausted, But ‘Keep On Keeping On’: Strength from Freire</i></p> <p>Carol Lloyd Rozansky, University of Nebraska at Omaha, USA</p> <p>Many of us are “mad as hell” and exhausted in our social justice work. How do Freire’s ideas give us the encouragement and strength to ‘keep on keeping on’?</p> <p><i>The Peace Maker’s War (South Caucasus Theater Collective)</i></p> <p>Micael Bogar, American University, Washington, D.C., USA</p> <p>This paper examines the way arts activism and conflict resolution academia collide. It will focus on the creation of a collaborative theater workshop in 2007 held in the South Caucasus with participants from Turkey, Azerbaijan, Armenia, Georgia, and the United States.</p> <p><i>A Tool for Change in the Lives of Homeless Women</i></p> <p>Elizabeth Woodson, Westport, CT, USA</p> <p>This paper presents details of my experiences in using Boal’s theories and techniques as a tool for change in the lives of a group of homeless women living in New Haven, Connecticut.</p>	<p><i>Foss 42</i></p> <p><i>Audience:</i> Any level</p>
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Panel Discussion	<p>Mad as Hell? Creating a Dialogical Space of Literacy on Identity Politics: Organizing for Social Justice <i>Foss 43</i></p> <p>Long Tran, University of Cincinnati; Yoko Miura, Wright State University, Ohio; Sharon Burns, University of Cincinnati; Elizabeth Hendrix, Missouri Western State University; Ronny Black; Madeline Muhammed; USA</p> <p>What is identity politics? What are the literacies of identity? How can literacies of identity become revolutionary? This panel will speak about the personal literacies, or the enunciatory words, of identity that can be used to promote the creation of spaces where revolutionary words can reside.</p>	<p><i>Audience:</i> Any level</p>
Performance	<p>{It Is In You} Health Justice Performance in Tanzania (Theatre) <i>Theatre</i></p> <p>Marie Garlock, University of North Carolina at Chapel Hill, USA</p> <p>How do reciprocities of knowledge stand up against forces of colonized/colonizing minds or development frameworks of “needs-” rather than “assets-based” ideology? How can the body act as a vibrant, dignified site for social change? Seeking to honor insights of Tanzanian friends and educators, {It is In You} explores the politics of development, HIV, and the body through critical ethnography in storytelling, dance, live music and poetry.</p>	<p><i>Audience:</i> Any level</p>
PO Workshop	<p>Workplace Justice to Just Society <i>Music 22</i></p> <p>Don Taylor, School for Workers, University of Wisconsin, USA</p> <p>How have our jobs changed? Who has benefited from these changes—and who has not? What can we (workers) do to develop critical consciousness and build collective action that can bring about true transformation—not simply a change in federal labor law? This workshop will explore justice at work and the right to organize in the context of the Employee Free Choice Act.</p>	<p><i>Audience:</i> New or Fairly New</p>

Lunch **Saturday, May 23, 2009** **12:15-12:55PM** **Outside**

Please use this time to pick up an “un-boxed” lunch prepared by Augsburg College. There are meat, vegetarian, and vegan options. (Please only take a vegan option if you only eat vegan meals). Lunches will be available outside Foss Center. Please feel free to eat outside and converse with others. In the event of rain, lunch will be served in Christensen Center. *You may not bring food or beverages into Hoversten Chapel*, so please be sure to finish your lunch before entering for the all conference event with Kao Kalia Yang.

All Confernece Event **Saturday, May 23, 2009** **1:00-2:00PM** **Hoversten Chapel**



Kao Kalia Yang is an award-winning Hmong author, community activist, teacher, and co-founder of Words Wanted, one of the first professional Hmong writing services in the United States. She holds a Master’s of Fine Arts in Creative Nonfiction Writing from Columbia University in New York City and teaches English and composition at the College of St. Catherine and Concordia University. Yang received a Page Scholarship for demonstrated leadership, academic achievement, and community commitment and the Gilman International Award the practice of diplomacy and the Freeman in Asia Scholarship toward the study of international and intra-national models of development.

The Consequences of Our Stories

How does it feel to grow up without a story; how it has shaped the lives of those one loves because their stories were unarticulated, misunderstood, presumed? Kao Kalia Yang ponders these questions in live time.

<p>Panel Discussion</p>	<p>Panel: Mad as Hell! Thinking is Doing, and Doing by Thinking: Marxianism, Classism, and Teacher Education Elizabeth Hendrix, Missouri Western State University; Long Tran, University of Cincinnati; Yoko Miura, Wright State University, Dayton, Ohio; USA</p>	<p><i>Foss 43</i></p>
	<p>What is Marxism, and what is poverty? Class disparity in a capitalistic society often goes unnoticed. A Marxian analysis, not the usual neoliberal one, must be used to find a structural explanation for class-based exploitation. How can teacher-educators create environments for the betterment of society by understanding the effects of class and its relation to poverty?</p>	<p><i>Audience:</i> Any level</p>
<p>TO Workshop <i>Double Session</i></p>	<p>Forum Theatre Augmented: Role Reversal and Doubling Richard H. Lee, Family Institute of Cambridge, Natick, Massachusetts, USA</p> <p>How does taking the role of the “other,” or imagining aloud the motives of the protagonist, enrich expression in drama? How can these techniques be used in TO? We will create Forum Theatre pieces inviting participants to explore characters’ motivations through “doubling,” assuming postures and points of view beside or behind characters, and hypothesizing in the first person.</p>	<p><i>TV Studio</i></p> <p><i>Audience:</i> Any level</p>
<p>Performance</p>	<p>Deconstructing the Myth of the Booty Jessica Solomon, Nia McLean, Binahkaye Joy, Margaux Deloitte-Bennett, Khadijah Ali-Coleman, Shonda Goward, Jade Andwele, Clarissa McKithen, and Farah Lawal; The Saartjie Project, Washington, D.C., USA</p> <p>The Saartjie Project is a collective of artists and activists using original performance art to explore the continued fascination with the black female form, create dialogue, and promote healing across communities. The life of Saartjie Baartman (also known as the Hottentot Venus) is the catalyst for the performance. What makes storytelling powerful? How can we use performance art to create paradigm shifts in communities? How do we deepen the relationship between art and activism?</p>	<p><i>Theatre</i></p> <p><i>Audience:</i> Any level</p>
<p>TO Workshop <i>Double Session</i></p>	<p>Nightmare Joker Moments: Advanced TO Facilitation Marc Weinblatt, Mandala Center for Change, Port Townsend, Washington, USA</p> <p>How does one navigate the complex terrain of Joking TO? How does one get out of the tough jams? How does a Joker’s demographic (age, ethnicity, gender, etc.) affect facilitation—especially if those are the issues at hand? This experimental workshop will use Forum and other TO tools to give participants practice at facilitating those difficult situations. Furiously fun and undoubtedly a rehearsal for the future! Oriented for experienced practitioners, but beginners welcome.</p>	<p><i>Band Room (Music 2)</i></p> <p><i>Audience:</i> Experienced</p>
<p>Dialogue/ Debate</p>	<p>Educators Gone Wild: Fusing TO and Critical Pedagogy for Teacher Empowerment Emily Duvall, University of Idaho; Ellie Friedland, Wheelock College, Massachusetts; Gail Ballard, University of Idaho; Toby Emert, Agnes Scott College, Georgia; Peggy Placier, University of Missouri; USA</p> <p>A dialogic and dialectical session centered on using Theatre of the Oppressed combined with critical pedagogy in teacher education and professional development, in order to empower educators as social activists. What might be revealed when teachers examine schooling for oppressive practices toward educators? When teachers use TO to help negotiate between a commitment to democratic and social action and a fear of censure or job loss?</p>	<p><i>Music 22</i></p> <p><i>Audience:</i> Any level</p>

Saturday, May 23 Session Descriptions

PO Workshop **The Neighborhood Bridges Program: Theatre and Critical Literacy for Social Change in the Urban Classroom** *Music 23*
 Maria Asp, Kiyoko Motoyama Sims, and Tessa Flynn, The Children’s Theatre Company—Neighborhood Bridges Program, Minneapolis, USA

What are the ethical and social values embedded in the stories that we tell, and how can we find content that empowers the oppressed by retelling the story? Experience the innovative practices of Neighborhood Bridges, an urban critical literacy program that uses theatre, storytelling, counter-narratives, and creative writing to inspire students to become change-makers in their own communities.

Audience:
Any level

TO Workshop **Nuevo Amanecer: A New Dawn for the Immigrants of Postville?** *Music 24*
 Jennifer Cooley, University of Northern Iowa, USA

Testimonials from undocumented workers in Postville, Iowa, affected by the recent ICE raid, create an opportunity for engagement. Spect-actors will explore their own positions and the role of theater as a vehicle for change. What role do intellectuals and service providers play—as thinkers, consumer, and actors—in the fate of undocumented workers? What can theatre do to enact a paradigm shift and stop the extreme marginalization of undocumented workers?

Audience:
Any level

Concurrent Sessions 8 *Saturday, May 23, 2009* **4:00-5:30PM**

Performance **Traces of a Bloody Past** *Foss 21A*
 Olivia Gessella Perez-Langley, Raquel Polanco, Sheliann Lugo; University of North Texas, USA

This performance is based on the lives of two Guatemalan women who have actively worked as activists for human rights in Guatemala, Rigoberta Menchu and Regina Jose Galindo. How do the efforts of activists such as Galindo and Menchu go unnoticed as fragmented history or forgotten memories? What are the main differences between an orally—then translated—story, and a story told through performance art?

Audience:
Experienced

Panel/Paper Presentation **Critical Pedagogy and Global Issues** *Foss 42*
Toward a Reciprocal Global Education
 Adam Renner, Gina Stiens, and Sonya Burton, Bellarmine University, Louisville, Kentucky, USA

This paper will examine an eleven-year partnership between teachers, students, and social workers from the Global North (US) and teacher, students, social service providers, and children in the Global South (Jamaica).

Audience:
Any level

Values in Psychiatry
 Evette A. Hunkins-Hutchinson, Coventry, UK

What are the reasons for disparities in psychiatric care? Whose values do these disparities represent? This paper explores the disproportionate number of African and African-Caribbean men in psychiatry in the UK, using a combination of Popular Theatre, Forum Theatre, and Critical Pedagogy.

Rabindranath Tagore and Transformative Education
 Michael Sanders, Walden University, Ann Arbor, Michigan, USA

Rabindranath Tagore was Asia's first Nobel Laureate (in literature). His philosophy and practice of education resonates with, and contributes to our understanding of, the work of contemporaries such as Paulo Freire, Mahatma Ghandi, and Maria Montessori.

Dialogue/
 Debate

Mad, Sad, Bad, or Had: What Organizing Isn't

Michel Coconis, Wright State University, Columbus, Ohio; Terry Cluse-Tolar, University of Toledo, Toledo, Ohio; USA

Foss 43

How does/should one's emotions serve the work of organizing for justice? How can issue/campaign/community/religious organizing use the anger, fear, resentment, and lost hope (monologues) of the past to become strategies for dialogue and community education? To consider how organizing benefits from Boal and Freire, this dialogue will consider what organizing isn't—and what it is, when shaped and informed by anti-oppressive, hopeful ideas and inspiration.

Audience:
 Any level

PO
 Workshop

Stand and be Counted

Youth Liberation Poets, Minnesota Spoken Word Association

Theatre

This interactive, collaborative session is a youth call to action, which asks, what do young people care about and what are they willing to take a stand on? Participants move from 1. defining what's important to them, to 2. identifying covert and overt barriers, and finally to 3. constructing remedies—through poetry and performance—to these barriers that channel both *creativity* and *agency*.

Audience:
 Any level

Panel
 Discussion

Service Learning: Are We Increasing the Conscientization of Our Preservice Students?

c. lynne hannah, Lizann Miller, Barri Tinkler, and Holly Frye; Shepherd University, Shepherdstown, West Virginia, USA

Music 22

In what ways do short-term projects help develop a critical disposition? How might service learning be strengthened in order to meet this goal? Faculty, staff, and students examine the impact of a Service Learning component in a Teacher Education program for developing conscientization of the impact of socio-economic status, ethnicity, and culture in learning.

Audience:
 Any level

PO
 Workshop

Empowering Women Through Literacy: Views from Experience

Mev Miller, WE LEARN (Women Expanding Literacy Education Action Resource Network), Cranston, Rhode Island, USA

Music 23

What does it mean to empower women through literacy? Based on writings in *Empowering Women Through Literacy*, this workshop uses sample activities to model creative practices integrating holistic (spirit, emotion, body, mind) principles to support women's learning and social empowerment in adult basic education and literacy settings.

Audience:
 Any level

Saturday, May 23 Session Descriptions

PO
Workshop

Asturias Academy

Jorge Chojolan, Asturias Academy, Guatemala

Music 24

Guatemala's Asturias Academy uses "generative themes" to create learning atmospheres where students can know their realities. Ashoka fellow Jorge Chojolan workshops implementing generative themes in a formal education setting. How can we entwine mandated curriculum with radical concepts? How do we create a learning environment that reflects opposition to violence, racism, sexism and the other -isms? How can we create a culture of justice within a formal educational setting?

*Audience:
Any level*

Membership Meeting Saturday, May 23, 2009 5:45-6:45PM Band Room (Music 2)

Each year the members of PTO hold their annual business meeting during the conference to discuss the year's events and to elect new board members and officers. At this year's meeting we will also discuss the transition of the headquarters of the organization from Omaha to the Twin Cities and approve changes to the organization's bylaws that will make the transition possible. Because this is such an important meeting, all current members of PTO are highly encouraged to attend.

The following is an excerpt from PTO President Toby Emert's letter about the potential move to the Twin Cities:

Ultimately, we think this change would mean that, in essence, our official address would be in Minneapolis (rather than in Omaha), but in the short term it would mean the development of a Twin Cities-based coalition of PO and TO practitioners helping us imagine what the organization might look like if it were a collection of highly functioning local communities of practice (a PTO San Francisco, a PTO Miami, a PTO Vancouver, for example) who convene each year to celebrate and share the fine work they are doing. To that end, the PTO Board will include five members working specifically in the Minneapolis and St. Paul metro-area for the next two years. Recognizing the extraordinary work that is already going on in the Twin Cities, the members at the annual meeting agreed to this temporary Board structure as an investment in the idea of establishing a model local coalition that might be emulated by folks in other geographic regions in the United States and across the globe.

Special Performance Saturday, May 23, 2009 5:45-6:45PM Auditorium

Stories of Key Mistakes, Lessons, and Victories with TO

Christopher Ellinger, Uri Alon, and Zhaleh Almaee, True Story Theater, Arlington, Massachusetts; Rochelle James, River's Edge Playback Theatre, Minneapolis; USA

What mistakes have we made in approaching TO? What are our key successes, and our key learnings? We will share experiences and wisdom about TO through a unique form of theatre for social change, Playback Theater: an international theatre of compassion. You are invited to the Saturday 9 A.M. workshop to learn tools or to rehearse for this performance! *Please come on time, as the performance is only one hour and will start promptly.*

Join us for three special performance events! Please see each individual description for information, location, and starting times. Space is limited, so please arrive early to guarantee a seat at these performances.

The Hero in Me-- 7:00PM-8:15 PM, Theatre

by the Theatre II Class of Washburn High School, Minneapolis

This play was created by the students in the Theatre II class at Washburn High School, a public school on 49th and Nicollet in Minneapolis, MN. It was created, in their words, “so kids can find another way to express ourselves, and Theatre II is a class where we can be heard without being judged or criticized. The scenes in our play happen in real life, most kids go through it, and not everybody talks about it. Theatre II class is a voice for students who can’t speak.”

Open Mic-- 8:15PM-9:30PM

Hosted by the Minnesota Spoken Word Association

The *MN Spoken Word Association (MNSWA)* is one of the premiere Spoken Word organizations in the nation with programming solely dedicated to spoken word and the urban arts. It strives to empower youth and community through leadership, literacy, and spoken word! Programming includes: workshops and residencies in schools and community centers, regional/national travel, social justice work, area slams, radio shows, consulting and producing projects, youth groups, and sustainable partnerships.

Contact: Artistic Director: Sha Cage sha.mnswa@gmail.com or mnswa.mail@gmail.com

Ashesh Barsha, unending monsoon (excerpts)-- 8:30PM-10:00PM

Barbara Barker Center (21st Ave. and Riverside Ave.--one block west of the Foss Center down Riverside)

Ananya Dance Theatre

This informal performance of the Ananya Dance Theatre uses dance as an exploration of climate and energy justice in global communities of color. Ananya Dance Theatre is a company of women artists of color, diverse in age, race, nationality, and sexual orientation, but uniformly committed to artistic excellence and passionate articulation of our dreams, hopes, and desires. ADT’s core value is being a community-led organization working towards social justice through the search for excellence in dance. Founded in 1992 by Artistic Director and scholar Dr. Ananya Chatterjea, ADT brings together deconstructions of South Asian classical dance, street theater inspired by women’s groups in India, and the issues of women’s movements for social justice.

Concurrent Sessions 9		Sunday, May 24, 2009	9:00-10:30AM
TO Workshop	<p>Courageous Conversations: TO and Urban Teacher Development Michael Kuhne, Zack Anderson, Lindsay Kish, Alphonso Rodriguez, and Cornelius Irby, Minneapolis Community and Technical College, USA</p> <p>This student-led presentation uses Theatre of the Oppressed games, exercises, and Forum Theatre to address urban teaching and learning conflicts. The presentation will culminate in a Forum Theatre play, written and performed by the college student organization Courageous Conversations, that asks participants to improvise solutions to conflicts raised in the play. How can TO be used effectively in education courses? How can an issue be turned into a Forum play? What happens afterwards?</p>		<i>Foss 20A</i> <i>Audience:</i> Any level
TO Workshop	<p>Leadership Across Difference: Theatre of the Oppressed and Effective Leadership Paul Monson, Camp Augusta, Nevada City, California, USA</p> <p>What barriers exist to effective leadership across difference? How can we understand our own roles as leaders, and inspire others to be ethical leaders? In this Theatre of the Oppressed workshop we will use Forum Theatre to explore strategies for more effective leadership across difference.</p>		<i>Foss 20B</i> <i>Audience:</i> Any level
PO Workshop	<p>Justice : Spirituality...Moving Through This Relationship ilana lerman, Milwaukee, Wisconsin, USA</p> <p>What is at the root of our (your) connection to social justice? Through Image Theatre, sociometry, and Playback, we will explore how spirituality enters our commitment to justice. What does struggle that is spiritually supported look like? How are you engaging, or not engaging, your communities in this conversation? How can we use movement and theatre as a language to create a space for healing and support within our communities working for justice?</p>		<i>Foss 21A</i> <i>Audience:</i> Any level
Dialogue/ Debate	<p>Performance of Possibilities: A Critical Analysis of Audience Responses to Pipaashaa by Ananya Dance Theatre Hui Niu Wilcox and Members of Ananya Dance Theatre, Minneapolis, Minnesota, USA</p> <p>This discussion, led by members of Ananya Dance Theatre, will engage audience responses to Ananya Dance Theater’s performance of <i>Pipaashaa</i> and shed light on the importance of the materiality of performing/viewing bodies in change-making through performance. Some questions we’ll consider: how do you think dance can and should impact its audience? How should performers relate to the social reality and subjects that they reference? How can performers avoid “speaking for” or “representing” the communities being referenced?</p>		<i>Foss 42</i> <i>Audience:</i> Any level

Panel Discussion	<p>Getting Trained: The Life of a TO Intern Abroad Jamie Marisa Samowitz and Laine Forman, Wild Goat Theater Project, New York City, USA</p>	<i>Foss 43</i>
	<p>Dreaming of TO training abroad? Two panelists recently returned from intensive TO apprenticeships in Brazil (CTO-Rio) and South Africa discuss highlights and challenges of an international TO training. What practical and ethical challenges might US citizens face during this training? What particular pedagogical and cultural differences should we be sensitive to? What are the difficulties in bringing the training home?</p>	<i>Audience:</i> Any level
Performance	<p>NSF ADVANCE at the University of Missouri: “Foie Gras” Suzanne Burgoyne, Cece McFarland, LR Hults, and Dan Fischbach, University of Missouri, USA</p>	<i>TV Studio</i>
	<p>A Forum Theatre performance about the effect of gender bias on female faculty in the sciences and engineering. Funded by the National Science Foundation, this script was based on research at the University of Missouri and developed collaboratively.</p>	<i>Audience:</i> Any level
TO Workshop	<p>Dialogues in the Syntax of Power: Transforming Violence and Oppression Through TO and the Martial Arts John Chung, Institute for the Critical Study of Society, Oakland, California, USA</p>	<i>Band Room (Music 2)</i>
<i>Double Session</i>	<p>Augusto Boal speaks of TO as a martial art. What does he mean? We will explore the lessons, metaphors, tactics and philosophies of the martial arts and how they enrich, extend, support, and elaborate the philosophy and techniques of TO, and how the martial arts themselves are enriched in the encounter with TO. We will explore how TO as a Martial Art enables a truly integrated expression of courage and insight in the striving for social justice. No previous martial arts experience is required.</p>	<i>Audience:</i> Any level
PO Workshop	<p>Dramatic Integrations: A Redefinition of Drama in Chicago Public Schools Willa Taylor and Kristin Leahey, Goodman Theatre, Chicago, USA</p>	<i>Music 22</i>
	<p>This workshop will introduce techniques pioneered in the Goodman Theatre’s “Dramatic Integrations” workshop series for K-12 teachers in the arts, humanities, and sciences. The focus is on ways to integrate plays into classroom curricula, and to develop methodologies to stimulate dialogue on the socially challenging issues found in those plays.</p>	<i>Audience:</i> Any level
PO Workshop	<p>Interactive Teaching Techniques That Enhance the Study of Diversity Franklin T. Thompson, University of Nebraska at Omaha, USA</p>	<i>Music 23</i>
	<p>In what ways can liberatory theory, theater, and the arts enhance multicultural instruction? How can we get beyond “feel-good” curricula and promote active change in the classroom? This is an overview of interactive techniques that help to enhance the study of diversity. Through the opportunity to interact with reality, students are given an opportunity to feel and perceive their worldviews and exercise the process of social transformation.</p>	<i>Audience:</i> Any level

TO Workshop	<p>Joking from the Inside Out and the Outside In: A Workshop Exploring Critical Incidents in TO Facilitation</p> <p>Warren Linds, Concordia University, Montreal, Canada; Elinor Vettraino, Adam Smith College, Scotland</p> <p>How do you deal with situations that engage your own therapeutic needs/baggage as a facilitator/Joker? What are the ethics of doing so? How can we be aware of the transition between the roles that we play during workshop sessions, e.g., participant—Joker—human—outsider? Using a range of physical techniques, this workshop will explore the complexities of working with issues brought into the aesthetic space by both participants and ourselves as Jokers/facilitators.</p>	<p><i>Choir Room (Music 3)</i></p> <p><i>Audience: Any level</i></p>
Panel Discussion	<p>Great Idea for Teaching: Activism, Community, and Transformation (GIFT:ACT)</p> <p>Karen S. Mitchell, Amandajean Nolte, Rachele Saunders, Amanda Throckmorton, Emily Griffin, and Ali Horsted, University of Northern Iowa; Leah White and Megan Orcholski, Minnesota State University; USA</p> <p>What is “transformative activism”? What are its possibilities and its risks? Presenters in this program share unique assignments and class activities designed for undergraduate and high school classes, emphasizing the creation of transformative activism within community settings. Ideas are generated by graduate students, nascent instructors, and veteran teachers as part of their work in critical pedagogy.</p>	<p><i>Music 22</i></p> <p><i>Audience: Any level</i></p>
PO Workshop	<p>Contacting the World: Exploring a Genuine Collaboration Across Difference Through Theatre</p> <p>Helen White, Creative Arts Team, The City University of New York, USA</p> <p>Based on the experience of the pioneering international ‘Contacting the World’ project, this interactive workshop will investigate practical and innovative devising techniques, to create original theatre across cultural and language barriers. How can you work together co-intentionally across time, space, and difference, without either compromising your own integrity or practicing cultural invasion?</p>	<p><i>Music 23</i></p> <p><i>Audience: Any level</i></p>

All Conference Closing Event Sunday, May 24, 2009 12:30-1:15PM Theatre

Come and share your ideas, feelings, and suggestions, as we reflect upon the conference that’s just ended and prepare for next year in Toronto.

Post-Conference Event Sunday, May 24, 2009 2:00-3:00PM Band Room (Music 2)

PTO-Twin Cities—Planning for the Future

The conference is only the beginning! If you live in or around the Twin Cities and would like to stay involved in Popular Education, Legislative Theatre, or any other PO- or TO-related activity, come to this meeting and plan for the future of PTO in the Twin Cities. Sandy Augustin, of Intermedia Arts and the Neighborhood House in St. Paul, will facilitate.



Jan Mandell, a 31-year award-winning theatre teacher at St. Paul Central High School and the author of *Acting, Learning and Change*, is best known for creating safe spaces where young people can learn to express these selves through original theatre performance. Jan is the founder and director of Central Touring Theatre, a troupe of high school students who create and perform pieces developed from youth issues and themes. She is currently working in partnership with the Arts Literacy Project at Brown University.

Youth Voice, Social Justice Theater, and Play Creation

This workshop, led by Jan Mandell and co-led by local artists, instructors, and students from the award-winning Central High School Touring Theater, introduces the best practices of Arts Literacy and Social Justice Theater in the classroom. Participants will work in groups with experienced teachers and students from Central High School (an urban high school in St. Paul) exploring a variety of theater and writing methods. This process brings student voice, experience, and cultural perspective into the curriculum while building safe and respectful classrooms, and fostering strong literacy skills for all learners. The program also prepares students to take a leadership role in creating a more just and equitable society

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A Welcome from Toby Emert, PTO President, 2008-2009

Dear Friends,

Let me first extend you a heartfelt welcome to this event on behalf of the Board of Directors for PTO, Inc. We are excited and honored to have you attend the organization's annual conference. Over the past year, the work of many, many volunteers from both the Twin Cities and beyond has focused on making the next few days a highlight of your spring. The organizing committee here in Minneapolis/St. Paul has developed a packed schedule of programs, workshops, and performances that we hope will leave you breathless, both because you feel you have much to do during the conference and because you find the experience extraordinary.



The Board has been hard at work since our last conference to plan for PTO's transition from its headquarters in Omaha to its new home here in the Twin Cities. You will, no doubt, hear more about this work in conversations at the conference. We invite you to join the discussion, especially by attending the annual business meeting which will be held on Saturday evening.

The last year has been rife with "change," the theme of our last conference, including, of course, the passing of the beloved founder of the Theatre of the Oppressed, Augusto Boal, whose presence at past conferences has inspired us and strengthened our commitment to the work we all do.

We look forward to the changes that the coming year promises. Already plans are in place for next year's conference to be held in Toronto, the first time we will be meeting in a city outside the U.S. There's talk of developing regional PTO organizations, and the leadership team here in the Twin Cities is poised to continue the important work of moving the organization forward. We have much to celebrate.

Enjoy the conference!

Toby Emert, PTO President, 2008-09

The 2010 PTO Conference is being planned now! The 2010 Conference will be held in Toronto! Check our website for updates, including exact dates, Call for Proposals, workshop information, featured presenters, and to volunteer to help with planning: www.ptoweb.org.

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Pedagogy and Theatre of the Oppressed Conferences - History

1995 – 1st Annual PTO Conference, Omaha, Nebraska
Sponsored by the University of Nebraska at Omaha,
College of Continuing Studies Conference Center
Special Guest: Augusto Boal

1996 – 2nd Annual PTO Conference, Omaha, Nebraska
Sponsored by the University of Nebraska at Omaha,
College of Continuing Studies Conference Center
Special Guests: Paulo Freire, Augusto Boal, and Peter McLaren

1997 – 3rd Annual PTO Conference, Omaha, Nebraska
Sponsored by the University of Nebraska at Omaha,
College of Continuing Studies Conference Center
Special Guests: Augusto Boal, Ira Shor, and Geneva Smitherman
(*Paulo Freire dies this year.*)

1998 – 4th Annual PTO Conference, Omaha, Nebraska
Sponsored by the University of Nebraska at Omaha,
College of Continuing Studies Conference Center
Special Guests: Donaldo Macedo, Myra Bergman Ramos,
and Jimmy Santiago Baca (Donaldo and Myra pay tribute to
Paulo Freire
in joint presentation.)
PTO incorporates

1999 – 5th Annual PTO Conference, New York, New York
Co-sponsored by City University of New York Graduate
School
Chair: Carol Lloyd; On-Site Chair: Stanley Aronowitz
Special Guests: Nita Freire & Maxine Greene, with Doug
Paterson, Carol Lloyd, Jan Cohen-Cruz, Donaldo Macedo,
Michelle Fine, Greg Tewksbury, and Stanley Aronowitz
PTO becomes a non-profit organization.

2000 – 6th Annual PTO Conference, Minneapolis, Minnesota
Co-sponsored by the University of St. Thomas
Chair: Doug Paterson; On-Site Chair: Eleni Roulis
Special Guests: Augusto Boal, Peter McLaren

2001 – 7th Annual PTO Conference, Omaha, Nebraska
Co-sponsored by the University of Nebraska at Omaha
On-site Chair: Doug Paterson with Carol Lloyd
Special Guests: Augusto Boal, Rudolfo Chávez Chávez,
Roberto Bahruth, Joni Jones, Jeanette Haynes

2002 – 8th Annual PTO Conference, Toledo, Ohio
Co-sponsored by the University of Toledo
On-Site Chair: Terry Cluse-Tolar
Special Guests: Sharon Grady, Lisa Albrecht,
Mady Schutzman, Cheryl Harrison, Johnny Saldaña,
Christine Sleeter, and Michael Keck

2003 – 9th Annual PTO Conference, Milwaukee, WI
Co-sponsored by the University of Wisconsin-Milwaukee
Peck School of the Arts, Department of Theatre
On-Site Chair: Mark Weinberg with Jenny Wanasek
Special Guests: Augusto Boal, Awele Makeba,
and Nelda Pearson

2004 – 10th Annual PTO Conference, Omaha, Nebraska
10th Anniversary Celebration!
Co-sponsored by the University of Nebraska at Omaha
Colleges of Education and Fine Arts; Office of the Vice Chancellor
for Academic and Student Affairs
On-Site Chairs: Carol Lloyd and Doug Paterson
Special Guests: Augusto Boal, Herbert Kohl,
Rudolfo Chávez Chávez, and Antonia Darder

2005 – 11th Annual PTO Conference, Hollywood, CA
Co-Sponsored by the Center for Theatre of the Oppressed
and Applied Theatre Arts, Los Angeles (CTO/ATA/LA)
and CAFÉ of The PAULO FREIRE INSTITUTE
Conference Chair: Brent Blair
Special Guests: Augusto Boal, Julian Boal,
Amy Goodman, Robert Greenwald, Jerry Quickly,
Moacir Gadotti, Luis Alfaro, Anne Braym,
Jennifer Hartley, Helen Lorenz, Beth Bird, Lynn Gottlieb,
Julie Salverson, Doug Kellner, Chela Sandoval

2006 – 12th Annual PTO Conference, Chapel Hill,
North Carolina. Hosted by the School of Education
University of North Carolina.
Conference Chairs: Ellie Friedland and Janet Mittman
Guests: Julian Boal, Linda Parris-Bailey, Marquez Rhyne,
Lilia Bartolomé and Geneva Gay, Madeleine Grumet,
Soyini Madison, Michael Rohd and Sojourn Theatre

2007—13th Annual PTO Conference, Minneapolis, MN
Hosted and co-sponsored by the University of Minnesota
Conference Chair: Sonja Kuflinec
Invited Guests: Augusto Boal, Julian Boal, Victor Cole, Rosa
Faguendes, Larry Olds, Rosa Luisa Márquez, Chris Mato Nunpa,
Sekou Sundiata, Ketzal Coatlicue, Chen Alon and Ihsan Turkiyyeh,
St. Paul Central High School Touring Theatre, Tish Jones, Jan
Mandell, Kimberly Colbert, T. Mychael Rambo, Mona Smith, and
Pte Duta.

2008—14th Annual PTO Conference, Omaha, NE
Co-sponsored by the University of Nebraska at Omaha
Conference Chair: Doug Paterson
Invited Guests: Augusto Boal, Julian Boal, Victor Cole, Donaldo
Macedo, Sonia Nieto, Preston Love
*Augusto Boal and Julian Boal lead a 3 Day Legislative Theatre
workshop and a 3 Day Rainbow to Forum workshop. Member-
ship votes to investigate a potential move of the organization to
the Twin Cities.*

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Contact information was taken from information available approximately one week before the start of the conference. Every effort was made to include all contact information available. Please use the available space to complete, correct, or add other information that was not available at press time.

Add other contact information here:

Notes

SATURDAY, MAY 23, 2009

SUNDAY, MAY 24, 2009

ROOMS	Concurrent Session 5 Saturday, May 23 9:00-10:30AM	Concurrent Session 6 10:45AM-12:15PM	Concurrent Session 7 2:15-3:45PM	Concurrent Session 8 4:00-5:30PM	Concurrent Session 9 Sunday, May 24 9:00-10:30AM	Concurrent Session 10 10:45AM-12:15PM
Foss 20A	Teresa Fisher If Obesity is Bad	Celia Kutz Transforming Madness	Elizabeth Keiser, Public Schools of	Lizzy Gore the Oppressed	Michael Kuhn et. al. Courageous Conversations	Anne Hewson Humane Responses
Foss 20B					Paul Monson Leadership Difference	
Foss 21A	Ashley Hanson Sense of Place	Stephen Silette Enhance Legitimacy	Levana Saxon et. al. Climate Justice	Perez-Langley et. al. Bloody Past	Liana Ierman Justice: Spirituality	Jasmine Kar Tang et. al. Social Justice
Foss 42	Matthew Fielder, John Kern, and Julia Paskin Theatricality as Political	Carol Lloyd Rozansky Micael Bogar Elizabeth Woodson	Seehwa Cho Ben Fink Kelly Howe	Adam Renner et. al. Evette Hunkins-Hutchinson Michael Sanders	Hui Niu Wilcox Performance of Possibilities	
Foss 43	Kahaema Byer Black Community	Long Tran et. al. Creating Dialogical Space	Hendrix and Mura Thinking Is Doing	Coconis, Cluse-Tolar What Organizing Isn't	Samowitz and Forman Getting Trained	arnalia deloney et. al. Activist Art
TV Studio			Richard Forum	H. Lee Augmented	Suzanne Burgoyne et. al. Foie Gras	Silvia Pérez et. al. Humanizing Communication
Theatre		Marie Gairlock {It's In You}	The Saartjie Project Myth of the Booty	Youth Liberation Poets Stand and Be Counted		
Band Room (Music 2)	Deborah Barnrd Advanced Popular	paid workshop Education	Marc Nightmare Jok	Weinblatt er Moments	John Syntax of Power:	Chung TO and Martial Arts
Choir Room (Music 3)	Chris The Many F	Vine aces of TO				Warren Linds et. al. Joking Inside Out
Music 22	Lisa Albrecht, Rose Brewer The Critical Classroom	Don Taylor Justice to Just Society	Emily Duvall et. al. Educators Gone Wild	c. Ivrne hannah et. al. Service Learning	Taylor and Leahy Dramatic Integrations	Karen Mitchell et. al. GIFT:ACT
Music 23	David Arfnyie Donkor et. al. Of Masks and Madness		Maria Asp et. al. Neighborhood Bridges	Mev Miller Empowering Women	Franklin T. Thompson Interactive Teaching	Helen White Contacting the World
Music 24			Jennifer Cooley Nuevo Amanecer	Jorge Chojoilan Asturias Academy		
Auditorium	Christopher Ellinger et. al. Playback Theatre					
Color Code	Paper Presentations Theatre of the Oppressed	Dialogues/Debates TO Workshop Double	Performances PO/Pop Ed Double	Pedagogy of the Oppressed/PopEd	Panel Discussion	

12:15-12:55PM Lunch (pick up outside Foss Center)
1:00-2:00PM Kao Kalia Yang, Hoversten Chapel

7:00-10:00PM Performance Events (see program)

12:30-1:30PM All Conference Closing Event, TV Studio

FRIDAY, MAY 22, 2009

ROOMS	Concurrent Session 1 Friday, May 22 9:00-10:30AM	Concurrent Session 2 10:45AM-12:15PM	Concurrent Session 3 2:15-3:45PM	Concurrent Session 4 4:00-5:30PM
Foss 20A	Brent Blair We Cry on the Inside	Moving Voices Theatre Climate of Social Change	Peggy Placier, et. al. TO & Conflict Resolution Play It in the Streets	Tobar-alatriz, Ierman Play It in the Streets
Foss 20B		Katherine Burke TO & the Linear Plot	Shannon Gibney et. al. Sustainable Adoptee	
Foss 21A	Tony Cealy Breaking Barriers	Kira Neel Taking It to the Streets	Lindsay Ruth Hunt et.al. Creating Healthy Policy	Melanie St. Ours Bodywork for Jokers
Foss 42	Mary Elizabeth Hendrix Kate Wintz John Tracy	Sharon Peck Michael Mellas Elizabeth Alford Pollock David Boehnke		Uwemedimo Atakpo Gina Sandi Diaz Rasheeda Ayannu
Foss 43	Elinor Vettraino et. al. Negotiating In-Between	Amy Seham, et. al. What Can We Do NOW	Kathleen Juhl, et. al. The Body Dialogues	
TV Studio	Ramon del Castillo et. Al. Passing the Dream Act		Paterson and Weinberg Breaking the Surface	Dimock and Orcholski Hong Kong Noodle
Theatre		Maria Asp, et. al. Neighborhood Bridges		
Band Room (Music 2)	Doug Paterson Introduction to TO	Chen Alon Combatants for Peace	Marc Theatre of the Oppressor	Weinblatt Theatre of the Oppressor
Choir Room (Music 3)		Simon Masks of Manipulation		Tran, Paterson, Boal Marxism and Theatre
Music 22	Sheri Dorn-Giarmoleo Forbidden Knowledge		Lelis Brito Physical Play	Miriam Larson et. al. Experimental College
Music 23	Up. Midwst Human Rights Empowered to Say Yes	Torcicollo and Bergdorf Is Your Story My Story	Larry Olds Another Movement	Neubrand and Haynes Number the Stars
Music 24				Sage Morgan-Hubbard Remixing Praxis
Color Code	Panel Discussion Paper Presentations Theatre of the Oppressed	Dialogues/Debates TO Workshops double	Performances PO/Pop Ed Double	Pedagogy of the Oppressed/PopEd

5:45-7:00PM Ananya Chatterjya, Hoversten Chapel
 8:30-10:00PM Marc Bamuthi Joseph, Hoversten Chapel
 10:00-11:00PM Augusto Boal Memorial Ritual, Theatre
 1:00-2:00PM Deborah Barndt, Hoversten Chapel
 12:15-1:00 Lunch (pick up outside Foss Center)
 1:00-2:00PM Deborah Barndt, Hoversten Chapel