

**16th Annual
Pedagogy and Theatre of the Oppressed (PTO) Conference**

University of Texas at Austin—Winship Drama Building

PRE-CONFERENCE EVENTS

3-Day Workshop with Julian Boal:

“Forum Theatre and Joking”

When: Tuesday, June 1, 1:00 PM to 6:00 PM

Wednesday, June 2, 1:00 PM to 6:00 PM

Thursday June 3, 1:00 PM to 6:00 PM

Where: Brockett Theatre, Winship Drama Building

CONFERENCE

THURSDAY, June 3rd, 2010

PTO BOARD MEETING 1: 3:00 PM to 6:00 PM—Winship 2.136

OPENING SESSION/CONFERENCE WELCOME: 7:30 PM (will end no later than 9:30 PM, though likely earlier)

About the Opening All-Conference Session and Welcome

Pre-Session Music by Son Armado-Son Jarocho from Austin, Texas

Spoken Word Introduction by Cipher, Austin-based youth performers

Welcomes and Important Orientation Information from the PTO Austin 2010
Committee

Forum Theatre session joked by Julian Boal, with participants from the pre-
conference workshop on Forum Theatre and Joking

FRIDAY, June 4th, 2010

CONCURRENT SESSIONS 1: FRIDAY, JUNE 4th, 9 AM to 10:30 AM

Educar es Libertar: The Praxis of Liberation from the Classroom

(English Version, Spanish version to be conducted on Saturday at 2:30 pm)

PO Workshop

DOUBLE SESSION (meaning this session lasts until 12:15 pm)

Room: Winship 1.180

Marco Franco, high school teacher, Laredo, Texas

Using corporal expression and psychodrama techniques, the participants will represent different daily life scenes showing the oppressor-oppressed dialectic in different settings through “living pictures,” sculptures and skits.

Audience: Any Level of Experience

**The Neighborhood Bridges Program:
Playing with Perspective and Flexing the Critical Lens**

PO Workshop

Room: Winship 1.148

Maria Asp and Tessa Flynn, Children’s Theatre Company, Minneapolis, MN, USA

How does perspective inform our understanding? Test flexibility through multiple perspectives in a tale, and learn how Children's Theatre Company offers students tools to identify, question, & confront social injustices.

Audience: Any Level of Experience

Eat This: Nourishment, Politics, Culture, and Health

TO Workshop

Room: 1.164

Lindsey Mantoan, Stanford University, and Beliza Torres Narvaez, University of Texas at Austin

In this workshop, we will use Theatre of the Oppressed techniques to explore our interactions with food in order to investigate the relationship between nourishment, politics, culture, and health.

Audience: Any Level of Experience

Case Studies in TO With Youth and Adolescents

Paper Panel

Room: Winship 2.136

Sara Simons, New York University

“Willingness to Yield: Examining Theatre of the Oppressed in Sex Education”

This paper examines TO in sex education programs. Is TO effective in reducing risk behaviors? How is oppression explored or neglected through the use of TO in sex education classrooms?

Ruth Fisher, University of Texas at Austin

“Finding Your Voice: A Collaborative, Dialogic Ethnographic Playmaking Process Offering Middle School Girls a Space to Consider Multifaceted Views of Leadership”

Using an applied theatre project as a starting point for discussion, this session will examine how a collaborative, ethnographic playmaking process may offer young people a space to consider complex issues.

Charles D. Banaszewski, Arizona State University

“Adult Theatre Of the Oppressed Facilitators' Questions, Roles, and Rules When Using Theatre of the Oppressed with Adolescent Populations”

This paper shares the similarities and differences in six Jokers' perceptions of questions, roles, and rules with adolescent populations. It also explores how the concept of revolution is constructed within and realized through Jokers' TO practices.

Audience: Any Level of Experience

Theatre of the Oppressed, Marginal Bodies, and the Canon

TO Techniques Workshop

Room: Payne Lobby

Natalie Goodnow, K.T. Shorb, and Saray Rosales, The Generic Ensemble Company

This session will be a case study, in workshop format, of The Generic Ensemble Company's adaptations of TO techniques, particularly as employed in the making of *Stuck on Gee-Dot*, our all-women-of-color adaptation of *Waiting for Godot*.

Audience: Any Level of Experience

Introduction to Theatre of the Oppressed

TO Techniques Workshop

Room: Brockett Theatre

Doug Paterson, University of Nebraska-Omaha, and Kelly di Bertolli, Center for Theatre of the Oppressed, Rio de Janeiro

This workshop introduces basic Boal techniques for those with limited or no experience in TO. We go from foundational information to several key games to an introduction to Forum Theatre.

Audience: Any Level of Experience

**Stand Up & Speak Out:
Theatre of the Oppressed, Critical Pedagogy and Literacy**

Workshop: Using TO Techniques

Room: Winship B202

John Kitchens and Kay Fenimore-Smith, Whitman College (WA, US)

This workshop explores TO methods and critical pedagogy applied to two English-learner classrooms: an ESL class at a community college and with students at a charter high school on an Indian reservation.

Audience: Any Level of Experience

The Freiran Flex

Sasha Lakind and Lucia Rodriguez Miranda, New York University

PO Workshop

Room: Winship Dance Studio 2.120

How flexible is Freirian ideology? Using TO techniques, participants will explore how Freirian theories strengthen their practitioner muscles, finding their own voice, their world, and their word.

Audience: Any Level of Experience

CONCURRENT SESSIONS 2: FRIDAY, JUNE 4th, 10:45 AM—12:15 PM
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Transformed and Transforming: A Critical Conversation about the Dynamic Nature of Theatre of the Oppressed and Pedagogy of the Oppressed

Debate/Dialogue

Room: Winship 1.148

Toby Emert, Agnes Scott College (GA, USA), and Ellie Friedland, Wheelock College (MA, USA)

Two teacher educators offer stories and demonstrations of how they have translated TO and PO approaches for their work within educational communities, proposing that Freire's and Boal's ideas may be re-envisioned for projects that they, perhaps, never imagined.

Audience: Experienced

**Using Image Theatre to Shape a Flexible Text:
TO and Teaching *Seven Jewish Children***

Dialogue/Workshop

Room: Winship 1.164

Amy Seham, Caitlin McCarthy, and Karla Leitzman, Gustavus Adolphus College (MN, US)

A dialogue/workshop about using Image Theatre to access and shape a flexible, open text, such as Caryl Churchill's controversial *Seven Jewish Children*. Explore and discuss image-based interpretations that resist stereotypes.

Audience: Any Level of Experience

Flexing Forum's Goals: Case Studies in Theatre of the Oppressed

Paper Panel/Discussion

Where: Winship 2.136

Tristan Castro-Pozo, PACC/UFRJ
"Fetish FTO"

This paper aims to discuss Brazilian National Festival of Theatre of the Oppressed sponsored by FTO—Londrina (Fabrica de Teatro do Oprimido), and to reflect on group discussion during the last edition of the Festival (November, 2009)

Justin Gilmore, Millersville University
"Using TO to Build Leadership Capacity"

This discussion offers cross-disciplinary analysis of TO's role in College Leadership programs.

Kelly Howe, University of Texas at Austin
"Capacity Building for Citizen-Lobbyists in The Eye & Tooth Project: Forum Theatre on the Death Penalty"

Using a recent Legislative Theatre project in Austin, Texas, as its case study, this paper investigates the potential of Forum Theatre as a space for rehearsing and building lobbyist skills.

Audience: Any Level of Experience

The Third ACT! Creating Art With Youth in Transition

Workshop: Using TO Techniques

Room: Winship Payne Theatre Lobby

Rocio Lopez, New York University, and Gloria Sanchez-Arreola, Santa Barbara County Education Office

Experience how our youth engage in critical thought around mainstream media as they use TO and their own media-making tools, from theater, murals, photography, spoken word and poetry to film!

Audience: New or Fairly New

Dialogue About a New Journal Featuring PO and TO Work

Room: Winship Brockett Theatre

Facilitated by Long Tran and Doug Paterson

Come join the conversation about the creation of a new journal for PO and TO work.

Audience: Any Level of Experience

TO in Sickness and in Health

Workshop: Using TO Techniques

Room: Winship Basement 202

Michelle Dahlenburg, University of Texas at Austin, and Sage Morgan-Hubbard, Northwestern University

As busy artist-activists, when do we have time to think about our own health? This interactive workshop uses TO techniques and storytelling to address self-care, health insurance, ability/disability, mental health, and illness.

Audience: Any Level of Experience

LUNCH: 12:15 PM--1:05 PM

Where: Winship Atrium Lobby

KEYNOTE PRESENTATION: 1:15 PM—2:15 PM

Where: Brockett Theatre

Roots and Wings: An Hour with Bárbara Santos

All-Conference Community-Building Session 2:25 PM—3:05 PM

Where: Brockett Theatre

Facilitators: Karen LaShelle, Theatre Action Project (Austin, TX) and Lynn Hoare, Theatre for Dialogue Specialist, University of Texas Counseling and Mental Health Center

Come join us in this structured opportunity to get to know other members of the conference community. More than a networking session, this gathering is intended to actively involve all of us one shared workshop experience.

Audience: Any Level of Experience

CONCURRENT SESSIONS 3: FRIDAY, JUNE 4th, 3:15 PM—4:45 PM
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TO as a Martial Art: The Dialectics of Transforming Oppression and Violence

Room: Winship 1.108

Workshop: TO Techniques

DOUBLE SESSION (meaning this session lasts until 6:30 PM)

Jiwon Chung, Institute for the Critical Study of Society

Transform oppressive relations of power using the tools, techniques, and principles of TO as a martial art. Learn how to cultivate intelligent, integrated, courageous presence and action in the striving for social justice. No martial arts experience is required.

Audience: Any Level of Experience

Theatre Doesn't Represent Me!

Room: Winship 1.134

Workshop: Using TO Techniques

DOUBLE SESSION (meaning this session lasts until 6:30 PM)

Mariella Saba, Teatro East of the River/Students Informing Now (S.I.N.); Jessica Viramontes, Teatro East of the River/East LA College; Samyrha Saba, Teatro East of the River

Flex the dominant notion of theater. Engage in models of community-based teatro for social change, empowerment, and liberation created with marginalized youth from East LA and students affected by the California AB-540 Act.

Audience: Any Level of Experience

**Deaf Culture and Academic Culture:
Cultural Boundaries and Symbolic Violence**

Room: Winship 1.148

Workshop: Using TO Techniques

Workshop on employing Forum Theatre to stimulate critical dialogue on the boundaries between Deaf Culture and Academic Culture. Participants will engage in two scenes and receive copies of scripts.

Peggy Placier, Crystal Kroner, Laarni Goma, Catherine O'Brien, University of Missouri—Columbia

Audience: Any Level of Experience

**From Reader (Spectator) to Author (Spect-actor):
Learning to Fragment and Reconstitute Texts**

Where: Winship 1.164
PO Panel/Workshop

Megan Orcholski and Alyssa Reid, Minnesota State University—Mankato

The panelists explore the theory of intertextuality both as a theory of interpretation and as a textual strategy. They offer examples/demonstration of constructing personal narratives through reconstituting other texts.

Audience: Any level

Youth and Theatre of the Oppressed

Where: Winship 2.112
Panel Discussion

Peter Duffy, University of South Carolina; Elinor Vettraino, Adam Smith College; Diane Conrad, University of Alberta; Sonja Kuflinec, University of Minnesota; and Warren Linds, Concordia University

This panel explores intersections between TO and PO. International panel members contributed to a forthcoming book, *Youth and TO*, and will share their negotiations of these fields.

Audience: Any Level

**Beyond the Banking Model:
What Oppressive Pedagogy Is, and What to Do About It**

Where: Winship 2.136
Debate/Dialogue

Ben Fink, Raysh Weiss, and Robin Brown, University of Minnesota

In this dialogue, meant for all who'd like to practice critical pedagogy, we will explore the nature of oppressive pedagogy here and now, and how best to work against it.

Audience Level: Experienced

Perhaps Tomorrow: A Play about Rumors, Friendship and Finding the Courage to Make a Difference

Where: Winship 2.180

Performance

Nitra Gutierrez, Theatre Action Project; Bonnie Brookby, Safeplace; and the Changing Lives Youth Theatre Ensemble

The Changing Lives Youth Theatre Ensemble will present its original play, *Perhaps Tomorrow . . .*, followed by a conversation with the ensemble examining community-based theatre work with teens as an opportunity to promote critical thinking and social activism among youth.

Audience: Any Level of Experience

Pedagogy of the Privileged

Where: Winship Payne Lobby

Workshop: Using TO Techniques

Seth Donovan, Denver, Colorado

How do we use TO to gain flexibility in talking about our privileged identities? This workshop will examine strategies to use TO games to support groups in naming, digging up, and disrupting privilege both internally and in the world.

Audience: Any Level of Experience

Informational Meeting About Studying with Jana Sanskriti (India) and the Center for Theatre of the Oppressed (Brazil)

Where: Winship Brockett Theatre

What: Discussion

Discussion Facilitators: Julian Boal and Bárbara Santos

Come learn more about the opportunity for field trips to visit these two experienced Theatre of the Oppressed groups. You will also find out more about how you can support the work of these organizations.

Audience: Any Level of Experience

Teaching Facilitation: Building Flexibility

TO Workshop

Where: Winship B202

Lynn Hoare, Voices Against Violence, University of Texas at Austin; Ben Snyder, University of Texas at Austin

This participatory workshop will introduce a range of activities to develop facilitation skills in new facilitators. Leaders will share techniques that teach how to facilitate dialogue, encourage engagement and challenge paradigms.

Audience: Any Level of Experience

CONCURRENT SESSIONS 4: FRIDAY, JUNE 4th, 5:00 PM to 6:30 PM

Flexibility in Forum Theatre

TO Workshop

Where: 1.148

Linda Goulet, First Nations University of Canada, and Warren Linds, Concordia University

This panel/workshop will explore TO techniques used in an ongoing research project with Indigenous youth. The project is conducted by the File Hills Qu'Appelle Tribal Council (FHQTC), the First Nations University of Canada, and Concordia University, with Indigenous youth in the FHQ area.

Audience: Any Level of Experience

Theatre of the Oppressed as a Means For Self-Expression and Empathy with Junior High School Students

Workshop: TO Techniques

Where: Winship 1.164

Jaelyn McDonnell, Urban Arts Partnership, Girls Leadership Institute, American Place Theater

Explore how TO techniques can enhance emotional intelligence in the middle-school classroom, as proven effective through arts integration residencies with American Place Theater and Urban Arts Partnership.

Audience: Any Level of Experience

Flexing Against Dominant Models of Teaching and Research

Paper Panel

Where: Winship 2.112

Thom Hecht, Texas Woman's University

“‘Bending’ the Dancer’s Mind:

Exploring Social Justice through Dance in a Digital Age”

Through critical pedagogy, this paper explores potential possibilities and problems of kinesthetically exploring social justice issues, such as racism, sexism, classism, ableism, and other forms of social oppressions, in an online-based higher education dance class.

Mike Carroll, University of Nebraska at Omaha

“Flexing the Text: A Case Study of How to Keep a 3-Decade-Old Low-Income Scholarship Program Still Supple after All These Years”

What classroom methods can be helpful to pedagogues trying to encourage a Freirian model of humanities instruction in a college scholarship program that has enjoyed much success with financially challenged students, many of them students of color?

Evette A Hunkins-Hutchinson, University of Central Lancashire

“Deconstruction of the Self: False Reality – Understanding Mental Illness Through African Participatory Popular Theatre”

This paper examines how Participatory Popular Theatre is used to explore experiences of psychiatric assessment and diagnostic processes in a group of Black African and African Caribbean men in the UK.

Audience: Any Level of Experience

Flexing theory/Flexibility in theory

Paper Panel

Where: Winship 2.136

Long Tran, University of Cincinnati, and Yoko Miura, Wright State University

“Marxiology: Flexibility to Promote Flexing”

This paper explores how capitalism, as a societal stage of economic development, goes through many phases of crises, reformulation, revisions, and refinement (and how communism, promoted by Marxism, has to do the same).

Pamela Pearson, Georgia State University

“Everything is Everything: Following Freire in Africa”

Embracing a Freirean framework, this paper explores “critical moments” in lived experience during a yearlong volunteer program in language education in Djibouti, Africa, and culminates in a critical multimodal presentation.

Adam Blatner, Senior University Georgetown
“The Semantics of Oppression”

This paper examines how the flexibility of the TO practitioner will be enhanced by appreciating some of the semantic and conceptual difficulties associated with the term “oppression.”

Audience: Any Level of Experience

Ningun Ser Humano Es Ilegal / No Human Being Is Illegal

Performance

Where: Winship Brockett Theatre

John Sullivan, Amnesty International (Local Group #23 / Houston TX); Bryan Parras, t.e.j.a.s.; Maria Murillo, El Taetro Lucha por las Salud del Barrio

A bilingual Forum Theatre performance focused on abuses of immigrant workers, harassment of Latino families under 287(g) and general immigration enforcement policies.

Audience: Any Level of Experience

An Uphill Battle? TO On a Conservative College Campus

Workshop: Using TO Techniques

Where: Winship 2.180

Billy Barnes and Justin Gilmore, Millersville University

A session documenting the creation and implementation of TO on Millersville University's campus in the heart of Lancaster County, one of Pennsylvania's most conservative districts.

Audience: Any Level of Experience

Shades of Black: a thought in progress

Performance/Workshop: TO Techniques

Where: Winship B202

Khadijah Ali-Coleman, Liberated Muse Productions

The impact theater has on social relationship building and progress has been documented by many, including Boal. In this session, one college administrator tests the theory by producing a play based on the lives of her students.

Audience: Any Level of Experience

SATURDAY, June 5th, 2010

CONCURRENT SESSIONS 5: SATURDAY, June 5th, 9:00 AM—10:30 PM

1 in 10: A Queer Pedagogical Experience

Performance

Where: Winship 1.108

Alyssa Reid, Minnesota State University, Mankato

LGBT teachers face unique challenges as critical pedagogues. This performance combines collected narratives of LGBT teachers with the performer's personal experience as a young lesbian teacher to explore those challenges.

Audience: Any Level of Experience

Interactive Teaching Techniques that Enhance the Study of Diversity

Workshop: Using TO Techniques

Where: Winship 1.134

Franklin Thompson, University of Nebraska—Omaha

This session will particularly benefit classroom educators, counselors, and community activists who wish to supplement the lecture-only method of instruction and encourage others to become reflective learners. Participants must be willing to actively give and receive in the learning process.

Audience: Any Level of Experience

Freire's "Easter Experience" and Flexing with the Oppressed

Debate/Dialogue

Where: Winship 1.148

Drick Boyd, Eastern University

Using excerpts from "The Soloist," participants will engage in a discussion/reflection on what Freire called the "Easter Experience," the personal transformation the non-oppressed must undergo when working with the oppressed.

Audience: Any Level of Experience

Collective Interactive Remembrance of Forgotten Spirits

Performance/Workshop

Where: Winship 1.164

Graciela Lopez, American University

A collective interactive remembrance of inspiring historical women. Bring their spirits into your body using theater, poetry, storytelling, dance, or any other medium that you choose.

Audience: Any Level of Experience

**How to Resist Without Getting Fired:
A Freirian Critique of Standardized Teaching and Testing**

Panel Discussion

Where: Winship 2.136

Andrew Huddleston, Samantha L. Zeiser, and Rikki Chandler, University of Georgia

Three teachers provide a Freirian critique of high-stakes testing and scripted teaching programs, sharing stories of how they have attempted to resist such measures in favor of problem-posing education.

Audience: Any Level of Experience

Tune-in 2 Exchange

Workshop: Using TO Techniques

Where: Winship 2.180

DOUBLE SESSION (meaning this session lasts until 12:15 pm)

Tony Cealy, London, England

Learn practical effective questioning techniques that a) open up discussion for people at risk and b) help them describe their thoughts, feelings, and behavior. The purposes of the techniques are personal learning, greater group cohesion, and trust.

Audience: Any Level of Experience

**The Living Newspaper Project:
Bringing Human Rights Issues to Life in the High School**

Workshop: Using TO Techniques

Where: Winship Payne Lobby

Claire Canavan and Rebecca Hewett, University of Texas at Austin

This interactive workshop will focus on the Living Newspaper Project, which trains high school teachers to use TO-based techniques to create new documentary-style performances that address human rights issues.

Audience: Any Level of Experience

The Puzzle of Oppression and Liberation

PO Workshop

Where: Winship B202

DOUBLE SESSION (meaning this session lasts until 12:15 pm)

Marlom Portillo, Alejandra Leyva, and Mariella Saba, Instituto de Educacion Popular de Sur de California

This workshop will model a participatory technique that demonstrates how popular education can help participants reflect on the historical struggles of oppressed people in the U.S. and take political action.

Audience: Any Level of Experience

CONCURRENT SESSIONS 6: SATURDAY, June 5th, 10:45 AM—12:15 PM
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Flexing the Voice to Bend Perceptions

Performance

Where: Winship 1.108

Andi Cheney, zAmya Theater Project, and Maren Ward, zAmya Theater Project and Bedlam Theatre

zAmya is a unique collaboration between homeless and housed artists that creates dialogue through interactive performance. This workshop includes excerpts from zAmya's most recent work and discussion of creative process.

Audience: Any Level of Experience

Theater the (Re)Mix: Hip Hop Theater of the Oppressed

Workshop: Using TO Techniques

Where: Winship 1.134

Melinna Bobadilla and Abraham Velazquez, New York University

Explore the intersection between Hip Hop Theatre and Theatre of the Oppressed! Just as DJs and Rappers sample and re-mix music, participants will do so by blending hip hop aesthetics with Image, Forum and Newspaper theater!

Audience: Any Level of Experience

Flex and Flexibility in the Academy: Case Studies

Paper Panel/Discussion

Where: Winship 1.148

Shawna Mefferd-Kelty and Cece McFarland, University of Missouri

“Unyielding Flexibility: The Impossibility of Performing the Perfect Nancy”

An exploration of the double-bind of character and actor, responses to the incongruity and impossibility of portraying the perfect mid-career woman in academia, and the theory explaining inflexible climates.

liz quinlan, University of Saskatchewan

“Using Image Theatre in the Post-Secondary Classroom to Teach Social Theory on Disability”

Teaching critical social theory through the use of image theatre so that students come to appreciate disability as difference not deviance.

Audience: Mix of material for beginners and experienced practitioners.

Theatre of the Oppressed as a Strategy for Exploring Cultural Identity

Workshop: Using TO Techniques

Where: Winship 1.164

Daniel Bryan, BCA Abroad

This workshop utilizes games, word exercises and image theatre as strategies for engaging difference and similarity in a cross-cultural / cross-language world.

Participants of diverse backgrounds are encouraged to attend.

Audience: Any Level of Experience

It's the End of the World as We Know It:

Freire/Boal Flexing at the End of Empire—Perspectives and Possibilities

Debate/Dialogue

Where: Winship 2.112

Doug Paterson, University of Nebraska at Omaha; Bill Ayers, The University of Illinois—Chicago; Carol Vern Rozansky, The University of Nebraska at Omaha; and Ben Fink, University of Minnesota

We assume tectonic shifts are occurring within US hegemony and imperialism. In turn, we propose we, then all attendees, discuss how our PO/TO work can shape this change toward liberation.

Audience: Any Level of Experience

Prison Theatre: Developing Performances

Workshop/Performance

Where: Winship Payne Lobby

Jonathan Shailor, University of Wisconsin—Parkside; John McCabe-Juhnke, Bethel College; Jodi Jinks, Rude Mechanicals Theatre Company; Meade Palidofsky, Storycatchers Theatre; Curt Tofteland, Shakespeare Behind Bars, and Christopher Shailor

In this interactive presentation, experienced facilitators of prison theatre will briefly introduce their work, share short performances, and facilitate discussion of a variety of questions relevant to contemporary prison theatre practitioners.

Audience: Any Level of Experience

LUNCH: 12:15 PM--1:05 PM

Where: Winship Atrium

KEYNOTE PRESENTATION: 1:15 PM—2:15 PM

Where: Brockett Theatre

Flexing for Justice: All-Conference Panel Discussion on Immigration Rights

Panel moderator: John McKiernan-Gonzalez, University of Texas at Austin

Panel Guests: TBA

CONCURRENT SESSIONS 7: SATURDAY, June 5th, 2:30 PM—4:00 PM

Enhancing Practitioner Flexibility with Morenian Methods

PO Workshop

Where: Winship 1.108

DOUBLE SESSION (meaning this session lasts until 5:45 PM)

Adam Blatner, Senior University Georgetown

A leader in the field of psychodrama will present ways Morenian methods can enhance the flexibility of TO practitioners. This mainly experiential workshop will acquaint participants with some basic techniques.

Audience: Any Level of Experience

**privilege: the wacky geography game:
latinos and racialization in the US**

PO/TO Workshop and Presentation

Where: Winship 1.134

Antonia Garcia-Orozco, California State Long Beach

This practicum uses liberation theology and Forum Theatre praxis to empower participants by challenging their assumptions of privilege and the legacy of racialization, specifically as it impacts Latinos and educators who teach ethnic studies; the game functions as an inversion of power within a social historical context.

Audience: Any Level of Experience

Theoretical Roots of Theatre of the Oppressed

Debate/Dialogue

Where: Winship 1.148

Candace Christensen, University of Utah

This is guaranteed to be a lively debate about the theoretical underpinnings for the work of Augusto Boal. What theories influenced and informed Boal and his work?

Audience: Any Level of Experience

**Educar es Libertar: The Praxis of Liberation from the Classroom
(Spanish version; entire workshop to be conducted in Spanish)**

PO Workshop

Where: Winship 1.164

DOUBLE SESSION (meaning this session lasts until 5:45 pm)

Marco Franco, high school teacher, Laredo, Texas

Using corporal expression and psychodrama techniques, the participants will represent different daily life scenes showing the oppressor-oppressed dialectic in different settings through “living pictures,” sculptures and skits.

Audience: Any Level of Experience

**Exploring the Relationship Between Critical Pedagogy and Creativity:
How Do We Begin to Measure and Assess this Kind of Learning?**

Debate/Dialogue

Where: Winship 2.112

Maria Asp, Children's Theatre Company; Sonja Arsham Kuflinec, University of Minnesota; Tessa Flynn, Children's Theatre Company

Learn about methods and discoveries found in Neighborhood Bridges' research on the impact of critical literacy, and share experiences regarding assessment/evaluation and its relationship to programmatic funding.

Audience: Any Level of Experience

The Wounded Joker

Performance

Where: Winship 2.180

DOUBLE SESSION (meaning this session lasts until 5:45 pm)

Hector Aristizabal, ImaginAction

"If therapy deals with my condition, art deals with the human condition. "The Wounded Joker" is an exploration at the threshold between theater and ritual, TO and mythology, healing and social justice.

Audience: Any Level of Experience

Analyzing and Projecting Improved Scenarios for Chronic Disease Management

Workshop: Using TO Techniques

Where: Winship Payne Lobby

Carolina González Schlenker, University of Wisconsin—Madison

This session explores the methods through which community health workers are trained to improve diabetes management through 1) critical awareness of the social determinants of health (Freire), and 2) projection and operation of improved care scenarios (Boal).

Audience: Any Level of Experience

Engaging Urban Youth in Theatre

PO Workshop

Where: Winship B202

Michele Miller, Emily Fisher Charter School

Engaging Urban Youth in Theatre explores activities that motivate students to participate in theatre productions, strengthen public speaking skills, and examine their role in society by using problem posing methods.

Audience: Any Level of Experience

CONCURRENT SESSIONS 8: SATURDAY, June 5th, 4:15 PM to 5:45 PM

Stand Up, Speak Out: A Forum Theatre Performance That Addresses Dating Violence—What’s Your Role? What’s Your Responsibility?

Performance

Where: Winship 1.134

Lynn Hoare, Ben Snyder, Cathy Egboh, Abbey Smith, Nick Cruz, and Rodney Richardson, Voices Against Violence, University of Texas at Austin

The Theatre for Dialogue program of Voices Against Violence (UT Austin) presents an interactive forum theatre model that asks the hard questions about dating violence and explores the role of allies.

Audience: Any Level of Experience

Ethnic War and Theatre Activities in Northern Sri Lanka

Paper Presentation/Dialogue

Where: Winship

T. Thevananth and T. Janani, Active Theatre Movement

This session will explore how theatre can support freedom of the Tamil people who are oppressed in Northern Sri Lanka.

Audience: Any Level of Experience

Flexible Identities?: Performing Self and Other

Performances/Dialogues

Where: Winship 2.112

Michelle Dahlenburg, University of Texas at Austin

“I Had All This Room’: Voices From The Three Arts Club of Chicago”

In this performance, the actor embodies the voices of stakeholders in the sale of a 91-year-old residence for women in the arts. How can interview-based performance be used effectively as a tool for dialogue?

Megan Orcholski, Minnesota State University—Mankato
“How to get there: An exploration of effectively portraying the identities of others”

This one woman performance weaves in theory as the artist takes you between her own identity and the identity of others, questioning: Is it possible to effectively portray someone else’s experience?

Audience: Any Level of Experience

Building a Movement: Theatre of the Oppressed and Community Organizing

Debate/Dialogue

Where: Winship 2.136

Ben Fink, University of Minnesota; Nickia Jensen

This session will explore the links between TO and community organizing, based on our recent work in Minneapolis, where we are attempting to parallel and meld these two sets of philosophies and practices.

Audience: Experienced

Radical Poetic Flexing:

Creating Community Performances of Hope, Possibilities and Praxis

PO Workshop

Where: Winship Payne Lobby

Sage Morgan-Hubbard, Northwestern University; K. Bradford, Columbia College

Come join our interactive workshop and explore experimental popular education and poetry techniques—sound jams, stage pictures, free-writes, and call & response—as we create a series of collective pieces from live, collaborative material.

Audience: Any Level of Experience

Power and Play: Dialogic Learning in Jail

Katherine Craft and Meg Brooker, Inspire Theatre

PO Workshop

Where: Winship B202

Is it possible to maintain dialogic perspective in institutions defined by rigid power structures? This workshop will explore if and how PO can be stretched to cultivate a creative space in jail.

Audience: Any Level of Experience

PTO MEMBERSHIP MEETING: 5:50 PM—7:20 PM

Where: Brockett Theatre

With snacks!

Each year the members of PTO hold their annual business meeting during the conference to discuss the year's events and issues and to elect new board members and officers. We also strategize about the future of the organization. **Because this is such an important meeting, all current members of PTO are highly encouraged to attend. Help shape the future of PTO!**

SUNDAY, June 6th, 2010

PTO BOARD MEETING 2: 8:00 AM to 10:00 AM—Winship 2.136

CONCURRENT SESSIONS 9: SUNDAY, June 6th, 9:00 AM—10:30 AM

Playback Theatre

Workshop: Using TO Techniques

Where: Winship 1.108

Bob Beare, Austin, Texas

This workshop is an experiential introduction to the basic forms in Playback Theatre, a personal story-based improvisational theatre technique. Playback was developed by Jonathan Fox and combines the warm-up techniques of Moreno's Psychodrama and Boal's Theatre of the Oppressed, among other forms.

Audience: Any Level of Experience

Carne Viva: Scenes from Postville

Performance

Where: Winship 1.134

Jennifer Cooley, Angela Glunz, Trisha Nicewanger and Amanda Throckmorton,
University of Northern Iowa

This performance will first contextualize the human impact of the May 2008 Immigration and Customs Enforcement (ICE) raid in Postville, Iowa. It will then enact bilingual (Spanish and English) monologues based on testimonials from undocumented workers in Postville.

Audience: Any Level of Experience

Countering Extremism

Debate/Dialogue

Where: Winship 1.148

Mohammad Waseem, Interactive Resource Theatre

Some 2500 years ago, Indus valley civilization was a centre of different ethnic, linguistic and religious groups, a centre of learning and dialogue. Now the area is marked by extremism, terror, disharmony, and intolerance. This presentation discusses a campaign against extremism using Theatre of the Oppressed.

Audience: Any Level of Experience

The Role of Freirean Popular Arts & Education Methodologies in Democratizing and Enhancing Community-Based Participatory Research

Panel Discussion

Where: Winship 2.112

John Sullivan, University of Texas Medical Branch; Warren Linds, Concordia University; Bryan Parras, Texas Environmental Justice and Advocacy Services (t.e.j.a.s.); and Maria Murillo, Texas Environmental Justice and Advocacy Services (t.e.j.a.s.); Tifani Pust, Galveston-Houston Association for Smog Prevention; and Lidia Porto, Baylor College of Medicine.

This panel draws on field experiences in the U.S. and Canada to promote dialogue on the role of community-based arts and popular education in enriching and enhancing Community-Based Research.

Audience: Any Level of Experience

LGBTQ Climate Change: Acting for Change Using Monologues

PO Workshop

Where: Winship 2.180

Shane Whalley, University of Texas at Austin

Members of Peers for Pride: Acting for Change will share their process of writing and performing monologues about LGBTQ lives that are being used to change the climate on their campus.

Audience: Any Level of Experience

Bent Out of Shape

Workshop: Using TO Techniques

Winship B202

DOUBLE SESSION (meaning this session lasts until 10:30 AM)

Erika Jacobson, Murdoch University

A workshop for practitioners to examine and expand their agility in responding assertively and constructively to various kinds of triggers. We'll take a closer look at the twists and contortions involved in our work in various communities.

Audience: Any Level of Experience

CONCURRENT SESSIONS 10: SUNDAY, June 6th, 10:45 AM—12:15 PM

TO and Playback: Compatible? Just Different? Antagonistic?

Debate/Dialogue

Winship 1.148

Doug Paterson, University of Nebraska at Omaha; John Sullivan, University of Texas Medical Branch at Galveston; and Ramiro Salas, Houston Playback Theatre.

Is the approach taken by Playback Theatre compatible with TO? Some say Compatible. Some say Different but OK. Some say the “flex” is too much—Antagonistic! Antagonistic! Let the dialogue continue!

Audience: Any Level of Experience

Interactive Theatre for Elementary Students

Workshop: Using TO Techniques

Where: Winship 1.108

Karen LaShelle, Natalie Goodnow, Freddy Carnes, and Dustin Wills, Theatre Action Project

Theatre Action Project actor-teachers demonstrate and facilitate discussion about how they use adaptations of TO techniques in elementary school contexts.

Audience: Any Level of Experience

Flexing in Context: Case Studies of Theatre of the Oppressed Work

Paper Panel Discussion

Where: Winship 2.112

Melissa Chacón Céspedes and Julio Barquero Alfaro

“Bulletproof Will: Learning and Practicing Theater of the Oppressed in Costa Rica”

Our experience with TO has been short, but intense. When to bend? How to be flexible? Why engage? We will explore these questions while exchanging our personal experiences with others.

Fadi Skeiker, University of Jordan

“Flexed to the Middle East”

In January of 2010, I led a five-day applied theatre workshop with orphans from a Palestinian refugee camp in Jordan. This paper reports findings of this case study, detailing the nuts and bolts of leading such a TO workshop in the Middle East.

Audience: Any Level of Experience

Flexing for Flexibility in Pedagogy: More Case Studies in Education

Paper Panel Discussion

Where: Winship 2.136

Sandro Barros, DePauw University

“Schooling, Ambiguity, and the Polarization of Ideological Thinking: Towards a Pedagogy of Freedom in Contemporary Curricula”

This paper will argue for the role of post-structural philosophy, in conjunction with Freirean-based theoretical models, as a means to counter the absolutist rhetoric present in the modern organization of the scholastic curriculum.

Charru, University of Delhi

“Moving Beyond the Boundaries of Schools . . . Learning Constructively”

Can knowledge be gained within school structures? The paper explores the journey of an educator through the various phases of hope, distress, light, despair, annoyance, relief, worry and further hope.

Audience: Any Level of Experience

Project US

Performance

Where: Winship 2.180

Nikki Zaleski, Nicole Ripley, and Alison Lehner, Chicago

Project US is a participatory performance that initiates dialogue around sexual health. Developed in partnership with Chicago youth, it combines performance and games to engage audiences in conversations about their lives. Developed in partnership with Chicago youth, it combines performance and games to engage audiences in conversations about their lives.

Audience: Any Level of Experience

Working Through Challenges:

Engaging Youth From Different Communities in Joint Dialogue and Civic Action

Workshop: Using TO Techniques

Where: Winship Payne Lobby

Jasmin Cardenas, Independent Artist/Activist/Educator

This session explores using TO to dialogue between communities of youth who are different culturally, racially and socio-economically. Come help shape a still-evolving process.

Audience: Any Level of Experience

ALL-CONFERENCE CLOSING SESSION: 12:20 PM—1:00 PM

Where: Brockett Theatre

Come and share your ideas, feelings, and suggestions, as we reflect upon the conference that's just ended and prepare for next year's gathering

POST-CONFERENCE EVENTS

Short Workshop with Julian Boal:

“Introduction to Theatre of the Oppressed”

When: Sunday, June 6, 2:00 PM to 7:00 PM

Where: 1.134

Short Workshop with Theatre Action Project:

“Engaging Young People in Social Change through the Arts”

When: Monday, June 7, 9 AM—1 PM
Where: Brockett Theatre

3-Day Workshop with Bárbara Santos:

“Forum Theatre and Jokering”

When: Sunday, June 6, 2:00 PM to 7:00 PM
Monday, June 7, 2:00 PM to 7:00 PM
Tuesday, June 8, 2:00 PM to 7:00 PM

Where: Brockett Theatre