THEATRE OF THE OPPRESSED AND THEATRE IN EDUCATION A
REFLECTION ON PAULO FREIRE'S THEORIES

A Thesis

Presented in Partial Fulfillment of the Requirement for
the degree Master of Arts in the
Graduate School of The Ohio State University

by

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* * * * *

The Ohio State University
1995

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To my parents
ACKNOWLEDGMENTS

Sincere appreciation and gratitude is expressed to the persons who have contributed to the completion of this work. Special thanks are expressed to Dr. Cecily O'Neill who as my adviser and professor, guided and encouraged me throughout my graduate program. Thanks also to Dr. Cynthia Dillard for her comments and time. To Dr. Katherine Burkman who provided me with encouragement and support through the entire program. Thanks to Dr. Rosa Luisa Marquez for introducing me to a new theatre form.

My greatest and deepest thanks to my parents and family, for their advises and trust and support. To Javier for your willingness to share with me this challenge and your excellent editor's job.
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FIELD OF STUDY

Major Field: Education

Studies in Drama/Theatre-in-Education with Dr. Cecily O'Neill
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## CHAPTER

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INTRODUCTION TO THE STUDY

This study will examine the relationship of the educational theories of Paulo Friere to the theatrical and pedagogical practices of Augusto Boal's Theatre of the Oppressed and those of Theatre in Education.

Using theatre as an educational tool is becoming every day a more popular strategy among those working in theatre and education. Theatre of the Oppressed and Theatre in Education are two successful examples of the integration of theatre and education. Both approaches prioritize pedagogical objectives and achieve these objectives through theatre techniques. Both share a number of similar characteristics while retaining various differences. While neither is explicitly based on Paulo Friere's theories, in both approaches it is possible to trace connections with his notions of Liberation Education.

Augusto Boal, through his approach called Theatre of the Oppressed, argues for the educational power that theatre has when it is put at the service of the people. Moving beyond Bertolt Brecht's definition of Epic Theatre and basing his practice on Paulo Freire's pedagogic theories, Augusto Boal has developed a new definition of making theatre. Theatre of
the Oppressed is a theatre technique developed with the main objective of using theatre to liberate people from their oppressions. Liberation is achieved by the activation of the spectators. The theatre of the Oppressed system moves spectators to the "stage" or acting space in order to discuss, propose and rehearse possible solutions to their oppressions.

Boal compels a broad group because he actually comes up with concrete manifestations of two of Brecht's main tenets: 1) entertaining and educational theatre; and 2) active spectators. (Cohen-Cruz 48)

Theatre in Education (TIE) Programs also put theatre at the service of education. These programs are performed by acting troupes that visit schools and use theatre techniques to explore a curriculum subject, theme or issue with the students. The achievement of educational goals are a priority for a TIE team. Although the practice of TIE is not explicitly based on Paulo Freire's theories, these theories are nevertheless mentioned among the supportive theories and justifications for the use of Theatre in Education. Theatre in Education responds to what Freire proposes as a method of Education.
There are many similarities between Theatre of the Oppressed and TIE programs. TIE teams currently use several Theatre of the Oppressed techniques as part of their work, and Theatre of the Oppressed projects - especially those that focus on working with young people - are consciously or unconsciously similar to TIE projects. This study will consider the following questions:

Do these fields complement each other?

What characteristics do they have in common?

Do both approaches exemplify a liberating education?

In exploring possible answers to these questions, I will first examine the theories of the Theatre of the Oppressed and Theatre in Education in relation to Freire's theories. Second, I will investigate their relationship to Freire's theories in practice through the analysis of a forum theatre and a TIE program. Third, I will conclude with a brief summary of the major areas in which Freire's practice, Theatre of the Oppressed and Theatre in Education are similar. It is important to make clear that both Theatre of the Oppressed and Theatre in Education are relatively new, and that both fields undergo significant transformation when people start using them and adapting them to their different social realities. It is also important to reflect on what is occurring in both Theatre of the Oppressed and Theatre in Education in order to develop these fields and to initiate
new techniques related to theatre and education. Figure #1 helps to clarify the parallels that I want to establish through this study.
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I. Naming the stage: What is the problem

I. Traditional Theatre:(naming the stage) Actors in role and the used of scripted or improvised dialogue to show the problem.

I. Real Image and Ideal Image:(naming the stage) Create an image showing a social problem. Create another image showing life without that problem.

II. Reflection: Why is this the case? How do we explain the situation?

II. Educational Drama: (reflection) Active participation of the children in and out of role, in improvised drama activities in which images and ideas are explored.

II. Making the Image Plural: (reflection) Change both images until everybody in the group agree that both images are perfect reality and perfect idealism.

III. Action: What can be done to change this situation? What opinions do we have?

III. Simulation: (action) Highly structured role play and decision making exercises within simulated real life situations.

III. Image of Transition: (action) Find images of transition to go from the real image to the ideal image.

It is process centered, not product centered.

It is process centered, not product centered.

It is process centered, not product centered.

Fig. 1
Parallels Between Freire's Theories, Theatre of the Oppressed and Theatre in Education
Some recent studies explore the relationship between TIE and Theatre of the Oppressed. Chris Vine, (1993) in his essay "TIE and Theatre of the Oppressed" analyzes the experience of the first TIE team to integrate Theatre of the Oppressed techniques into its program. This was in 1982, and the TIE team was the British troupe known as the Greenwich Young People's Theatre or GYPT. Vine discusses Boal's ideas in terms of their specific advantages and limitations "proving so peculiarly appropriate for translation to a TIE context and providing such an enduring source of inspiration;" (109). Vine argues that while Theatre of the Oppressed works very well in association with a TIE program, the structure of Theatre of the Oppressed inevitably suffers from significant modification during the process of integration. Vine describes as a major modification the use of the moments of reflection in Theatre of the Oppressed and in Theatre in Education. It is a characteristic of Theatre in Education to have moments of discussion and reflection with the students after the problem or issue is presented. In Theatre of the Oppressed reflection occurs simultaneously with the action. Vine understands that in TIE discussion is necessary as the forum proceeds.

Another study of the relationship between Theatre of the Oppressed and Theatre in Education is Alistair Campbell's (1994) "Re-Inventing the Wheel: Breakout Theatre-in-
Education". The article describes the ways in which Theatre of the Oppressed enriches Theatre in Education programs:

Here was a method that went on to empower the groups we worked with to take over the action, to substitute themselves for the professional protagonist, and not tell but show a possible resolution of the conflict at the heart of the play.(56)

These are the only two essays that I have discovered which focus on the relationship between Theatre of the Oppressed and Theatre in Education. Even though several other articles mention both these fields, they fail to analyze the relationship between Theatre of the Oppressed and Theatre in Education. This study will, I believe, be the first that analyzes the relationship between these two fields and relates them directly to the work of Paulo Freire. For this reason, it is significant.
LIST OF REFERENCES


CHAPTER I

AN INTRODUCTION TO THEATRE OF THE OPPRESSED, THEATRE IN EDUCATION AND PAULO FREIRE’S THEORIES

In this chapter, I will provide a brief historical background and outline the key elements in the work of Augusto Boal, the development of Theatre in Education, and the theories of Paulo Freire.

Theatre of the Oppressed Historical Outline

Theatre of the Oppressed was created by the Brazilian theatre director, Augusto Boal. Boal realized the necessity for a new theory of theatre after he worked with his company Teatro de Arena de São Paulo (The Arena Theatre of São Paulo) in the 1960s. As the director of the company and concerned with the political and social situation in Brazil, Boal presented agit-prop (agitation and propaganda) plays. These were performances which encouraged people to fight for their rights against their oppressors by demanding better salaries, better working conditions, and a better standard of living. The Teatro Arena, for example, traveled to impoverished areas in the interior of Brazil and performed plays that encouraged the peasants to take up weapons and fight. This strategy
worked until the day a peasant invited the company to take up arms and fight with them. This direct challenge forced Boal to reconsider his approach. Boal believed that agit-prop was a valid form of theatre, but came to understand that he should not encourage people to do what he and his company were not able to do. "Agit-prop is fine;" said Boal, "what was not fine was that we were incapable of following our own advice" (Boal, *Theatre of the Oppressed* 3).

Searching for a new theatre form, Boal developed his own theory. The key element in this new approach was that it stimulated the audience into action: "... if we want to stimulate the spectator to transform this society, to engage in revolutionary action, in that case we will have to seek another poetics!" (Boal, *Theatre of the Oppressed* 47). Boal wanted to use theatre to liberate people from their oppressions but traditional theatre styles did not offer the necessary tools. Boal argues that theatre belonged to the people until Aristotle developed his Coercive System of Tragedy. It was Aristotle that established the division between actor and spectator, protagonist and chorus. Aristotelian poetics responded to a ruling class vision of art. Boal believes that art became a tool for intimidation and the spectator was forced into a passive position. The aim of this system is achieved through empathy when catharsis is provoked in the spectator.
Brecht and Boal

Boal developed his theory based on a clear and explicit description of the history of theatre and how it responded to the Aristotelian system after Bertolt Brecht re-defined the meaning and objectives of theatre. Brecht redefined theatre by envisioning the role of actor not as an "... absolute subject but the object of economic and/or social forces..." (Boal, Theatre of the Oppressed 92). What Bertolt Brecht proposed was to disrupt the emotional relationship between the protagonist and the spectator (empathy). In its place, Brecht provided a critical reflection of the social and political situation shown in the play, his famous alienation effect. Like Brecht, Boal also believes in a critical reflection, with the difference that in Boal's approach the spectator moves from a passive role to become the protagonist in the action. Consequently, the stage becomes a rehearsal for the revolution. Going beyond the theories of Bertolt Brecht, Boal's Theatre of the Oppressed developed its method based on two principles:

1) To help the spectator become a protagonist of the dramatic action so that s/he can

2) apply those actions s/he practiced in the theatre to real life. (Boal, "The Cop in the Head" 36)
The Structure of Theatre of the Oppressed:

In order to achieve his objectives, Boal developed his Poetics of the Oppressed. Boal believes it is impossible to move the spectators from their passive roles into instant action. Instead, in this system spectators go through a series of stages while transforming into the protagonist, or subject.

The First Stage: Knowing the Body

...to control the means of theatrical productions, man must, first of all, control his own body, know his own body, in order to be capable of making it more expressive. (Boal, Theatre of the Oppressed 125)

The spectators work in a series of games and exercises in order to explore new possibilities and limitations. Games in the way that Boal use and define them are not an amusement exercise. In the context of Theatre of the Oppressed games have an objective to achieve. The objective are either an intellectual or physical objective. The games work to activate people minds and bodies. An example is the slow motion race. This game consist of a race in which the aim is to loose. The winner is the last one. The participants can not interrupt the movement. The objective is to find the center of gravity of the body.
Another example is the hypnosis game. This one is play in pairs. Person A is the conductor and person B is the follower. A is going to put the hand close to B's face and is going to move it in any direction desire. B's goal is to follow the hand anywhere it goes. The objective of the game is to look for unusual body positions.

The Second Stage: Making the body expressive

Body language is a valid method of communication that sometimes is forgotten to explore, especially in the field of education. Verbal communication alone limits the possibilities of the body. The word and body working together can enrich communication skills. After this stage the spectator prepares for dynamization,¹ eventually becoming what Boal calls 'the spect-actor', a term devised by Boal to describe the active spectator who becomes the protagonist.

One of the games that Boal suggested for this section is the ball game. Two teams choose a sport to play (volleyball, basketball, football, etc.). The teams play the game with an imaginary ball. A referee is in charge of modifying the movements in order to be more realistic.
The Third Stage: Theatre as a language

After exploring both possibilities and limitations, and the use of the word and the body, the participants have reached a stage where the spect-actor can choose between any of the methods proposed. Among the most familiar and useful techniques proposed by Boal are the following:

Simultaneous Dramaturgy:

The spectators propose a short scene that the actors will perform. The scene proceeds until the moment where the protagonist has to make a decision or the climax of the conflict is reached. The scene is stopped and the audience asks the actors to perform the solutions they propose to the dilemma presented by the actors.

They improvise immediately all the suggested solutions, and the audience has the right to intervene, to correct the actions or words of the actors, who are obligated to comply strictly with these instructions from the audience. (Boal, Theatre of the Oppressed 132)

Boal doesn't use this technique anymore. A woman challenge the troupe and came up the stage to proposed her solution because the actors were unable to play her solution in the way that she wanted.
Image Theatre:

One person in the workshop is asked to build an image, using the bodies of the other participants, representing a specific problem or oppression. This is shown to the rest of the participants. The image can be modified if someone feels that it does not represent reality. The image can be changed several times until everyone agrees that the finished product represents clearly the problem or oppression. This image is called the REAL IMAGE.

Another image that represents the situation as it should be (an ideal image without the oppression) is built by the same person and goes through the same modification process by the participants. This image is called the IDEAL IMAGE. The task is to create a transitional image between the REAL and the IDEAL, and in this way the participants rehearse possible ways of changing reality.

Forum Theatre:

Forum Theatre consist of the creation of a scene with a social or political problem. The objective is to move the spectators into action by proposing solutions to the problem shown in the scene. Forum Theatre is the most commonly used form of the Theatre of the Oppressed. As the most popular of Boal's techniques, forum theatre has undergone the most extreme changes and modifications since his creation of the
Poetics of the Oppressed. The most significant change occurred when Boal took his Theatre of the Oppressed to Europe. Forum Theatre in Latin American Countries was used in workshops where the oppressed built the forum based on their own oppressions. In Europe, however, forum theatre was also used as a performance not necessarily created by the oppressed people. This is a startling modification because one of the original rules of Theatre of the Oppressed was that it be born from the oppressed and not be produced for the oppressed:

   In its purest form, both actors and spect-actors will be people who are victims of the oppression under consideration; that is why they are able to offer alternative solutions, because they themselves are personally acquainted with the oppression. (Jackson XXI)

   Wherever it is used, the basic structure and rules of the Forum have to be followed. It begins with the creation of a scene, a scene in which there is a social or political error or doubt. The scene is called the anti-model. In the anti-model there is a person (or persons) who becomes oppressed because of this error. The text has to be clearly delineated to make specific both the oppression and the oppressed. The chosen theme has to be urgent. Urgency is
achieve only if the problem is related to the spectators which means that urgency is the connection between the scene and the spectators reality. Urgency is what makes the spectator react. Realistic scenes are not the only possibility in Forum theatre even though most of them are naturalistic. Sometimes non-realistic scenes will provide a perspective overlooked in a realistic scene.

Each character in the scene has to be developed and articulated. This development of the character has to include the personal life, social roles and gestures related to the character. Boal suggests that the creation of the anti-model, including characterization, should be developed by the use of Image Theatre, described earlier.

Boal warns that to make this anti-model work, it is essential to remember that it has to be good theatre in order to be successful. Props and costumes should be as complete as possible. The more believable the scene the better the response will be. The spectator needs to feel the aesthetic pleasure of watching good theatre in order to feel the need of responding theatrically; conversely, ...

... the danger of a poor production is that it can seduce the audience into spoken participation, into having verbal discussions about possible solutions, instead of doing it theatrically.

(Boal, Games 228)
The performance is a game between actors and spect-actors. The actors want to maintain the anti-model as it is and the spect-actors want to change it. But to achieve a good debate there is a structure to keep and rules to follow.

The recommended format should begin with an introduction to the audience about Theatre of the Oppressed, what they are going to watch and their expected role. Following this introduction, the audience is invited to play some games and make a group of exercises with the actors. The games should be chosen taking into consideration that each culture responds differently to different games.

Now the audience is prepared to watch the anti-model. At the end of the scene the audience is asked if they agree with the decision made by the oppressed character. The actors run the scene again and members of the audience have to stop the scene at the moment that they want to intervene. The spect-actors can only replace the oppressed character and cannot change the social circumstances or motives. If this change occurs, what has been generated is a new model. The actors have to play a dialectical role, working as agents of oppression but negotiating with the spect-actor the new solution to the problem.
The person in charge of making sure that all the rules are followed is called the Joker. The Joker is defined as:

...the director/master of ceremonies of a TO workshop or performance. In forum theatre, the joker sets up the rules of the event for the audience, facilitates the spectators' replacement of the protagonist, and sums up the essence of each solution proposed in the interventions. The term derives from the joker (or wild card) in a deck of playing cards: just as the wild card is not tied down to an specific suit or value, neither is the TO joker tied down to an allegiance to performer, spectator, or any one interpretation of events. (Cohen-Cruz and Schutzman 237)

But this does not mean that s/he has total power. S/he works as a mediator between the spect-actors and the actors. The Joker is in charge of establishing the rules and stimulating the audience to participate through questions. The Joker is part of the performance and not a passive spectator. If the spect-actor proposes 'magic' solutions or solutions that are not real, then the Joker is in charge of asking the audience if they agree with the solution proposed or not. The Joker's role is to stimulate a good debate and not necessarily impose good solutions. Thus a session of forum theatre is never complete because it represents the start of a reflection that can become real action in the spect-actor's life. Forum Theatre is:
... on the frontier between fiction and reality - and this border must be crossed. If the show starts in fiction, its objective is to become integrated into reality. (Boal, *Games* 146-47)

The Cop in the Head

When Boal moved from Latin America to Europe he realized that oppressions are expressed in different ways but that they exist across cultures. In countries where the basic needs are solved the oppressions tend to be more psychological. Boal calls these oppressions Cops-in-the Head. At this time Boal began work with The Center of Theatre of the Oppressed in Paris, constructing ways of working with these oppressions. As he explains in *The Rainbow of Desire* (1995), with this technique Boal shifts from a pedagogical technique to a therapeutic technique. Boal argues that theatre provides the conditions for therapeutic work because theatre moves from the real world to the fictional world:

When the oppressed artist creates the images of her oppressive reality, she belongs to both the real and the aesthetic world in an active rather than in a vicarious way. (Boal, "The Cop in the Head" 39)
In the next section, I will give a brief outline of the origin and nature of Theatre in Education (TIE).
Theatre in Education Historical Outline

Theatre in Education (TIE) programs consist of groups of actors with a special interest in the educational potential of theatre. These groups visit schools and use theatre techniques to explore a subject or issue with the students. The chosen subject is usually related to the curriculum and to the student's lives, but may also include social and political issues.

TIE programs always prioritize educational objectives. To achieve this objective, TIE programs have a different approach than traditional educational strategies. TIE engages students in the conflict presented by the actors, and through active participation the students explore, challenge and reflect on the subject within the drama:

What all the projects share however is a commitment to the exploration of theatre's use as an educational medium, and to ways of actively engaging the audience in the learning process. (Jackson 3)

The idea of Theatre in Education developed in England in the 1960s. The conditions that led to this innovative concept of theatre were new philosophies of education that became popular during that time. These changes in educational views placed the child at the center of the
learning process: "A new technique of learning by discovery using a child-centered approach challenged the traditional method of teacher-centered schooling" (Agliata 2).

Taking advantage of these conditions, and the favorable social and economic climate, the Belgrade Theatre in Coventry started exploring the idea of "learning by doing" through theatre. Gordon Vallins and eventually Rosemary Birbek began working with the idea that theatre is a tool to help in the achievement of "learning by doing". Traditional theatre is already a method of education but they took a step further and created programs in which the aims

... were largely to do with creating a forum for the stimulation and development of the imagination of the child, the development of social behavior and the extension of creative play. (Pammenter 55)

With these objectives in mind, the Belgrade theatre developed its first TIE programs, engaging the children in the action, exploring decision making and encouraging a more co-operative approach.

Eventually other groups emerged and started working with the concept of TIE. In 1975 the Standing Conference of Young People's Theatre (SCYPT) was created "... for discussing and developing programs to improve the quality of TIE" (Agliata 5). This organization continues to give a sense of
unity and support to the groups working with TIE, especially today when the debate between traditional education and liberal education is still in progress. TIE has gone through many exciting and creative moments, but economic factors have affected the development and quality of TIE. The fact that most schools do not validate drama as part of the teaching and learning process has also had a detrimental impact on the quality of the programs.

The Structure of Theatre in Education

The structure of TIE is very flexible in that each program has to use the process that best helps to develop the theme under discussion. There are certain characteristics and elements that distinguish a TIE program from such related forms as Children's Theatre and Drama in Education.

A TIE team has to choose a theme that coincides with the age and the ability of the group of students to whom it will be presented. Each group is different so a TIE team needs to understand the interests and the needs of the target group in order to engage the members of this group in the action. The creation of the program demands a close study and research of the area to be explored. TIE teams need to understand the subject under discussion if they want to obtain a worthwhile response from students.
Designing the program means selecting the best and most appropriate strategies to develop real learning in the students. The team must remember that the basis of a good program is the ability to create effective theatre. Each program needs to have a strong storyline and sufficient character development to engage the interest of the students:

The selection of content must then take account of what its theatrical or dramatic potential is, otherwise we could have worthily chosen and performed pieces which bore our audience and fail to involve. (Pammenter 61)

After selecting the most effective means of presenting the subject, the TIE team chooses the best elements to launch the discussion and bring the students into the action. A whole range of activities may be used, including games, story building, improvisation, "hot-seating", role-play, simulation, depiction/Image Theatre, Forum Theatre, discussion and analysis. The most important factor to consider when choosing among these activities is to be clear about the objectives to be achieved and to know the most appropriate activities to achieve these objectives.

A diverse range of learning areas may be explored by a good TIE program, but there are also some general aims. In an exploration that encourages doing rather than seeing, the
students achieve a depth understanding of the process rather than a mere knowledge of facts; in this way they create their own responses to a situation, explore problem solving and acquire decision making skills. Students are also involved in co-operative learning where decisions are made that affect all them in the group relationship. Offering something different, challenging, and exciting a TIE program can develop a genuine interest in the students towards the material under discussion.

Because the students are involved in a dramatic conflict with the characters, they feel that they can change reality. Reality is explored in the first person not in the third person, directly rather than vicariously. This exploration provokes a dynamic learning experience, where the students move from their passive roles to an active role where they have the responsibility of making a decision. To make each decision the students are involved in a critical judgment which requires them to analyze a situation in depth.

The Greenwich Young People's Theatre developed a program--A Land Fits for Heroes--where the issue under exploration was the British General Strike of 1926. Using role playing and forum theatre techniques the students explored different perspectives and choices related to the issue. This gave them a real notion of the place of each human being in an historical event. The troupe created a
piece in which the worker on a factory is asked to help the administration in the middle of a strike. If the worker helps them it will result in more money and benefits for the family. If on the contrary he decides to support the strike, the worker will be helping other workers, and their families to get better benefits and working conditions. The students watch the scene, discussed what they saw and wrote down possible solutions. The forum started and after each intervention the students discussed their interpretation of the solution proposed.

In the next section, I will introduce the work of Paulo Friere.
Paulo Freire and the Pedagogy of the Oppressed Historical Outline

Paulo Freire is a Brazilian educator, philosopher and political activist. His philosophy of education is considered one of the most influential and significant of the second part of the 20th century. Freire earned his law degree in Brazil with much difficulty because, like most other citizens, he was a victim of the political and social situation in his country. He worked as a union lawyer, school teacher and adult educator. Freire also developed a literacy program sponsored by the government in 1964. Darey Ribeiro, minister of education under João Goulet government asked Freire to work in the approval of an educational project for the Northeast of Brazil. After trying his method in a small town in the North of Brazil, in which more than two hundred persons learn how to read and write, Freire was invited to developed a National Literacy Plan. At this time in Brazil there was a movement from the popular masses to enter in political arena. The radical Catholics among other groups started a mass mobilization and an agrarian reform was starting (The Rural Workers League). All this movement to give more power to the masses make the landowners organized the 1964 military coup, supported by their foreign allies. Freire was imprisoned in 1964 where he reaffirm and prove his theory between the relationship of politics and education.
Freire was forced into exile without implementing this program. He went to Chile, where he helped in the development of a literacy program. Later, he traveled to the United States where he worked at Harvard University. He also worked in Geneva as a consultant for the World Council of Churches. His pedagogical theories have been used around the world as a model of what modern education should be. Through his theories Freire introduced new possibilities to traditional educational systems.

Education as Oppression

Freire established that each education system responds to the political and social system in power. As a result, education can maintain the process of oppression. In order to find an education method for the oppressed, this oppression has to be transformed into an object of reflection. From Freire's perspective traditional education consists of "depositing" information in the students without reflecting on what is taught and learned. Teachers are authoritarian figures holding all the knowledge, and the students are only passive figures without any ability to respond, analyze or reflect on the material that is taught. How do these student-teacher relationships respond to the ideology on power?
The relationship between human beings and the world is very different from the relationship between animals and the world. What makes the difference is our ability to think and transform reality. This is what Freire calls praxis - reflection and action. What makes the difference is that human beings:

having the seat of their decisions located in themselves and in their relation with the world and with others, infusing the world with their creative presence by means of the transformation they effect upon it-unlike animals, not only live but exist.

(Freire, Pedagogy of the Oppressed 88)

Every time people goes through the process of praxis they create reality that includes material goods, ideas and concepts that will end in history. An epoch will be defined by a group of ideas, goods or concepts created through praxis. But because it is impossible to halt praxis, each epoch is in constant movement, reality is dynamic. Attempts to stop praxis we are taking out the dynamic quality of reality. In each epoch there will be people who want to maintain the structure and people who want praxis: "Through their continuing praxis, men simultaneously create history and become historical-social beings." (Freire, Pedagogy of the Oppressed 91-2)
Traditional education reflects the ideas of those who see reality as static. The teacher/student relationship is based on the inability of the students to move from one epoch to another. If teaching doesn't consist of praxis then the structure will be maintained as it is and the function of the teacher will continue to be the 'depositing' of information in the students. This information can not be questioned, argued or explored by the students. Traditional education consists of anti-dynamic reality.

What Freire argues is that education should consist of praxis, that is both reflection and action. If teaching and learning require both reflection and action the students will probably be more capable of dealing with reality. To achieve this kind of learning, Freire proposed a re-structuring of the teacher/student relationship to a dialogical one. Teachers should not merely give information but share and analyze it with their students. Learning should be a transitive process and exploration where critical consciousness should be the main objective. Freire said that the teacher becomes an actor/teacher who submerges the students in action. The actor/teacher creates the stage for an exploration of what is discussed. To engage in this exploration is what Freire calls "to problematize."
It consist of daring to interrogate what is given, bringing into question known structures, and examining conventional or taken-for-granted 'explanations' of reality. It discovers and then reacts to possibility of 'contradiction', identifying ways in which things can be said, done or exist differently. (Taylor 73)

But Freire not only theorizes about how education should be. His experience of working in the development of literacy programs lends strong practical support for his theories. A "wo(l)rd" for Freire "is not something static or disconnected from people's existential experience, but a dimension of their thought-language about the world" (Taylor 60). Teaching people to read and write is a valid process only if the different meanings of the symbols taught are related to the peoples' immediate political and social reality. These symbols, or words, need to be codified and de-codified:

... is to associate an entire populace to the task of codifying total reality into symbols which can generate critical consciousness and empower them to alter their relations with nature and social forces. (Goulet IX)
The Paulo Freire method consists of three stages in order to achieve transitive, critical and dialogical learning.

1. Naming the stage by identifying the problem or creating the question to be discussed.
2. Reflecting on why that is the case and how to explain the situation.
3. Acting upon the situation in order to change it. What opinions do we have?

This process was created with actors/teachers and students working together. The goal is a liberating education that prepares students to deal more effectively with real life situations.

It so happens that to every understanding, sooner or later an action corresponds. Once [people] perceives a challenge, understands it, and recognizes the possibilities of response, he acts. The nature of that action corresponds to the nature of his understanding. (Freire, Critical Consciousness 44)

In the next chapter I will clarify the relationship between Theatre of the Oppressed and Theatre in Education through a consideration of Friere's Notion of Liberation Education.
LIST OF REFERENCES


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CHAPTER II
THEATRE OF THE OPPRESSED AND THEATRE IN EDUCATION: RESPONSES TO THE THEORIES OF PAULO FREIRE

Introduction

Paulo Freire's theories provide a common ground on which to connect and compare Theatre of the Oppressed and Theatre in Education, as well as providing a rationale for these practices. Freire's influence on Theatre of the Oppressed has been discussed before: "Like Freire, Boal's focus has been to actively engage people suffering oppression in their own liberation process" (Jan Cohen-Cruz 113). But it is important to compare these theories once again in order to find a common link that will provide the basis on which to relate them to Theatre in Education.

Theatre of the Oppressed and Theatre in Education were both created out of the influence of new educational theories, and the result was a new way of viewing theatre. Learning by doing and exploring was the new idea spread by modern educational philosophers. Theatre of the Oppressed and TIE creators found that theatre provides the means of achieving the kind of learning proposed. Augusto Boal
(working in the Teatro Arena de São Paulo and involved in literacy programs in Brazil and Chile) and Gordon Vallins (working in the Belgrade Theatre of Coventry) were moved to create their work using the potential of theatre as an educative medium.

Paulo Freire's Theories and the Theatre of the Oppressed

Augusto Boal started working with literacy programs in Brazil and Chile, translating Freire's theories into a theatrical language. This action marked the beginning of a new theatre form—the Poetics of the Oppressed. Since then the Poetics of the Oppressed has evolved considerably, making it suitable to different cultures and realities. Part of this evolution can be seen as a response to Freire's key notion of a dynamic reality. This evolution sees the main function of a theatre as an emancipatory force for the liberation of oppressed people. But, like Freire, Boal takes into account the different kinds of oppressions which exist in the world; and, again like Freire, Boal believes that the way to deal with these oppressions has to evolve as we move from one epoch to another and one country to another. The Cop in the Head theory developed by Boal in The Center for Theatre of the Oppressed in Paris is the result of experimenting with oppressions in Paris. This theory is a good example of how Freire's ideas continue to influence the
Theatre of the Oppressed even though Boal wasn't working in Latin America.

Boal established three hypotheses in "The Cop in the Head": the osmosis hypothesis, the analogical induction hypothesis and the metaxis hypothesis.\textsuperscript{4} The osmosis hypothesis establishes that the political and economic ideology in power is reflected in each individual in society. Because of the assimilation and manipulation of propaganda delivered by the existing power structure--like news, advertisements, education and religion--the people have a limited capacity to confront or question the State and create change. Theatre is no exception. As a microcosm of society it also responds to the established structure. By deactivating the spectator, theatre gives only information that is not open to responses and becomes merely contemplative. Boal called this an intransitive theatre.\textsuperscript{5}

On stage, images of social life are presented in a organic, autonomous fashion which cannot be modified by the auditorium. During the performance, the auditorium is deactivated, reduced to contemplation. . . (Boal, "The Cop in the Head" 37)
As in Freire's *Pedagogy of the Oppressed*, Boal proposes a Theatre of the Oppressed in which the spectator is activated. Going through the dynamization process, as Freire proposes in an educational setting, the spectator is changed from passive to active and this is what the Poetics of the Oppressed is about. A transitive theatre is created where the spectator has the opportunity to reflect and intervene in the action. Thinking critically the spectator is transformed into the spect/actor with the power of changing the direction of the play.

Paul V. Taylor, (1993) in his book *The Texts of Paulo Freire* discusses the way in which the practices of the Theatre of the Oppressed helped him understand Freire's theories. Taylor states that Boal's idea of theatre is closer to Freire than other educational strategists trying to work with Freire's theories.

His Theatre of the Oppressed moves Freire out of the classroom and into the theatre of life. It is a new way of looking at the world; that is the root of the word theatros - a place for viewing and observing. (Taylor 10)

There are two reasons why I can agree with Taylor's statement. First, the osmosis hypothesis--an idea that makes Theatre of the Oppressed a response to Freire's *Pedagogy of*
the Oppressed and shows Boal's ability to work with dynamic realities, exploring and adapting his ideas to different settings. Second, theatre itself was brought from outside, not from inside the education structure, responding to the dominant ideology. Other attempts to create a Freirian education inside the education system may not be able to alienate themselves sufficiently from the power structure in the same way that Boal does in theatre. Because theatre itself deals with human beings and their relationship with the world it is easier to elaborate upon the idea of an educative medium using real life situations.

*Paulo Freire's Theories and Theatre in Education*

Dorothy Heathcote, in her influential essay "Signs and Portents", discusses how the "balance between actual living and theatre [is] used in education (in the classroom mainly) and TIE" (160). In this essay—which has enormous influence in the development of TIE in England—she discusses the difference that it makes when her work and TIE programs come from a discipline other than education, and how this provokes an innovative and creative learning process. When Heathcote started working in drama in education and TIE teams started working with students, they didn't know the conventional ways of teaching. Instead, they looked for the most effective method they could use—drama—as a tool to educate. The
result, according to Heathcote, is a different relationship between teacher/actor and student/audience where the elements to be explored use the body as the main tool.

In the theatre all the actors sign for the benefit of the audience. In life we sign for the other person out of need for response. In teaching we make our signs specially interpretable, so that children are able to read all signals with the least possible confusion. We deliberately sign for the responder to come into active participation in the event. (Heathcote 161)

It seems to me that Heathcote is talking here about Freire's idea of an educational system that does not respond to the structure in power. The fact that TIE hasn't been developed inside the education system in England brings new possibilities to the learning process. Like Theatre of the Oppressed, Theatre in Education came to the classroom to establish another kind of relationship and another type of exploration than those of traditional teaching methods. Heathcote's essay allows me to make a direct connection between Freire, Boal's Osmosis theory and the development of Theatre in Education in England.
Freire's influence on Theatre in Education, unlike that on Theatre of the Oppressed, is not as its main educational philosophy. But when we examine the way in which Boal translates the Pedagogy of the Oppressed into the Osmosis Hypothesis and makes it applicable to theatre, and when Heathcote comments on the relation between TIE and non-traditional education, then a clear connection is demonstrated between Freire, Theatre of the Oppressed, and Theatre in Education.

David Pammenter (1993), in his essay "Devising for TIE," explains how the education system in England contributes to the preservation of a conservative ideology and how TIE may become an instrument for liberating education. Pammenter explains that education in nineteenth century England was divided between upper class or "gentleman" education that developed leadership and proper behavior, and lower class education that consisted of teaching children how to obey their social betters. While in theory education has changed in response to a more industrial society, the reality in Pammenter's view, is that the education system keeps working toward the preservation of the conservative values of English society. The education system is then a microcosm of English society. The political and economic situation in England is different from that in Brazil but it also responds to the
preservation of old values and reveals an inability to move from one epoch to another.

TIE, like Freire and Theatre of the Oppressed, intends to go inside the classroom and work toward developing critical thinking in the students in order to make them able to move from one epoch to the other. TIE also believes in the activation of the spectators - the students - to establish a transitive and active learning together with the actor/teacher: "In these programs the involvement of the children led to problem-solving and decision-making based on the exploration of a problem or situation" (Pammenter 55).

I have discussed how the methods proposed by Freire, Theatre of the Oppressed and TIE all offer an alternative to traditional education methods. I have also examined the ways in which Theatre of the Oppressed and TIE help to achieve Freire's idea of a dynamic reality and "go to the people and help them to enter the historical process critically" (Freire, Critical Consciousness 16). But what are the key factors that have to change in order for education to be critical, transitive and dialogical?

Changing Roles in Teaching and Learning:

Freire believes that the only way to achieve the active, transitive and critical learning is for the teaching-learning process to change. There must be no authoritarian figures to
teach and no passive figures to learn. Learning is a process conducted at one level where the educator is a guide that proposes a theme to explore. Through a dialogical interaction an active learning is achieved. Theatre of the Oppressed and Theatre in Education both apply this theory. A dialogical relationship is proposed by the activation of the spectator to become part of the action. Theatre is a medium that can provoke the spectator to join the actors in an exploration of the theme under discussion. Actors give up their power to accept the spectators' responses in the creation of a play based on the spectators' life experiences.

In the next section, I will consider the ways in which Theatre of the Oppressed and Theatre in Education accomplish their goals.
Paulo Freire's Methods and Theatre of the Oppressed -- The Practice:

The first stage of putting into practice Freire's method is what he called **naming the stage**. This method consists of the identification of the problem that the participants are going to work with. By the use of pictures the problems are shown and reactions are obtained from the participants.

Theatre of the Oppressed uses the same method. In my work in Puerto Rico with *Los Teatreros Ambulantes* ⁶ under the direction of Rosa Luisa Marquez I had the opportunity to participate in one of their forum theatre presentations--"Ligia Elena esta contenta".

*Ligia Elena esta contenta...* was our response to ¿Africa en America? --the racial conflict at the center of the Puerto Rican identity that denies its "mulatto-ness" out of fear of what others would think. (Marquez 68)

Even though I wasn't part of the creation process I participated as the oppressed character in multiple performances. To create the piece, Rosa Luisa held a discussion with the members of the group to consider the central issue -- racism in Puerto Rico. A letter had been published in a local newspaper as a reaction to a picture that had been published earlier, showing a black man and a
white woman and suggesting a romantic relationship. This was
the 'pre-text'\(^7\). Reactions were elicited from the group to
the letter, the photograph and the ways in which the members
of the group experienced racism against themselves and their
friends. Also discussed were the effects of racism on the
Puerto Rican community.

Based on a friend's experience, the main scene of the
forum theatre was developed. A Prologue included the reading
of the letter aloud to the audience, followed by a speech
given originally by Ismael Almodovar, one of the former
presidents of the University of Puerto Rico. In the speech,
Almodovar downplayed the importance of the African, Spanish
and Indian heritage and instead celebrated the United States'
influence on Puerto Rican culture. The speech was supported
with images. Using the idea of Image Theatre, the actors
compared the color of their arms with those of the audience,
demonstrating the diversity within the audience, followed by
a series of racist expressions that Puerto Ricans use in
their everyday language. The music consisted of a conga—a
percussion instrument inherit from the African culture--
played by one of the actors. The anti-model was introduced
with a couple dancing "salsa" which is probably the most
famous a Afro-Caribbean dance in Puerto Rico.
The main scene consisted of a black teacher visiting the student's parents because the son was having trouble in school. After the teacher leaves the son calls the teacher "negro sucio" (dirty nigger). The parents, terrified by the son's comment, explain to him that they are Catholics and they didn't teach him those kinds of values. After this scene the daughter comes to tell the mother who her new boyfriend is. After showing the picture of the boyfriend the mother explains to the daughter that the father is not going to like the boyfriend. When the father sees the picture he really doesn't like the boy. But he doesn't say why. After asking why, the son tells the daughter that it is because he is black like the teacher. An argument begins when the boyfriend knocks on the door to introduce himself to the family. The girl has to choose and her choice is to open the door and break up with her boyfriend, thus concluding the scene.

This is a forum theatre full of images. The way it was created shows different perspectives on the issue of racism. The variety of images and the way in which they all connected with reality forces a strong reaction from the audience. Paulo Freire's method, as I defined it in chapter one, consists of the identification of symbols related to the group's reality and used to teach the group how to read and write by a reflection of the students' own situation. Freire
transforms the symbols into pictures to be later codified and
de-codified by the students. The codification and de-
codification of symbols related to the participants' reality
is at the heart of the structure of Theatre of the Oppressed.
In the forum theatre described earlier by *Los Teatreros
Ambulantes*, the problem was not only named but was so
overwhelming that for the spectators there was no way but to
identify with the situation.

It is important also to consider that the symbols were
created by the actors, taking into account their real
relationship with the problem, followed by their relationship
with a structure like the University, and the cultural and
physical African influence. The problem was addressed at a
political, cultural and personal level. This process of
devising the play was very important because the images were
related to the actors' lives and the way they view the
oppressed and oppressors - it is from that relationship that
they built the scene.

The next stage to consider in Freire's Method is
reflection. Why is this situation the case and how do we
explain it? At the same time that the actors showed the
problem to the audience, a reflection was provoked. This
forum theatre was prepared to have high-school and college
students as the audience. Because the actors were more or
less the same age as the audience, it was easier to feel
identification and reflect on the issue. With different age levels it is harder to avoid seeing the actors as authoritarian figures. What makes Theatre of the Oppressed so similar to Freire's theories is the idea of building the forum with actors that are close to the problem that is shown.

In a theatre of the oppressed session in which the participants belong to the same social group (students from the same school, neighbors, workers from the same factory, etc.) and suffer the same oppressions, the individual story of a person will immediately come plural, since one's oppression is everybody's oppression. (Boal, "The Cop in the Head" 41)

Reflection is provoked when, as a surprise to the audience, the oppressed character - the girlfriend - decides to do what the parents say. Breaking up with the boyfriend means giving up her feelings. The Joker, in this case Rosa Luisa Marquez, asks the audience whether or not they agree with the solution to the problem. The audience answers "no". The audience is then invited to participate in a series of games. The games are done on the performing stage with the idea of activating the audience. Then the Joker explains the
rules of the Forum and the scene begins again without the Prologue.

As soon as the audience stops the action to substitute the oppressed character, the third stage proposed by Freire starts. Action. What can be done to change this situation? What opinions do we have? The debate begins between the actors to keep the direction of the play as it is and the audience proposing its solutions. The big challenge for the actors is to allow the spectators to make their point at the same time that they play the oppressor role. The actors have to listen carefully and let the action flow, but without giving up their roles, because if they do 'magic' solutions may start to appear.

We presented this forum theatre in various places in Puerto Rico, but the reaction we obtained was most impressive when we showed the piece in the 7th International Festival of Theatre of the Oppressed. The issue of racism in Brazil resembles the Puerto Rican situation. Even though we didn't speak Portuguese, the images of oppression were strong enough to establish a common language. Doesn't this resemble Freire's idea of learning using situations that are close to our reality? Didn't the actors learn to identify symbols in Portuguese? Didn't the Brazilians learn to identify the symbols in Spanish? In this situation, the role of the Joker is fundamental. A Joker that speaks Spanish for the actors
coordinates with a member of the group who is part of the action and in her character helps to make points clear in Portuguese. This forum theatre breaks a language barrier, demonstrating that forum theatre is a response to what Freire proposed as a liberating education.
Paulo Freire's Method and Theatre in Education -- The Practice

John O'Toole in his book Theatre in Education: New Objectives for Theatre -- New Techniques in Education identifies three general learning areas that are developed in a complete TIE program:

Cognitive: understanding the process rather than a mere knowledge of facts.
Affective: the education of our emotions--how we recognize them and how we accept them.
Imaginative: through the problem of the protagonist, the students explore their attitudes in a moment of crisis.

... students are presented with a fictitious context in which characters are shown to be in conflict; just sufficient background detail is given to provide an understanding of the problem's causes, and the students is often first asked a "negative" comprehension question: "How this situation arise?" In addition he is usually also asked. "What can be done to solve the problem - break the deadlock - create better conditions? (O'Toole 40) (emphasis added)
In order to develop the areas identified by O'Toole, the students have to be confronted with a program that responds to the three stages proposed by Paulo Freire. If we take a look at the sentences underlined in the above quotation, what O'Toole is explaining as a TIE process conforms to Freire's three stages. **Naming the stage** is: "Background detail is given to provide an understanding of the problem's causes". **Reflection** is: "How did this situation arise?" **Action** is: "What can be done to solve the problem?"

During a course on Children's Theatre at the Ohio State University, I had the opportunity to devise and perform a TIE program with other classmates. The program that we devised was on the subject of Communication. In the process of devising our Communication TIE program the first issues discussed were the grade level that we wanted to work with and what kind of issue we had an interest in. We decided that communication problems between adults and adolescents was a major concern among us.

As members of the Educational Studies 634 course, we have selected to do a project on respect and the responsibility people have toward one another for establishing and maintaining relationships. We have selected to work with students in junior high grades since they are in the process of many
emotional, physical, and educational changes. (Medina et. al. 1)

The program was very far from being a perfect TIE program. The initial idea was good but was not necessarily well developed. I think that our objectives and the philosophy behind our teaching method was not clear. The program was a potential TIE taught on the basis of traditional education. Traditional education and TIE working together are a contradiction. A reflection on this TIE can help prevent the same errors in future projects and can also help in understanding that in order for a TIE to be successful it has to respond to a liberating, problem posing and dialogical education.

Even though I found these difficulties in our approach toward the TIE, the structure that we created corresponded to Freire's Method. Using the machine game we considered each part of the machine as necessary to make it work, and we explored how each person is necessary in order to develop good communication. If we omit a part then it doesn't work anymore. In human beings, all the parts have to work together in order to communicate better. In this form we introduced the general problem at the same time that we move the students from their passive role to an active one by asking them to join us in the 'machine'. Putting our main
characters at the extreme edges of the 'machine' and connecting each other with the students' bodies we created a connection in order "To illustrate that communication is an intricate process that is dependent upon the connections we make with others" (Medina et al. 7). When the students went back to their seats, the communication between them and our actors was broken. Once the students were seated, the main scene or the process of naming the stage started.

In the next section I explain in more detail the Communication TIE using as a reference to analyze it Tony Jackson's Elements of TIE and Paulo Freire's three stages. Elements of TIE: Communication Program

Tony Jackson (1993), in his book Learning Through Theatre: New Perspectives in Theatre in Education states that TIE's structure consist of three elements. The use of traditional theatre is the first one and constitutes the process of naming the stage. What Jackson meant is that a scene is presented by the actors to show the issue to be discussed by the students. In our TIE Tammy (playing the daughter) and Manuel (playing the father) named the stage in a scene in a restaurant. The scene consisted of the father and the daughter trying to have a conversation but each try ends in an argument. The scene ended with both claiming their inability to understand each other.
The second element that Jackson identifies is the use of educational drama which is the equivalent to Freire's process of reflection: "active participation of the children in and out of role, in improvised drama activities in which images and ideas explore at their own level" (Jackson 4). With the students in small groups the scene was first discussed and interpreted. Each group built a tableau (still image) based on their interpretation of the scene. Each group of students also gave advice to the protagonists on how to improve their relationship. Each suggestion was collected. Each tableau was shown and discussed by the class. The moderator selected characters in the tableaux and they told their thoughts. As Freire proposed, in using the tableaux we were showing each student's opinion. They discussed their opinions but they also added another dimension to the reflection when they had to react physically to it.

The third element is what Jackson calls simulation which is the equivalent to action and consists of "highly structured role play and decision making exercises within simulated 'real life situations'" (Jackson 4). The limitation in this area in our TIE was our inability to deal with the unexpected. In the devising process we established that because we were not experts at this kind of presentation, it was better if we acted the solutions for the students. Each suggestion written by the students was acted
by the characters. The responses varied from: Father shouldn't cut her off. Take responsibility for the house half and half. To express what you mean. Go to counseling. Respect each other, go to a museum and learn something. Each make their rules and respect them. The problem with this decision was that it did not involve the students actively. We wanted them to take the risk at the beginning inviting them to action but we as actors/teachers wanted to play safety. It would have been more effective if we had allowed them to challenge us physically with their responses. This is a debatable point. During the presentation, an actor asked the other actors if one of her students could replace the character of the daughter to show her solution. We said no because as a team we already had made our decision.

Another problem that we had to deal with in the TIE was the time limitation. Our second group only had a 45 minute period in which to work. This is a significant limitation for several reasons. In TIE, the period of reflection is usually longer than in a forum theatre. The forum theatre usually shows the scene with the problem and moves to the people's interventions. The process of reflection works along with the action. But in TIE there is often a specific moment when the students reflect, then move to the action. A problem can not be shown, reflected upon and solved in 45
minutes, especially when the students had never dealt with TIE before.

In theory the idea sounds good but in practice we maintained an authoritarian role. Our attitude was more "How can we help these students?" rather than "How can we bring out an issue, explore it and respond to it in a dialogical and transitive form?". If we had looked at ourselves and pointed out the ways that we as adults have difficulty in understanding adolescents, I'm sure that the results would have been better. Instead, we tried to figure out ways that their parents, their teachers and their realities work, alienating ourselves from the issue. The codifying and decodifying symbols to be used were not done in the most effective way.

In the next chapter I will generate some conclusions to this study and summarize the major points discussed. I will also make some suggestions related to the kinds of future research that are necessary if an understanding of the concepts of Theatre of the Oppressed and Theatre in Education and its usefulness as a critical pedagogy is to develop among educators.
LIST OF REFERENCES


CHAPTER III

CONCLUSION

Introduction

After analyzing Theatre of the Oppressed and Theatre in Education in relation to Paulo Freire's theories, I can identify some conclusions. These conclusions are related specifically to Theatre of the Oppressed and Theatre in Education when both techniques are examined in the light of Freire's theories. There are, however, many other ways to approach these two fields and compare them.

Liberating Education and Liberating Theatre:

One of the major points discussed in this study is the idea of Theatre of the Oppressed and Theatre in Education as alternatives to traditional educational methods. In both approaches the priority is the process of learning through theatre. Using Freire's theory as a support, Theatre of the Oppressed and Theatre in Education can be interpreted as a liberating education.

Although Freire's theories were created in response to Brazil's socio-political situation, essays like Pammenter's "Devising for TIE"(1993) and concepts like Boal's Cop in the
Head, suggest that the notion of traditional education exists in every country and that in each country there is an equivalent to the idea of a static world and the preservation of the values of a specific epoch. Through the ideas of Pammenter and Boal is possible to locate Theatre of the Oppressed and Theatre in Education as an alternative to traditional education, which will help to prepare the students to deal with a dynamic reality.

As theatre forms, both Theatre of the Oppressed and Theatre in Education are an alternative to the traditional theatre that responds to the Aristotelian Poetics or the ruling class vision of art. In both Theatre of the Oppressed and Theatre in Education theatre gives the power back to the spectators. It becomes an authentic stage in which the ideas shown reflect the spectator's point of view.

Because both Theatre of the Oppressed and Theatre in Education are valid theatrical forms, the responsibility of the actors/teachers is to give the best and most complete performance. If Freire's idea of educating using life experiences is to be realized, the stage must become both as real and as theatrical as possible.
The Absence of the Authoritarian Figure:

The authoritarian figure of the teacher has to disappear in both Theatre of the Oppressed and Theatre in Education. Theatre of the Oppressed and Theatre in Education programs are not developed by putting the actors in an authoritarian position. If students are to be part of the action and express their ideas, the teacher/actor has to give some of the control and be willing to open new spaces in the classroom to deal with new solutions and ideas. It doesn't matter whether this is regarded as a response to Freire's theories or not. It is something that has to be considered carefully when workshops or TIE programs are devised. The example of the forum theatre "Ligia Elena Esta Contenta" and the TIE program on "Communication" demonstrate this point.

Transitive Learning:

Very close to Freire's ideas of breaking with the authoritarian figure is the concept of transitive learning. Once actor/teachers give up the absolute control, the next step is for them to become equally involved in the learning process. In Theatre of the Oppressed and in Theatre in Education the actor/teacher becomes involved in the exploration of ideas with the students. Because both approaches base their work on improvisations, the actor/teacher has to react immediately to unpredictable
responses. This places the actor/teacher in the position of a learner.

Problem Posing Education or Problematize:

Both TIE and Theatre of the Oppressed work toward the solution of a problem. Using both mind and body, Theatre of the Oppressed and Theatre in Education give another dimension to the idea of problem solving. Freire wants the students to identify with the problem and to explore it as fully as possible in order to solve it. Theatre of the Oppressed is created with this purpose, too. In the case of Theatre in Education, one of its characteristics that is unalterable is the idea that the problem to be solved is related to the curriculum, but it must also have relevance for the students' lives. And in Theatre of the Oppressed the problem of the oppressed becomes plural when it is shown to an audience that feels identified with the this problem.

The Wor(l)d:

Freire's way of calling the wor(l)d is useful to establish the connection between the meaning of an utterance and its meaning in relation to the world. In Theatre of the Oppressed and in Theatre in Education the students or spect/actors are able to create their own perspectives on the theme under discussion. In Theatre in Education, not all the
programs are related to the curriculum - many of the programs are related to issues in the students' lives. For the students the "word" is transformed into the "wor(l)d".

Dynamic Reality:

Theatre of the Oppressed and Theatre in Education deal with dynamic reality: the person in relation to a world that s/he can transform. Rehearsing is a way of transforming this reality and how we think and feel about the transformation. It is an active rehearsal, rather than the passive acceptance of reality in traditional education.

Some Implications for Future Research:

For future research, it would be interesting to explore Boal's idea of metaxis (the real world and the aesthetic space working together) and consider why this relationship appears to resonate with Freire's theories. The power of the aesthetic space in education, the way it responds to Paulo Freire's idea of the rehearsal for life, and the ways in which Theatre of the Oppressed and Theatre in Education use this strategy are all important areas which need to be explored.

It would also be worthwhile to explore the major differences between Theatre of the Oppressed and Theatre in Education and the ways in which both forms have to be
modified when they are combined. As I said at the beginning of this study, Theatre of the Oppressed and Theatre in Education are becoming more internationally known and each specific country needs to modify these approaches in order for them to work more effectively. It would be useful to follow the development of Theatre of the Oppressed and Theatre in Education and reflect upon their modifications as they are adapted to the needs of other students, other countries and other problems.

Augusto Boal and his Theatre of the Oppressed, Theatre in Education programs and Paulo Freire's theories are different forms of dealing with oppressions. But all together demonstrate that oppressions exist in every part of the world and that education works to solve oppressions or to support them.
End Notes:

1. dynamization - a fundamental goal of Theatre of the Oppressed, is the term for the activation of the spectator, whether to bring a still image to life or to intervene in a forum scene. For Boal, dynamization is also connected to catharsis - but it refers to the purging of the fear that keeps the spectator from fighting oppression rather than to the purging of the spectator's desire to act (due to vicarious identification with the actors). (Schutzman and Cohen-Cruz 236)

2. This was adapted from notes provided by Dr. Cecily O'Neill.


5. See Boal Augusto "The Cop in the Head: Three Hypotheses." The Drama Review 34.3 (1990): 35-42

6. Los Teatreros Ambulantes were formed and directed by Prof. Rosa Luisa Marquez, as an extracurricular program in one of the campus of the University of Puerto Rico in Cayey were there's no formal major in theatre, dance, or arts. The members of the group were from different disciplines like education, social science, humanities, physics and businesses. Rosa Luisa Marquez is former drama professor at the University of Puerto Rico in Rio Piedras.

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