

What Does It Mean to be a Citizen?

13TH ANNUAL PEDAGOGY AND THEATRE

OF THE OPPRESSED CONFERENCE

RARIG CENTER, UNIVERSITY OF MINNESOTA

MAY 31 - JUNE 3



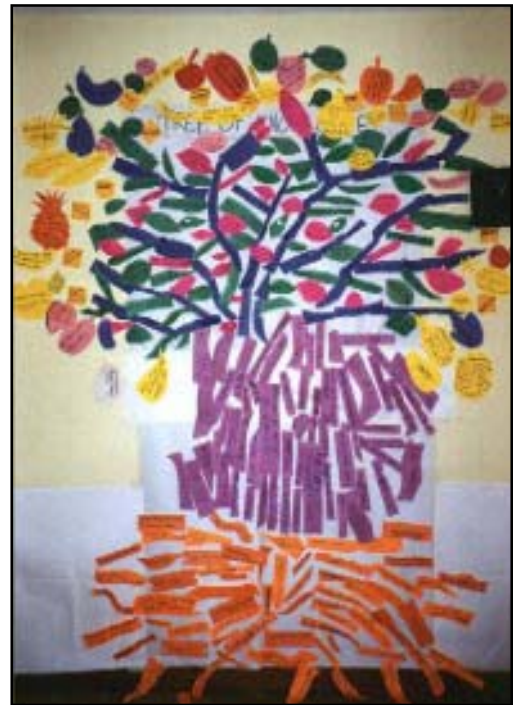
Seattle artist Danny Mays began painting pictures of people in the rain more than twenty years ago, when he spent a period of time as a homeless citizen. The idea of people waiting in line in the rain brings together literal and metaphoric aspects of citizenship. Pedagogy and Theatre of the Oppressed is an international organization committed to education and performance that advances social justice among peoples whose voices have traditionally been unheard. The transformative power of this piece of art, which helped Danny change his life, makes this the perfect image for this year's PTO Conference.

Visit the website: www.ptoweb.org

poster designed by [william daddario](#)

Pedagogy and Popular Education Features

This year's conference offers popular education features inspired by the ongoing critical pedagogy of local leaders Rosa Fagundes, Victor Cole, and Larry Olds, and visitor Dorothy Wigmore. We have integrated several popular education response techniques in keynote presentations, added two pre-conference workshops that will include follow-ups throughout the conference, and initiated two popular education activities for conference participants: a "PTO Movement River" and a "Tree of Knowledges," as pictured below from versions at other conferences.



The Tree of Knowledges and the Movement River represent two aspects of a collaborative, interACTIVE Popular Education session where participants will co-create a space for a "living, growing & nourishing" art piece that represents our collective knowledge base, strengths and on going learnings. The Movement River will surround the Tree of Knowledges, giving nourishment, a continuity of change and transformation for all that stop at its edges to cast in their personal timeline. The "living, growing & nourishing" art piece will be in the most public space during the conference. Volunteers will encourage and lead all conference attendees, and passers-by, to add their knowledges to the Tree and to step into the River, forever changing its course. Fruits will represent what we learn at the 13th Annual PTO Conference, and will be "harvested" for the final conference gathering to share with all.

Additional Conference Features

- Morning "Citizenship Yoga" with Beth Cleary Friday-Sunday, 7:45AM in Rarig Room 20
- Community building session led by Jan Mandell and students from St. Paul Central High School Friday June 1st 9:00AM Studio A
- Lunchtime "open space" dialogues Saturday June 2nd 12:30-2:00PM
- Youth Night and PTO Jam Saturday June 2nd 8:30pm Thrust Theater
- Artist responses throughout: [see page 3 for more details about these artists!]
 - Juxtaposition Arts mural
 - Spoken word introductions and reflections
 - "City Indians" installation

WELCOME!

“To be a citizen is not to *live* in a society. A citizen is one who *transforms* society.”

–Augusto Boal

Welcome to the 13th Annual Pedagogy and Theatre of the Oppressed Conference! We’re excited to host the conference for the second time in Minneapolis, particularly exploring the theme of citizenship. The Twin Cities embraces a growing international society in an area continuously populated by a rooted indigenous community. The Cities host the largest population of Somali and Hmong Americans in the US and over seventy-five languages and dialects are spoken in the public schools. The experiences of these distinct populations have both connected and clashed over a progressive and contentious history of living together. A long-term commitment to praxis through arts education has helped residents to struggle with competing social narratives and towards critical education.

Citizenship has been applied as a means to exclude and to regulate as well as to empower. Can we reclaim “citizenship” by seeing ourselves as agents of transformation rather than simply as residents of a society? How do PTO practices work with and against state-defined mandates to “educate citizens”? How can PTO practices draw attention to the exclusions of citizenship: for those brought to a country against their will, in residence prior to the foundation of a state, or for “legal” or “illegal” immigrants? Can PTO practices activate “global citizens”?

We hope that the workshops, speakers, performances, dialogues, and discussions scheduled over the next three days will help us to address these questions together. Welcome!

Sonja Arsham Kufteinec
University of Minnesota, Twin Cities
Conference Committee Chair

Doug Paterson
University of Nebraska, Omaha
PTO President and Conference Co-Chair

Local Conference Committee: Victor Cole and Rosa Fagundes (Metropolitan State University Urban Teachers Program), Kimberly Colbert and Jan Mandell (St. Paul Central High School), Charles Adams and Eric Colleary (University of Minnesota), Larry Olds (editor, Popular Education News), and Andre Heuer (The Center for Victims of Torture, Minneapolis), with advice from Eleni Roulis (University of St. Thomas).

The Department of Theatre Arts and Dance hosts the conference with Metropolitan State University Urban Teacher Program and St. Paul Central High School. Sponsorship provided by the Institute for Advanced Study, College of Liberal Arts Scholarly Events Fund, and Macalester College. Media co-sponsor KFAI Fresh Air Radio.

We would like to thank Theatre Arts faculty and staff for their incredible support, especially Rochelle Emmel, Martin Gwinup, Mickey Henry, Michal Kobialka, Margaret Werry, Jean Montgomery, Sherry Wagner-Henry, Ginni Arons, and all of the student volunteers! We’d also like to thank University Conference Coordinator Keri Leroux, Richard Stachow of CLA TV Production, and University Bookstore Services. We would also like to thank the PTO board for their support in developing programming, particularly Toby Emert and Carol Lloyd. We also want to thank Janet Mittman and Ellie Friedland for their conferece planning advice!

When possible, the food provided for this conference came from independently-owned, community-based sources. **North Country Co-Op** caters the opening reception. Located in the heart of the Cedar-Riverside neighborhood, the co-op is a community of people, who value democracy and actively work together for a better world. **Mapps Coffee & Tea**, a family-owned shop located on the West Bank of the university campus, delivers fair trade and organic beverages to help conference attendees begin the day with a strong start. **Holy Land Catering**, a popular local Middle Eastern bakery and deli, supplies Friday’s boxed lunches. **St. Martin’s Table**, a nonprofit organization committed to social justice, nonviolence and simple living, that donates lunch-time tips to local, national and international hunger causes put together Saturday’s sandwich buffet.

RESPONSE TO 2006 EVALUATIONS



The planning committee worked hard to respond to evaluation comments from last year, to keep what folks loved (varied keynotes! Free lunch! Youth presence!) and to try out a few new ideas based on evaluation comments (moderators at sessions with multiple participants, an introduction to Pedagogy of the Oppressed workshop, a community building workshop, artistic responses throughout the conference, more nutritious snacks, more chairs around food areas.) We're sure that the conference this year will bring fresh thoughts and challenges, but wanted to let the membership know how we were responding to your input! Here are some highlights:

Why are we coming to Minneapolis? Be sure to focus on community-based work. In addition to lots of international guests we tried to focus on *local participants*. The Twin Cities is rich in activist resources. Almost all of our workshop leaders (other than the Boals) come from the local community, as do many of our proposals. We have also included a listing of social justice arts organization on our local website (theatre.umn.edu/ptoconference) and in the conference packets.

Perhaps we can think of different sorts of workshops in addition to the Boal pre-conference. We added an introduction to Pedagogy of the Oppressed workshop, a Popular Education Practitioners Exchange, and an Arts Literacy workshop, hoping to add more focus on *PO as well as TO practices!*

How can we foster young people's attendance? Students at St. Paul Central High School were key partners in this year's conference planning. They will be co-leading community building workshops and a post-conference arts literacy workshop, sharing spoken word responses to the conference theme, introducing guests, and coordinating a *Youth Night* series of performances on Saturday evening. We've also encouraged faculty to invite their students and opened up volunteer opportunities.

Can you provide free conference attendance for volunteers? Yes! This year we provided *free attendance* for over 30 volunteers organized to help with registration, driving details, technical equipment, and supporting artistic responses to the conference. We also gave 12 scholarships for conference attendance.

Opportunities for dialogue are important. The Rarig Pit will be open for dialogue throughout the conference with nutritious snacks. We're also adding an *Open Space lunch* on Saturday where participants are invited to propose a Table Topic to share best practices ideas, brainstorm activist plans, or simply converse about a common idea. Propose your topic and a place to meet Saturday at the Registration area.

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 keynotes, inclusiveness, or pre-conference workshops in order to spread out and/or thin out the sessions!*

FEATURED ARTISTIC RESPONSES

Throughout the conference **Juxtaposition Arts**, an urban youth-focused visual arts center located in North Minneapolis, will be creating a mural reflecting on the conference theme. Since 1995 Juxtaposition has provided opportunities for hundreds of youth to work with local, national and international aerosol artists to create eye-popping large-scale public murals throughout the Twin Cities. Juxtaposition manifests its leaders' desire to build a cultural home for youth who grew up in environments like they did — raised by single moms, living in low-income housing – but who are also socially conscious, industrious, with a desire to express themselves, and create new opportunities.



City Indians. Dakota artist Mona Smith's installation will be featured on the Thrust Stage. Originally an installation at the Ancient Trader's Gallery in Minneapolis, this exhibit is the back half of an automobile that's been made to look like a police car. The trunk lid is open—an allusion to the 1993 incident in which police officers stuck two full-grown American Indian men into their trunk to transport them to the station. Smith has projected a video into the trunk of the car, which rather ironically was police car #1492. When people look in, they see everyday American Indian people talking about their lives, and how they were affected by the 1993 incident. This installation is an artistic attempt to convert the trunk from a symbol of abuse to a place where voices which are traditionally unheard can be heard.



PTE DUTA (Red Buffalo) Drummers. Dakota professor Chris Mato Nunpa will begin his keynote presentation with an introduction conducted by Pte Duta, a group of Dakota drummers from the 2nd Chance Learning Center, a charter school in Morton, Minnesota.



Youth Night Features **KetzalCoatllicue**, an indigenous youth arts group, **Quest for the Voice**, a youth spoken word collective, and **Central Touring Theatre**, a social justice theater group from St. Paul Central High School. For the past two decades the Central Touring Theater has developed and toured shows throughout the Twin Cities metro area.

"Central Touring Theatre has the ability to speak for the unspoken and I truly believe that we owe it to our generation to speak out as leaders, to show the current leaders of our nation that we can do anything." Krystle (CTT performer)



KetzalCoatllicue (Divine Serpent of the Earth) is the only Traditional Aztec Dance *Kalpulli* (learning community) in the state of Minnesota. They are members of the Board of the Fifth Sun under the direction of Captain Ms. Susana de León and Dance General Pedro España Figueroa of Axochiapan, Morelos. Their *Kalpulli* emphasizes the acquisition, preservation and sharing of traditional knowledge which is the cultural legacy of our ancestors. KetzalCoatllicue provides a foundation in which men and women attain greater self-esteem and leadership skills grounded in indigenous ways.

Conference at a Glance

Monday, May 28, 2007

11:00AM-1:00PM	Check-in and Registration for Boal 3-Day Workshop	Rarig Lobby, 1 st Floor
1:00PM-6:00PM	Boal 3-Day Workshop, Day 1 -- Forum Theatre and the Joker	Studio A, Rarig 506

Tuesday, May 29, 2007

Morning	Open for spontaneous workshops (open space technology) and tours	Rarig Center
1:00PM-6:00PM	Boal 3-Day workshop, Day 2 -- Forum Theatre and the Joker	Studio A, Rarig 506

Wednesday, May 30, 2007

Morning	Open for spontaneous workshops (open space technology) and tours	Rarig Center
1:00PM-6:00PM	Boal 3-Day workshop Day 3 -- Forum Theatre and the Joker	Studio A Rarig 506

Thursday, May 31, 2007

8:00AM	Check-in and Registration opens for Pre-Conference workshops and Conference	Rarig Lobby, 1 st Floor
9:00AM-12:00PM	Introduction to <i>Pedagogy of the Oppressed</i> /Freire workshop (Victor Cole, Rosa Fagundes)	Studio A, Rarig 506
1:00PM-6:00PM	1-Day Boal Workshop -- Introduction to Theatre of the Oppressed Trailer	Studio A, Rarig 506
1:00PM-5:00PM	Popular Education Practitioners' Workshop (Larry Olds and Dorothy Wigmore)	Rarig Room 20
5:00PM-7:00PM	PTO Board Meeting	Dining room, Holiday Inn
6:00PM	Registration closes	Rarig Lobby, 1 st Floor
7:30PM	Registration re-opens	Rarig Lobby, 1 st Floor
8:00PM-10:00PM	Official Conference Opening—Forum Scenes and Jokers from 3-Day Boal Workshop. Augusto Boal and Julian Boal, Jokers	Thrust Theatre, Rarig
10:00PM	Reception sponsored by the UMN Department of Theatre Arts and Dance	The Pit, Rarig Center

Conference at a Glance

Friday, June 1, 2007

7:45AM-8:45AM	Citizenship Yoga with Beth Cleary	Rarig Room 20
8:00AM	Registration Opens	Rarig Lobby, 1 st Floor
8:30AM-9:00AM	Gathering and Convocation (coffee available)	The Pit, Rarig Center
9:00AM-10:30AM	Breakout Sessions I (including all-conference community building session)	Rarig, Blegen Hall
10:45AM-12:15PM	Breakout Sessions II	Rarig, Blegen Hall
12:15PM-12:45PM	Lunch (prepared by Holy Land Catering)	The Pit, Rarig Center
12:45PM-2:00PM	All Conference Session: Rosa Luisa Márquez	Thrust Theatre, Rarig
2:15PM-3:45PM	Breakout Sessions III	Rarig, Blegen Hall
4:00PM-5:30PM	Breakout Sessions IV	Rarig, Blegen Hall
5:45PM-7:00PM	All Conference Session: Chris Mato Nunpa	Thrust Theatre, Rarig
7:00PM-8:30PM	Dinner (on your own)	
8:30PM-10:00PM	All Conference Session: Sekou Sundiata	Thrust Theatre, Rarig
10:00PM-midnight	Rarig Center Pit available for gathering	

Saturday, June 2, 2007

7:45AM-8:45AM	Citizenship Yoga with Beth Cleary	Rarig Room 20
8:00AM	Registration Re-Opens	Rarig Lobby, 1 st Floor
8:30AM-9:00AM	Gathering and Reflections (coffee available)	The Pit, Rarig Center
9:00AM-10:30AM	Breakout Sessions V	Rarig, Blegen Hall
10:45AM-12:15PM	Breakout Sessions VI	Rarig, Blegen Hall
12:15PM-12:30PM	Pick up lunch (prepared by St. Martin's Table)	The Pit, Rarig Center or outside
12:30PM-2:00PM	Lunch Dialogues Sign up at Registration Area.	Rarig Center area

Conference at a Glance

Saturday, June 2, 2007 (Continued)

2:15PM-3:45PM	Breakout Sessions VII	Rarig, Blegen Hall
4:00PM-5:30PM	Breakout Sessions VIII	Rarig, Blegen Hall
5:45PM-6:45PM	Membership Meeting. All PTO members urged to attend. Interested non-members welcome!	Arena Theatre, Rarig
7:00PM-8:30PM	Dinner (on your own)	
8:30PM-10:00PM	Youth Night (Central Touring Theatre, Quest for the Voice, KetzalCoatlucue, Viewpoints Theatre)	Thrust Theatre, Rarig
10:00PM-midnight	PTO Jam (<i>bring an instrument to play and music to share!</i>)	Thrust Theatre, Rarig

Sunday, June 3, 2007

7:45AM	Citizenship Yoga with Beth Cleary	Rarig Room 20
8:00AM-10:30AM	Business Meeting (Board Members)	Rarig Room 75
8:30AM-9:00AM	Gathering and Reflections (coffee available)	The Pit, Rarig Center
9:00AM-10:30AM	Breakout Sessions IX	Rarig, Blegen Hall
10:45AM-12:15PM	Breakout Sessions X	Rarig, Blegen Hall
12:30PM-1:15PM	Closing Session: Shared Images, Memories, and Reflections	The Pit, Rarig
1:30PM-3:00PM	Lunch (on your own)	
3:00PM-7:00PM	Arts-Based Literacy Workshop, Day 1 (Jan Mandell and Kimberly Colbert)	Studio A, Rarig 506

Monday, June 4, 2007

9:00AM-1:00PM	Arts-Based Literacy Workshop, Day 2 (Jan Mandell and Kimberly Colbert)	Studio A, Rarig 506
---------------	--	---------------------

Detailed Session Descriptions

Boal 3-Day Workshop, May 28-30 2007, 1:00-6:00PM, Studio A (Rarig 506)



Dr. Augusto Boal

Internationally renowned theater practitioner/theorist, Augusto Boal is the founder of Theatre of the Oppressed (TO), a political theatrical form originally used in radical popular education movements. Boal received a Ph.D. in Chemical engineering from Columbia University in the 1950s, but since then has been developing and practicing TO. In 1992 Boal was elected as a Vereador (Brazilian equivalent of city councilman) in Rio de Janeiro. He has authored several books about his practices and theories including *Theatre of the Oppressed*, *Games for Actors and Non-Actors*, *The Rainbow of Desire*, *Legislative Theater*, *Hamlet and the Baker's Son*, and *Aesthetics of the Oppressed*.

For the 3-day Pre-Conference workshop, Augusto Boal and Julian Boal will conduct a three-day Forum-Joker workshop using both traditional and new techniques. Participants will develop Forum scenes so that on the last day focus will be put on techniques and qualities of the Joker in TO generally and in

Forum performance specifically. Some participants will joker the scenes presented on the opening night of PTO's Annual Conference, Thursday, May 31st, 2007.

Boal 1-Day Workshop, May 31, 2007, 1:00-6:00PM, Studio A (Rarig 506)



Julian Boal

Julian Boal is a freelance workshop leader. He has led workshops, either alone or as Augusto Boal's assistant, 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*.

For the 1-day Pre-Conference workshop, Augusto Boal and 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. The workshop will include introduction to Forum and Image Theatre.

Introduction to Pedagogy of the Oppressed, May 31, 9:00AM-12:00PM, Studio A (Rarig 506)

"Knowledge emerges only through invention and re-invention, through the restless, impatient, continuing, hopeful inquiry human beings pursue in the world, with the world, and with each other." Paulo Freire, **Pedagogy of the Oppressed**

SEE, ANALYZE, ACT: We welcome all restless, impatient, and hopeful citizens to attend this interactive presentation in problem posing dialogical liberatory education. This workshop serves as an introduction to Pedagogy of the Oppressed methods as articulated by Paulo Freire and practiced by Victor B. Cole and Rosa Fagundes.



Originally from Rio de Janeiro, Brazil, *Rosa Fagundes* has been infusing PO and TO methods and techniques during her 10 years as a professor in teacher preparation programs. Rosa currently works at the Metropolitan State University Urban Teacher Program, Twin Cities, Minnesota, preparing prospective teachers to work with historically underserved student populations.



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 5 years. Victor currently works at the Metropolitan State University Urban Teacher Program, Twin Cities, Minnesota, preparing prospective teachers to work with historically

Popular Education Practitioners' Workshop , May 31, 1:00PM-5:00PM, Rarig 20



This workshop offers popular education practitioners of all levels of experience the opportunity to meet others and to share information about approaches to popular education, frameworks for carrying out the work, and tools used in their contexts. The emphasis is expected to be on popular educators, organizers, and activists who use education in work in social movements and community organizing. Participants will have the opportunity to join in planning and

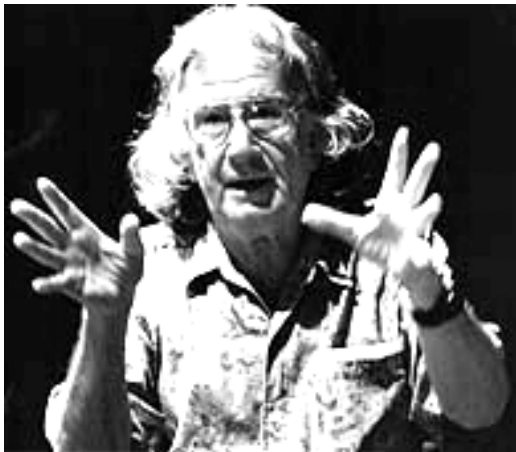


conducting two workshops that have been scheduled during the following days of the PTO Conference.

Larry Olds is an educator who has been engaged in liberatory education and since the late 1960s. He was a practitioner of popular education in the college classroom in teacher education in the early 1970's and at Minneapolis Community College, where he taught until 2000. He now publishes the free monthly email newsletter, *The Popular Education News*, works on the collection of popular education and community organizing materials housed at the Resource Center of the Americas in Minneapolis, and conducts occasional workshops and presentations introducing popular education ideas and practices.

Dorothy Wigmore is a labour, popular educator, and health and safety specialist. Now living in Winnipeg, Manitoba, she first encountered popular education in a 1980s Canadian union linkage project in Mozambique. Since then, Dorothy has become a pioneer of creative body and workplace mapping methods now used around the world. She combines her health and safety training with popular education tools to work as a consultant, university lecturer, educator, curriculum writer and facilitator. A long-time activist, she also is president of her union local.

Conference Opening **Thursday, May 31, 2007, 8:00PM** **Thrust Theatre, Rarig**



CONFERENCE OPENING
Featuring Augusto and Julian Boal

with spoken word celebrations and popular education overview

The opening event features background on the Theatre of the Oppressed, TO games, and performances of the Forum Theatre scenes developed in the 3-day workshop. Activities in the workshop focused on Forum scene development and especially on the role, requirements and guidelines, and “performance” of the joker. The event will be joked by Augusto and Julian Boal and by other members of the workshop. As Forum Theatre, it will encourage interventions from the audience of spectactors.

Featured spoken word artists include Tish Jones, Danez Smith, and Kelsey Vanert.

Morning Activities **Friday, June 1, 2007** **7:45-9:00AM**

Yoga Session	<p>Citizenship Yoga Beth Cleary</p> <p>Join Beth Cleary for an early-morning yoga session that will wake up your mind and your body.</p>	<p><i>Rarig 20</i> <i>7:45AM</i></p> <p><i>Audience:</i> <i>Any level</i></p>
Coffee	<p>Gathering and Convocation Conference Participants</p> <p>Greet your fellow conference attendees in the Rarig Pit, have a cup of joe, and join us for a conference convocation featuring poetry and conversation.</p>	<p><i>Rarig Pit</i> <i>8:30AM</i></p> <p><i>Audience:</i> <i>All</i></p>

Breakout Session 1 **Friday, June 1, 2007** **9:00-10:30AM**

Performance	<p>Drama as a Living Dialogue in Adolescent Literature Response Mary Wright, University of Minnesota, Duluth</p> <p>Empowering Students to interact in and upon our world is the ultimate goal of literacy education. Three arts-based dramatic group performances highlight teacher candidates’ work toward participatory engagement with adolescent literature.</p>	<p><i>Arena Theatre</i> <i>Rarig 210</i></p> <p><i>Audience:</i> <i>Any level.</i> <i>Focus on middle/high school.</i></p>
TO Workshop	<p>All-Conference Community Building Workshop Jan Mandell, St. Paul Central High School Members of Central Touring Theatre, St. Paul Central High School</p> <p>This workshop is specially-designed to build community amongst Conference attendees, with activities and techniques lead by Jan Mandell and members of Central Touring Theatre. <i>Workshop limited to the first 50 participants who arrive.</i></p>	<p><i>Studio A</i> <i>Rarig 506</i></p> <p><i>Audience:</i> <i>Any level</i></p>

PO/PopEd Workshop	Whose Voices Do You Hear? Using Games to Teach Citizenship Teresa Fisher, New York University	<i>Rarig Room 20</i>
	Frustrated you're not reaching your students or their potential? In this workshop you'll learn how to develop a game to introduce concepts of human rights to your students while learning dramatic techniques to open problem-solving educational dialogues.	<i>Audience:</i> New/Fairly New
Paper Presentation/ Panel	Antigone and its Implications on the Lives of Eighth Grade Students Kirsten Pardun-Johannsen, Orono Public Schools	<i>Blegen 125</i>
	This presentation asks how students can begin learning what responsibilities come along with being citizens. In a project based on <i>Antigone</i> , eighth-grade students used Forum Theatre to explore political and ethical dilemmas of the average modern-day citizen.	<i>Audience:</i> Any level Focus on middle school.
	Forum Theatre for Faculty Development on Multicultural Issues Suzanne Burgoyne, University of Missouri, Columbia Peggy Placier, University of Missouri, Columbia	
	This presentation describes a project using Forum Theatre for faculty development on multicultural issues at the University of Missouri, Columbia, and presents hypotheses arising from qualitative research on audience response.	<i>Audience:</i> Experienced Focus on university.
	Theatre of the Oppressed and Anti-Racism: Students "Yes!" Teachers "No." Linda Goulet, First Nations University Warren Linds, Concordia University	
	This presentation critically examines the impact of an anti-racism school-based program that uses Theatre of the Oppressed approaches in developing youth as citizens around issues of racism and discrimination.	<i>Audience:</i> Any level
Dialogue/ Debate	What Does it Mean to be a Troupe Member? Finding Diversity and Discipline in a Student Theatre of the Oppressed Troupe Amy Seham, Gustavus Adolphus College Christopher Bacon, Gustavus Adolphus College Alissa Gilbert, Gustavus Adolphus College	<i>Blegen 110</i>
	A student-led TO group from Gustavus Adolphus College invites dialogue about the challenges of leadership, training, inclusiveness, faculty involvement, and other issues of maintaining a healthy, ongoing troupe on campus.	<i>Audience:</i> Any level Focus on college students

PO/PopEd Workshop **Critical Chaos: The Vietnam War as a Happening in your Classroom** *Blegen 120*
 Benjamin Kuebrich, Miami University
 Katherine McKinnon, Miami University

Rooted in Freire’s multiple channels of communication, this session creates a classroom happening of participatory disorder with attendees acting unique roles centered around the domestic and foreign tensions of the Vietnam War. *Audience: Any level*

PO/PopEd Workshop **Rebuilding Ourselves, Our Lives** *Blegen 130*
 Aditi Desai, Ahmedabad, India
 Betty Bernhard, Pomona College

Though the state of Gujarat is considered peaceful in India, the reality for oppressed peoples—women, tribals, and minorities—differs. This session combines Theatre of the Oppressed with Mahatma Gandhi’s methods of non-violence to form a new non-violence movement. *Audience: Any level*

PO/PopEd Workshop **Somalis in Maine: Storytelling Techniques for Dialogue and Democracy** *Blegen 140*
 Kristin Langellier, University of Maine Safia Nur, UM
 Mazie Hough, UM Nasro Mohamed, UM
 Kim Huisman, UM Khalid Mohamed, UM
 Carol Toner, UM Ismail Warsame, UM
 Abdirahman Osman, UM Hibat Sharif, UM

This workshop explores storytelling techniques as a mode to open space for dialogue between “new” (Somali) and “old” (white ethnic) immigrants, and to promote democracy in communities in transition. *Audience: Any level*

Breakout Session 2 Friday, June 1, 2007 10:45AM-12:15PM

Performance **‘Toon In** *Arena Theatre*
 Eliza Goodwin, Southside Family Charter School
 Students (ages 9-14) of the Southside Family Charter School
Rarig 210

Join students of the Southside Family Charter School in their collaboratively devised social justice play ‘*Toon In*. Play-making has been a tradition at Southside for 30 years, and in this piece students grapple with issues of state-controlled media, human rights, freedom and dignity of workers, terrorist suspicions, and other social justice issues. How can young people work together to imagine and build a better world? *Audience: Any Focus on elementary students*

TO Workshop **No Citizen Left Behind: Critiquing Standardized Citizenship** *X-Perimental Theatre*
 Ashley Hanson, University of Manchester
 Crystal Spring, St. Paul Central High School
Rarig 90

This workshop will use a range of Theatre of the Oppressed techniques and activities to explore the standardization of citizenship—from the pledge of allegiance to the poll booth. *Audience: Any level*

TO Workshop	Exchange Between Theatre of the Oppressed and Playback Theatre International Christopher and Anne Ellinger, True Story Theater Zhaleh Almaee, True Story Theater	<i>Studio A</i> Rarig 506
	Learn about another internationally-spread theatre form for social change: Playback Theatre (“a theatre of compassion and dialogue”). We will explore commonalities and differences in the techniques and organizations as well as strategize about how to strengthen the ongoing interchange between active practitioners of each form.	<i>Audience:</i> Any level
Performance	Colonizing the Fifth Grade: Using Experimental Theatre to Encourage and Mediate Children’s Response to Traumatic Historical Events Kirstin Ruth Bratt, Pennsylvania State University, Altoona KT Huckabee, Pennsylvania State University, Altoona	<i>Rarig 20</i>
	This session recreates a performance designed to encourage fifth-graders to think critically about the portrayal of the Iroquois nation at a historic site to which they take a field trip. Using experimental theatre to explore concepts of welcome and betrayal, this project balances the authentic teaching of history against children’s response to traumatic events.	<i>Audience:</i> Any level Focus on elementary school.
Paper Presentation/ Panel	Theatre in Diversion Lacey Montgomery, Theatre in Diversion	<i>Blegen 125</i>
	This paper session discusses Theatre in Diversion, a program in Kentucky that uses TO with first time juvenile offenders and its role in helping youth question and clarify their own positioning as citizens as well as notions of contract citizenship.	<i>Audience:</i> Any level
	Between Citizen and Alien, Human and Monster: The Medea Project Theatre for Incarcerated Women Nina Billone, Northwestern University This presentation examines how incarcerated women reclaim citizenship by using theatre to challenge the performative politics of criminality.	
	Being Both Seen and Heard: Citizenship for Incarcerated Women Michel Coconis, Ohio Dominican University	
	This presentation describes the 13-week course of a new prisoner re-entry program and group formation, called Pioneers for Reform, that embraced Freire’s liberatory literacy and Boal’s techniques to finding this liberation.	

Dialogue/ Debate	<p>Changing the Channel Mike Hazard, Center for International Education Mina Blyly-Strauss, In-Progress Catherine Gray, TVbyGIRLS</p> <p>Mina Blyly-Strauss, Catherine Gray, and Media Mike Hazard are makers as well as teachers of media making. They will explore how youth making media changes them and the world, too.</p> <hr/>	<i>Blegen 110</i>
TO Workshop	<p>Welcome, Class of 2010! Community Building with New Students on Campus Karen Mitchell, University of Northern Iowa Amanda Freking, SAVE Forum Kelsey Harr, SAVE Forum Adam Gonzales, SAVE Forum Ryan McGeough, SAVE Forum Kristi Frieden, SAVE Forum Danielle McGeough, SAVE Forum Emily Griffin, SAVE Forum Patrick Meyer, SAVE Forum Mikey Williams, SAVE Forum</p> <p>Moderator: Jennifer Freitag, University of Central Missouri</p> <p>Using techniques such as Forum Theatre, hot-seating, red flagging, and group activities, we will demonstrate ways to create dialogue around issues such as consensual sex, binge drinking, roommate conflicts, and computer stalking.</p> <hr/>	<i>Blegen 120</i>
PO/PopEd Workshop	<p>The Healing Power of Words/The Hurtful Power of Words Ted Bowman, University of Minnesota</p> <p>This session focuses on the potential of words to be helpful or hurtful and the struggles people face in choosing words. Participants will gain perspectives and tools for inviting stories, talking about tough subjects, using literary and writing tools such as bibliotherapy, and reflecting on their own use of words in their own work.</p>	<i>Blegen 130</i>

<i>Lunch</i>	<i>Friday, June 1, 2007</i>	<i>12:15-12:45PM</i>	<i>The Pit, Rarig Center</i>
--------------	-----------------------------	----------------------	------------------------------

Please use this time to pick up a boxed lunch prepared by The Holy Land Catering. There are lamb, chicken, and vegetarian options. Lunches will be available in the Pit. If you are unable to finish your lunch before the all conference session with Dr. Rosa Luisa Márquez, please feel free to bring your box in with you. However, please refrain from eating in the theatre space.

All Conference Session Friday, June 1, 2007 12:45-2:00PM Thrust Theatre



Dr. Rosa Luisa Márquez is a Professor of Theater and Drama at the University of Puerto Rico. Trained in street theater, founder of Anamú Theater Collective, apprentice to Peter Schumann of the Bread and Puppet Theater, Augusto Boal, Grupo Yuyachkani of Perú, and Grupo Malayerba from Ecuador, she has developed her own theatrical language in collaboration with Puerto Rican graphic artist Antonio Martorell. They both conceived and directed the Teatreros Ambulantes, a student theatre project that performed in communities, schools and alternate spaces from 1986-1990. She presently directs Interdisciplinary Studies Program at the University of Puerto Rico. She will be presenting a talk entitled, "Boal: A Puerto Rican Perspective."

Before Dr. Márquez's presentation, Larry Olds will present the 2007 Popular Education Fund Award for Contributions of Visual Arts in the Struggle for Justice and Peace.

All Conference Session Responses Friday, June 1, 2007 Thrust Theatre

In the spirit of Freirean dialogue, we will have opportunities to participate in activities that respond to keynote speakers in ways that resist traditional question-and-answer periods, which tend to privilege those who have the ability to speak in front of large groups without anxiety. Based in popular education and Theatre of the Oppressed philosophies and techniques, these activities overturn "podium-centered" power structures in favor of experiential learning situations that strive to create space for all participants' voices. The goal is for everyone to have a chance to respond in some way to the speakers if they chose to do so. In order to help you prepare for these response activities, they are described below.

Dr. Rosa Luisa Márquez. Following Dr. Márquez's talk, we will have a chance to respond through a modified question circle. In this adaptation of a popular education technique, attendees will find a partner across the room from them. Each group of three to five will come up with one question for Dr. Márquez and/or one comment in response to the talk writing each on separate cards. Dr. Márquez will choose six or so questions to respond to, and the session moderator will read a few of the comments to the audience. Unanswered questions and un-read comments will be posted in the Pit for attendees to read after the session. If attendees have a response to a question or a comment, they are welcome to write this out and post it next to the question/comment. In this way we hope everyone has a chance to ask a question and make a comment, and we will have the entire conference to find responses. *This activity will be facilitated by Antillana Del Valle.*

Dr. Chris Mato Nunpa. The response activity for Dr. Mato Nunpa's presentation will involve both movement and discussion/writing. Following the presentation, the moderator will have us divide into two groups: one group composed of participants who were familiar with the topics of Dr. Mato Nunpa's talk and another group who were just hearing of these topics for the first time. Movement will further divide participants into small groups of three to five people. In these groups, participants will respond to two questions: 1) Why are you here in this space? and 2) How should a citizen respond? After having time to discuss, each group will pick their best idea for how citizens should/could respond, and will then have an opportunity to share that idea with the rest of the conference attendees. Dr. Mato Nunpa hopes to share these activist responses with Dakota Treaty Councils and the Forum on Indigenous Treaties. Conversations can continue at the lunch dialogues on Saturday. *This activity will be facilitated by Rosa Fagundes.*

Breakout Session 3

Friday, June 1, 2007

2:15-3:45PM

Performance	<p>Bible Beater/Bra Burner: Creative Ethnographic Theatre for Civic Engagement Jennifer Freitag, University of Central Missouri Amanda Freking, Danielle McGeough, University of Northern Iowa Kelsey Harr, Kristi Frieden, University of Northern Iowa Emily Griffin, University of Northern Iowa</p> <p>This session features the performance of segments from the ethnodrama <i>Bible Beater/Bra Burner</i>, including spoken word poetry and Image Theatre techniques. The session includes interactive discussion considering its implications as a model for civic engagement.</p> <hr/>	<p><i>Arena Theatre</i> Rarig 210</p> <p><i>Audience:</i> Any level</p>
TO Workshop	<p>“Working in a Group”: Exemplary Workshop Introducing “Forumspil,” a Scandinavian Variation Marie Ebbesen, Danish Forum Theatre Association</p> <p>This session is an introduction to “Forumspil,” a Scandinavian variation which combines Image and Forum techniques with group Values Clarification work and a Freirean approach. The generative theme we will explore will be “working in a group.”</p> <hr/>	<p><i>X-Perimental Theatre</i> Rarig 90</p> <p><i>Audience:</i> Any level</p>
TO Workshop	<p>Introduction to Theatre of the Oppressed Doug Paterson, University of Nebraska, Omaha</p>	<p><i>Studio A</i> Rarig 506</p>
<i>Double Session</i>	<p>This double-session workshop is designed for participants who have little or no practical experience in the techniques of Boal’s Theatre of the Oppressed. We will explore Forum and Image Theatre.</p> <hr/>	<p><i>Audience:</i> New/Fairly New</p>
PO/PopEd Workshop	<p>The Neighborhood Bridges Program: Theatre and Critical Literacy Empowering Classroom Citizens Maria Asp, The Children’s Theatre Company, Minneapolis, MN</p> <p>Neighborhood Bridges engages students with critical literacy and challenges young people to identify and question the values infused in fairy tales. This interactive workshop will use “Little Red Riding Hood” to practice co-learning as practiced in this urban elementary school program.</p> <hr/>	<p><i>Rarig 20</i></p> <p><i>Audience:</i> Any level Focus on elementary school.</p>

Paper Discussion/ Panel	Creating Poetry and Citizenry in the Classroom: Paulo Freire and Indigenous Cultures without Fear Katherine Cox, West Virginia University	<i>Blegen 125</i>
	Accompanied by a brief handout, this presentation focuses on a short listening and poetry-writing exercise. Through sharing poems, I demonstrate pedagogy conducive to forging community among diverse indigenous voices.	<i>Audience:</i> Any level
	Hip Hop as a Pedagogical Tool for Liberation Derrick Williams, Southern Illinois University	
	Revisiting the thoughts of Freire, this presentation explores the educational philosophy of KRS-One, a Hip Hop icon known as “The Teacher.” This presentation will broaden participants’ understanding of Hip Hop as a culture and ways of implementing performance-based pedagogical strategies in the name of liberation.	
Dialogue/ Debate	Pedagogy, Dramaturgy, and Radical Humanism Erica Nagel, University of Texas at Austin Kristen Leahey, University of Texas at Austin	<i>Blegen 110</i>
	This panel invites conversation on how TO, as a practice that both exposes the “What is” and imagines the “What if,” can serve as an important tool for understanding radical humanism in both the classroom and the rehearsal room.	<i>Audience:</i> Any level
TO Workshop	Forum on the Corner Tamara Wallace, Teatro Jornalero Romeo Sosa, Teatro Jornalero	<i>Blegen 120</i>
	Teatro Popular Jornalero will present a forum piece about problems local day laborers in Portland, Oregon, face. Participants will use TO techniques and generate ideas about how it can reach other communities and audiences.	<i>Audience:</i> Any level
PO/PopEd Workshop	Baghdad Burning: Transforming Blogs into Performance Betty Bernhard, Pomona College	<i>Blegen 130</i>
	Citizens of occupied countries often express themselves in blogs. This session will demonstrate popular education techniques for transforming blogs into performances with any group of people, using the blogs of a young woman in Iraq.	<i>Audience:</i> Any level

Breakout Session 4**Friday, June 1, 2007****4:00-5:30PM**

Performance	<p>Rites of Memory/Rites of Healing Debora Barrera Pontillo, Cascadia Community College</p> <p><i>Rites of Memory/Rites of Healing</i> is a multimedia performance by Xicana artist Debora Berrera Pontillo that tills the earth of memory, of connection to that which is ancient, still pulsing in our bodies and craves to create spaces of ceremony and healing in out of the ordinary places.</p> <hr/>	<p><i>Arena Theatre</i> Rarig 210</p> <p><i>Audience:</i> Any level</p>
TO Workshop	<p>For'em: Spreading Awareness, Fostering Confidence, and Creating Community Chrissy Moore, New York University</p> <p>Rape is the most common crime on campuses today and prevention programs are ineffective. As a community, let's tackle these issues together using interactive applied theatre strategies to establish effective programs.</p> <hr/>	<p><i>X-perimental Theatre</i> Rarig 90</p> <p><i>Audience:</i> Any level</p>
PO/PopEd Workshop	<p>Popular Education Pre-Conference Follow-up I More information will be posted at the Registration Area and in the Pit.</p> <p>This is the first of two follow-up sessions to the Popular Education pre-conference workshop, planned and led by the pre-conference participants.</p> <hr/>	<p><i>Rarig 20</i></p> <p><i>Audience:</i> Any level</p>
Paper Presentation/ Panel	<p>High School English Language Learner Students and Teachers Who Engage Them: A Case Study Examing Global Citizenship and Critical Literacy Mark Abendroth, Adams State College</p> <p>English Language Learners in high school face great challenges. This study finds teachers who inspire them and explores the teachers' orientations toward social justice, global citizenship, and critical literacy.</p> <p>Resident Alien Phyllis Wong, Arizona State University</p> <p>This performative autoethnographic paper, based upon qualitative data and personal experience of applying for U.S. citizenship, asks the question, "Why do I need a piece of paper that tells me I am an American?"</p> <p>Dream Freely/Freedom Dream: International Students in the USAmerican Academic Nation Jen Yin Lin, Arizona State University</p> <p>This performance ethnography project employs the idea of the dream as a metaphor to reveal the process of negotiation between international students and power play in the USAmerican academia.</p> <hr/>	<p><i>Blegen 25</i></p> <p><i>Audience:</i> Any level</p>

Dialogue/ Debate	144 Questions: Citizen as Subject/Object of Knowledge Charles Adams, University of Minnesota	<i>Blegen 110</i>
	How does the new US Naturalization Exam (re)imagine what “citizen” might be? This dialogue will use Theatre of the Oppressed and popular education activities to query the “ideal” citizen as imagined by the exam and realities that contradict that ideal image. This session will also pose questions about the sorts of knowledges that are required in order to become a citizen of the US and who may or may not have access to these knowledges.	<i>Audience:</i> Any level
TO Workshop	[classified] Shannon Turner, Intermedia Arts	<i>Blegen 120</i>
	[classified] is an artistic and activist response to true stories from students at Virginia Tech about issues of safety and harassment. Developed through one-on-one interviews, story circles, public Boal / movement workshops, and ensemble development methods, it is designed to engage members of our community in storytelling and public dialogue, in order to raise awareness, build relationships, and generate movement toward a community in which all people feel safe and respected.	<i>Audience:</i> Any level
PO/PopEd Workshop	Critical Players: Making Choices in a Crazy World Anne E. Wood, Performing Arts Workshop Kaitlin McNally-Murphy, Performing Arts Workshop	<i>Blegen 130</i>
	In this session, members of Performing Arts Workshop will demonstrate a method of creating compositions based on contemporary issues by engaging players and audience in a process of inquiry, revision, and reflection.	<i>Audience:</i> Any level
PO/PopEd Workshop	Teaching Culture through Narratives Bundi Evans Nyakundi, Kisii Theatre Group Obinao Nyambane, Kisii Theatre Group George Ongaga, Kisii Theatre Group Joseph Kihugo, Kisii Theatre Group	<i>Blegen 140</i>
	The Kisii Theatre Group is a collection of teachers who work in schools in Kenya. This sessions focuses on the possibility of African narratives to open cultural awareness in classroom settings and to plant seeds of peace in the world by uniting people through songs and harmony.	<i>Audience:</i> Any level
TO Workshop	The Bully Group: High School Theatre of the Oppressed for Social Change Kevin Lally	<i>Blegen 115</i>
	Focusing on the bystander as the agent of change, the Bully Group addresses the social structures that foster bullying and discourage peer intervention.	<i>Audience:</i> Any level.

All Conference Session

Friday, June 1, 2007

5:45-7:00PM

Thrust Theatre



Dr. Chris Mato Nunpa. A Dakota man and Associate Professor of Indigenous Nations & Dakota Studies (INDS) at Southwest Minnesota State University for the past 14 years, Dr. Mato Nunpa works in the areas of Decolonization, Genocide, and the Dakota Commemorative March. His presentation will focus on three specific Indigenous issues for the consideration and reflection of the participants: The Treaty of 1805 (155,000+ acres on which the Twin Cities of St. Paul and Minneapolis sit), Land Theft (approximately three billion acres stolen, land which has not been paid for), and Genocide (approximately 16 million Indigenous Peoples murdered in the United States). Since 1492, the Indigenous

Peoples of North, Central, and South Americas have been living in a state of terrorism and neo-colonialism. Indigenous lands, their spirituality and ceremonies, their languages, their cultures and ways of life, their values and world-views, even their very existence have been and are still being called into question. These issues, along with the implications and/or ethical responsibilities, demand a call to action by citizens for a transformative society, invoking the Praxis model outlined by Freire, reflection plus action.

Dr. Nunpa will begin his talk with an introduction conducted by Pte Duta, a group of Dakota drummers from the 2nd Chance Learning Center, a charter school in Morton, Minnesota.

Following the presentation and response activity, Dakota artist Mona Smith will introduce her art installation *City Indians*, which can be viewed on the Thrust Theatre stage.

All Conference Session

Friday, June 1, 2007

8:30-10:00PM

Thrust Theatre



Sekou Sundiata is a poet who writes for print, performance, music and theater. Sundiata came of age as an artist during the Black Arts/Black Aesthetic movement of the 1960s and 1970s. He has toured nationally and internationally in solo and interactive theater performances and with Russell Simmons Def Poetry Jam, and as part of Ani DiFranco's "Rhythm and News Tour."

At the PTO conference Sundiata will perform and speak--solo and in community dialogue--"Speaking from the 51st (dream) State in the First Person Plural." This talk will be an update of the ongoing project of using the tour of this multimedia work to generate critical conversations in public gatherings around issues of American and world citizenship, security, identity, and thinking about a possible future. Consistent with the research method used to develop this work, much of the talk will center on personal narratives collected through these public engagements. These narratives were presented in the first person, but they are emblematic of a wider public narrative coming from many different places.

Sekou Sundiata will be introduced by spoken word artist Karesa Pettis-Berry and Lashon Hampton.

TO Workshop	<p>Boalian Theatre of the Dating Oppressed Jennifer Wooten, University of George, Athens</p>	Rarig 20
	<p>This interactive workshop designed for unmarried women will explore being single, female, and a citizen today. Through games, Image Theatre, and Forum Theatre, we will act out issues of power and conflict that arise when dating, including what oppressors, be they overt antagonists or “cops in the head,” impede single women from living the life they want.</p>	<i>Audience:</i> Any level
Paper Presentation/ Panel	<p>Read All About It: Using Newspaper Theatre in the Oral Communication Classroom Amanda Freking, University of Northern Iowa</p>	<i>Blegen 125</i>
	<p>This paper/lesson explores the use of newspaper theatre in the communication classroom in order to urge students to explore current issues as a civic responsibility and to cohesively work as a group towards change.</p>	<i>Audience:</i> Any level
	<p>Entering from the Margins: Artistically Talented Gay and Bisexual Male Adolescents Terry Friedrichs, University of St. Thomas</p>	
	<p>This session raises attendees’ consciousness about needs, struggles, and educational preferences of artistically-talented gay and bisexual male teens and makes suggestions for educators working toward these students’ fuller participation in schools.</p>	
Dialogue/ Debate	<p>How Does One Best Find One’s Theatre of the Oppressed “Voice”? Michel Coonis, Ohio Dominican Univesity Terry Cluse-Tolar, University of Toledo</p>	<i>Blegen 110</i>
	<p>This dialogue asks participants to 1) evaluate short case studies of seeking organizational acceptance of TO and 2) share their own stories to better understand how to bring TO to various constituencies.</p>	<i>Audience:</i> Any level
PO/PopEd Workshop	<p>Engaging Critical Citizenship Through Performance and Art Tami Spry, St. Cloud State University Eddah Mutua-Kombo, St. Cloud State University Gary Loch, Independent School District 742 Tom Pendergast, Multicultural Center of Central Minnesota Ismail Ali, Somali Community Elder</p>	<i>Blegen 120</i>
<i>Double Session</i>	<p>In this double session, students will perform journal entries from their experiences in the Communicating Common Ground Project, a partnership formed to create a dialogic Freirean liberatory learning environment for culturally and racially diverse high school students, including Somali immigrants and European-Americans. Attendees will have opportunities to contribute to a mural in between performances, and the workshop will also involve Image Theatre to help participants discuss cultural membership and critical citizenship.</p>	<i>Audience:</i> Any level

Saturday, June 2 Session Descriptions

TO
Workshop **Images and Image Theatre: Feminist Applications of Theatre of the Oppressed** *Blegen 130*
Rachel Glaze, University of Minnesota
Crystal Spring, Americorps

Using Freirean and feminist pedagogy in combination with Boal's Image Theatre, participants will engage TO techniques to explore media images, representations of women, and US constructions of gender. *Audience: Any level*

TO
Workshop **Theatre of the Oppressed and the Trap of Modernism: Theory and Practice** *Blegen 140*
Doug Paterson, University of Nebraska, Omaha
Mark Weinberg, Center for Applied Theatre

Mark Weinberg and Doug Paterson will discuss and debate pressing issues of theatre and TO theory. Doug will lay out an analysis of hegemonic modernism and the tendency of TO practice to fall into modernism's class alliances and similar traps. Mark will explore new ways of using TO that have arisen in his practice in response to the needs of new, diverse audiences and/or institutions. *Audience: Any level*

Breakout Sessions 6 *Saturday, June 2, 2007* *10:45AM-12:15PM*

Performance **Citizen HipHop** *Arena Theatre*
Denise Taliaferro Baszile, Miami University *Rarig 210*

Citizen HipHop is an auto-ethnographic performance piece, which seeks to grapple—in a critically engaging way—with the following question: What are the meanings of citizenship that circulate within the context of hip hop culture? *Audience: Any level*

PO/PopEd
Workshop **Popular Education Pre-Conference Follow-up II** *X-perimental Theatre*
More information will be available at the Registration Area and in the Pit. *Rarig 90*

This is the second of two follow-up sessions to the Popular Education Pre-Conference workshop, planned and facilitated by pre-conference attendees. *Audience: Any level*

TO
Workshop **"Rainbow of the Antagonist": Adapting Rainbow of Desire Techniques to Explore Authority** *Rarig 20*
Dani Snyder, New York University

This workshop will explore the position of the antagonist in Forum Theatre and use variations on Boal's Rainbow of Desire arsenal to explore approaches to analyzing characters performing antagonistic actions. *Audience: Any level*

Paper Discussion/ Panel	<p>Pan-Africanism and the Schooling of People of African Descent Teferi Fufa, University of St. Thomas</p> <p>Black folks, through schooling, are encouraged to look at themselves and the world through the lens of others. As this presentation suggests, a pedagogy rooted in Pan-Africanism can reverse the situation.</p> <p>The Place of Northern Nigerian Women in the Nigerian Educational System Phebe Veronica Jatau, University of Minnesota</p> <p>This paper discussion examines the place of northern Nigerian women and their predicament as “lesser citizens” and the extent to which this situation has affected their ability to gain access to basic literacy.</p> <p>Classism and its (Accumulating) Effect on Education Adam Renner, Bellarmine University</p> <p>This paper presentation investigates classism and education by exploring new rigidifying/standardizing policies in schools, recent economic developments, and stories from a recently completed research study.</p> <hr/>	<p><i>Blegen 125</i></p> <p><i>Audience:</i> Any level</p>
Dialogue/ Debate	<p>Dangerous Ideals: Uncomfortable Questions about Citizenship John Fletcher, Louisiana State University Elizabeth Fletcher-Brown, Eastern Carolina State University Anne-Liese Juge Fox, NOLA Playback Theatre</p> <p>In this discussion we tackle some tricky questions about “citizen” as a motivating model/ideal. What does “citizenship” assume? What does it overlook? How should we respond to these complications?</p> <hr/>	<p><i>Blegen 110</i></p> <p><i>Audience:</i> Any level</p>
PO/PopEd Workshop	<p>Public Memory and Social Justice: The Legacy of Freedom Summer 1964 Ann Elizabeth Armstrong, Miami University Carlyle Brown, Guest playwright in residence, Miami University</p> <p>This interdisciplinary university project engages citizenship through the history of the Civil Rights movement. Using various mediums to re-present this history (such as a museum exhibit and theatre), this project looks at how modes of storytelling can summon emotional responses that open up complex spaces between the individual and collective, the present and the past. Panelists will explore problems around collaboration, representation, and community building.</p> <hr/>	<p><i>Blegen 130</i></p> <p><i>Audience:</i> Any level</p>

All Confernece Event

Saturday, June 2, 2007

12:15-2:00PM

Lunch Dialogues

Today we have dedicated time for lunch dialogues. From 12:15-12:30, make a sandwich and pick up other food supplied by St. Martin's Table. Food will be served outside on the plaza side of Rarig. If the weather is poor, food will be down in the Pit.

The idea is to spend some time talking with others who share similar interests -- interests in pedagogy, theatre, specific areas of activism, etc. We will be engaging open space technology to assist in this. If you have a topic you would like to discuss, place a note on the Open Space Lunch Dialogue board, up on the first floor by registration, letting people know what your topic is and where you want to meet. To ensure that all conference attendees know that your lunch dialogue is taking place, post your topic and location as early as possible, and certainly before 12:15PM today. People interested in your topic will come to find you. If you don't have a specific topic, look to see what topics have been suggested and have lunch with the activist issue that interests you. Or just grab some new friends you have made at the conference and spend some time talking and eating together. The purpose of the lunch dialogues is to have some less-structured time to discuss issues that are important to you, to make action plans for what to do next, to introduce people to an activist project you are working on, and to make new connections and contacts with people who have similar interests to you.

Breakout Sessions 7

Saturday, June 2, 2007

2:15-3:45PM

Performance	<p>zAmya Theatre Project Joe Evans, zAmya Theatre Project Maren Ward, Bedlam Theatre Lecia Grossman, zAmya Theatre Project</p> <p>zAmya is a unique collaboration between homeless and housed artists that creates dialogue through interactive performance. This workshop includes excerpts from our most recent work and discussion of our creative process.</p>	<p><i>Arena Theatre,</i> Rarig 210</p> <p><i>Audience:</i> Any level</p>
PO/PopEd Workshop	<p>Language of the Body: Applying Critical Discourse Analysis to Movement Laura Purcell Gates, University of Minnesota</p> <p>This sessions poses the question, how can playing with status performance increase awareness of the boundaries of one's own embodied identity, enable voluntary identity displacement, and allow recognition of the status plays of others? Participants will explore how status is conveyed through the body and discuss how critical awareness of movement can be applied to PO and TO practices.</p>	<p><i>X-perimental Theatre</i> Rarig 90</p> <p><i>Audience:</i> Any level</p>

TO Workshop	<p>Viewpoints Theatre Chen Alon, Viewpoints Theatre Ihsan Turkiyyeh, Viewpoints Theatre</p> <p>At the workshop Ihsan Turkiyyeh and Chen Alon will share their experience of the past few years as activists and theatre practitioners in which they examine the extension of Augusto Boal's work into a model in which the stage, both in process and in performance (scenarios and then Forum Theatre with the spect-actors), creating a platform for both- oppressed and oppressor- to experience the transformative nature of oppression.</p> <p>In the workshop the participant will experience the interconnection between two polarized groups. These two parallel processes of the two homogenous groups allow them to become one empowered heterogeneous group by exploring and transforming - on stage- the oppression relations between the two groups.</p>	<p>Studio A Rarig 506</p> <p><i>Audience:</i> Any level</p>
TO Workshop	<hr/> <p>Illustrating Violence, Illustrating Change: Using Image Theatre to Engage with Complex Situations Kate Sinnett, St. Cloud State University</p> <p><i>We Hold These Truths</i>, a full-length play including in training for victims' assistance workers, uses Image Theatre powerfully to illustrate the history of crime victims. Participants will restage scenes from the play and learn techniques for using Image Theatre to explore complex situations.</p>	<p>Rarig 20</p> <p><i>Audience:</i> Any level</p>
Paper Discussion/ Panel	<hr/> <p>The Ripening of the Pedagogue Leticia Ortega, Pennsylvania State University Emily Duvall, Pennsylvania State University Donna King, Pennsylvania State University</p> <p>In this panel, teacher educators share their work using theatrical performance in order to engage future practitioners in an experience of cultural dissonance. Individual descriptions follow:</p> <p><i>Beyond the Trompe d'oeil—Emily Duvall—</i>In this segment, conference participants will engage in critically exploding a superficial classroom situation and connect their understandings to the development of lesson plans that are appropriate for elementary aged students.</p> <p><i>Learning to Teach with the Theatre of the Oppressed—Leticia Ortega—</i>In this segment, Leticia shares class experiences with dramatic performances of challenging and/or threatening situations by engaging participants in a performative activity.</p> <p><i>A Call to Conscience: What about the Consequences of Being a Critical Thinking Citizen and Educator—Donna King—</i>In this segment, Donna presents a performance piece about an activist recalled to the front line of social action that ends with a dissonant decision, a piece that had preservice teachers grappling with critical engagement and cognitive dissonance.</p>	<p>Blegen 125</p> <p><i>Audience:</i> Any level Focus on elementary school</p>

Dialogue/ Debate	Moving Beyond the Zest: Exploring the Sections of Citizenship, Legitimacy, and Action Mashinda Hedgmon, University of Minnesota Ronda Copher, University of Minnesota	<i>Blegen 110</i>
	Using the metaphor of an orange, this session stimulates critical discussion through small group work to explore what it means to be a citizen. Participants will use Image Theatre to explore how language, meaning, and behavior are linked to prevalent notions of citizenship.	<i>Audience: Any level</i>
PO/PopEd Workshop	Whose Community Is This? Raíces, Rural Geographies, and Transnational Ways of Belonging Amalia Anderson, Main Street Project MN Raices community members and staff	<i>Blegen 120</i>
	Using a mixture of first person narratives, digital stories created by youth, group poetry, and a critical analysis of privilege and power, this session poses the question “What is a “new immigrant” or “new American,” and unpacks and examines what it means to belong, the right to community, and how Identity=Power. <i>Note: Session will feature simultaneous Spanish/English interpretation.</i>	<i>Audience: Any level</i>
PO/PopEd Workshop	The Power of the Language of Movement Martha James, St. Paul Public Schools	<i>Blegen 130</i>
	Words are a powerful tool for change. This interactive movement experience allows participants the opportunity to extract movement and meaning from words through the use of the Movement Extraction Tool. This session makes links with Freirean pedagogy and draws on the knowledge of the body and the mind to empower people to express through movement what their bodies already know.	<i>Audience: Any level</i>
PO/PopEd Workshop	Crossing the Border: Confronting and Analyzing Stereotypes Amanda Reyelt, University of South Carolina Sheri Hardee, University of South Carolina	<i>Blegen 140</i>
<i>Double Session</i>	This double session is a workshop stemming from community-based empowerment initiatives with diverse youth groups, including first-time youth offenders and students with learning differences. Activities include Forum-style role playing, writing, visual art, and engaged dialogue to address oppression, stereotypes, biases, and liberation.	<i>Audience: Any level</i>

Breakout Sessions 8 **Saturday, June 2, 2007** **4:00-5:30PM**

Performance **Silence >= Violence** *Arena Theatre*
 Gail Burton, Emerson University *Rarig 210*

Silence >=Violence is a solo performance piece in development that seeks to explore what it is to be an African-American female citizen of the US in the 21st century who experiences violence or the threat of violence simply by being. The performance utilizes spoken word poetry, storytelling, movement, sculpting, improvisation, and spectator Joking to break the silence that masks the impact of violence in our daily lives.

Audience:
 Any level

TO **Creating Individual Performance Art Pieces Using Boal’s Image Theatre** *X-perimental*
 Workshop Brianne Waychoff, University of Northern Iowa *Theatre*
Rarig 90

Participants in the workshop will create performance art pieces using Boal’s Image Theatre. Through a series of wordless exercises, participants will create embodiments of their feelings and experiences, starting with the conference theme “What does it mean to be a citizen?”

TO **Islands** *Studio A*
 Workshop Fadi Skeiker, University of Texas at Austin *Rarig 506*

This workshop investigates Arab communities’ perception of the “citizen” concept in the Twin Cities. Techniques from the Theatre of the Oppressed arsenal are used as the means of facilitation.

Audience:
 Any level

TO **Towards a Relational Aesthetic in our Practice** *Rarig 20*
 Workshop Nisha Sajnani, Concordia University
 Warren Linds, Concordia University

This workshop will explore how working with TO in specific contexts requires dynamic transformations of TO techniques in order to be responsive to community needs and interests. In particular, this session will focus on storytelling combined with Image Theatre and an adaptation of Rainbow of Desire structures to open up challenges and possibilities to identify and address the personal, impersonal, and structural obstacles to active citizenship and transformative action.

Audience:
 Any level

Paper Presentation/ Panel	CIRCA Now—The Clandestine Insurgent Rebel Clown Army James Utz, Ithaca College	<i>Blegen 125</i>
	This presentation covers the aims, methods, operations, training, and implications of the UK-based Clandestine Insurgent Rebel Clown Army.	<i>Audience:</i> Any level
	What Real Alternatives Are We Striving for? Seehwa Cho, University of St. Thomas	
	This paper presentation critically examines six different alternatives—from reforms of capitalism, social democracy to earth democracy—within the global historical contexts of social movements and social changes for the last five decades.	<i>Audience:</i> Experienced
	Imaginative Militancy Mark Nowak, College of St. Catherine	
	“Imaginative Militancy” will present and contextualize digital video excerpts of worker-to-worker “poetry dialogues” from Ford plants in St. Paul, Minnesota and Port Elizabeth and Pretoria, South Africa, facilitated by labor activist Mark Nowak.	<i>Audience:</i> Any level
Dialogue/ Debate	<hr/> Engaging Students: Theatre for Social Justice as Part of the Fabric of Campus Life Kathleen Juhl, Southwestern University Ann Elizabeth Armstrong, Miami University Sergio Costola, Southwestern University Lindsey Smith, Southwestern University	<i>Blegen 110</i>
	Fringe Benefits’ Theatre for Social Justice Institutes have inspired university students to become campus and community activists. Join this interactive discussion of projects and strategies for facilitating student Theatre for Social Justice work.	<i>Audience:</i> Experienced Focus on university students.
PO/PopEd Workshop	An Experiential Exploration of Freire’s Concept of Dialogue Andre Heuer, The Center for Victims of Torture, Minneapolis	<i>Blegen 130</i>
	In this session with exercises inspired by the work of Augusto Boal and Paulo Freire, we will explore the roles that love, humility, faith, and hope play in establishing the conditions necessary for dialogue.	<i>Audience:</i> Any level

Membership Meeting Saturday, June 2, 2007 5:45-6:45PM Arena Theatre

All PTO members are urged to attend, as we will be electing new board members and officers. Interested non-members are also welcome!

All Conference Event Saturday, June 2, 2007 8:30-10:00PM Thrust Theatre

Youth Night and PTO JAM

Hosted by Tish Jones

Featuring Performances By:



KetzalCoatlucue will perform within their cultural tradition of dance.

Chen Alon and Ihsan Turkiyyeh of Viewpnts Theatre will perform some of the scenes they use in their work with youth in Palestine/Israel.



Artist and activist Tish Jones will MC the evening and will host 6 other spoken word artists. She is pictured here with Ashley Gilbert, who will also be performing tonight.



Members of Central Touring Theatre will perform excerpts from their play *I'll Take You There*.



PTO JAM

Following the performances at Youth Night, the Thrust will be available for the PTO JAM. This is an informal session for dancing, playing music, mixing, and talking. So be sure to bring an instrument to play and your favorite music to share!

Morning Activities	Sunday, June 3, 2007	7:45-9:00AM
---------------------------	-----------------------------	--------------------

Yoga Session	<p>Citizenship Yoga Beth Cleary</p> <p>Join Beth Cleary for an early-morning yoga session that will wake up your mind and your body.</p>	<p><i>Rarig 20</i> 7:45AM</p> <p><i>Audience:</i> Any level</p>
Coffee	<p>Gathering and Reflections Conference Participants</p> <p>Start the last day with your fellow conference attendees in the Rarig Pit, have a cup of joe, and join us for reflections on the conference.</p>	<p><i>Rarig Pit</i> 8:30AM</p> <p><i>Audience:</i> All</p>
Meeting	<p>Business Meeting Board Members</p>	<p><i>Rarig 75</i> 8:00-10:30AM</p>

Breakout Sessions 9	Sunday, June 3, 2007	9:00-10:30AM
----------------------------	-----------------------------	---------------------

TO Workshop	<p>It's Not About Us: Training Actors for Forum Theatre Mark Weinberg, Center for Applied Theatre Jenny Wanasek, Center for Applied Theatre</p>	<p><i>Studio A</i> Rarig 506</p>
<i>Double Session</i>	<p>This double-session workshop explores techniques used by the Center for Applied Theatre to train Forum actors to balance the intentions of a character with the paramount needs of the spect-actor for discovery and agency.</p>	<p><i>Audience:</i> Any level</p>

Paper Presentation/ Panel	When Boal and Ethnography Collide: Reclaiming D.C. Citizenship through PTO Karen Berman, Georgetown University	<i>Blegen 125</i>
	<p>This paper presentation discusses a project that brought theories and methodologies of Boal and Freire together with the change theory of Glantz, Lewis, and Rimer and the sociology research methods of Berg to create a community-based performance in Washington, D.C. The presentation asks how conflicts of pedagogy between the disciplines of health, sociology, theatre, and social change can be resolved using techniques of Boal and Freire to express the social narratives of a multi-ethnic, multi-religious community.</p>	<i>Audience:</i> Any level
	Paulo Freire's Spirituality of Hope Drick Boyd, Eastern University	
	<p>This presentation examines the spiritual and theological springs of Freire's educational philosophy, particularly as they relate to his view of hope and human history.</p>	
	Citizens as Scientists, Scientists as Citizens: Using Community- Based Participatory Research as a Freirean Model of Transformative, Community-Focused Science John Sullivan, University of Texas Medical Branch Maria Murillo, de Madres a Madres, Houston, TX Bryan Parras, Texas Environmental Justice Advocacy Services	
	<p>Community-Based Participatory Research parallels Paulo Freire's process of engendering and nurturing critical consciousness. This paradigm empowers communities to set agendas that address real needs and promote social justice. This paper presentation asks questions such as, "With such disparities in class status between oppressed communities and research scientists/ medical practitioners, what measures can truly 'balance' the power dynamic?"</p> <hr/>	
Dialogue/ Debate	Imag (in) ing Online Interactive Dialogue around our Praxis Warren Linds, Concordia University Aleksandra Petrovic, Concordia University	<i>Blegen 110</i>
	<p>This interactive discussion will explore a project that develops the practice of theatre action research (TAR) between Theatre of the Oppressed facilitators/ jokers in an online environment.</p> <hr/>	<i>Audience:</i> Any level

TO
Workshop **Fire in the Hole** *Blegen 120*
Gwen Jones, Fairmont State University
Francine Kirk, Fairmont State University

This interactive session features an emerging TO project in a West Virginia coal community seeking expert strategies for blurring lines between ethnography and Forum Theatre and processing with the community. All participants with ideas on turning this project into a transformative experience for members of the mining community are invited to attend. *Audience:*
Any level

TO
Workshop **Using Media as Innovation in Theatre of the Oppressed Techniques** *Blegen 130*
Mohammad Waseem, Interactive Resource Center, Pakistan

The Interactive Resource Center, formed by Mohammad Waseem, uses Forum Theatre to create social awareness on issues such as women's rights, gender-based violence, human rights, education, bonded labor issues, etc. The IRC has developed ways of using community video skills as a part of their work, using the camera as a shield to protect human rights and posting their films on the BBC Urdu Service website as well as on mainstream television channels in Pakistan. This session will demonstrate how media is an important tool for influencing the mainstream towards social justice and will also demonstrate how TO techniques can be innovatively linked to media. *Audience:*
Any level

PO/PopEd
Workshop **Re-engaging Young Citizens: From Phoenix to Toledo** *Blegen 140*
Kate Collins, Bowling Green State University
Lisa Kloeppal, Arizona State University

Join us in a critical exploration of pedagogical approaches used to engage young urban citizens with their community. Using on-your-feet exercises and dialogue, we will look back on the "Invisible Stories" documentary film project in Phoenix while looking forward to a service-learning project employing documentary theatre techniques with young people in Toledo. *Audience:*
Any level

Breakout Sessions 10 Sunday, June 3, 2007 10:45AM-12:15PM

Performance **The Mockingbird** *Arena Theatre*
Kris Noteboom, University of North Texas *Rarig 210*
GiGi Perez, University of North Texas

Imagine a reality show where you, the consumer, have the ability to create the image of the perfect person! What would they look like? This performance questions the notion of "perfect" as prescribed in popular images and ideology. *Audience:*
Any level

PO/PopEd
Workshop

“Let Me In” – A Learning Simulation that Teaches about Exclusion and Oppression

Rarig 20

Jeffrey Cookson, Employers Association, Inc.
Stephanie Pollack, Creative Facilitations

Let Me In is an experiential learning simulation looking at the dynamics of group exclusion and oppression. After participating in the simulation we’ll discuss application concerns and potentials. This workshop also asks questions about the relationship between simulation and TO, including: “How is Forum Theatre different from/similar to the experiential education technique of laboratory simulation? Which model works best when, and with whom?”

Audience:
Any level

Paper
Presentation/
Panel

Using Invisible Theatre to Inspire Social Activism in Urban High School Students

Blegen 125

Sarah Miller, University of Chicago

This presentation describes the trials of using Boal’s Invisible Theatre techniques to inspire social activism in an urban, predominantly low-income Chicago high school. Students chose racism against Muslims and homophobia as their performance themes and performed in multiple locations in, around, and outside of school. This paper also discusses circumstances which might make exposing the theatrical nature of an Invisible Theatre event necessary when dealing with potentially vulnerable adolescents.

Audience:
Any level

Drunk on Oppression: Theatre of the Oppressed Confronts Student Apathy and Finds Intoxication

Daniel Bryan, Northwest Vista College

This presentation describes a TO project in which community college students confront their own apathy. However, what participants found in place of apathy was massive consumer intoxication, most notably in the form of entertainment media. Is this addiction to entertainment media a form of oppression and can TO break the addiction?

Embodied “Think Tanks”: Practicing Citizenship through Legislative Theatre

Kelly Howe, University of Texas at Austin

Using Headline Theatre’s Practicing Democracy as a departure point, this paper discussion explores Legislative Theatre projects as embodied policy “think tanks” that frame collective knowledge-building as a vital practice of citizenship.

Sunday, June 3 Session Descriptions

Dialogue/ Debate	Socrates on Theatre of the Oppressed Mitch Mattson, University of Hawai'i Nick Curry, St. John's College, Sante Fe	<i>Blegen 110</i>
	A debate between two presenters begins this interactive session: Socratic Learning vs. Theatre of the Oppressed in the classroom. The event will include Socratic discussion and the application of Image Theatre continuing the dialogue.	<i>Audience: Any level</i>
TO Workshop	Empowering Youth through Theatre (Warning: They Might Try This at Home) Heather Stickeler, Arizona State University Dana Edell, viBe Theater Experience Ari Napier, viBe Theater Experience	<i>Blegen 120</i>
	How do PO/TO facilitators empower youth in a society that only grants them partial citizenship? This dynamic workshop approaches the often-unspoken issues of boundaries, censorship, and safety, and engages perspectives of teenage girls in NYC's viBe Theater Experience.	<i>Audience: Any level</i>
PO/PopEd Workshop	Developing Citizen-Educators: Integrating Theatre of the Oppressed Exercises and Other Pedagogies Informed by Freire's Work in Progressive Education Courses Toby Emert, Agnes Scott College Ellie Friedland, Wheelock College	<i>Blegen 140</i>
	Two teacher educators—one who works primarily with early childhood education teacher candidates and one who works primarily with secondary teacher candidates—discuss and demonstrate through interactive experiences how they have adapted the ideas, games, and exercises from the Theatre of the Oppressed canon and integrated them with philosophies and strategies informed by the work of Paulo Freire.	<i>Audience: Any level: Focus on teacher educa- tors</i>

All Conference Session Sunday, June 3, 2007 12:30-1:15PM Rarig Pit

Join us in the Thrust Theatre for the closing sessions. We will reflect, connect, evaluate, and plan next steps. Session will include images from throughout the entire 2007 PTO Conference. This is, for the conference, the "last goodbye."

Post-Conference Workshop Sunday, June 3, 2007 3:00-7:00PM Studio A, Rarig 506

Day 1 of the Arts Literacy in the Classroom workshop with Jan Mandell, Kimberly Colbert, and T. Mychael Rambo begins after a break for lunch on your own. Meet up again in Studio A and be ready to move. See next page for more information.

This workshop, led by Jan Mandell and Kimberly Colbert, with T. Mychael Rambo, introduces the best practices of Arts Literacy and Social Justice Theater in the classroom co-led by local artists, instructors, and students from the award-winning Central High School Touring Theatre. 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.



Jan Mandell, a 29-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.

Kimberly Colbert is an English Teacher and Co-Department Chair at St. Paul Central High School. A former intern and student teacher for Jan Mandell, she has practiced various forms of social justice theater methods in her classroom for the past 11 years. In summer 2004 she taught ArtsLiteracy at Brown Summer High School in Providence, Rhode Island. Since that time, she has actively used the method in her classroom and works in partnership with Brown University on local Arts Literacy Projects.



T. Mychael Rambo is an actor, teacher, jazz musician, singer, and teaching-artist. He is a member of the Penumbra Theatre Company and has also performed at Illusion Theatre, Minnesota Opera, the Children's Theatre Company, Mixed Blood Theatre, Park Square Theatre, and Hey City Theatre as well as in regional and national tours. He

works as a recruitment coordinator and affiliate faculty member for the Department of Theatre Arts & Dance at the University of Minnesota. He has also worked as an actor in television and films and as artist on Minnesota Public Radio.



“What does it mean to be a citizen?”

This question occupied my mind the summer of 1963 when I was eight years old and working on my citizenship badge for Girl Scouts. I interviewed my family, our neighbors, and the mailman trying to determine what was most important about being a good citizen, and eventually, I developed my “civic action” plan which included displaying our flag every day, picking up litter in a local park, crossing major streets at crosswalks only, and volunteering in our local library.

Over the next decade, Civil Rights, the War in Vietnam, and Watergate would challenge all I thought I knew about being a good citizen, and like many others, I would experience confusion, rage, and deep sorrow at what I saw in my community, country, and the world. “What does it mean to be a citizen?” is a question I would return to time and again.

Each year as we gather for the annual PTO conference, we engage questions of citizenship in our discussions, but this year we make “being a citizen” the specific locus of our work. What does citizenship “require” of us in the stark reality of genocide in Darfur, U.S. occupation in Iraq, the forgotten victims of Hurricane Katrina, and the denial of responsibility by leaders of the “free” world? How do we respond? How do we work toward change?

Sonja Kuflinec, Doug Paterson and the local conference committee have been thoughtfully exploring this question for the past year as they dreamed, discussed, and designed the 13th Annual Pedagogy and Theatre of the Oppressed Conference. Thank you for creating a space where we can engage in conversation about the meaning of citizenship. We are privileged to be in a setting that allows, and indeed encourages, critical discourse and genuine dialogue among participants.

Hopefully, we will be challenged and changed by what we experience over the next several days, and come to an even clearer sense of the great responsibility we have as citizens of the world.

Peace,

Karen Mitchell

PTO President, 2006-07

PTO Board Officers

Karen Mitchell, President

E-mail Address: Karen.Mitchell@uni.edu

Doug Paterson, President-Elect

E-mail Address: dpaterson@mail.unomaha.edu

Ellie Friedland (Past President)

E-mail Address: efriedland@wheelock.edu

Warren Linds (Secretary)

E-mail Address: w.linds@sasktel.net

Carol Lloyd (Treasurer)

E-mail Address: clloyd@mail.unomaha.EDU

Board Members:

Toby Emert

E-mail Address: temert@agnesscott.edu

Sandra Hernandes

E-mail Address: camufladabrasil@yahoo.com

Chuck Banaszewski

E-mail Address: chuckb@spraygraphic.com

Maria Estrada

E-mail Address: Maria.Estrada@ed.utah.edu

Ex-Officio Board Member

Janet Mittman

E-mail Address: jmittman@email.unc.edu



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: Donald Macedo, Myra Bergman Ramos,
and Jimmy Santiago Baca (Donald 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, Donald 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

The 2008 PTO Conference is being planned now! The 2008 Conference will be held in Omaha, NE.
Contact Doug Paterson at dpaterson@mail.unomaha.edu to offer to help with Conference planning. Check
our website for updates, including exact dates, Call for Proposals, workshop information, and featured pre-
sents: www.ptoweb.org.

Conference Presenters and Attendees -- Contact Information

Abdirahman Osman		Chuck Banaszewski	chuckb@spraygraphic.com
Adam Gonzales	gonzaaaa@uni.edu	Claire DeCoster	claire.decoster@fcsmn.org
Adam Renner	arenner@bellarmine.edu	Corry Banton	corryb8@yahoo.com
Aditi Desai	desaiaditik@gmail.com	Crystal Spring	crystallarela@gmail.com
Alexander Santiago-Jirau	alexsj@gmail.com	Cynthia Chwen-Woan Kuan	cynthiakuan719@hotmail.com
Alison De Nio	dnopar@hbcu.com	Dana Edell	elektraa19@yahoo.com
Alison Lloyd Williams	alloydwilliams@hotmail.com	Dana Jeffries Wagschal	djw@lclark.edu
Allison Metz	manville@wisc.edu	Dani Snyder	danils@aol.com
Amalia Anderson	amalia@mainstreetproject.org	Danielle McGeough	danidick@uni.edu
Amanda Freking	frekinga@gmail.com	Dara Kaufman-LeDonne	daraskl@hotmail.com
Amanda Hashagen	karen@theatreactionproject.org	Deborah Jackson	deborah.jackson@lmco.com
Amanda Reyelt	areyelt@hotmail.com	Denise Neushwander-Frink	wilbur@hickorytech.net
Amanda Skinner	mandyskinner@gmail.com	Diane Finnerty	amalia@mainstreetproject.org
Amy Heaton	aheaton@uga.edu	Donna King	drk8@psu.edu
Amy Seham	aseham@gac.edu	Doug Nopar	dnopar@hbcu.com
Andre Heuer	andreh@usfamily.net	Doug Paterson	dpaterson@mail.unomaha.edu
Andreal Mallory	berealandreal48@yahoo.com	Drick Boyd	dboyd@eastern.edu
Andrew Ritter	andrewroyritter@gmail.com	Dwight Wilson	dachrusch@wyan.org
Angela Olson	also3908@umn.edu	Eduardo Waller	eduardo@newcollege.edu
Angie Kelly	akelly@pageahead.org	Elizabeth Ahlstrom	lizwizard@hotmail.com
Ann Elizabeth Armstrong	armstra2@muohio.edu	Elizabeth Gore	lizzy_gore@yahoo.com
Ann Kilkelly	akilcell@vt.edu	Elizabeth Zurn	sailslikefish@yahoo.com
Anne Ellinger	christopher@truestorytheater.org	Ellie Friedland	efriedland@wheelock.edu
Anne Hewson	ahewson@stu.ca	Emily Duvall	edd130@psu.edu
Anne-E Wood	Kaitlin@performingartsworkshop.org	Emily Griffin	emuni1@uni.edu
Anne-Liese Juge Fox	anneliese.fox@gmail.com	Eric Colleary	colle044@umn.edu
Antonia Garcia-Orozco	chicanamuse@yahoo.com	Erin O'Daniel	erhino.tusc@gmail.com
Aravind Adyanthaya	aravindenrique@hotmail.com	Erica Nagel	ericanagel220@yahoo.com
Arienne Napier	dana@vibeTheater.org	Esther Ouray	runningwoman5457@yahoo.com
Ashley Hanson	crystallarela@gmail.com	Evette Hornsby-Minor	
Austin Grubb	pollygower@hotmail.com	Fadi Skeiker	fadisikeiker@hotmail.com
Barb Kass	anathoth@lakeland.ws	Fiona Fearon	fiona.fearon@dkit.ie
Barrett Huddleston	hudd0016@umn.edu	Fleurette King	fking@umich.edu
Ben Saypol	bsaypol@gmail.com	Florinda Bryant	karen@theatreactionproject.org
Benjamin D. Kuebrich	kuebribd@muohio.edu	Francene Kirk	fkirk@fairmontstate.edu
Beth Ellsworth	bethellsworth@gmail.com	Friede	nashiluni@riseup.net
Beth Rose Middleton	bethrose@nature.berkeley.edu	Gail Burton	newfreedwoman@aol.com
Bil Johnson	Bil_Johnson@Brown.edu	Gavin Crichton	gcrichton@qmuc.ac.uk
Blake Wilson	holzhaacker@hotmail.com	Gina Sandi Diaz	ginasand@ku.edu
Bradley Cherna	baflorida@gmail.com	Gail Burton	newfreedwoman@aol.com
Brendan Bailey	brendanpeterbailey@gmail.com	Gavin Crichton	gcrichton@qmuc.ac.uk
Brian Katz	katz0032@umn.edu	Gerald Kuo	g-kuo@ti.com
Brienne Waychoff	brienne.waychoff@gmail.com	Gina Stiens	arenner@bellarmine.edu
Caitlin Yunis	yunis@klinedrive.com	Gwen Jones	gjones2@fairmontstate.edu
Carl Atiya Swanson	carlatiyaswanson@gmail.com	Heather Stickeler	heather.stickeler@asu.edu
Carlyle Brown	armstra2@muohio.edu	Hibat Sharif	
Carol Lloyd	clloyd@mail.unomaha.edu	Idowu Ola Akinyooye	idowuakinyooye@hotmail.com
Carol Toner	Carol.Toner@umit.maine.edu	Ihsan Turkiyyeh	isanTurk@hotmail.com
Celia Kutz	shastarambles@chek.com	Ismail Warsame	
Chad Kuyper	chadkuyper@gmail.com	Ignacio Cruz	karen@theatreactionproject.org
Charlene Bredder	cbredder@hotmail.com	James Utz	jutz@ithaca.edu
Charles Adams	adams159@umn.edu	Jan Mandell	janice.mandell@spps.org
Chen Alon	chenya.chenya@gmail.com	Janet Mittman	jmittman@email.unc.edu
Chrissy Moore	cem332@nyu.edu	Jean Martinolich	jeanmartinolich@lorettotel.net
Christa Wan	pcw18@hotmail.com	Jen Dickenson	dick0268@umn.edu
Christine Baeumler	cb@bitstream.net	Jeffrey Cookson	jeffreyc@employersinc.com
Christine Rusch	dachrusch@wyan.org	Jen Yin Lin	yinlintw@hotmail.com
Christopher Ellinger	christopher@truestorytheater.org	Jennifer Freitag	jennifer.freitag@gmail.com
Christopher Silsby	christopher.silsby@nyu.edu	Jennifer Whitten	jen_whitten@hotmail.com

Conference Presenters and Attendees -- Contact Information

Jennifer Wooten	wootenja@uga.edu	Marc Weinblatt	marc@mandalaforchange.com
Jenny Wanasek	contact@center-for-applied-theatre.com	Margy Nelson	secondnature@boreal.org
Jesus H Burciaga Robles	jhbr@nmsu.edu	Malin Palani	pala0060@umn.edu
Jill Lipski	lipsk002@umn.edu	Maren Ward	mareneward@hotmail.com
Joan Lipkin	jlipkin@aol.com	Maria Estrada	maria.estrada@ed.utah.edu
John Fletcher	drjohnfletcher@gmail.com	Marie Ebbesen	marie.ebbesen@cvusyd.dk
John Sullivan	josulliv@utmb.edu	Mark Abendroth	markabendroth@adams.edu
Jonah Winn-Lenetsky	winn0044@umn.edu	Mark Weinberg	contact@center-for-applied-theatre.com
Josef Evans	jsfevans@earthlink.net	Martha Wallner	marthaw@lmi.net
Julia Smith	karen@theatreactionproject.org	Mary Kay Kennedy	Kennedy@selfadvocacy.org
Julia Taylor	juliagt@umich.edu	Mary F. Wright	mfwright@charter.net
Juliana Peterson	pete2847@umn.edu	Mazie Hough	Mazie.Hough@umit.maine.edu
Kaitlin McNally Murphy	Kaitlin@performingartsworkshop.org	Megan Lewis	lewi0182@umn.edu
Karen LaShelle	karen@theatreactionproject.org	Melany Cueva	mcueva@anmc.org
Karen Mitchell	karen.mitchell@uni.edu	Melia Sailita	sailiata@siu.edu
Kate Collins	collinsk8@yahoo.com	Michael Mufson	mmufson@cox.net
Kate Sinnett	mksinnett@hotmail.com	Michel Coconis	michel4justice@yahoo.com
Katherine Boring	kasmirkathy@adelphia.net	Mikey Williams	
Katherine Cox	kcox1999@aol.com	Mitch Mattson	mmattson@hawaii.edu
Katherine Laguzza	katherine.laguzza@huskymail.uconn.edu	ML Hegdemon	copher@soc.umn.edu
Katherine McKinnon	mckinnke@muohio.edu	Nancy Jean Smith	njsmith@csustan.edu
Katherine Vang	kvang@speedymail.org	Nasro Mohamed	Nasro_Mohamed@umit.maine.edu
Kathleen Juhl	juhlk@southwestern.edu	Nicholas J. Curry	nick@likeawebsite.com
Kay Martinovich	mart1249@umn.edu	Nicole Gurgel	nicole.gurgel@gmail.com
Kelly Howe	kellybhowe@yahoo.com	Nikki Schultz	nikki@umn.edu
Kelly Hrenko	hren0005@umn.edu	Nina Billone	nbillone@gmail.com
Kelsey Harr	kharr@uni.edu	Nisha Sajnani	nishasaya@yahoo.ca
Kevin Lally	mrkevinlally@gmail.com	Olivia Gessella Perez	the1gigip@gmail.com
Kevin McGee	kmcgee@edenpr.org	Patrick Meyers	meyerpaa@uni.edu
Khalid Mohamed		Paul Ching	pching@umn.edu
Kimberly Colbert	kimberly.colbert@spps.org	Perry Bellow-Handelman	perry@jewishcommunityaction.org
Kimberly Huisman	Kim.Huisman@umit.maine.edu	Peggy Placier	placierp@missouri.edu
Kirsten Pardun-Johannsen	krjohannsen@netscape.com	Phebe Jatau	jatau002@umn.edu
Kiyoko Sims	ksims@childrenstheatre.org	Phil Koch	phil@mgrf.org
Kris Noteboom	krisnoteboom@hotmail.com	Phyllis Wong	phylliswong1013@sbcglobal.net
Kristi Johnson	kristi@steppingstonetheatre.org	Priscilla Manisto	pmanisto@smdc.org
Kristin Johnstad	kristinj@search-institute.org	Rachel Chaves	chave031@umn.edu
Kristin Langellier	kristin@maine.edu	Rachel Glaze	raim0007@umn.edu
Kristin Leahey	kristinleahey@hotmail.com	Rachel Johnson	raeosun@riseup.net
Kristy Frieden	kristi@uni.edu	Rachel Kennedy	rakennedy@stkate.edu
KT Huckabee	kth2@psu.edu	Rachel Mehl	rachelmehl@yahoo.com
Lacey Montgomery	in_route@yahoo.com	Richard J. Piatt	rjposa@aol.com
Laine Forman	laine.forman@gmail.com	Robert S. Jersak	robert.jersak@mnsu.edu
Laura Purcell Gates	purcellgates@mac.com	Robin Routenberg	robinrr@umich.edu
Laura Winton	fluffysingler@earthlink.net	Romeo Sosa	romeo@portlandvoz.org
Larry Olds	larryolds@comcast.net	Ronda Copher	copher@soc.umn.edu
Leah White	leah.white@mnsu.edu	Rosa Fagundes	Rosa.Fagundes@metrostate.edu
Lena Jones	lena.jones@minneapolis.edu	Rose Linda Martinez	roselinda@earthlink.net
Leonard Kurz	lkurz@forestcreatures.com	Russell Zook	jsfevans@earthlink.net
Leticia Ortega	leo115@psu.edu	Safia Nur	
Linda Abrams	muthanature8888@aol.com	Sandra Hernandes	camufladabrasil@yahoo.com
Linda Goulet	lgoulet@firstnationsuniversity.ca	Sara Dykins Callahan	sdykins@gmail.com
Lincoln Gibbs	lagibbs@niu.edu	Sarah Loose	sarahloose@gmail.com
Lindsey Cacich	lindzer1@hotmail.com	Sarah Miller	sipskim@hotmail.com
Lindsey Smith	smithl@southwestern.edu	Sarah Rinner	sarah.rinner@gmail.com
Lise Kloepfel	lise.kloepfel@mac.com	Sarah Shimchick	jlipkin@aol.com
Lizzy Gore	lizzy_gore@yahoo.com	Saul Duarte	elgato@elgato.tv
Lynn Hoare	lynnhoare@gmail.com	Seehwa Cho	scho@stthomas.edu
Mandy Skinner	mandyskinner@gmail.com	Sergio Costola	costolas@southwestern.edu

Conference Presenters and Attendees -- Contact Information

Seth Donovan	sbdonovan131@gmail.com
Sharlene Gilman	seg220@psu.edu
Sheri C. Hardee	areyelt@hotmail.com
Sonja Kuftinec	skuftinec@aol.com
Stacey Caillier	slcaillier@ucdavis.edu
Stephanie Lauenstein	stephanielauenstein@yahoo.com
Stephanie Lein Walseth	leinw019@umn.edu
Suzanne Burgoyne	BurgoyneS@missouri.edu
Tamara Wallace	theatreforachange@riseup.net
Teferi Fufa	tfufa@stthomas.edu
Teresa Fisher	taf263@nyu.edu
Teresa Schweigert	teresaschweigert@yahoo.com
Terry Cluse-Tolar	tcluset@utnet.utoledo.edu
Terry Friedrichs	tpfriedrichs@stthomas.edu
Toby Emert	temert@agnesscott.edu
Tina Farrell	tfarrell@winsor.edu
Victor Cole	victor.cole@metrostate.edu
Virginia Queen	vrqueen@earthlink.net
Waseem Mohammad	wareg@yahoo.com
Warren Linds	w.linds@sasktel.net
Whitney Beck	whitlesstheatregirl@gmail.com
Will Daddario	w.daddario@gmail.com
Xanthia Walker	walk0387@umn.edu
Zhaleh Almaee	Christopher@truestorytheater.org

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:

SATURDAY, JUNE 2, 2007

SUNDAY, JUNE 3, 2007

ROOMS	Breakout Session 5	Breakout Session 6	Breakout Session 7	Breakout Session 8	Breakout Session 9	Breakout Session 10
	Saturday, June 2 9:00-10:30AM	10:45AM-12:15PM	2:15-3:45PM	4:00-5:30PM	Sunday, June 3 9:00-10:30AM	10:45AM-12:15PM
Arena (Rarig Room 210)	Nicole Gurgel Somewhere Else Mother	Denise Baszile Citizen HipHop	Joe Evans zAmya Theatre Project	Gail Burton Silence >= Violence		Kris Noteboom/GiGi Perez Mockingbird
X-perimental Theatre (Rarig Room 90)	Phyllis Wong Locus of Imagination	Popular Education PreCon Followup II	Laura Purcell-Gates Language of the Body	Brianne Waychoff Creating Performance Art		
Studio A (Rarig Room 506)	Marc Weinblatt--Double Nightmare Joker Moments	Weinblatt Nightmare part II	Chen & Ihsan Viewpoints Theatre	Fadi Skeiker Islands	Mark Weinberg--Double It's Not About Us	Weinberg Not about Us part II
Rarig Room 20	Jennifer Wooten Dating Oppressed	Dani Snyder Rainbow of Antagonist	Kate Sinnett Illustrating Violence	Nisha Sajani (W.Linds) Relational Aesthetic		Jeffrey Cookson Let Me In
Blegen 125	Amada Freking Terry Friedrichs	Teferi Fufa Phebe Jatau Adam Renner	Leticia Ortega et al	Mark Nowak James Utz Seehwa Cho	Karen Berman Drick Boyd John Sullivan	Sarah Miller Daniel Bryan Kelly Howe
Blegen 110	Michel Coconis Finding TO Voice	John Fletcher et al Dangerous Ideals	M. L. Hedgmon Moving beyond Zest	Kathleen Juhl Engaging Students	Warren Linds Imag(in)ing	Mitch Mattson Socrates on TO
Blegen 120	Tami Spry--Double Critical Citizenship	Spry Critical Citizenship part II	Amalia Anderson Whose Community?		Gwen Jones Fire in the Hole	Heather Stickeler Empowering Youth
Blegen 130	Rachel Glaze, Crystal Spring Images and Image Theatre	Ann Elizabeth Armstrong Public Memory	Martha James Power of Language	Andre Heuer Concept of Dialogue	Mohammad Waseem Using Media as Innovation	
Blegen 140	Doug Paterson, Mark Weinberg TO and the Trap of Modernism		Amanda Reyelt--Double Crossing the Border	Reyelt Crossing the Border part II	Kate Collins, Lisa Kloeppal Engaging Young Citizens	Toby Emert, Ellie Developing Citizen-Educators
Blegen 115						

7:45 AM Citizenship Yoga Rarig Room 20

12:15-2:00PM Lunch Dialogues (pick up lunch in outside)

7:45 AM Citizenship Yoga Rarig Room 20

12:30-1:15PM All Conference Closing Event, Rarig Thrust Theatre

FRIDAY, JUNE 1, 2007

ROOMS	Breakout Session 1	Breakout Session 2	Breakout Session 3	Breakout Session 4
	Friday, June 1			
	9:00-10:30AM	10:45AM-12:15PM	2:15-3:45PM	4:00-5:30PM
Arena (Rarig Room 210)	Mary Wright Drama as Living Dialogue	Eliza Goodwin Toon In	Jennifer Freitag Bible Beater/Bra Burner	Debora Pontillo Rites of Memory
X-perimental Theatre (Rarig Room 90)		Ashley Hanson No Citizen Left Behind	Marie Ebbesen Forumspil	Chrissy Moore For'em: Awareness
Studio A (Rarig Room 506)	Jan Mandell Community Building	Christopher/Anne Ellinger TO/Playback Exchange	Doug Paterson--Double Intro to TO	Paterson Intro to TO part II
Rarig Room 20	Teresa Fisher Whose Voice	Kirstin Ruth Bratt Colonizing 5th Grade	Maria Asp Neighborhood Bridges	Popular Education PreCon FollowUp I
Blegen 125	Kirsten Pardun-Johans Suzanne Burgoyne Linda Goulet	Lacey Montgomery Nine Billone Michel Coconis	Reed Colver Katherine Cox Derrick Williams	Mark Abendroth Phyllis Wong Jen Yin Lin
Blegen 110	Amy Seham Troup Member	Mike Hazard Changing Channel	Erica Nagel Pedagogy, Dramaturgy	Charles Adams 144 Questions
Blegen 120	Benjamin Kuebrich Critical Chaos	Karen Mitchell Welcome Class 2010	Tamara Wallace-Double Forum on the Corner	Shannon Turner [classified]
Blegen 130	Aditi Desai Rebuilding Our Lives	Ted Bowman Helpers and Words	Betty Bernhard Baghdad Burning	Ann-E Wood Critical Players
Blegen 140	Kristin Langellier Somalis in Maine			Bundi Nyakundi Teaching Culture
Blegen 115				Kevin Lally The Bully Group
Color Code	Paper Presentations Theatre of the Oppressed	Performances TO Workshops double	Dialogues/Discussions PO/Pop Ed Double	Pedagogy of the Oppressed/PopEd

7:45 AM Citizenship Yoga Rarig Room 20

12:15-12:45 Lunch (pick up in the Pit)
12:45-2:00PM Rosa Luisa Marqez Rarig Thrust Theatre

5:45-7:00PM Chris Mato Numpa, Rarig Thrust Theatre
8:30-10:00PM Sekou Sundiata, Rarig Thrust Theatre

Choosing a Path Through the Conference: There are several ways to find threads through the conference. You can:

- 1) Stay in the same conference room--you will have similar types of experiences in each room.
- 2) Stay with the same color-coding for each breakout sessions. Sessions are color-coded according to type.
- 3) Pick whichever session sounds good to you at the moment!