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Rehearsal for the Revolution

Sarah Schieffelin

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Rehearsal for the Revolution

A Capstone Project Submitted in Partial Fulfillment of the
Requirements of the Renée Crown University Honors Program at
Syracuse University

Sarah Schieffelin

Candidate for Bachelor of Degree
and Renée Crown University Honors
Spring 2017

Honors Capstone Project in Applied Theater Management

Capstone Project Advisor: _____
Stephen Cross, Associate Professor, Acting

Capstone Project Reader: _____
Karen Hall, Assistant Director, Civic Engagement and
Academic Advising

Honors Director: _____
Chris Johnson, Interim Director

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Acknowledgements

I am forever grateful to the advisors who have guided me through my Capstone, and through my education these past for years: Jim Clark, Morgan Fitzpatrick-Andrews, Sarah Gibbs, Karen Hall and Hariprasad Kowtha. I am especially grateful to Professor Stephen Cross for his incredible advisement. The entire Honors Department has helped me in countless ways, for which I am most thankful. The students in Rehearsal for the Revolution gave life to this class. I thank them for this project and our many shared creations. I'd lastly like to thank my parents, Michael and Katherine Schieffelin, for their support throughout my education. Rehearsal for the Revolution would not be possible without the help of these extraordinary people. I am inspired by their service.

Abstract

Rehearsal for the Revolution applies theater games and exercises to help college students grapple with social justice issues relevant in their own communities. Through this 1-credit class, students from Syracuse University's Honors Program discover what oppression looks like in their daily lives, what roles they want to play in overcoming oppression, and what practical steps they will take to create a more ideal world. Rehearsal for the Revolution empowers students through collaborative game playing and in depth discussion with their supportive community of classmates. This methodology is informed by Theatre of the Oppressed.

I have collected materials useful for grant applications, specifically CNY Arts' Decentralization Grant in Arts in Education. Additionally, I have included materials to assess the class, a short video documentary of the class (by Katie Zilcosky), and a brochure to market similar classes in the future.

Executive Summary

Rehearsal for the Revolution applies theater games and exercises to help college students grapple with social justice issues relevant in their own communities. Through this 1-credit class, students from Syracuse University's Honors Program discover what oppression looks like in their daily lives, what roles they want to play in overcoming oppression, and what practical steps they will take to create a more ideal world. Rehearsal for the Revolution empowers students through collaborative game playing and in depth discussion with their supportive community of classmates. This methodology is informed by Theatre of the Oppressed.

Augusto Boal created Theatre of the Oppressed as a way of "re-humanizing humanity." He began engaging poor and working populations in embodied, easy-to-learn theater exercises. This grew into the Theatre of the Oppressed movement, a theatre-based methodology used around the world to help people discover how they can find freedom from oppressive forces in their communities, relationships and even within their psyche. No prior theater experience is necessary for participants to play. Theatre of the Oppressed values inclusivity and accessibility.

Boal understood that no single strategy can fit the needs of every community, so he created multiple theater techniques within Theatre of the Oppressed. In Rehearsal for the Revolution, students focused on a few of these techniques. This included the Forum Theatre technique, where communities tear down the wall between actor and audience. Working closely with community members, actors present a scene illustrating an oppression that a community hopes to overcome. Instead of just watching this play illustrating their lives, the community members take turns acting as the protagonist. They come onto stage, rehearse a strategy to create liberation, and then discuss the strategy with their community. It is a rehearsal for how to

overcome oppression, a rehearsal for the revolution! Through Forum Theatre, Boal transforms theater from entertainment into a practical tool for social problem solving.

The heart of Theatre of the Oppressed lies in an arsenal of games and exercises. Though sometimes silly, these games are far from meaningless. They build community, open people's eyes to oppressive systems, improve body-mind connection, and catalyze free-thinking, deep discussion, and even liberation. It can be useful to think of these games as theater-meets-activism-meets-games-you-play-during-recess. Someone observing a workshop might think that students are people are improvising modern dance, but really they are de-mechanizing and activating their "activism muscles." Boal divides the games into sections with different focuses, such as games where people have their eyes closed, games where people disrupt rhythm and repetition, and games where people mirror other group members. People are welcomed to participate as much as is suitable to their ability, and facilitators urge participants to take care of themselves throughout the workshop.

Playing games in order to overcome oppression may sound odd, but this oddness is part of its effectiveness. The fight for freedom must include communities filled with fairness, creativity and a sense of play. Students experience this through the games. They learn what a supportive community looks like, sounds like and feels like.

Not only that, but the games also prepare students to engage in another technique in Theatre of the Oppressed: Image Theatre. Boal understood that the traumatic effects of oppression become trapped in the body. He knew that words alone cannot communicate the full experience of "unspeakable" oppression. Therefore, he made Image Theatre so people could communicate their experience as clearly as possible and free their bodies from tensions of

trauma. In this non-performance method, people “sculpt” images using other people’s bodies and/or their own. The images look like human sculptures. Some exercises in Image Theatre allow the people acting as sculptures to become moving, talking images. When a student creates an image, participants can see it clearly, discuss interpretations of the image, and most importantly, connect to the image. In all, Image Theatre is a language that students in Rehearsal for the Revolution practice in order to analyze images of oppression they experience in their communities.

College students are at a rare time in life where they have the opportunity to shape the roles they hope to play in their future. This class provides students with the tools needed to begin to overcome forces which silence them, as well as discover ways to become allies to oppressed communities. While some college students may not appear to be oppressed, it cannot be denied that oppression affects everyone. Most people have oppressors in their heads, internal bullies which cause them to suffer. Students can minimize their internal oppressors through Theatre of the Oppressed, as well as learn tools to overcome external oppressions.

Throughout the class, students responded very positively to Rehearsal for the Revolution. They learned about the dangers of unconscious patterns of behavior in everyday life, power dynamics in their communities, body dissociation, and what steps they can take towards creating a more ideal world. Notably, the students appreciated the incredible connections they made with their peers. Many students sit in lectures surrounded by peers, but never have the chance to connect with them. They feel isolated in their activism. Rehearsal for the Revolution helped a group of 11 students, who would have never talked in another class, transform into a colorful team of allies. Rehearsal for the Revolution is not only a rehearsal, it is a revolution within itself.

Artistic Discipline

Theatre of the Oppressed is a community-based educational methodology which uses theater as a tool to help communities discover practical ways to overcome oppression. Hoping to re-humanize humanity, Augusto Boal originally used Theatre of the Oppressed with impoverished and working populations. Now, Theatre of the Oppressed is used internationally in education, activism, therapy and even legislation. Contrasting the “preacher theater” category, Theatre of the Oppressed is about supporting communities so they can discover action steps to take towards freedom. It’s critical dialogue, not giving answers. “Designed for non-actors, it uses the universal language of theatre as a springboard for people and whole communities to investigate their lives, identify their dreams, and reinvent their future” (Mandala Center for Change, 2018).

Project Narrative

Activities/Goals

The goal of this project is to provide a 13-week class for 11 students ages 18-22 which engages them in Theatre of the Oppressed activities. Ultimately, students will be able to recognize and evaluate oppressive and repressive forces, as well as create action steps to take towards liberation from these forces. The class is the “rehearsal” for the action taken in the world, the “performance.”

Mission

Building Company Theater engages local communities in theatrical processes to enhance the quality of life and appreciation for the art form. The company researches and develops new ways of making theater and presents original works of theater, with a critical eye towards accepted social mores.

Contact Sessions

Class will take place on Monday nights from 5:15pm-6:35pm, starting on August 28, 2017 and ending on December 4, 2017.

Venue/Location

Students will meet in Room 237, Sims Hall, Syracuse NY.

Audience

There will be 11 students participating in this class. They will be students from Syracuse University’s undergraduate Honors Program.

Facilitator

Sarah Schieffelin will teach this class. Stephen Cross will advise Sarah on teaching the class.

Artist Statement

I like rules. That is, rules that make sense, that are consistent and fair, and that can adjust to change. I like the kind of rules you agree to when you play a game on the playground with your buddies, tapping into your inherent sense of right and wrong. Rules that make dozens of children proudly declare: “That’s not fair. If you’re tagged, then you’re it. That’s the way the cookie crumbles.” There are no hard feelings, though. It’s what everyone agreed to in order to play fair and fun.

Ideally, all rules would create enough boundaries for safety, while providing space for play. But this is not the case. Many large and little rules governing our daily lives stem from dysfunction and fear rather than communal support. These limitations breed passivity rather than creativity. Who benefits from these rules? Who suffers from them? How do communities respond to dysfunctional rules?

My work is all about answering these kinds of questions through (no surprise) playing games. I value the communal collaboration of play and use this to discover practical ways to overcome bullies (big and small). Game playing supports community, social and mental well-being. If communities can take action in a game, they can learn how to take action in real life.

Rehearsal for the Revolution centers around playing games for empowerment through the past, present and future. For the past, it is re-discovering (or discovering for the first time) the beautiful dance between risk and safety while playing with a group of buddies, the way all people should have the joy of playing at any age. Essentially, it is learning the foundations of “safer space.” For the present, it is observing and analyzing the moves that make us say, “that’s

not fair.” For the future, it is test-driving our strategies to overcome forces which immobilize us, and creating the best plan of action. I believe in using theatrical game playing as a tool for practical, communal equity. I believe in transforming the rules of the game in order to create a fair, empowering experience for all players.

Artistic Vision

Building a just, de-mechanized world where liberated communities have the tools and support needed to live with empowerment, empathy and creativity.

Relevant Experience

Sarah Schieffelin has facilitated applied theatre classes with the following organizations and communities:

1. **Fabius-Pompey Middle School High School.** Partnering with the English Department, Building Company Theater provides Theatre in Education programming for students grades 8-11 in Fabius-Pompey Middle School High School. We use theater exercises to expand lessons and support learning goals for students. Theatre exercises often focus on writing skills and required texts, such as *Ender's Game* by Orson Scott Card, *The Great Gatsby* by F.Scott Fitzgerald, and *Speak* by Laurie Halse Anderson. Classes meet once per week for 42 minutes in place of scheduled English class.
2. **Philadelphia Charter School (3 years).** I served as the lead theater teacher for summer programming. I directed performances for students kindergarten through 6th grade. With a focus on movement, drama as therapy, and building life and social skills, students devised plays and participated in games and exercises rooted in Theatre of the Oppressed.
3. **Education Through Theater Arts (ETTA) (3 years).** In order to help residents from Upstate Medical University gain skills in communication, adaptability and stress management, Building Company Theater created the Education Through Theater Arts ETTA program. We use exercises from Augusto Boal's *Theatre of the Oppressed* and Viola Spolin's *Improvisation for the Theater* to help small groups of resident doctors connect with patients and adapt to the stresses of residency. Additionally, the ETTA program includes opportunities for residents to critically analyze the power dynamics

within their medical community, physicalizing “ideal images” of their workplace. The ETTA programming meets once per month for 1 hour and 30 minutes.

4. **Syracuse VA Hospital** (1 year). We perform an original theatre piece called, *The Military Monday Radio Hour* for resident doctors working at the VA Hospital. Created specifically for residents working at the Syracuse VA, *The Military Monday Radio Hour* helps residents understand veteran culture, the VA and the similarities between veterans and residents. Our VA program also includes role play opportunities for residents to help them prepare for challenging patient scenarios. This role play module focuses on transforming patient issues through group analysis and rehearsal, a modified version of Augusto Boal’s Forum Theatre. We meet with the residents twice a month for one hour.
5. **Workers’ Center of Central New York** (2 years). Using theater performance, Building Company Theater supports the Worker’s Center of Central New York mission to organize and advocate for workers’ rights. We collaborate with community members from The Workers’ Center to create theater performances, including *Falling Rocks* (a story theater piece about the effectiveness of organizing), *The Workers March* (a street theater musical performance about wage theft), and multiple Forum Theatre pieces about the oppressions which workers and their families face. We also help train members of their Rapid Response Team by acting in training simulations.
6. **Philadelphia Theatre of the Oppressed** (2 years). I was a facilitator and ensemble member for two summers with Philadelphia Theatre of the Oppressed. I facilitated workshops about creating safe spaces, as well as participated in facilitator trainings.

7. **Hopeprint** (6 months). We facilitate theatre workshops with children ages 8-12 at Hopeprint. These children are from refugee families and are part of Hopeprint's Force Group. Meeting once a week, we play theatre games in order to build life skills, social skills and community friendships.
8. **Shaw Center's Literacy Corps at Syracuse University** (2 years). Building Company Theater engages Syracuse University students in theatre games to help them become effective tutors in Syracuse city schools. This workshop focuses on building skills related to tutoring, such as in communication, adaptivity and empathy. Tutors also learn multiple theater-in-education games to play with their students. Workshops meet once every fall semester for two hours.
9. **Oasis** (1 year). Building Company Theater provides, "The smile, laugh, chuckle, chortle, whoop, and grin theater workshop" for seniors as part of Upstate's Oasis program in Syracuse. Seniors engage in Viola Spolin's *Improvisation for the Theater*. The final class includes a performance where students can invite family and friends to enjoy their improv show. This class meets once a week for 12 weeks, each class lasting 1 hour and 30 minutes. Sarah has participated as a "super student" in this class twice, planning to teach it this summer.
 - a. Course Description: Laughter is one of the greatest therapies of all times - it changes our attitudes, resets our moods and gets the "smiles glowin and the serotonin flowin". Syracuse's Building Company Theater specializes in bringing hoopla and high times to young people of all ages through the hilarity of improvisational theater. Come along and enjoy cutting it up with other energized

players as we learn some of the games and techniques of the wonderful world of improv. We guarantee fun, creativity and laughter! Absolutely no background in theater required.

10. Justice Center (4 months). Partnering with the Center for Community Alternatives, Building Company Theater plays theater games with incarcerated youth at the Justice Center in Syracuse, New York. We facilitate a variety of theatrical exercises for young men and women on a monthly basis. Each sessions lasts for one hour.

Learning Goals

Goal	Objective	How students will learn	How teacher will assess
1. Students will describe rituals and incidents of injustice evident in their own lives.	a. Define "ritual" b. Students will identify and recreate images of oppression using image theatre. c. Students will examine ritual patterns in their communities. d. Students will reconstruct ritualistic patterns. e. Students will illustrate and reconstruct images of oppression in their own lives. f. Students will design and analyze systems of rules.	-Games and exercises from Theatre of the Oppressed -Observational assignments and journal entries	-Images of Oppression created by students -Group discussion -End of semester evaluation
2. Students will demonstrate skill and comprehension of Theatre of the Oppressed theory and practice.	g. Students will identify the different branches of Theatre of the Oppressed. h. Students will utilize blind games and power games analyze power dynamics. i. Students will practice liberation through physical balance, and analysis of movement. j. Students will inspect and question an excerpt from Augusto Boal's <i>Rainbow of Desire</i> . k. Students will utilize Image Theatre to de-machinize the body.	-Group exercises and games -Group discussion -Assigned reading from <i>Rainbow of Desire</i>	-Group discussion -Journal entries -Course evaluations -Interviews -Mid-semester check-in meetings
3. Students will create action statements towards achieving liberation in their own communities	l. Students will draw conclusions about how to become allies to themselves, their partners and their greater communities. m. Students will dramatize and analyze themes of	-Comprehension and application of critical scholarly readings -Group exercises and games	-Group discussion -Images created in class -Journal entries -Course evaluations -Interviews

	<p>manipulation, stress and violence which result from oppression.</p> <p>n. Students will dramatize action steps towards liberation.</p>		
<p>4. Students will build and uphold a strong, supportive community within the class.</p>	<p>o. Students will identify course expectations, goals and modality.</p> <p>p. Students will examine class members' values and roles, as well as their own.</p> <p>q. Students will begin to determine answers to the following questions: Who are we as a community? What do we care about? Who am I as a community member? What roles do I want to play?</p>	<p>-Group agreements</p> <p>-Group discussion</p>	<p>-Group reflections</p> <p>-Journal Entries</p> <p>-Ability to uphold group agreements</p>

Evaluation Methods

1. Course Evaluations

- a. Students will complete course evaluations during the last class. This form is provided by the Syracuse University Honors Department and contains questions about what students learned, the instructor, how the course was successful, how the course and instructor can improve, and other questions analyzing the course. This evaluation form is anonymous.

2. Course Reflections

- a. Each student will complete a reflection paper at the end of the course. Using the “Rose, Thorn, Bud” method, students will write about what went well, what has potential to grow, and what did not go well. These papers will be handed in to the facilitator and will be 750 words long, or an artistic expression equivalent to a 750 word essay.

3. Mid-Semester Meetings

- a. After the 6th class, students will have the opportunities to have “check-in meetings” with the teacher. This will be a chance for the students to reflect on their experience in the class with their teacher. Additionally, the teacher will learn how to improve the class and better support the student moving forward.

4. Interviews

- a. On the last day of class, students will engage in an interview about their experience with the class. The interview will be conducted by Katie Zilcosky, a

Syracuse University student studying journalism. The teacher will not be present for the interview.

5. Journal Entries

- a. Students will complete journal entries after every class. These will be reviewed by the teacher. Most journal assignments will call for a specific reflection relating to the last lesson, but there will also be opportunities for students to “free-journal” about their experience in class and related to the class.

Biographies

Sarah Schieffelin studies Applied Theater Management at Syracuse University. With a passion for theatrical game-playing and social justice, Sarah created this major in order to support community well-being through accessible theater education. She has worked with organizations in Central New York and Philadelphia, including the Workers' Center of CNY, Upstate Medical University, Hopeprint, The Shaw Center's Literacy Corps, Fabius-Pompey Middle School-High School, Philadelphia Theatre of the Oppressed, Resources and Outreach for Liberia and the Philadelphia Montessori Charter School. After graduating from the Honors College at SU, Sarah will become the Director of Community Engagement for Building Company Theater in Syracuse.

Stephen Cross holds a Master of Fine Arts in Physical Theater and Ensemble Creation, and is a full time faculty member in the Department of Drama at Syracuse University. He is the founding Artistic Director of the Irondale Ensemble Project Canada, Association based in Halifax, Nova Scotia – one of Canada's preeminent community arts engagement organizations.

Timeline

Task Name	Start Date	End Date	Duration	Responsibility
Class Planning	7/25/2017	12/3/2017	37 hours	Schieffelin
Marketing	3/1/2017	9/1/2017	18 hours	Honors Dept, Schieffelin
Meeting Space Search	3/1/2017	5/1/2017	2 hours	Honors Dept
1st class	7/28/2017	7/28/2017	100 mins	Schieffelin
2nd class	9/4/2017	9/4/2017	100 mins	Schieffelin
3rd Class	9/11/2017	9/11/2017	100 mins	Schieffelin
4th Class	9/18/2017	9/18/2017	100 mins	Schieffelin
5th Class	9/25/2017	9/25/2017	100 mins	Schieffelin
6th Class	10/2/2017	10/2/2017	100 mins	Schieffelin
7th Class	10/9/2017	10/9/2017	100 mins	Schieffelin
8th Class	10/16/2017	10/16/2017	100 mins	Schieffelin
9th Class	10/23/2017	10/23/2017	100 mins	Schieffelin
10th Class	10/30/2017	10/30/2017	100 mins	Schieffelin
11th Class	11/6/2017	11/6/2017	100 mins	Schieffelin
12th Class	11/13/2017	11/13/2017	100 mins	Schieffelin
13th Class	11/20/2017	11/20/2017	100 mins	Schieffelin
Final Evaluations	12/4/2017	12/4/2017	4 hours	Schieffelin
Final Grades	12/16/2017	12/16/2017	1 hour	Schieffelin
Mid Semester Check In	10/2/2017	10/16/2017	11 hours	Schieffelin

Budget

	Applicant Name	<i>Sarah Schieffelin</i>	
	Project Title	<i>Rehearsal for the Revolution</i>	
PROJECT REVENUE (A)	EXPLANATION (how this amount was generated)	Total Income (\$)	
Earned Income			
Admissions/Box Office		\$0	
Membership Dues		\$0	
Tuition, Workshop Fees, etc.		\$0	
Advertising Sales		\$0	
Concessions/Parking		\$0	
Other (please describe)		\$0	
Contributed Income			
Individual Donations		\$0	
Corporate Donations or Grants (list)		\$0	
Foundation Grants (name)		\$0	
Government Grants		\$0	
Fundraising Events		\$0	
Organization's Contributions		\$0	
Other (please describe)		\$0	
In-Kind Donations	(these will also be included in expenses below)		
Rehearsal Space		\$ 300.00	
Permanent Markers		\$ 15.00	
Large Paper		\$ 9.00	
Copies		\$ 7.00	
TOTAL REVENUE (A)		\$ 331.00	
PROJECT EXPENSES (B)	EXPLANATION (include additional info in budget notes below)	Total Project Expenses	Grant Award (\$)
Administrative Personnel		\$ -	\$ -

Artist Fees		\$ 975.00	\$ 975.00
Technical Fees		\$0	\$0
Space		\$0	\$0
Equipment Rental		\$0	\$0
Supplies and Materials (no food)		\$0	\$0
Printing/Postage		\$0	\$0
Advertising/Promotion		\$0	\$0
Travel/Transportation		\$ 13.00	\$ 13.00
Other (please describe)		\$0	\$0
Remaining Expenses (list)		\$0	\$0
In-Kind Donations	(same as listed above)		
Rehearsal Space		\$ 300.00	
Sharpies		\$ 15.00	
Large Paper		\$ 9.00	
Copies		\$ 7.00	
	TOTAL EXPENSES (B)	\$ 1,319.00	\$ 988.00
Total Expenses (B)	\$ 1,319.00		↑
Total Revenue (A)	\$ 331.00		↑
Grant Award (C)=(B)-(A)	\$ 988.00	← ← ← ←	SHOULD MATCH
Does your budget balance?	YES		
% of Project Budget that is funded by this request	75%		Request should not exceed 75% of your project budget.
BUDGET NOTES:			
<i>Enter here</i>			

Course Syllabus

HNR 210 Rehearsal for the Revolution

Instructor	Stephen Cross, Sarah Schieffelin	Phone	610-420-5897
Office	Sims Hall, Room 237	E-mail	spschief@syr.edu
Office Hours	By Appointment		

Audience:

Syracuse University Honors Students

Course Description:

What does oppression look like? How do repressive forces in your life cause stress, insecurity and isolation? What can we, the students of Syracuse University, do to liberate ourselves from the inequality we face? Get ready to explore these questions through games, image theatre and direct action. Students will become empowered through Theatre of the Oppressed, an arsenal of gamesercises that motivate, foster dialogue, and create space for participants to rehearse for a practical revolution. The seminar is a think-tank and test-flight for students to overcome forces which confine them. While working towards transformation, students will increase their spontaneity, creativity, and confidence. Think art-meets-activism-meets-games-you-play-during-recess.

Additional Course Description:

Credits: 1.00 credit

Learning Objectives:

After taking this course, students will be able to:

- Observe and articulate rituals and incidents of injustice evident in their own lives.
- Students will build and uphold a strong, supportive community within the class.
- Demonstrate skill and comprehension of Theatre of the Oppressed theory and practice.
- Take steps towards implementing Theatre of the Oppressed theory and practice in their own communities, beginning to create a more ideal world. The class is the “rehearsal” for the action taken in the world, the “performance.”

Required Reading:

Segments from *Games for Actors and Non-Actors*, *Rainbow of Desire* and *Theatre of the Oppressed* by Augusto Boal (Provided)

Chapter 2 of *Pedagogy of the Oppressed* by Paulo Freire (Provided)

Required Journaling:

The instructor will give prompts for students to respond to in their journals on a regular basis. All prompts will be related to observing patterns, power dynamics, injustices...etc. in everyday life. If students have not observed incidents related to a given prompt during the time that the prompt is given, they are welcome to reference past observations. **Journals should be brought to class each week.** The instructor will randomly check journal assignments, and collect journals for grading on **Monday, November 27th**. There is no required length of each journal entry, nor a required format, as long as students fully answer the prompts. Students can keep their journals electronically (on their phone, computer...etc.), as long as it is organized in a way shows clear completion of all assignments.

Requirements:

- Punctual attendance at all class sessions.
- Completion of in-class and out-of-class assignments.
- Display knowledge of the assigned readings, demonstrated through reflections and class discussions.
- Respect the safety, privacy and boundaries of group members and the group as a whole.
- Respect the agreements created by class, including but not limited to the following:

4 Agreements of Courageous Conversation

1 Stay Engaged

2 Be Uncomfortable

3 “Speak” Your Truth

4 Expect and Accept Non-Closure

- Students should wear clothing that allows for freedom of movement.

Assignments:

The schedule of our work is in constant transformation. I purposely have not created a week-by-week plan because our schedule is completely inspired by our work and needs as a group and the needs of the group. Below are potential assignments. Students will be given at least a week’s notice of due dates. More information about each assignment will be explained in class.

Assignment #	Topic	Required Reading and Assignment
Assignment 1	Reflections in the Revolution Journaling.	Respond to weekly prompts given by instructor. Journals will be checked randomly by instructor throughout the course and on Monday, November 27th . See more in “Required Journaling” section. Bring in journals to class.
Assignment 2	Pictures	Bring in 5-10 images of “your community” or “your university.” What does your version of SU look like?
Assignment 3	T.O. Tree	Research the different branches of the Theatre of the Oppressed. Have a basic understanding about each branch. Questions are welcome, as usual.
Assignment 4	Reading	<i>Rainbow of Desire</i> : Excerpt
Assignment 5	Objects	Bring in 2 objects.
Assignment 6 DUE November 27th (can be completed at any time before then).	Outside of My Box	Connect to a community which is different from your own. Listen, observe and write about it in your reflection journal. To connect with communities, look to: student organizations, local community events, Hendricks Chapel events, events in a major/concentration that is different than your own, a friend

		who is part of a community you are not in...etc.
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Grading:

Homework Assignments: 25%

Participation: 75%

Course Specific Policies on attendance, late work, make up work, examinations if outside normal class time, etc.:

SU Attendance Policies applies to this class. Participation is *crucial* in this course, and will weigh heavily on grading. Journaling is also a key component in participation.

If a student misses a class, they should contact Sarah to complete an alternative assignment. Two absences can be supplemented with alternative assignments. However, students are *highly encouraged* to come to class and observe activities if they need to instead of missing class. The foundation of this class is group play. Absences from the group have an impact on the group’s ability to connect and work effectively. That being noted, please take care of yourself, as health and safety take priority.

Additional Information:

If you have questions, concerns, ideas, comments...etc., you are more than welcome to contact Sarah Schieffelin via email or phone.

***Academic Integrity Policy**

Syracuse University’s academic integrity policy reflects the high value that we, as a university community, place on honesty in academic work. The policy defines our expectations for academic honesty and holds students accountable for the integrity of all work they submit. Students should understand that it is their responsibility to learn about course-specific expectations, as well as about university-wide academic integrity expectations. The university policy governs appropriate citation and use of sources, the integrity of work submitted in exams and assignments, and the veracity of signatures on attendance sheets and other verification of participation in class activities. The policy also prohibits students from submitting the same written work in more than one class without receiving written authorization in advance from both instructors. The presumptive penalty for a first instance of academic dishonesty by an undergraduate student is course failure, accompanied by a transcript notation indicating that the failure resulted from a violation of academic integrity policy. The presumptive penalty for a first instance of academic dishonesty by a graduate student is suspension or expulsion. SU students are required to read an online summary of the university’s academic integrity expectations and

provide an electronic signature agreeing to abide by them twice a year during preterm check-in on MySlice. For more information and the complete policy, see <http://academicintegrity.syr.edu/>.

Disability-Related Accommodations:

If you believe that you need accommodations for a disability, please contact the Office of Disability Services (ODS), <http://disabilityservices.syr.edu>, located in Room 309 of 804 University Avenue, or call (315) 443-4498, TDD: (315) 443-1371 for an appointment to discuss your needs and the process for requesting accommodations. ODS is responsible for coordinating disability-related accommodations and will issue students with documented Disabilities Accommodation Authorization Letters, as appropriate. Since accommodations may require early planning and generally are not provided retroactively, please contact ODS as soon as possible.

Diversity and Dis/ability:

Syracuse University values diversity and inclusion; we are committed to a climate of mutual respect and full participation. My goal is to create learning environments that are useable, equitable, inclusive and welcoming. If there are aspects of the instruction or design of this course that result in barriers to your inclusion or accurate assessment or achievement, I invite any student to meet with me to discuss additional strategies beyond accommodations that may be helpful to your success.

Religious Observances Notification and Policy:

SU religious observances notification and policy, found at <http://hendricks.syr.edu/spiritual-life/index.html>, recognizes the diversity of faiths represented among the campus community and protects the rights of students, faculty, and staff to observe religious holidays according to their tradition. Under the policy, students are provided an opportunity to make up any examination, study, or work requirements that may be missed due to a religious observance provided they notify their instructors before the end of the second week of classes for regular session classes and by the submission deadline for flexibly formatted classes.

Students Quotations from Rehearsal for the Revolution

- "I feel so close to this group but we just met twice."
- "It's nice to have the agreement to be uncomfortable so that we can talk about things that are touchy."
- "Just being passionate about issues, even if the issues are different, unite us."
- "After the role assignment, I made a list of all the roles I play and journaled about each of them."
- "Can a privileged person be an ally and take the same risks with the oppressed person?"
- "I don't like it when privileged people put an individual's story on a pedestal and claim it as a story for the whole community."
- "There's more ways to think than ABC."
- "This is my favorite class. I feel like I could talk to you or anyone in the class about anything."
- "This class is making me question my everyday rituals, why I do the things I do, and the oppressions in my mind."
- "Sarah has a great way of including everyone in the room."
- "I wish this was a 3 credit course."
- "It was hard for me to take on the role of the oppressor."
- "There is pressure to fit into a mold/achieve something, but no guidelines for what that looks like, or how to do that. So you have to just relax and let it be. Break the cycle."

Highlights from Course Reflections

Anonymous

“The exercises and activities we did were fun, challenging, and often very clarifying about aspects of our daily lives that we usually overlook. Overall, the class helped me become more aware and observant of my surroundings, as well as my role in the wider community. I especially liked the last class in which we were able to make connections between the political realm and with what we had learned throughout the course. I enjoyed the flexibility of the class, and the openness of everyone to engage in activities that sometimes made us a bit uncomfortable. I wonder if it was largely the group of students we had, or the course itself, that can explain the level of engagement in our activities.”

Diane Portugal

“My favorite thing about this class was its encouraging environment. Even though we were all very different people, I felt that we all not only accepted each other’s differences, but also celebrated them. In a traditional setting, I feel that there is often times this stigma that the louder people are always the leader of the group and the quieter people are always the followers. In this group however, I felt that I still had opportunities to make my voice heard, even though it’s on the quieter side. Each person had a unique perspective to bring to the table, and each person’s perspective was acknowledged and welcomed. This class taught me to never feel hesitant about sharing an idea or opinion that might be taken as weird or unpopular, because accepting your weirdness and sharing it with the world can only make the conversation more interesting.”

Austin Kriews

“When you actively think about the way that your body is perceived in a space or how easily our shared existence can become a conglomerate of voices without a common interest, it makes identifying these issues in your life so much easier...What I found most compelling about my experience with Theatre of the Oppressed is the idea of moving through life as a performer. The conversation about the separation of our physical self from our consciousness made me realize how often I act without reason. When you look at yourself in that way, you see how your choices affect yourself but also how your choices affect others. It is also easier to identify why things happen the way they do; when I am acting in the first person, I think of everything that happens as something that is deeply personal, but when I take the vantage point of an audience member, I can easily recognize oppressive forces that are creating my situation. It also helps me to see where my actions are coming from. If I act without thinking, I can attribute those actions to implicit biases I may have and recognize how to combat them.”

Chael MacKinnon

“From this class, I learned to think about the world in a different way than when I came into the class. There are so many messages in the world, just waiting to be discovered. Furthermore, we have a very long way to go until people can confidently say they don’t feel oppressed within society. There are many things we talked about, like walking in front of someone, or the theory of “good, how are you,” that I now think differently about. I am now more willing to honestly give my true answer to the question, “How are you?” and I find myself watching more where I am walking so as not to illustrate a sort of privilege.”

Hanna Nichols

“I enjoyed the non-traditional nature of the class. As we discussed when talking about rituals, the expectation when going into a class is that you will sit in a chair, take notes while the teacher talks, and complete numerous assignments which the primary goal being to receive a good grade. When I adhere to these rituals in my other classes, I almost forget that the purpose of me being there is to learn. In this class, however, everything about it challenged the traditional expectations of a class. We sat on the floor, our class time was movement/discussion based, and the assignments were flexible. This exposed me to a new way of learning that I really ended up enjoying; even though I was uncomfortable at times...Overall, I thoroughly enjoyed this course. I looked forward to class every Monday because of the comradery our class created and the non-traditional nature of the course. The class really became a space where my stress was relieved, and I am glad that I had this unique, engaging experience as my first course in the Honors Program.”

Julia Greenberg

“In terms of the class as a whole, I think that this semester went very smoothly and I would like to take a class like this again. What worked was developing a small community of people who come from different places and have different interests but can come together as one and perform and interact with one another. I thought that was really nice. I can't recall a single activity that didn't work for the purpose that it was supposed to.”

Sam Norton

“Theater of the oppressed showed me that teachers don't need to act the same way I do
They don't need to be persuasive or well spoken
They don't even need a voice

But I do need to listen

Theater of the oppressed showed me that people can speak their truth in nonverbal ways

That listening is participatory

It showed me that amplifying voices requires silence

A handing off of the microphone”

Anonymous

“On the first day of class, I truly had no idea what to expect. I’m going to be honest: when I first signed up, I just wanted an interesting one credit class, and only saw “Arts in Society.” Art interacting with a community has always interested me, so I took the leap without even reading the description. After the first session, I was nervous, but intrigued. I have never had an academic experience at Syracuse quite like this one before, and don’t think I will again (sadly). This, by far, was one of my favorite courses I have taken at SU. It was a very unique experience to have the ability to learn from another “peer” who I now also consider a mentor and friend. The classroom style was completely unauthoritative, and other students also seemed to quickly acclimate and prefer this environment of learning, with sound, movement, and games dictating the syllabus and learned material. This course was an amazing safe space to learn, be uncomfortable, and share things with people you didn’t even know existed a few months before.

I had never heard of The Theatre of the Oppressed or Augusto Boal before. My acting experience was limited to being extras in middle school plays. I did not think that I would do well in this class, but Sarah made it easy to understand and be active in discussion; further than that, students WANTED to talk, to move, and to fully participate, even when a certain activity was outside of his or her comfort zone. I connected with more people, physically and

emotionally, in this classroom than I ever have before. It was truly special how tightly knit our class felt by the end of the semester. I, along with many others, was heartbroken when I had to leave.

In this course, I learned a lot about external oppressors and internal oppressors, the latter being something that greatly affects me but something that I had never could have previously identified. I think everyone should be aware of how one is systematically oppressed, but also the effect you have on your own body and mind because of the norms created by society that we all follow. I also learned that school, a system that usually oppresses and is a large authority controlling my life, can be a safe space with the right people who are having the right conversations. I learned how to be vulnerable, with peers and facilitators alike, and began to understand one of the main phrases of our class- the agreement to accept non-closure. I am someone who suffers from anxiety, depression, and low self-esteem. I am someone who has had a traumatic event happen to me in my first year of college. Until this class, I thought my assault defined me, and struggled with the idea of somehow getting closure. Now, however, I can attempt to start moving on, regardless of whether or not any closure ever results.

I am someone who just assumed things like these would never be brought up in a curriculum, and if they were, only in ways that triggered me or caused me stress. This course was the first place where I felt like these things were normal and okay to talk about, or work through with imagery and activities. HNR 210 also inspired me to be the best version of myself, for myself and others around me. I'd like to think that I've become kinder, and strive to truly listen, not just ask how someone is because it is a social ritual. I am still working on myself. I am also extremely interested in Sarah's work with refugees and would love to become more involved in

the Syracuse community. I feel so lucky that I took this class somewhat by accident and ended up with such an amazing facilitator and person, and hope to continue to grow my relationship with her outside of this class.”

Thomas Feil

“Overall, the course “Arts in Society” has been one of my favorite classes during my brief year and a half here at Syracuse University. By creating a safe and comfortable classroom dynamic in which everyone participates in the discussion, “Arts in Society” was effectively able to teach concepts of theater of the oppressed. Furthermore, these ideals are cemented further through partner and group activities in class that provoked discussion on the given topics. Additionally, I felt as though the relaxed atmosphere and reduced workload of the class really benefited the experience as we were then able to channel all of our energy into class each day...

I am very thankful for HNR 210 and the lessons it taught me and the people it has introduced me to. Although I was aware of oppression still being existent in today’s modern world, I was unaware at how far it actually extended through various institutions. I am grateful that HNR 210 showed me this as well as how to recognize and shift these power dynamics along with elements of oppression moving forward.”

Gahl Efroni

“I couldn’t be more grateful to leave class on the first day with the realization that we don’t need blood and iron to snuff out oppression. Revolutions like the one I envisioned are like natural disasters; those who walk out of them alive do not always know if they were lucky to live or better off eaten by the flames. This does not have to be the only way, and I can credit this important realization entirely to my wonderful experience this past semester. I have been

pacified whilst being mobilized. I have learned that change is powerful even when it is not destructive. I have realized that I can be powerful without fighting...Bad things can be chased away by games and songs, fear can be chased away by smiles and acceptance. The doors to freedom can be opened without force. A modern revolutionary does not need to learn to throw hand grenades, they could renounce arms for art, they can rehearse for the revolution in a theater.

I am so grateful to have undergone the great attitude transformation I did throughout the semester thanks to this class. I am empowered by the joy and light that was brought to my life, by the fact that it that managed to drown out the little voice that whispered wickedness in my ears. I have a theater now that I did not have before, a place to play and practice patience, a place in which I would not have expected to learn to break through the walls of anger in my mind. I may not believe in God, but I know there is power in the universe and I felt it so strongly in that place. Thank you for teaching me to fight without fire.”

Shatira Woods

“When I was volunteering with Success Saturdays. We were looking for an icebreaker to get the kids comfortable with being loud and silly without any pressure and I immediately thought of class. Many of the kids are from refugee families so one can imagine that there are many reasons why they may not feel comfortable speaking or expressing themselves. The game worked really well and everyone could not stop laughing! No one was too shy or embarrassed to pass a sound or a movement and they were able to use “hey” if they got confused about which sound and movement to use. The games and the things I learned from them will likely never cease to be relevant in whatever it is that I am doing. What I enjoyed most about this class was how quickly I felt comfortable around everyone in the class. You (and the other students) made

the class feel welcoming and I was never truly uncomfortable in the class despite the fact that I was outside of my “comfort zone” at times. The class served as a safe space and a place to relax for each of us. Thank you so much fostering that environment for us. I also enjoyed learning about Theatre of the Oppressed and playing the games associated with it. The class really helped me to be more comfortable around others and to ‘be comfortable with being uncomfortable,’ which is something I used to struggle with.”

Danny Higgins

“I have absolutely loved being a part of this course all semester. It has repeatedly challenged me to think in unconventional ways that I never thought would be possible in a classroom setting. What I have appreciated most about this setting is the fact that all of us involved have truly become comfortable feeling uncomfortable. I don’t think I have taken a class at SU where everyone is able to name every single student in the class, and has interacted one-on-one with each other through various exercises and activities. Rehearsal for the Revolution has allowed me to deeply engage and be a part of the material we are examining. By stepping into the action, utilizing our bodies and the space around us, and participating as a group we have been able to open up doors to new types of learning that are often ignored and overlooked in society because we are so used to the repetitive academic habits that we have been taught from a young age.

I can honestly say that I have taken away so much from this class that I have been able to use in my daily life in the real world. By actually answering the question ‘How are you?’ rather than just going along with expectation of saying ‘good,’ I have been able to having meaningful conversations with those around me, form genuine connections with people I have just met, and

foster deeper relationships with my close friends. I have become more emotionally aware of how I am feeling and how I can change my actions to improve my well-being. One of the biggest ideas I will take with me for years to come is the understanding that “play” is just as important as “work.” More importantly, I have become able to turn work into play simply by re-examining the way that I perform the task and the mentality with which I enter various challenges. Rather than dreading going to the library and sitting down in silence to write a paper, I have created some of my best work by walking around my room, talking out loud to myself, and drawing out concepts on my white board. I had previously followed such a rigid routine of completing academic tasks linearly and in a way that limits my thinking, as if I am in a prison and can only do things one way. I enjoy my time so much more when I take a new approach to discover fun and unorthodox methods to tackle my responsibilities.

I will always be grateful for the things I have learned from this class. It has helped me look at oppressive forces in society from various different perspectives and enabled me to better understand and empathize with people and groups that I may not have recognized before. I will no longer fall accustomed to habits that inhibit me from positive and productive personal growth. Additionally, I will say goodbye to any fear of going against the norm that I may have previously held onto. The world is far more exciting when each day is completely different from the last and when all people exhibit unique and interesting traits. Forcing myself to journal every week has helped me explore my thoughts and emotions and gain a truer sense of self. I am more confident, present, creative, and exploratory since beginning this and I really want to continue doing so for years to come. I have come to appreciate myself, my differences, my loved ones, and even the obstacles I face. I never thought one class could make such a mark on a student, and I was lucky

enough to be a part of this one! I will do my best to instill these learnings and explorations to all of those around me in hopes of creating a more empathetic, inclusive, and diverse society.”

Reflecting on Student Reflections

I include a substantial amount of student reflections because they show the incredible function and impact of Rehearsal for the Revolution. Through the students' words, it becomes clear that Theatre of the Oppressed holds a rightful place in higher education.

I was not sure how students would react well to Rehearsal for the Revolution because of the non-authoritarian, movement-based foundation of the work. This is very different from most college classes. To my relief, the students responded well to this way of learning. Within a few classes, they were incredibly open to playing games and sharing with their classmates. It was as if they were hungry for a deeper classroom connection. Their reflections and classwork support my strong belief in non-oppressive pedagogy methods, rooted in the work of Paulo Freire.

I hope that these reflections will not be the last of their kind. I hope that we can continue to create supportive classrooms that honor mental and community well-being. Truly, I am humbled and inspired by these students' words. They reflect the beautiful educational experience we shared together.

For Next Time

Based on my experience teaching this course, as well as the feedback I received from the students, there are a few changes I will make the next time I teach this class.

- 1. Include more readings about the theory of Theatre of the Oppressed and practice.** I did not assign too many readings because this is a 1-credit course. To my delight, some students suggested including more readings. More readings would help students better understand the complexity, application and practicality of Theatre of the Oppressed. Regarding my concern of providing too much work for a 1-credit class, the readings could be optional or for extra credit.
- 2. Increase the amount of small group and partner discussions and in turn decrease the amount of large group discussions.** I learned that some students feel more comfortable talking in small groups rather than a large group. Small group and partner discussions have less pressure for students to “say the right thing”. By including more small group discussions, I can facilitate discussions for students who feel uncomfortable speaking in large groups. Additionally, I (as the facilitator) can take a back seat during small group discussions and allow students to discuss together without worrying about the false pressures of “impressing the teacher”. The facilitator is not always the leader. The most effective facilitator can create space for students to find leadership and answers on their own.
- 3. Provide more clarity on the structure/modality of the class in the beginning.** I need to make it clear to students that this class utilizes experiential and non-traditional methods of learning. Students should be very aware from the beginning that this is not an authoritarian, information-feeding class. As a Theatre of the Oppressed facilitator, I can support them, but cannot always give them “the answer” to many big questions. Students must expect times of confusion on their journey. This confusion is positive and a direct

effect of “de-mechanization.” With any game, it’s important to clearly communicate the rules to the players before they agree to play.

- 4. Change the class to a 3-credit course, meeting once a week for 3 hours.** Expanding this class would support the following additions to class: immersive Image Theatre, creation of a small Forum Theatre piece and in-depth reading and discussion of scholarly critiques of Theatre of the Oppressed and systems of oppression. Most of all, the larger class opens up opportunities for students to engage with their communities using Theatre of the Oppressed. There is great potential to partner with local organizations and have students practice Theatre of the Oppressed with Syracuse communities, or groups within the university.

One Hundred Discoveries While Teaching “Rehearsal for the Revolution”

I learned a vast amount from facilitating this class. Below is a list of those many things I learned. I generated this list after the class had ended for the semester. This means that the discoveries passed the test of time. All of the discoveries listed are supported by evidence, experienced first-hand by myself. While some discoveries may seem obvious, they are listed still because I had not discovered them through experience before. For example, “listen” seems to be obvious, but it has made it to the discovery list because I had several experiences while teaching that prove the importance of listening, and significantly deepen my understanding of listening.

1. When put in a leadership role, use it to help others gain more power.
2. Empathy is a learned skill.
3. Question the rules, always. This is an ACTIVE process.
4. Expect and accept non-closure (both short term and long term).
5. Share with everyone, inviting all to join in.
6. Develop empathy for every single person you are responsible for. Use this empathy as the beginning and end point of lesson planning.
7. Understand the responsibility, joy, consequence and impact of having people count on you.
8. Write everything down.
9. Listen.
10. Understand your privilege, and ignorance.
11. Beware of over saturation.
12. Beware of pushing your own agenda.
13. Understand the different energies between games, image theatre, and forum.
14. Aim to help others achieve “flow.”
15. Don’t give a challenge which is too large for participants to handle with a sense of ease and confidence.
16. Listen to your instincts. If they tell you to change something, make that change.

17. Also, it's okay to stick to the plan.
18. Learn the power of using games as language, and the power of thinking of games as language. It's not about personal, but about communal.
19. Remember the responsibility of introducing people to something for the first time (for them). Create the space where what is expected of people is always well understood.
20. Create the space where people can be honest with how they feel.
21. Create the space where people can be honest with you as to why they are absent.
22. Create a space where people do not feel extreme stress over arriving a few seconds late to class, yet still honor the responsibility of being part of the classroom community.
23. Create a space where students do not need to get the right answer.
24. Teach others how to play games, so you can play games yourself!
25. Understand the differences between playing a game as a facilitator and playing a game as a participant.
26. How few words can you use?
27. Always go back to the books. They know more than you remember.
28. Also, go back to the games. They know more than you remember.
29. Finally, always go back to your mentors. They know more than you remember.
30. When thinking, "I'm going to mess up," do not calm yourself down by saying, "You'll be great!" Calm yourself down by saying "It's not about you, it's about the group." Self doubt is meaningless in the language of group.
31. Success comes when others shine.
32. Success also comes through struggle.
33. Just because students don't like you or an activity, does not mean you are not doing your job. When possible, take any opportunity to observe the community you will be working with before you begin facilitating. Learn as much as possible about them before you begin and throughout the process.
34. If a game is not working, end it and move on with ease and swiftness.
35. The strategy of drafting, taking time away from it, then redrafting is always a safe bet.
36. Even numbers make the sun shine.

37. Never underestimate the power of a clap to signal the beginning of a game or another transition.
38. Know the difference between creating a platform for discovery vs. giving away the answers.
39. Furthermore, unless absolutely necessary, do not give away the answers. Students may want the answers to be clearly lined out so that they can write them down. Remember your own self discovery, and remember that ...
40. It is not your job to give the answers.
41. When appropriate, welcome students to take on the facilitator role.
42. The more you practice, the less you feel the need to prove to others that you practice.
43. Practice leads to spontaneity in facilitation.
44. There is nothing more delicious than spontaneity.
45. During discussions, if students are only talking to you and not each other, split into small groups.
46. The teacher is not always helpful in discussion. Students can fall into the ritual of wanting to give the right answer instead of speaking freely.
47. Teachers can somewhat prevent deadlines from “sneaking up.”
48. Even though collaboration is not always a safe bet, it is always a welcomed choice.
49. Make friends with journalists.
50. Make friends with documentary filmmakers.
51. Play theatre games with people who are passionate about marketing.
52. Almost any group can find a way to unpack the concept and reality of rituals.
53. To create safety, start and end each class with routine beginning and ending activities.
54. If a student really really wants to be the best and do everything, give them the job of choosing someone to do the task that they want to do.
55. Always create group agreements.
56. Consistently refer to the agreements. Regularly check in about edits or add-ons to the agreements.
57. Give students the opportunity to check in with you one-on-one if possible.

58. Let the joy and laughter come from group activity, not your or someone else's joke/comment.
59. If students are talkative after an activity (about the activity), what is the harm in letting them talk about it with their partner(s)?
60. Follow the group more than your leadership
61. Take your time.
62. If someone hasn't had enough food before class, please just let them get some food instead of playing the game. Come on now. Let's be reasonable here.
63. Don't sit in the ritualized teacher seat in the classroom.
64. It is not useful to try to be the smartest person in the room.
65. It is not relevant to know who the smartest person in the room is.
66. "It is not the place of the theatre to show the correct path, but only to offer the means by which all possible paths may be examined."-Augusto Boal.
67. Modeling the facilitation styles of others is like trying on someone else's coat. It may keep you warm and protect you, but that does not mean it is a perfect fit, and that's okay.
68. Remember the quote, "What we have done will not be lost to all eternity. Everything ripens at its time and becomes fruit at its hour."
69. Do not ask others to do something which you are not willing to do...Perhaps even do not ask others to do something *for the first time* which you were not willing to do *for the first time.*
70. Be aware and beware of your experience and habituations.
71. Image theatre and game theatre have similar melodies but very different rhythms.
72. Dubious players can often be persuaded to play if they understand the whole idea behind the game, including the reasons why we play the game, and the benefits they will obtain by playing.
73. It's good for students to have questions about assignments. It means they are invested in clarity.
74. In 2017, there is something truly extraordinary to simply work in a group with no screens/phones.

75. It's not about the content that you bring to the group. The workshop will be what the group wants it to be, no matter what exercises you put forth.
76. If possible, try not to combine two classes into one.
77. I finally understand the Marianne Williamson quote, "Our deepest fear is not that we are inadequate. Our deepest fear is that we are powerful beyond measure. It is our light, not our darkness that most frightens us."
78. Expect people to cancel.
79. Students and teachers can be united under the pressures of time within a class.
80. If you are to have a single quality as a facilitator or team member, be consistent. For the sake of your students, it is even more important to be consistent than it is to be empathetic. People experience such horrible stress when they are confronted with unpredictable/ inconsistent authority figures. Even if you are a mean, vicious character, be a consistent one. This better than being sometimes nice and sometimes mean in unpredictable ways.
81. Sharing resources is one of the most effective forms of education.
82. "It is forbidden to walk on the grass. It is not forbidden to fly over the grass."-Augusto Boal
83. Non-closure does not need to lessen the value of an experience.
84. Ritually, understand that our society does not always honor how important it is to value other's thoughts and presence as much as I hope to. Thus, make a point to express this value. It is a gift to everyone involved.
85. If every student deserves an A, give every student an A. Forget fears of looking like a "lazy grader" or a "young person trying to help out her friends." If they deserve an A, they deserve an A.
86. It is quite magical, that after just one workshop, many people understand how important Applied Theatre really is.
87. Be uncomfortable.
88. If group members seem to be getting along well during workshops, create an optional platform for sharing of contact information/collaboration opportunities at the end of the

workshop/series of workshops.

89. Play games as a catalyst for many experiences, not as a catalyst for a single, particular experience. In the moment, don't try to create the picture in your head of what the students should look like, think and feel.
90. Know that others may look to you to solve problems, but also know which problems you are meant to solve, and which problems are meant to be solved by someone else, and which problems cannot be solved using our current knowledge alone.
91. Beware the appearance of favoritism.
92. Be extremely clear with students from the beginning about your teaching style. For example, if it's an experiential learning type of class, be clear about this from the beginning. Also, offer chances for students to meet with you outside of class to supplement the class with a different learning style. Everyone learns differently...and most are taught that learning only looks like a teacher lecturing and student listening.
93. Teaching makes you a much better student.
94. Provide the option to create something artistic instead of writing a standard paper.
95. It's okay to invite someone to not participate in an exercise if you sense that they feel unsafe but are trying to be strong. You can offer them another job!
96. The bones of Theatre of the Oppressed create facility for people to learn and play. Thus, as a facilitator, my job is similar to connecting magnets-people are attracted to the work, and the work was made for the people.
97. While I cannot be a leader for certain initiatives of oppression because I have not experienced them, I can offer opportunities for others to lead those initiatives. It is up to they, not I, to take further steps.
98. Students in isolations are more susceptible to egocentrism. Students participating as a community are more susceptible to empathetic listening.
99. By learning about one essential subject, like ritual, I can expand my mind to a million things that live in my everyday life.
100. Even in a space filled with pessimism, there is still opportunity for surprise.

Lesson Plans

LESSON PLAN CLASS 1

Applicant Name: Sarah Schieffelin

Partner Name: Syracuse University

Title of Project: Rehearsal for the Revolution: Theatre of the Oppressed with Syracuse University Students

CONTEXT

Grade/ Level:
Freshman-Senior

Subject: Theatre of the Oppressed

Topic/ Unit of Study:
Foundations of Community

Lesson Objective(s):

Students will identify course expectations, goals and modality.

Arts-specific Vocabulary: Theatre of the Oppressed, Augusto Boal, game, rhythm, clap of non closure

Prior Knowledge: none

Standards: (If applicable, what NYS Learning Standards in the Arts are met in this lesson?)

Materials and Resources: *Theatre of the Oppressed* and *Games for Actors and Non-Actors* by Augusto Boal

PROCEDURES

(How will I present the material and in what sequential order?)

Introduction/ Launch: (What activities will prepare students for the instruction? ie. warmup/ review

· Check In

Instruction: (Introduce the new material step-by-step)

- Oy Woah
- Rhythm pass
- Big Boss
- Discussion-What skills did we use in those games? What did you notice about changing rhythm? What were the power dynamics in each game?
- Head to Knee
- Columbian Hypnosis
- Lecture-syllabus, course expectations
- Clap of Non-Closure

Structured Practice: (How will students apply/ put into practice what they have just learned?)

Students will understand the agreements of the class.

Students will understand the expectations of the class.

Students will understand the games/exercise-based format of the class.

Closure: (What kind of opportunity is provided for learners to summarize what they've learned?)

Journal Assignment: Reflect on class-What was new or different about this class compared to other educational experiences you've had?

LESSON PLAN CLASS 2

Applicant Name: Sarah Schieffelin

Partner Name: Syracuse University

Title of Project: Rehearsal for the Revolution: Theatre of the Oppressed with Syracuse University Students

CONTEXT

Grade/ Level:
Freshman-Senior

Subject: Theatre of the
Oppressed

Topic/ Unit of Study:
Foundations of Community

Lesson Objective(s): Students will examine class members' values and roles, as well as their own.

Students will begin to determine answers to the following questions: Who are we as a community? What do we care about? Who am I as a community member? What roles do I want to play?

Prior Knowledge: none

Standards: (If applicable, what NYS Learning Standards in the Arts are met in this lesson?)

Materials and Resources: *N/A*

PROCEDURES

(How will I present the material and in what sequential order?)

Introduction/ Launch: (What activities will prepare students for the instruction? ie. warmup/ review)

· Check In

Instruction: (Introduce the new material step-by-step)

- Agreements
- 1-10
- Where the West Wind Blows
- Maps
- Discussion: What did we learn about our class? What did you learn about yourself? What do we want to learn?
- Clap of Non-Closure

Structured Practice: (How will students apply/ put into practice what they have just learned?)

Students will build skills in team building, observation and listening.

Closure: (What kind of opportunity is provided for learners to summarize what they've learned?)

Journal Entry: What roles do you play in your community?

LESSON PLAN CLASS 3

Applicant Name: Sarah Schieffelin

Partner Name: Syracuse University

Title of Project: Rehearsal for the Revolution: Theatre of the Oppressed with Syracuse University Students

CONTEXT

Grade/ Level:
Freshman-Senior

Subject: Theatre of the Oppressed

Topic/ Unit of Study:
Foundations of Image Theatre

Lesson Objectives: Students will utilize Image Theatre to de-machinize the body.

Arts-specific Vocabulary: abstract image, literal image, impulse, embodiment, observation, sculptor, “clay”

Prior Knowledge: Class Agreements

Standards: (If applicable, what NYS Learning Standards in the Arts are met in this lesson?)

Materials and Resources: *Theatre of the Oppressed* and *Games for Actors and Non-Actors* by Augusto Boal

PROCEDURES

(How will I present the material and in what sequential order?)

Introduction/ Launch: (What activities will prepare students for the instruction? ie. warmup/ review)

· Check In

Instruction: (Introduce the new material step-by-step)

- Essence of Theatre Lecture
- Fighting Tree Branches
- Balances
- Walking Series
- --Maintain eye contact
- --Furnish the space -freeze what is title of image
- --One person is more powerful than another
- Complete the Image
- Clap of Non-Closure

Structured Practice: (How will students apply/ put into practice what they have just learned?)

Students will improve skills in observation, listening, abstract thinking and embodiment.

Closure: (What kind of opportunity is provided for learners to summarize what they've learned?)

Journal assignment: Write about your experience connecting with your body through Image Theatre. How can Image Theatre be used as a tool for liberation?

LESSON PLAN CLASS 4

Applicant Name: Sarah Schieffelin

Partner Name: Syracuse University

Title of Project: Rehearsal for the Revolution: Theatre of the Oppressed with Syracuse University Students

CONTEXT

Grade/ Level:
Freshman-Senior

Subject: Theatre of the Oppressed

Topic/ Unit of Study:
Foundations of Ritual

Lesson Objective(s): Students will examine ritual patterns in their communities.

Prior Knowledge: none

Standards: (If applicable, what NYS Learning Standards in the Arts are met in this lesson?)

Materials and Resources: *N/A*

PROCEDURES

(How will I present the material and in what sequential order?)-

Introduction/ Launch: (What activities will prepare students for the instruction? ie. warmup/ review)

- Sound/Movement Check In with Mirror

Instruction: (Introduce the new material step-by-step)

- Pass the Clap
- 1-10 Circle Switch

- Run around the space with freeze internally run
- Horseshoe rhythm
- American Politics Rhythm
- Unify, Disperse, Unify
- Explode
- Discussion about ritual
- Clap of Non-Closure

Structured Practice: (How will students apply/ put into practice what they have just learned?)

Students will build skills in rhythm, confidence, creativity and observation.

Closure: (What kind of opportunity is provided for learners to summarize what they've learned?)

Assignment: Observe and analyze rituals in your community.

Journal Entry: What rituals should be challenged? What does that challenge look like?

LESSON PLAN CLASS 5

Applicant Name: Sarah Schieffelin

Partner Name: Syracuse University

Title of Project: Rehearsal for the Revolution: Theatre of the Oppressed with Syracuse University Students

CONTEXT

Grade/ Level:
Freshman-Senior

Subject: Theatre of the Oppressed

Topic/ Unit of Study:
Foundations of Ritual

Lesson Objective(s): Students will design and analyze systems of rules.

Prior Knowledge: Class agreements, previous class participation

Standards: (If applicable, what NYS Learning Standards in the Arts are met in this lesson?)

Materials and Resources: Eight tennis balls

PROCEDURES

(How will I present the material and in what sequential order?)

Introduction/ Launch: (What activities will prepare students for the instruction? ie. warmup/ review)

- Check In
- Walk to Quad

Instruction: (Introduce the new material step-by-step)

- Group Catch
- Group catch with trading places
- Name 5

- Partner Catch-add rules and consequences
- Share and play each group's game
- Discussion
- Clap of Non-Closure

Structured Practice: (How will students apply/ put into practice what they have just learned?)

Students will build skills in partnership, devisement, analysis and play.

Closure: (What kind of opportunity is provided for learners to summarize what they've learned?)

Reading: Excerpt from Augusto Boal's *Rainbow of Desire*

Assignment: Bring in form about filming class.

LESSON PLAN CLASS 6

Applicant Name: Sarah Schieffelin
Partner Name: Syracuse University
Title of Project: Rehearsal for the Revolution: Theatre of the Oppressed with Syracuse University Students

CONTEXT		
Grade/ Level: Freshman-Senior	Subject: Theatre of the Oppressed	Topic/ Unit of Study: Foundations of Ritual
Lesson Objective(s): Students will reconstruct ritualistic patterns. Students will inspect and question an excerpt from Augusto Boal’s <i>The Rainbow of Desire</i> .		
Prior Knowledge: Previous class participation and assignment completion		
Standards: (If applicable, what NYS Learning Standards in the Arts are met in this lesson?)		
Materials and Resources: <i>N/A</i>		

PROCEDURES
(How will I present the material and in what sequential order?)
Introduction/ Launch: (What activities will prepare students for the instruction? ie. warmup/ review)
<div style="border: 1px solid black; padding: 5px; width: fit-content; margin: 0 auto;">· Check In</div>
Instruction: (Introduce the new material step-by-step)

- Oy and Woah
- How many As in an A?
- 2x3 Bradford
- Sound and Ritual Movement
- Discussion of reading
- Clap of Non-Closure

Structured Practice: (How will students apply/ put into practice what they have just learned?)

Students will build skills in spontaneity, critical analysis, observation, and rhythm.

Closure: (What kind of opportunity is provided for learners to summarize what they've learned?)

Journal Entry: Free Journal

LESSON PLAN CLASS 7

Applicant Name: Sarah Schieffelin

Partner Name: Syracuse University

Title of Project: Rehearsal for the Revolution: Theatre of the Oppressed with Syracuse University Students

CONTEXT

Grade/ Level:
Freshman-Senior

Subject: Theatre of the Oppressed

Topic/ Unit of Study:
Foundations of
De-Machinization

Lesson Objective(s): Students will practice liberation through physical balance, and analysis of movement.

Prior Knowledge: Previous class participation and assignment completion

Standards: (If applicable, what NYS Learning Standards in the Arts are met in this lesson?)

Materials and Resources: *N/A*

PROCEDURES

(How will I present the material and in what sequential order?)

Introduction/ Launch: (What activities will prepare students for the instruction? ie. warmup/ review)

· Check In

Instruction: (Introduce the new material step-by-step)

- Stretch
- Leans
- Balances
- Trust Falls
- Group Lifting Single Person
- Discussion: What systems do we push up against through this physicality? Who benefits from non-embodiment?
- Takeaways
- Clap of Non-Closure

Structured Practice: (How will students apply/ put into practice what they have just learned?)

Students will build skills in spontaneity, embodiment and listening.

Closure: (What kind of opportunity is provided for learners to summarize what they've learned?)

Journal Entry: Reflect on internal/external oppressors you experience which affect your body.

LESSON PLAN CLASS 8

Applicant Name: Sarah Schieffelin

Partner Name: Syracuse University

Title of Project: Rehearsal for the Revolution: Theatre of the Oppressed with Syracuse University Students

CONTEXT

Grade/ Level:
Freshman-Senior

Subject: Theatre of the Oppressed

Topic/ Unit of Study:
Foundations of Theatre of the Oppressed

Lesson Objective(s): Students will identify the different branches of Theatre of the Oppressed.

Prior Knowledge: Previous class participation and assignment completion

Standards: (If applicable, what NYS Learning Standards in the Arts are met in this lesson?)

Materials and Resources: *N/A*

PROCEDURES

(How will I present the material and in what sequential order?)

Introduction/ Launch: (What activities will prepare students for the instruction? ie. warmup/ review)

· Check In

Instruction: (Introduce the new material step-by-step)

- Aristotle Brecht TO
- Scene for Aristotle's Theater
- ---Variation of scene for Brecht's Theater
- ---Variation of scene for Forum Theater
- Discussion
- Hi, How are you?
- Introduction to Image Theatre
- Lecture: Cop in the Head, Rainbow of Desire, Newspaper Theatre, Invisible Theatre
- Clap of Non-Closure

Structured Practice: (How will students apply/ put into practice what they have just learned?)

Students will understand a variety of theatrical tools for liberation.

Closure: (What kind of opportunity is provided for learners to summarize what they've learned?)

Journal Assignment: Think of a community close to you, and think of a branch of the Theatre of the Oppressed tree which they could benefit from utilizing. What does this look like? Why did you choose this branch?

LESSON PLAN CLASS 9

Applicant Name: Sarah Schieffelin

Partner Name: Syracuse University

Title of Project: Rehearsal for the Revolution: Theatre of the Oppressed with Syracuse University Students

CONTEXT

Grade/ Level:
Freshman-Senior

Subject: Theatre of the Oppressed

Topic/ Unit of Study:
Foundations of Image Theatre

Lesson Objective(s): Students will illustrate and reconstruct images of oppression in their own lives.

Prior Knowledge: Previous class participation and assignment completion

Standards: (If applicable, what NYS Learning Standards in the Arts are met in this lesson?)

Materials and Resources: *N/A*

PROCEDURES

(How will I present the material and in what sequential order?)

Introduction/ Launch: (What activities will prepare students for the instruction? ie. warmup/ review)

- Check in

Instruction: (Introduce the new material step-by-step)

- Antiquated telephone exchange
- Powerline
- Mirror (short)
- Sculpting sequence
- ---Partners
- ---A sculpts B with hands
- ---A sculpts B without hands + mirror
- ---A sculpts B and makes relation to a
- Image: One more powerful than the other
- ---Add gesture
- ---Add word
- B sculpts A with hands
- B sculpts A without hands
- B sculpts A and makes relating image
- One Oppressor, One oppressed
- ---Gesture, word
- Group-show each image with movement
- ---Objective and subjective analysis
- Discussion
- Clap of Non-Closure

Structured Practice: (How will students apply/ put into practice what they have just learned?)

Students will use the tool of Image Theatre to unpack oppression in their lives.

Closure: (What kind of opportunity is provided for learners to summarize what they've learned?)

Journal assignment: Reflect on your experience with Image Theatre in class.

LESSON PLAN CLASS 10

Applicant Name: Sarah Schieffelin

Partner Name: Syracuse University

Title of Project: Rehearsal for the Revolution: Theatre of the Oppressed with Syracuse University Students

CONTEXT

Grade/ Level:
Freshman-Senior

Subject: Theatre of the Oppressed

Topic/ Unit of Study:
Foundations of Image Theatre

Lesson Objective(s): Students will dramatize action steps towards liberation.

Prior Knowledge: Previous class participation and assignment completion

Standards: (If applicable, what NYS Learning Standards in the Arts are met in this lesson?)

Materials and Resources: *N/A*

PROCEDURES

(How will I present the material and in what sequential order?)

Introduction/ Launch: (What activities will prepare students for the instruction? ie. warmup/ review)

· Sound Movement Check In

Instruction: (Introduce the new material step-by-step)

- Oy woah
- I am a tree
- Review image
- Groups with Sculptures and Witness
- Image of Transition-one image real
- One image ideal
- Discussion
- Single movements from real to ideal
- Dynamize
- Discussion
- Repeat with 2 other images
- Discussion
- Clap of Non-Closure

Structured Practice: (How will students apply/ put into practice what they have just learned?)

Students will build skills critical thinking, communication and team building.

Closure: (What kind of opportunity is provided for learners to summarize what they've learned?)

Assignment: Observe real and ideal images in your own community.

LESSON PLAN CLASS 11

Applicant Name: Sarah Schieffelin

Partner Name: Syracuse University

Title of Project: Rehearsal for the Revolution: Theatre of the Oppressed with Syracuse University Students

CONTEXT

Grade/ Level:
Freshman-Senior

Subject: Theatre of the
Oppressed

Topic/ Unit of Study:
Allyship

Lesson Objectives: Students will utilize blind games and power games analyze power dynamics.

Prior Knowledge: Previous class participation and assignment completion

Standards: (If applicable, what NYS Learning Standards in the Arts are met in this lesson?)

Materials and Resources: *N/A*

PROCEDURES

(How will I present the material and in what sequential order?)

Introduction/ Launch: (What activities will prepare students for the instruction? ie. warmup/ review)

- Check In

Instruction: (Introduce the new material step-by-step)

- Shoes and Song
- Blind Cars
- Animal Noises
- Friend and Enemy
- Leader Game
- Clap of Non-Closure

Structured Practice: (How will students apply/ put into practice what they have just learned?)

Students will build skills in spontaneity, critical analysis, observation, team building and listening.

Closure: (What kind of opportunity is provided for learners to summarize what they've learned?)

Students will explore media resources about Theatre of the Oppressed, racism, and other initiatives using Philadelphia Theatre of the Oppressed's List of Resources.

LESSON PLAN CLASS 12

Applicant Name: Sarah Schieffelin

Partner Name: Syracuse University

Title of Project: Rehearsal for the Revolution: Theatre of the Oppressed with Syracuse University Students

CONTEXT

Grade/ Level:
Freshman-Senior

Subject: Theatre of the Oppressed

Topic/ Unit of Study:
Foundations of
De-Machinization of the
Body

Lesson Objective(s): Students will dramatize and analyze themes of manipulation, stress and violence which result from oppression.

Prior Knowledge: Previous class participation and assignment completion

Standards: (If applicable, what NYS Learning Standards in the Arts are met in this lesson?)

Materials and Resources: *N/A*

PROCEDURES

(How will I present the material and in what sequential order?)

Introduction/ Launch: (What activities will prepare students for the instruction? ie. warmup/ review)

Check In

Instruction: (Introduce the new material step-by-step)

- Elephant
- Cops and Robbers
- Student-led discussion on politics and theater
- Clap of Non-Closure

Structured Practice: (How will students apply/ put into practice what they have just learned?)

Students will build skills in critical analysis, empathy and strategization.

Closure: (What kind of opportunity is provided for learners to summarize what they've learned?)

Assignment: Write a 750 word paper (or artistic equivalent) which reflects on this course using the "rose-thorn-bud" evaluation.

Review resources about social justice organizations in Central New York (provided).

LESSON PLAN CLASS 13

Applicant Name: Sarah Schieffelin

Partner Name: Syracuse University

Title of Project: Rehearsal for the Revolution: Theatre of the Oppressed with Syracuse University Students

CONTEXT

Grade/ Level:
Freshman-Senior

Subject: Theatre of the
Oppressed

Topic/ Unit of Study:
Allyship

Lesson Objectives: Students will draw conclusions about how to become allies to themselves, their partners and their greater communities.

Prior Knowledge: Previous class participation and assignment completion

Standards: (If applicable, what NYS Learning Standards in the Arts are met in this lesson?)

Materials and Resources: *N/A*

PROCEDURES

(How will I present the material and in what sequential order?)

Introduction/ Launch: (What activities will prepare students for the instruction? ie. warmup/ review)

Check in

Instruction: (Introduce the new material step-by-step)

- Share contact information
- Lecture: Ally love for self, for partner, for group
- Dance Mirror
- Image of Word (single and groups): goodbye, love, revolution
- I Am (in small groups)
- ---I Am presentations
- Interviews
- Give a Gift
- Final takeaways
- Glass Cobra
- Clap of Non-Closure

I am Format

- I am NAME
- animal
- article of clothing
- season (time of year)
- superhero
- tool
- toy
- meal
- adventure
- flower/plant
- accessory
- element
- time of day

Structured Practice: (How will students apply/ put into practice what they have just learned?)

Students will build skills in ensemble, confidence, storytelling, mirroring, and allyship.

Closure: (What kind of opportunity is provided for learners to summarize what they've learned?)

Contact information of fellow students

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