INTRODUCTION

In its 36th year, this study abroad program in Educational Theatre offers a unique opportunity for concentrated study and daily field participation in the theatre of the oppressed. This summer program is designed for teachers, teaching artists, university students, recreational leaders, language and speech arts specialists, theatre directors, actors, integrated arts educators, and community leaders.

This course is at advanced graduate level and focuses on The Theatre of the Oppressed techniques created by legendary teacher/director, Augusto Boal. The Theater of the Oppressed, established in the early 1970’s, is a participatory theater that fosters democratic and cooperative forms of interaction among participants. Theater is emphasized not as a spectacle but rather as a language accessible to all. More specifically, it is a theater of process designed for people who want to learn ways of fighting back against oppression in their daily lives.

This course has restricted access. The course is not introductory and students need to have a grasp of Boal's theory. This will be a once in a lifetime opportunity for 25 students to study in Boal's home territory. Field Trips occur in local sites where students see theatre of the oppressed in action. Students visit schools, churches, and health agencies, and participate in forum theatre in a range of venues.

Faculty

Philip Taylor, director, Program in Educational Theatre, New York University

Bárbara Santos, Geo Britto and Helen Sarapec - Jokers
Augusto Boal (April 16, 1931 - May 1, 2009) was a Brazilian theatre director, writer and politician. He was the founder of Theatre of the Oppressed, a theatrical form originally used in radical popular education movements. Boal served one term as a vereador (the Brazilian equivalent of a city councillor) in Rio de Janeiro from 1992 to 1996, where he developed legislative theatre.

Early life

Boal was born in Rio de Janeiro. He took an interest in theatre at an early age, but did not become involved until he received his degree. Shortly after graduating from university, Boal was asked to work with the Arena Theatre in São Paulo, southeast Brazil. It was here that he began to experiment with new forms of theatre.

Exile

Boal’s teachings were controversial, and as a cultural activist he was seen as a threat by the Brazilian military regime. In 1971 Boal was arrested and tortured. He was eventually exiled to Argentina, where in 1973 he published his first book *Theatre of the Oppressed*. He fled to Europe, and eventually lived in Paris. There he taught his revolutionary approach to theatre for 12 years, creating several Centers for the Theatre of Oppressed, and in 1981, organizing the first International Festival for the Theatre of Oppressed.
After the fall of Brazil’s military dictatorship, Boal returned to Rio de Janeiro and established a major Center for the Theater of the Oppressed in Rio (CTO Rio). He started over a dozen theater companies that work to develop community-based projects.

Influences
Most of Augusto Boal’s techniques were created after he realized the limitations of didactic politically motivated theatre in the poor areas where he worked. He found that his attempts to inspire the people living in poor or 'slum' areas to rise up against racial and class inequality were inhibited by his own racial and class background, since he was white and comparatively financially comfortable. His new techniques allowed the idea of rebellion and the impetus for change to come from within the target group. Much of his early work and teaching was inspired by a Marxism philosophy, although through his career he had not been restricted by this and much of his work now falls within the boundaries of a centre left ideology.

Paulo Freire was a major influence on Boal's teachings. He and Freire became close in later years. When Freire died, Boal said "I am very sad. I have lost my last father. Now all I have are brothers and sisters".

Death
Boal, who had leukemia, died of respiratory failure on May 1, 2009, in Rio de Janeiro, He was 78 years old.

Published works
Arguably Augusto Boal's most academically influential work, in which the reader follows Boal's detailed analysis of the Poetics of Aristotle and the
early history of Western theatre. Boal contends that the Aristotelian ethic is a means of oppressing the masses, the people, the workers and the spectators in favour of stability and the continued dominance of a privileged few. He argues that the Tragi-drama, a formulaic drama style which today could be considered similar to that of soap operas, helps the State promote its continued existence. He sees the Brazilian government as an example of an oppressive state using theatre to propagate its oppressive system. He then outlines his early theories and practices for attempting to reverse the paradigm.


This is probably Augusto Boal’s most practically influential book, in which he sets down a brief explanation of his theories, mostly through stories and examples of his work in Europe, and then explains every drama exercise that he has found useful in his practice. In contrast to *Theatre of the Oppressed*, it contains little academic theory and many practical examples for drama practitioners to use even if not practicing theatre that is related to Boal’s academic or political ideas. Boal refers to many of these as "gamesercises", as they combine the training and "introversion" of exercises with the fun and "extroversion" of games. It has been influential in the development of Community Theatre and Theatre in Education (T.I.E.) practices worldwide, especially in Europe and South America. These games include Carnival in Rio and your friend is dead.


This book re-evaluates the practices commonly associated with the Theatre of the Oppressed for a new purpose. It has been argued that Boal contradicts himself with this take on his work, as it mostly concerns itself with creating harmony within society, whereas his early work was concerned with rebellion and upheaval. However, Boal's works can be seen as a progression and exploration of a Left Wing world view rather than a unified theory. In the context of those under-represented in a
society, his methodology can be used as a weapon against oppressors. In the context of those in a society who are in need of catharsis for the sake of their own integration into it, it can be switched round to empower that individual to break down internal oppressions that separate that individual from society. The theories have been useful in the pioneering field of drama therapy and have been applied by drama practitioners.

**Other books**


**Recognition**

In 1994, Boal won the UNESCO Pablo Picasso Medal, and in August 1997 he was awarded the 'Career Achievement Award' by the Association of Theatre in Higher Education at their national conference in Chicago, Illinois. Boal is also seen as the inspiration behind 21st Century forms of performance-activism, such as the "Optative Theatrical Laboratories".

Boal received The Cross Border Award for Peace and Democracy by Dundalk Institute of Technology in 2008.

**Quotes**

"Oppression is a relationship in which there is only monologue. Not dialogue."

"While some people make theater, we all are theater."

"Theatre for the people, by the people"
References

Pedagogy & Theatre of the Oppressed: A Brief Biography of Augusto Boal

Harvard Gazette Archives, December 11, 2003 Augusto Boal's "Theatre of the Oppressed"

The Theatre of the Oppressed: The Philosophy of Augusto Boal, by Kevin A. Harris
Empowering the oppressed through participatory theater, by Arvind Singhal

UNESCO. World Theatre Day.

Denis Cummins to make presentation to Augusto Boal
Augusto Boal unplugged at the Abbey.

Source: http://en.wikipedia.org/wiki/Augusto_Boal
Three reflections on Boal, the man and his work

In Loving Memory…Augusto Boal (April 16, 1931 – May 2, 2009)

From Philip Taylor, Director, NYU Program in Educational Theatre

The Program in Educational Theatre was shocked to hear of the passing of Augusto Boal on May 2 2009. The last communication I received from Boal was in early April when he wrote that while he wasn’t feeling all that well but he was so looking forward to receiving us for the fourth summer.

Our project at the Center for the Theatre of the Oppressed in Rio (Centro do Teatro do Oprimido) was first planned in Puerto Rico when my colleague and friend Dr Rosa Luisa Marquez mentioned to me that Boal might be amenable to hosting a group of NYU and University of Puerto Rico students in Brazil over the summer 2006. Rosa had studied with Boal in France in the late 1970s before his formative text, Theatre of the Oppressed, was translated into English. With interest growing among our students at Washington Square we eagerly planned on travelling to Brazil that summer. So began our new study abroad venture on theatre of the oppressed in Rio.

At NYU though we had invited Boal many years before 2006 to teach on campus. I believe it was Jan Cohen-Cruz from the School of the Arts who first broached the topic of ed theatre jointly hosting with Tisch-Drama a series of workshops on theatre of the oppressed. That was in 1988. At that time I was a teaching fellow in the program and my mentor, Professor Nancy Swortzell asked me to go out to JFK first thing on a Monday morning to collect Boal, his wife Cecilia, and their son Julian, and to bring them to the Swortzells home where they were to stay. I was asked to do this errand because I had taken a workshop with Boal in England the previous summer. In subsequent years, I ran into Boal in front of the Notre Dame Cathedral in Paris, saw him at a conference in Norway where I was presenting, and attended his workshops at the International Drama/Theatre and Education Conference in Brisbane, Australia, in 1995. We often joked about what part of the world we would next see each other!

Boal’s work in forum theatre and metaxis was especially influential in my own training as a drama educator in both Australia and the United States. I saw powerful ways in which forum and jokering could be adapted in process drama as a distancing and reflective tool. Beyond the influential contributions in theatre pedagogy, I felt quite privileged to get to know the man personally and to be welcomed into his home in Ipanema. Boal was especially helpful to me when I was the unknowing victim of an ATM fraud in Rio, 2007. He was a compassionate man who will be greatly missed.

I am especially humbled by the knowledge that the work will continue in profound ways and that we will be fully present at CTO headquarters in the summer 2009 as the torch changes hands.
From Christina Marin, Assistant Professor of Educational Theatre, NYU

It is with heavy hearts and tear stained faces that we mourn the loss of one of the greatest pioneers in the field of Educational Theatre, Augusto Boal. Frances Babbage reminds us that Boal “is unquestionably one of the most important and influential of contemporary theatre practitioners.”

Boal died of respiratory failure following a long battle with leukemia, and passed away early May 2 at the age of 78. He was a consummate director and playwright, and the innovator of the arsenal of the Theatre of the Oppressed methodology.

Boal’s work has been transformative and has touched lives all around the globe. The numerous centers in operation around the world that employ the techniques he developed are undoubtedly filled with people who share our sadness, but we must remain strong and true to his legacy. There is still work to be done, and he would want us to continue to dedicate our lives to using Theatre of the Oppressed to motivate the dialogues that have the potential to strike down oppression everywhere it exists.

Boal was a theatre practitioner, a teacher, a scholar and author of many texts, an activist, a politician, and the ultimate Joker. His struggles in Brazil and his exile shaped his work and the commitment he made to addressing issues of injustice through politics and theatre. The energy he brought to his work, whether he was facilitating a workshop, giving a keynote address, or just processing the work in a small intimate conversation was contagious – as was his laughter! He will be missed.

The Program in Educational Theatre will continue its commitment to the Theatre of the Oppressed Study Abroad program in Rio de Janeiro. At this time we ask for your patience regarding the 2009 program as the family and close friends of Augusto Boal at the CTO-Rio take this time to mourn their loss. We will be in contact with them well before August and will keep you all posted, but for now we ask that you continue under the assumption that the trip will take place as planned.

In his autobiography, Hamlet and the Baker’s Son, Boal writes: “What astonishes and enchants me, in times of crisis, is solidarity.” Let us stand in solidarity with all those around the world who will continue in this struggle to use art to heal the wounds caused by political injustice, economic tyranny, social exploitation, government corruption, and let us use theatre as an emancipatory tool that can set us all free.
From Barbara Santos, Joker, Centre of the Theatre of the Oppressed, Rio de Janeiro, Brazil

Brothers and sisters in arms, companions in the struggle

Our beloved comrade Augusto Boal, that tireless sower of seeds, who travelled the four corners of the earth scattering the seed of the Theatre of the Oppressed, is on yet another journey. He set off in the early hours of the second of May. He spent the First of May, May Day, in a vigil of solidarity with the workers fighting for a fairer and happier world, a world of solidarity.

He set off on this special journey, for which reason he was not able to be physically present at any event. But, as was his habit, he lived, loved and worked to the last drop of his energy, leaving ready (for publication) the new version of his book, The Aesthetics of the Oppressed. He also left express instructions that no event should be cancelled because of his absence. "Isn't that the very point of Multiplication?"

Yesterday, on the third of May, we held a farewell ceremony. The cremation of his body marked the start of a new phase of the Theatre of the Oppressed, in the physical absence of the Master himself. We wept, we talked, we sang. Celse Frateschi recited, beautifully, a passage from *Arena Conta Zumbi*. We sang a song written by Nuno Arcanjo. And Cecilia Boal, with all her strength and vitality, told the world that her husband should be remembered as the warrior that he always was. We dried our tears and affirmed Boal's leaving.

His body has gone, but not his presence! This Saturday, the 9th of May, from 5 pm to 8 pm (Brazilian time), we will pay homage to him and his presence at the Centre of the Theatre of the Oppressed with music, poems, performances and videos. At 7 pm we stop for a moment of tribute in Boal's honor. We will celebrate the life, the struggle, the productivity, the work of Augusto Boal and the continuity of that work. We ask that everybody do same as us, and pay homage to him this Saturday.

It will not be easy to follow our Master, Partner, Friend and Comrade in the Struggle. But what has ever been easy in the trajectory of the Theatre of the Oppressed?
Ethics and Solidarity will be our foundations and our guides. Multiplication will be our strategy. And our goal will remain the same: to create concrete social actions to transform oppressive situations into realities of peace and justice.

Viva Augusto Boal

Barbara Santos, 4 May 2009
All human societies are “spectacular” in their daily life and produce “spectacles” at special moments. They are “spectacular” as a form of social organization and produce “spectacles” like the one you have come to see.

Even if one is unaware of it, human relationships are structured in a theatrical way. The use of space, body language, choice of words and voice modulation, the confrontation of ideas and passions, everything that we demonstrate on the stage, we live in our lives. We are theatre!

Weddings and funerals are “spectacles”, but so, also, are daily rituals so familiar that we are not conscious of this. Occasions of pomp and circumstance, but also the morning coffee, the exchanged good-mornings, timid love and storms of passion, a senate session or a diplomatic meeting - all is theatre.

One of the main functions of our art is to make people sensitive to the “spectacles” of daily life in which the actors are their own spectators, performances in which the stage and the stalls coincide. We are all artists. By doing theatre, we learn to see what is obvious but what we usually can’t see because we are only used to looking at it. What is familiar to us becomes unseen: doing theatre throws light on the stage of daily life.

Last September, we were surprised by a theatrical revelation: we, who thought that we were living in a safe world, despite wars, genocide, slaughter and torture which certainly exist, but far from us in remote and wild places. We, who were living in security with our money invested in some respectable bank or in some honest trader’s hands in the stock exchange were told that this money did not exist, that it was virtual, a fictitious invention by some economists who were not fictitious at all and neither reliable nor respectable. Everything was just bad theatre, a dark plot in which a few people won a lot and many
people lost all. Some politicians from rich countries held secret meetings in which they found some magic solutions. And we, the victims of their decisions, have remained spectators in the last row of the balcony.

Twenty years ago, I staged Racine’s Phèdre in Rio de Janeiro. The stage setting was poor: cow skins on the ground, bamboos around. Before each presentation, I used to say to my actors: “The fiction we created day by day is over. When you cross those bamboos, none of you will have the right to lie. Theatre is the Hidden Truth”.

When we look beyond appearances, we see oppressors and oppressed people, in all societies, ethnic groups, genders, social classes and casts; we see an unfair and cruel world. We have to create another world because we know it is possible. But it is up to us to build this other world with our hands and by acting on the stage and in our own life.

Participate in the “spectacle” which is about to begin and once you are back home, with your friends act your own plays and look at what you were never able to see: that which is obvious. Theatre is not just an event; it is a way of life!

We are all actors: being a citizen is not living in society, it is changing it.

Augusto Boal
A Brief Description

Native American peoples (*by the millions*) occupied this region of South America for eons.

Then in 1500, the Portuguese navigator Pedro Alvares Cabral's fleet, en route to India, landed along the northeastern coastline (*near Recife*), he quickly claimed this land for Portugal - and the 300-year Portuguese era in Brazil began.

Over the next few decades more adventurers, explorers and treasure-seekers arrived; small settlements were established along the coastal areas, and when Portugal took control in 1580, it was now becoming a lucrative new land based on the growing profits of (*slave labor*) sugar plantations.

In the late 16th century, the Portuguese crown and colonies were inherited by Spain. After 60 years of contentious Spanish rule, and a small prosperous area of sugar businesses controlled by the Dutch, this now very valuable land was completely reverted to Portuguese sovereignty.
In the early 1800s, Napoleon's aggressive push across Portugal and Spain, caused (forced) Portugal's King to flee to Brazil. When he arrived, King Dom Joao VI established this huge slice of South America as the capital of his new (somewhat mobile) empire.

In 1821, he returned to Portugal, leaving his son Pedro I in charge, but when King Dom Joao attempted (once again) to treat Brazil as his own personal, taxable colony, his son said "No," declared immediate independence from Portugal, and was appointed the new emperor of Brazil.

Soon coffee replaced sugar as the country's most valuable export, and the strong aromatic scent of Brazil's official drink, and the seductive lure of new lands and fresh starts brought a surge of immigrants from Europe - mostly Italian.

Beginning in the early 1890s, the prosperous coffee businesses (seeking change) funded a military coup that forced the emperor to flee. In short, the coffee powers were now in charge, and the country would soon experience a half-century of instability.

In 1985, the ruling regime in Brazil ceded its power to civilian rule, and the country finally overcame a series of unpopular coups, corrupt leaders, and the military's constant intervention in the governance of this massive country.

Today Brazil is justifiably famous for the Amazon River; Carnival in Rio; the beaches of Copacabana and Ipanema; its many champion soccer teams, and of course, for the amazing collection of organized diversity that makes it one of the most significant and important countries on the face of the planet.
Source: http://www.worldatlas.com
Facts and Figures

► Name Brazil

(long form) Federative Republic of Brazil

► Population 186,112,800

► Capital City Brasilia (2.2 mil)

► Currency Real (BRL)

► Languages Portuguese (official), and most widely spoken language. Less common languages include Spanish, German, Italian, Japanese, English, and a large number of minor Amerindian languages.

► National Day September 7

► Religions Catholic (74%), Protestant (15%), others

Geographic Coordinates

► Latitude/Longitude (Capital City)
15° 45' S, 47° 57' W

► Relative Location Brazil, dissected by both the Equator and Tropic of Capricorn, is positioned in the northern, southern and western hemispheres. Covering almost 50% of South America, Brazil is
bordered by Argentina, Paraguay, Uruguay, Bolivia, Peru, Colombia, Venezuela, Guyana, Suriname, French Guiana and the Atlantic Ocean.

**Land Statistics**

- **Coastline** 4,655 miles (7,491 km)

- **Land Areas**
  - \((land)\) 3,265,075 sq miles (8,456,510 sq km)
  - \((water)\) 21,411 sq miles (55,455 sq km)
  - \((TOTAL)\) 3,286,486 sq miles (8,511,965 sq km)

- **Landforms** Brazil is divided into five primary geographic areas: the northern Guiana Highlands; Brazilian Highlands (or plateau) central and east; the massive Amazon River Basin; Pantanal wetland areas of the southwest, and the Southern Highlands - to the west and south of Curitiba.

  The Brazilian Highlands are covered by low mountain ranges and forested river valleys. From Rio de Janeiro - north to Fortaleza, a series of higher mountain ranges form a natural barrier between the Atlantic Ocean and the country's interior.

  The Pantanal is the world’s largest freshwater wetland, a seasonally flooded plain fed by the tributaries of many rivers. For size comparison, it's almost 10 times the size of the Florida Everglades.

  The Amazon is the world's largest tropical rain forest. It's drained by the huge Amazon River, and more than 200 of its tributaries - with more than a dozen of those tributaries being on (The Longest Rivers of the World) list. The Sao Francisco is the longest river completely within Brazil's borders.

  The Guiana Highlands, a relatively flat-topped mountainous area covered by rain forest, stretches across much of northern South America. It's home to many of the planet's most spectacular waterfalls, and Brazil's highest point.
Highest Pt. Pico da Neblina - 9,888 ft. (3,014 m)

Lowest Pt. Atlantic Ocean - 0 ft. (0 m)

Faces of Carnival, Rio de Janeiro, Brazil

Land Divisions 26 states and 1 federal district; the states include: Acre, Alagoas, Amapa, Amazonas, Bahia, Ceara, Espirito Santo, Goias, Maranhao, Mato Grosso, Mato Grosso do Sul, Minas Gerais, Para, Paraiba, Parana, Pernambuco, Piaui, Rio de Janeiro, Rio Grande do Norte, Rio Grande do Sul, Rondonia, Roraima, Santa Catarina, Sao Paulo, Sergipe and Tocantins. The federal district is: Distrito Federal
Tourist Attractions

LAPA ARCHES

The Carioca Aqueduct, known also as the Lapa Arches, was built in the early XVIII century. It is 270 meters long and surrounded by the Metropolitan Cathedral, Fundição Progresso, Sala Cecilia Meirelles, a couple of top samba halls, and other points of interest. The 42 arches linked Santa Teresa and Santo Antonio Hills. Today there is a streetcar linking Lapa to the historical streets of Santa Teresa with several art galleries and other attractions. Lapa

MUNICIPAL THEATER

Project and design by A. Guilbert and Francisco de Oliveira Pinto, it opened its doors on July 14, 1909. Paintings by Eliseu Visconti and Rodolfo de Amoedo, and mosaics by Bernardelli are some of the attractions. If you have a chance come for a concert of classical music or ballet and take a look on the inside as you enjoy top quality entertainment. Praça Floriano, s/n.

NATIONAL LIBRARY

A project by Francisco Marcelino de Souza in Neoclassical style with Corinthian columns, from 1910. The collection was gathered since the XVIII century. Among the rarities are a Guttenberg Bible from 1462, a 1572 edition of Camões’ As Lusiadas, the De Angelis collection and the Empress Teresa Cristina's collection, donated by Emperor Dom Pedro II. Av. Rio Branco, 219.

CAS A FRANÇA-BRASIL

It is considered the most important example of neoclassical architecture in Rio de Janeiro. The structure was designed by French architect Grandjean de Montigny, who came with the French Artistic Mission of 1816. It was built under the request of Dom João VI to lodge the Commercial Park of Rio de Janeiro, and opened doors in 1820. On the following year, when the Portuguese court was ordered to go back to Portugal, it was stage to a riot that was repressed by Dom Pedro I. It reopened in 1824 as a Customs House. In 1944 it became home to the Second Court Jury. Since it started being used as a cultural center in 1983, and a number of important temporary exhibitions were held at the França-Brasil. The building itself is the main permanent attraction. It is aligned to the cardinal points, oblivious to the direction of other buildings around it. The interior features a large cross-shaped space, topped by a monumental dome. The floor is covered in large blocks, with carpets of Belgian tiles on the entrance, and underneath the dome. The roof has a colonial inspiration. Rua Visconde do Itaborai, 78.
**Rió de Janeiro-Galeão (Antonio Carlos Jobim International Airport) - Airport Guide**

**Address:**
Rió de Janeiro-Galeão, Infraero-Empresa Brasileira de Infra-Estrutura Aeroportuaria, 21942-900, Rió de Janeiro, Brazil

Airport Code GIG

Telephone: (0)21 3398 4526 or 2155
Fax: (0)21 3398 4214
Website: www.infraero.gov.br

Time Zone: GMT -3 (GMT -2 from the third Sunday in October to the third Sunday in February)

Location The airport is located 20km (13 miles) north of Rio de Janeiro

Country Dialing Code: 55

**Public Transport**

Road: Bus and taxi are the most hassle-free ways to travel into Rio. Taxi: Taxis are available, although visitors are advised to ignore the RDE taxi desk and go to the Rio de Janeiro State Tourism Authority desk instead and buy prepaid taxi vouchers. Otherwise, passengers should ensure that their taxi’s meter is cleared of the last fare. Bus: There is an airport shuttle bus every hour, which stops at major hotels and beaches. Empresa Real have air-conditioned frescao buses that drive into the city as well as along the seafront stopping off at the hotels (journey time: 45 minutes). Public buses run to the city centre.

**Facilities**

Money and communications: Terminal 1 has a range of banks, bureau de change facilities and a post office. Eating and drinking: There are restaurants in Terminal 1 and a wide variety of restaurants and cafés in the central commercial area in Terminal 2. Shopping: There are shops in Terminal 1 and in the central commercial area in Terminal 2. Other facilities: There is a pharmacy and a small 24-hour hospital in Terminal 1.

**Taxi Advice:**
At the airport, just after you leave the luggage control and the police, there is a place facing the door where you can buy a pre-paid run to your hotel on a red or blue taxis - these are the most comfortable, they are secure, and may cost around 30 US dollars for the ride. They are very nice and you may be sure that they will take you safely to the hotel, and not run around town. It may take 30 minute or 50 minutes according to the traffic. Outside, you can also find yellow cabs, not so good, a little less expensive.

**Health Insurance**
In the event that you need medical attention while overseas please ensure you have coverage from your provider. NYU does not pay for medical assistance while in Brazil.
Hotel Information

Copacabana Rió Hotel
Av. Nossa Senhora de Copacabana, 1256
CEP: 22070-010
Copacabana
Rio de Janeiro
Brasil
Tel. + 55 - 21 - 2267-9900 / Fax + 55 - 21 - 2267-2271
E-mail: reservas@copacabanariohotel.com.br

About the hotel: Facilities include a pool on the top floor, and a restaurant. There are 77 rooms and suites distributed along 15 floors. All apartments have a balcony. There are non-smoking floors. Units have a private bathroom, air-conditioning, color TV with cable channels in English, mini-bar, phone, a double bed or a set of twins. Guests can also enjoy a fitness center, sauna, steam room, business center, laundry and room service until 10 p.m. The low rates below are available when you use our free booking service.

About the location: This comfortable budget hotel is located on Copacabana's main street, a short block away from the beach. You are near Ipanema, and close to all attractions including restaurants, shopping, and nightlife.

Near the beach: Yes!

Oceanfront: No

Boal Center

Centro do Teatro do Oprimido
Avenida Mem de Sá, 31
Lapa - Centro
(005521) 2232 5826
www.ctorio.org.br
ctorio@ctorio.org.br

Subway

Operating Times: Monday to Saturday from 5 am to 12 pm
Sundays and public holidays from 7 am to 11 pm (check the specific entrances)

The Boal Center is at Av. Mem de Sa, 31. ‘Cinelandia’ on Line 1 appears to be closest stop.

There also is a bus with a letter ‘M’ for Metro on it near the hotel which will take you directly to subway. The fare includes both the cost of the bus and the subway. Please ask at the hotel for more information.
Brazil Visa Information

• Do I need a visa to enter Brazil?
If you are an American citizen, you need a visa to enter Brazil. The type of visa that you should apply for depends on the purpose of your trip to Brazil. The two most common types of visa are tourist and business visa. If you are the bearer of a non-American passport, please contact the Visa Department for more information, as Brazil has visa waiver agreements with certain countries. Also, if you are the bearer of a non-American passport, regulations may require the Consulate General to request that prior authorization from the Ministry of External Relations in Brazil be granted in order for the visa to be issued. In this case, an extra fee of US$ 25.00 will be charged and some delay should be expected.

• where should I get my visa?
Brazilian visas are issued at one of the Brazilian Consulates in the U.S. or at the Brazilian Embassy in Washington
• NYC Address:
1185 Avenue of the Americas, 21st Floor, New York, NY, 10036-2601 Phone: 917 777 7777 | Fax: 212 827 0225 | email: consulado@brazilny.org Hours: Monday through Friday between 10 am and 12 pm for applications and between 2:30 and 4:00 to pick up.

The Brazilian Consulates will process tourist visa applications regardless of the place of residence of the applicant, provided that he or she comes in person to one of our Consulates. If you need a tourist visa but cannot come in person to a Brazilian Consulate, you will have to direct your application to the Brazilian Consulate of your jurisdiction.

You must verify with the Consulate General beforehand if any of these circumstances apply:
• children who were born outside Brazil of Brazilian parent(s)
• children who were born in Brazil of non-Brazilian parent(s)
• Brazilian citizens who acquired another nationality.
• It is mandatory that at least one blank page of the passport is available, in order for a visa to be stamped.
• No visa will be processed by any kind of mail including Federal Express, DHL, etc. Payment in US Post Office Money Order only, payable to the Brazilian Consulate.
FREQUENTLY ASKED QUESTIONS

1) HOW LONG DOES IT TAKE TO GET A VISA? ONE DAY (APPLY IN ONE DAY, PICK UP THE FOLLOWING DAY)

2) CAN I SEND MY DOCUMENTS BY MAIL? NO, THEY DO NOT PROCESS ANYTHING AT ALL THROUGH THE MAIL.

3) DO YOU TAKE CASH OR CHECK? THEY ONLY TAKE MONEY ORDERS FROM THE POST OFFICE. NO CASH. NO CHECK. NO CREDIT CARD.

4) WHERE IS THE CONSULATE LOCATED? 1185 AVENUE OF THE AMERICAS, 21ST FLOOR, BETWEEN 46TH AND 47TH STREETS.

5) CONSULATE’S HOURS? FROM MONDAY THROUGH FRIDAY BETWEEN 10 AM AND 12 PM FOR APPLICATIONS AND BETWEEN 2:30 AND 4:00 TO PICK UP.

6) WHO DO I MAKE THE MONEY ORDER OUT TOO? BRAZILIAN CONSULATE.

7) WHICH DOCUMENTS DO I NEED DO GET A TOURIST VISA? PASSPORT, PASSPORT PICTURE, APPLICATION FORM, ITINERARY OR AIRLINE TICKET (CAN BE E-TICKET) AND MONEY ORDER FROM THE POST OFFICE, ONLY, FOR A HUNDRED AND THIRTY DOLLARS IF YOU ARE AMERICAN AND COME IN PERSON. IF ANYONE ELSE IS APPLYING FOR YOU THERE IS A 10 DOLLARS HANDLING FEE MORE.

8) WHAT DOCUMENTS DO I NEED TO GET A BUSINESS VISA? PASSPORT, PASSPORT PICTURE, LETTER FROM THE COMPANY AND A MONEY ORDER FROM THE POST OFFICE, ONLY, FOR A US$ 190.00 IF YOU ARE AMERICAN. IF ANYONE ELSE IS APPLYING FOR YOU A HANDLING FEE OF 10 DOLLARS IS REQUIRED.

9) IF MY VISA IS VALID AND MY PASSPORT EXPIRES WHAT SHOULD I DO? GET ANOTHER PASSPORT AND CARRY BOTH WHEN YOU TRAVEL TO BRAZIL.

10) DO I NEED TO GET VACCINATED? FOR TRAVELERS SIX MONTHS OF AGE AND OLDER, BRAZILS MINISTRY OF HEALTH STRONGLY RECOMMENDS A YELLOW FEVER VACCINATION AT LEAST 10 DAYS PRIOR TO ARRIVAL TO THE FOLLOWING REGIONS: ALL THE STATES OF THE NORTHERN MIDWESTERN REGIONS AND MARANHAO AND MINAS GERAIS, THE REGIONS SOUTHWEST OF PIAUI, WEST OF BAHIA, WEST OF PARANA, WEST OF SANTA CATARINA, NORTHWEST OF RIO GRANDE DO SUL AND NORTHWEST OF SAO PAULO.

11) DO YOU HOLD MY PASSPORT THERE? YES, IT IS NEEDED TO ISSUE THE VISA.
Money Matters and Tipping

In the 80's Brazil was plagued by a galloping inflation, as in 50% a month. The currency changed names frequently, and trying to understand it was a bad joke. Brazilians finally started to enjoy some economic stability in the 90's, with the creation of the real (hey-ALL), plural reais (hey-ICE).

There are R$100, R$50, R$20, R$10, R$5, R$2 and R$1 bills, featuring assorted images of Brazilian fauna. The real is divided into 100 centavos (sayin-TA-vush). Coins are handy for a bus ride, gum, and the inevitable cafezinho. They come in all colors, from silver, gold, copper, silver with a gold band... This is a gimmick the Central Bank used, so people would stop throwing coins away - a habit acquired during the inflation years.

The real was originally quoted US$1, and there was a fluctuation band. In January 99 the government stopped interfering in the exchange rate, and the real underwent a major devaluation. The current exchange rate is around US$1=R$2.50

This devaluation couldn't be better news for travelers visiting Brazil. Eating out and shopping are more affordable than ever. Enjoy top restaurants in all price ranges, and do not miss the boutiques in Ipanema, Copacabana, and the malls. Brazilian goods are of excellent quality, and you will find everything - from bikinis to gems, shoes, leathers, etc.

Now that you know you reais, tip smartly! At restaurants in addition to the couvert (i.e. bread basket + spreads) a 10% tip is usually included - unless it's a self-serve joint, obviously. Give a little more only if service was especially friendly. Taxi drivers do not expect big tips, and may even round down the total to locals. Round up, or give an extra R$1 if you are feeling especially generous.

Bellboys and chambermaids expect to get at least R$1. Give less and you will be considered a mão-de-vaca (mown-djee-VA-ca) - Portuguese for cow's hand, you know, the kind that never opens... Barbers, hair stylists, masseurs, manicurists, pedicurists and the like expect at least a 10% tip (again never less than R$1). Tips to bartenders at discos are not mandatory (but appreciated).

Going on to other practical aspects, let's consider how to bring your spending money.

Traveler's Checks
Yes, it's the safest way, couldn't agree with you more, but... Well, the first drawback is that you will get a worse rate than you would for cash. Many travel agencies with currency exchange desks simply do not take them. To get rid of traveler's checks you may have to go to a Citibank or AmEx American Express branch. Other banks charge a flat rate of US$20 to exchange your checks. You will probably end up trading in more than you had planned, only to avoid paying the fee again. You will be stuck with a stash of Brazilian cash, and there goes your safety factor down the drain. It may be a good idea to bring some checks for an emergency, though.
**Cash**
Cash is always convenient to bring as spending money. If you are worried about safety, wear one of those money belts inside your pants until you get to your hotel. Any decent property will have a safety box in the bedroom closet, where you can safely store your valuables. Bring at least a few hundred bucks to pay for expenses like transportation, snacks, and entertainment.

**Credit Cards & Debit Cards**
Plastic is very popular in Rio, and it will avoid the hassle of carrying too much cash around. Visa, AmEx, MasterCard and Diner's are the most widely accepted, probably in this order. Cards are great to pay your hotel bill, most restaurants, that shopping spree that happened on a cloudy day... If your bank or credit card uses the Cirrus system, you may also withdraw cash at many ATM's.

**Exotic Currencies**
We do not mean to offensive, but anything other than US$ (American dollars) or Euros could be considered exotic in Rio. The simple reason is the law of supply and demand. There is a strong demand for US$, so this is the currency that gets the best rates, period. You may bring pounds, yens, pesos, Australian or Canadian dollars, but get ready for an unfair exchange rate. And you may have to walk around a little before you find someone willing to take your exotic cash (again, no offense). If it's any consolation, Brazilians also have to take US$ or Euros when they travel abroad, or they would go through the same ordeal.

**Personal Checks**
Sorry, but personal checks in your local currency are as good as a US$3 bill around here. Wealthy locals with accounts abroad have connections to travel agencies that will cash their personal checks, just because they are good customers or something (and charge a substantial fee, of course). But if you are someone off-the-street... fat chance. Leave your checkbook at home.

**Where to, Where Not to...**
Whenever you exchange money, you lose money. It's a simple law of nature we have learned to live with. If they paid you, say, R$2.80 when you sold them your dollar, it will cost you R$3.10 to buy it back. This difference is called spread, and this is how these guys earn a living. In other words, do not cash more than you need. Having said that, let's see the best places for you to exchange your currency.

ATM's with Cirrus system are your best bet. They use the same exchange rate that your credit card company will use back home, when your expenses in Brazil are due. Travel agencies with currency exchange desks offer attractive rates, followed closely by major banks like Banco do Brasil or Citibank. Luxury hotels have an exchange desk, most times offering offensively low rates. On weekends or after banking hours they are your only choice, though. Do not exchange cash with strangers in the street.
**Phones & Internet in Rio**

There are public phones everywhere in Rio, and they are hard to miss. *Orelhão* (ou-ray-lyaun) is how locals call them. Cariocas sometimes give funny names to things, and this one literally translates to "floppy ear".

Now that state-owned *Telerj* was privatized you no longer see the traditional orange cups. They have turned blue, and pop up in the most curious places. There are phones even on the sand of the beaches!

To use a public phone you need a calling card, coins are no good. They can be purchased at newsstands all over the city. Each card is good for a predetermined number of calls, usually 20 or 40. The digital display on the phone shows how many calls you have left. Table and cellular phones in Rio are always eight-digit numbers.

For calls within Greater Rio and Niteroi, dial the number directly. If you want to reverse the charges (collect call), add 9090 before the phone number. For long distance domestic calls using Embratel (one of the operators) first dial 021, then the city code, followed by the actual phone number. To call São Paulo, for instance, you would dial 021-11-****-****. To reverse the charges dial 9021-11-****-****.

To make international phone calls you start with 0021, followed by the country code, area code, and phone number. To call London, for instance, you would dial 0021-44-171-****-****. If you do not know your country code (a lot of people don't) call 0800313131 for assistance of an international operator (Telemar). They speak English, and are very helpful.

If you are calling Rio de Janeiro from abroad, you have to dial your international access number, followed by the country code 55, the city code 21, and phone number. If you are in New York, for instance, you would dial 11-55-21-****-****. Call your local operator for more details.

Source: http://wikitravel.org/en/Brazil
Cyber Cafes in Rio de Janeiro:
Conexao Copacabana
Copacabana
Av. N.S. Copacabana, 374 sl. 302
2256-4596
Cyber Copa 5
Copacabana

Important Phones:

Long Distance Phone Operators
Brasil Telecom 014
Embratel 021
Intelig 023
Telefonica 015
Telemar 031

Emergency Contacts
Reporting Crimes: 2253-1177
Police: 190 or 22312020
Fire Dept: 193 or 22211234
Woman Dept.: 2233 0113
Federal Police: 2291 2142
Tourist Police Dept: 2511 5112
Violence Against Gays: 3399-1303
Violence Against Women: 2299-2121

Radio Taxis:
Coopertramo: 25602022
Coopatur: 2573-1009

Hospitals
Rocha Maia Hospital: 2295 2121
Samaritano Hospital: 2537 9722
São Lucas Hospital: 2545 4000

Official Tourism Contacts
Alô Rio (English Spoken) 2542 8080 or 0800 7071808
Turisrio: 2215 0011 (Rua da Ajuda, 5, 6th floor)
RIOTUR: 2217 7575 (Rua da Assembléia, 10, 9th floor)
Centro de atendimento ao Turista: 2541 7522 (Av Princesa Isabel, 183)
Bus Companies:
Viação 1001: 0300 – 3131001
Viação Cometa: 4004 9600
Costa Verde: 2233 3809
Fácil: 2263 8792

Brazilian Airlines:
Gol: 0800 701 2131
Tam: 0300 123-1000
Varig: 4003-7000

Consulates in Rio:
United States 2292 7117

Airports:
Antonio Carlos Jobim: 3398 5050
Jacarepaguá: 2432 7070
Santos Dumond: 3814 7070

Ferry Boat:
2533-7524 / 2532-6274

Consumer Defense:
1512

Municipal Guard:
0800 211 532

Tourism Information:
City of Rio de Janeiro: 0800 7071808
State of Rio de Janeiro: 0800 2822007

Subway:
08005951111

Road Police:
Estadual: 2625 1530
Federal: 2471 6111

Bus Station:
Niterói: 2620.8847
Novo Rio: 3213-1800

Life Guard:
2253 6572
Dance Clubs and Circuit Parties

Rio's has an active clubber circuit. If you love to dance the night away, you will not run out of options. Local and guest DJ's spin every night the latest disco, house, garage, techno, trance, pop, funk, hip-hop and other dancing beats. Things never really pick up until after midnight, so you have time to enjoy a good meal, or warm up at the bars and cafes.

Minors are not legally allowed at nightclubs. Once you get in, beer and liquor is served at most venues, usually without the need to present any I.D. You do not have to tip bartenders.

You don't have to go far from your hotel to reach the clubs. Try Baronetti, Cristal Lounge in Ipanema, Melt, in Leblon, Sky Lounge in Lagoa, and 00 (Zero Zero) in Gavea. In Copa the scene is a very mixed. Bunker has different parties every weekend with guest DJ's, and attracts an alternative crowd. Mariuzinn, with 30 years of tradition, moved on to the main street.
NYU Safety Abroad

1. Emergency Contact Form: Please update your form and include information on your flight numbers, your passport number and your emergency contact in the States.

2. Buddy System: We strongly advise you develop a buddy system in which you always communicate with your roommate on your evening and weekend plans and times when you expect to return. You should travel to and from the hotel with a buddy!

3. Email your flight itinerary to he343@nyu.edu

4. Carry a copy of your passport with you at all times but do not carry your original passport with you unless you are traveling to an airport or on a long distance trip within the country.

5. Use your common sense: be aware of your surroundings and try not to look like an easy target. Accessories to avoid: expensive looking handbags or backpacks, nice jewelry, walking around with expensive cameras, ipods, and laptops. It is also best to leave your passport and debit / credit cards in the hotel safe rather than carrying them around when you don’t need them. Do not carry large amounts of money, and always leave your hotel key at the front desk.

6. Be aware of scam artists appearing as “good samaritans” at ATMs. Try to do your banking during regular banking hours to avoid becoming a victim.

7. Never travel alone at night.
Philip Taylor, Director of Educational Theatre

Philip Taylor (Associate Professor) B.Ed. 1980, Rusden State College (Australia); MA 1988, Ph.D. 1992, New York University; has been Director of the Program in Educational Theatre since 2003. His research interests are in the fields of applied theatre and process drama, qualitative research, reflective praxis and educational inquiry. His book *Applied Theatre: Creating Transformative Encounters in the Community* describes how theatre can empower individuals and communities to effect change. Dr Taylor established the International Institute in Drama in Education Research Institute (IDIERI) which has met in Australia, Canada, England, Jamaica, and the United States. He was inaugural director of the first centre in Australia dedicated to applied theatre research, Centre for Applied Theatre Research, Griffith University, 1997-2001, and was foundation editor of *Applied Theate Researcher*. His book *Researching Drama and Arts Education: Paradigms and Possibilities* (Falmer) has been a standard text on research design used by many graduate students worldwide. Other publications include *Assessment in Arts Education* (Heinemann), *Structure and Spontaneity* (Trentham Books), *Redcoats and Patriots: Reflective Practice in Drama and Social Studies* (Heinemann) and *The Drama Classroom: Action, Reflection, Transformation* (RoutledgeFalmer). Dr Taylor has served on numerous international editorial boards, including *Studies in Applied Arts and Health*, *Research in Drama Education*, *Drama Research*, *International Journal of Education and the Arts*, and *Drama Australia Journal*. Directing credits for NYU include the brechtbeckett workshop (Black Box), *The Caucasian Chalk Circle* (Provincetown Playhouse), *Ah—Ssess* (Frederick Loewe Theatre, and IDIERI in England), *Tears of the Mind* (prison theatre project upstate New York), *Beautiful Menaced Child* (NYU Forum on Ethnotheatre/Theatre for Social Justice), and *Gross Indecency: The three trials of Oscar Wilde* (Provincetown). Dr Taylor has given keynote addresses across the globe, most recently in Japan and China, and is a frequent workshop presenter worldwide. At NYU he established a new scholarly periodical, Arts Praxis, and is excited by his forthcoming book *Theatre behind Bars: can the arts rehabilitate?*
Program Description

Program Name  Theatre of the Oppressed with Augusto Boal
Program Site(s)  Rio de Janerio, Brazil
Duration (in weeks)  One Week  Dates:  August 2-13, 2009
Number of Credit Hours per student  3  Target Student group size  25

Course to be offered:
E17.2400  Seminar in Applied Theatre Research (3 points)

Course Description:

An advanced seminar which examines the key considerations which drive research activity in applied theatre. Students canvass the territory of applied theatre, the purposes of an applied theatre, and the challenges researchers face when designing, implementing and presenting their applied theatre studies. Students create their own applied theatre research project which can include a creative component. This course constitutes the "terminal experience" in the MA Program (EDTC) curriculum. It is open to students in other masters and doctoral programs interested in applied theatre research. The pre-requisite for this course is usually E17.2077 Methods and Materials of Research in Educational Theatre.

In summer 2009 students will study in Boal’s theatre of the oppressed laboratory in Rio, Brazil.

Course Content/Background:

This opportunity to study in Rio is a once in a lifetime event. Boal created his theatre of the oppressed (TO) techniques at the Arena Theatre in Sao Paolo Brazil in the 1960s. TO is a series of imaginative theatre exercises which promote awareness of one’s social situation and its limitations, individual attitudes, and how our bodies are bound by tradition. TO requires participants to explore their own oppressions and create dramatic vignettes which demonstrate how these oppressions influence human potential. These vignettes are then presented as a forum theatre where public audiences explore ways of overcoming oppressive influences.

The course specifically examines Boal’s forum theatre and joker techniques.

At NYU we offer two courses in the Boal method: “Introduction to Theatre of the Oppressed” and “Advanced Techniques of Theatre of the Oppressed.”

The course will be divided into three sections:
Part One  The Theatre of the Oppressed: Origins and Development
Part Two  Building Trust: The Physicality of the Body
Part Three  The Forum theatre and the joker: Devising and Directing

Key course questions:
• Why have I elected to study on this course in Brazil?
• What do I understand by theatre of the oppressed and forum theatre?
• How can I apply theatre of the oppressed techniques in my own work context?
• What contribution has the course in Brazil made to my knowledge of community drama?
• What do I view as the controversies, benefits and role of TO and forum theatre?
• How has this course challenged me in my own future work as a joker?
• What theoretical contribution do you believe TO makes to community drama?
• How has studying in Brazil shaped your cultural consciousness?

Required Texts:


Various articles and monographs may be distributed to enrich the required reading. The course involves lectures, seminars and workshops and will focus specifically on Boal’s forum theatre

ASSESSMENT

1. ** Preliminary paper: Boalian Praxis ** (20%)

   Email to Hector Estrada, he343@nyu.edu by July 20 2009, 5.00pm

   A 10 page paper which discusses the theoretical principles which inform Boalian theatre of the oppressed. The three key sources for the paper need to be Aesthetics of Theatre of the Oppressed, A Boal Companion, and Theatre of the Oppressed.

2. Participation Weighting 40%

   • Tutorial participation with Dr Taylor before, during, and after the course.
• Attend all classes punctually and contribute actively and constructively to the seminars. Constructive means working collaboratively, and not letting your own agenda dominate the sessions.

• Demonstrate competence in Boalian dramatic techniques.

• Complete all assigned tasks as outlined, especially participatory and reading assignments.

• Contribute to a strong sense of community

• Competency in forum theatre and joker skill

• Ability to reflect in and on action

• Peer and group assessment where appropriate

Note that we are part of a study abroad community: we not only study together, but we travel together, attend field trips, and live in the same hotel. It is important that the group bonds well, respects each other, and caters for individual differences. There is always give and take, so the rule of thumb is to be sensitive to each other’s needs, not to dominate proceedings, and to find tactful ways of withdrawing when you feel overwhelmed. It is an honor for us that CTO has agreed to open their center again to NYU in 2009. It is our hope that the program will be able to return to Brazil in years to come and have Boal’s center as the base.

3. **Theatre of the Oppressed (TO) Logbook**
   **Weighting 40%**

Students keep a documented record of their experience in Brazil as it pertains to their evolving understanding of theatre of the oppressed (especially rainbow of desire) and its application within their own professional context. This record should include written and visual (when appropriate) log entries outlining the students’ learning, artefacts students collect which demonstrate their learning, analyses of the reading and other materials. The logbook is not a diary. Please keep your own personal observations separate. The logbook is a public document.

**Table of Contents:**

• **An Opening Statement describing what students hope to achieve from their Brazilian experience.** The narrative introduces you and your interest in the course, your understanding of Boal, what you hope you might achieve, and how you might apply some of this work in your own professional context. Where are the gaps in your knowledge base in theatre of the oppressed? This opening
statement needs to demonstrate that you have read all the references and that you are clearly grappling with the ideas contained in them.

**Note:** This opening statement needs to be emailed to Hector **no later than August 1, 2009**.

- Extracts from Log Book which reveal the development in students’ learning—the extracts should demonstrate growth and an ability to grapple with complex material.

- Students’ responses to the Key Course Questions. Do not answer these separately but rather blend your response into one overall entry and use headings.

- Written referenced paper on the TO Course and how it has shaped students’ understanding. Describe how working in the Brazilian culture influenced your learning.

- The contribution of TO to students’ knowledge base and career endeavors. What is your critique of TO?

- A forum theatre project which you would like to devise. A discussion on the theoretical principles informing the project, the aims of the work, a description of the project itself, where it will be presented, and how you would evaluate its success. What is the role of the joker in this project, and what issues would the joker have to be sensitive to?

- A Closing statement on your own progress and development during this course—if you were to provide a grade for yourself, what would it be, and why?

- Appendices: Artefacts (materials, resources, pictures, documents, pretexts, other information than you collect while in PR that have made an impact upon you and which you have referenced above)

- Bibliographic List

The completed portfolio should be mailed to Dr Taylor and postmarked no later than Thursday August 20, 2009 at 5.00pm.

**Course Structure and Venue:**
The course takes place in the Theatre of the Oppressed laboratory in Rio August 5-15. This is the center where he developed most of his techniques

CENTRO DO TEATRO DO OPRIMIDO, AVENIDA MEM DE SÁ 31, LAPA-CENTRO, RIO, TEL. 2232.5826 / 2215.0503

Students will mostly work with the Jokers in the afternoons commencing Monday August 3, – Tuesday, August 11 1.00-6.00pm. During some mornings various site visits will occur in community centers in Brazil. There students will observe how the Boalian method has translated into practice. Students will partake in theatre visits, and they will collaborate in teams as they work on forum theatre.

**Accommodations:**

COPACABANA RIO HOTEL  
Av. Nossa Senhora de Copacabana, 1256  
CEP: 22070-010  
Copacabana - Rio de Janeiro - Brasil  
Tel. + 55 - 21 - 2267-9900 / Fax + 55 - 21 - 2267-2271

Website: [http://www.copacabanariohotel.com.br](http://www.copacabanariohotel.com.br)

**Tutorials:**

Students meet with Dr Taylor in tutorial groups on Monday August 3 and Wednesday August 12 at the Hotel:

- 8.30AM Tutorial Group 1
- 9.00AM Tutorial Group 2
- 9.30AM Tutorial Group 3
- 10.00AM Tutorial Group 4

**Group 1**

Hector Estrada (facilitator)- [he343@nyu.edu](mailto:he343@nyu.edu)

Pip Gengenbach, [pgg221@nyu.edu](mailto:pgg221@nyu.edu)

Nora Turhan, [nt599@nyu.edu](mailto:nt599@nyu.edu)

Christi Hanson, [ch1241@nyu.edu](mailto:ch1241@nyu.edu)

Cornelius Jones Jr., [cj575@nyu.edu](mailto:cj575@nyu.edu)

Yosefa Forma, [ymf200@nyu.edu](mailto:ymf200@nyu.edu)

**Group 2**
Delia Meyer (facilitator) - dem317@nyu.edu
Joseph Benesh, jb3430@nyu.edu
Susan Comer, sc2830@nyu.edu
Shelley Donnelly, srd263@nyu.edu
Kathleen Emori, kee244@nyu.edu
Elizabeth Feldman, esf265@nyu.edu

Group 3
Alex Siriani (facilitator) - ars503@nyu.edu
Rachel Jamieson, rdk236@nyu.edu
Autumn Knight, ajk394@nyu.edu
Rocio Lopez, rocio@nyu.edu
Jamie Mayer, jmm786@nyu.edu
Kyla McHale, kfmchale@nyu.edu
Mary Corinne Miller, mm4361@nyu.edu

Group 4
Guleraana Mir (facilitator) - gm1100@nyu.edu
Constance LaMarca-Frankel, clf291@nyu.edu
Christina Riley, smr285@nyu.edu
Beth Slepian, es1822@nyu.edu
Elisabeth Wexler, eaw254@nyu.edu
Lauren Sutherland, lsutherland@gm.slc.edu

Selected Bibliography:


Ackroyd, Judith (2005) *Role Reconsidered* Stoke on Trent: Trentham


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**Student Biographies**
Joseph Benesh

Joseph hails from Phoenix, Arizona and very excited about the future. His work in theatre has been very exploratory yet he always finds himself drawn back to theatre for social change. Most recently he worked with the Keys Community Center, which provides resources to inner city children. The class included some of Boal’s games, traditional theatre excises and improvisational work. Just prior to that he wrote and directed Night of the High School Dance, the Musical for One Step Beyond - an organization that serves the developmentally disabled. The play was co-sponsored by Theater Works and performed on their mainstage. While in school at ASU (‘03) he worked in group homes for at-risk teens. It was there that he really developed a passion for theatre for social change because he could see the challenges and rewards on a daily basis. He is eager to get entrenched in the practice again and hopes to further his knowledge and passion for “theatre with a purpose”!

Susan Comer

Susan Comer is currently pursuing a Masters of Arts in Educational Theater and Communities from New York University. Susan is a native of Raleigh, North Carolina. She is a graduate from Northwestern University in Chicago where she was accepted into the opera and musical theatre programs. After school, Susan discovered her call to education when she was hired to teach music and choreograph musical theater productions at the Music Institute of Chicago. Susan is also a recipient of the Alma Goudes Encouragement Award from the Metropolitan Opera's National Council Auditions. She loves her family, friends, yoga, and mangos.

Shelley Robin Donnelly

Robin has been working in the education field since 1997. She has experience as a secondary drama teacher and coach, has directed and acted in plays, designed and built all technical theatre projects and collaborated with local theatre projects. Robin is currently volunteering her time as a drama director for primary children's in the summer program. She is a member of USITT, TOTO and TETA. She has participated as a presenter many times in the Texas Educational Theatre Association (TETA) throughout her career. Robin plans to complete her masters by May of 2010.

Kathi Emori
I am originally from Albany, NY and graduated with a Bachelor's degree in Psychology and Spanish. I have lived for the last 11 years in Nagoya, Japan, as an ESL teacher - specializing in Independent Learning and Teaching English through Drama. Having just returned to the USA in July, I am now in my second semester of EDTC at NYU and working at a language school in Midtown. I am really looking forward to the work we will do in Brazil with Augusto Boal.

Hector Estrada

Hector Estrada is in his first semester as a graduate student in the EDTC program at NYU. Currently he is a drama teacher for the Dept of Education working in a school in Brooklyn. After the closing of his firehouse two years ago, he decided to follow his passion for theater and share it with inner city youth. His educational background is in social work, as well as being a witness to the struggles that our youth face on a daily basis allowed him to recognize the need for positive outlets that can engage our youth. Last year he created a "Theater Week" where students of all grades performed a series of productions for the enjoyment of students, parents and faculty. This was a wonderful community building activity that incorporated the involvement of students, parents, and teachers. The show was a wonderful success and demonstrated how students can excel in different areas. He hopes to continue sharing his love for the arts with students whom otherwise would not be allotted the opportunity.

Betsy Feldman

Betsy was introduced to the work of Augusto Boal as a freshman in college, where she discovered that theatre could be much more than simply performing. Since then, she has become increasingly passionate about political theatre, theatre for social change, and utilizing Boal’s techniques in order to welcome dialogue. She hopes that by studying in Brazil, she will understand more deeply his practices and philosophies, as well as gain further insight into applying them to her work in the future.

Yosefa Forma
I’m a NYC native, graduated from NYU- Tisch School of the Arts, bounced back and forth between LA and NYC for a number of years, and finally started my graduate degree in the EDTC program in January. I did the Puerto Rico – Theatre Practices Winter course as my first class, and this summer I will be participating in both the Dublin and Brazil study abroad programs.

Pip Gengenbach

Pip Gengenbach is a first year grad student in the EDTC program at NYU. Apart from a brief detour into the media industry, he's spent his entire professional life using theater to help high school students develop plans to make their dreams come true after high school. Between his occasional forays into acting and writing, Pip enjoys watching Minnesota Twins baseball, playing bocce and Rock Band, and drinking really excellent (well not THAT excellent) scotch. Things Pip is excited about today: Ice water, Netherlands baseball, TKTS, and Two Noble Kinsmen w/ high school kids!

Christi Hanson

Christi Hanson is in her second semester as a graduate student in the ETED program at NYU. Currently she is a teaching artist for George Street Playhouse and The Actor's Garage. After finishing her undergraduate degree at Tufts University, she spent a year as a touring stage manager/puppeteer for an educational theatre company. She also won the EMACT DASH award for directing The Most Fabulous Story Ever Told in June 2006. She then spent two years working with special needs children. After her first process-based theatre camp teaching experience in the summer of 2007, she realized that this was the perfect intersection of her two loves: theatre and education. With the knowledge of what a process-based theatre education can do, she enrolled at NYU. She hopes to one day run her own programming for special needs and at-risk youth.
Rachel Jamieson

Rachel Jamieson is currently working toward her M.A. in Educational Theatre in Colleges and Communities at New York University. She has directed, stage managed, performed and taught students of all ages in the Chicago area and Cork, Ireland. Rachel was a Founder and the Artistic Director of the High School Repertory Company for several years at the Children’s Theatre of Western Springs in Illinois. Other highlights include work with Lifeline Theater, Steppenwolf Arts Exchange, Cork Shakespearean Company, University College of Cork and the world-renowned Gaiety School of Acting. Rachel is an Illinois state certified theatre, speech and English teacher, has been a middle school music teacher and a high school speech coach. She holds a B.A. in Secondary Education from Concordia University Chicago and has taken professional courses at Act One Studios in Chicago. Rachel has recently completed her term as a board member for the Illinois Theatre Association and position as Associate Education Director for Metropolis School of the Performing Arts in Arlington Heights, IL.

Cornelius Jones

A current M.A. Candidate in the Gallatin Division with a focus in Dramatic Writing and Social Theater. Active in NYC theaters, since 1999, his credits include Broadway, Off-Broadway, Off-Off-Broadway and touring companies such as The Lion King, and Thou Shalt Not, on tour Smokey Joes Café, Off-Broadway Skylar’s Story (Three Lions Stage), and Off-Off-Broadway FlagBoy. His regional credits include, Dreamgirls, A Chorus Line, The Wiz under the direction of Tony Award Winner George Faison and Big River. His one-man show, FlagBoy, which received an Outstanding Performance in a Solo-Show nomination at the 2008 Ninth Annual Midtown International Theater Festival, is an autobiographical story exploring issues of the black gay male identity, oppression, and coping with HIV and self-acceptance. Cornelius is currently pushing the button as a socially conscious artist by creating performative and non-performative art pieces based in the African American culture, black gay male identity, and HIV/AIDS. He also serves as a teaching artist for Opening Act New York at its after-school program located at Samuel Gompers High School in the Bronx, NY. In addition he has worked internationally as a volunteer in Salvador-Bahia Brazil, providing support in local communities that have been affected by HIV and AIDS. He plans to do more community based work, using the esthetics of theater, within the African American community exploring issues of HIV/AIDS, the black gay male identity, and empowerment. Visit him online for the latest info at: www.corneliusjonesjr.com
**Autumn Knight**

Autumn Knight, a performer/artist originally from Houston, TX is a first year graduate Drama Therapy student at NYU. She intends to use TOTO techniques to serve international and domestic populations for the purpose of promoting mental health and social change.

**Rocio Lopez**

Rocío López is a California-native, graduate from UCLA with a B.A. in Latin American Studies. The past four years, Rocío has been actively working with high school youth programs developing arts and motivational curriculum. While coordinating youth leadership program CREATE! Civil Rights Education and Art Towards Empowerment in Los Angeles inner-city schools, Rocío used Theater of the Oppressed forum theater dinámicas and activities to engage students in social justice discussions about their communities. As part of a service learning project, students performed a short play to their families and schools about immigration and the challenges of undocumented youth. Recently, Rocío developed The Third ACT! Youth Arts Academy with Santa Barbara County Schools and delivered programming at the juvenile hall and boys’ boot camp placement. It has been extremely rewarding to inspire students to express themselves and use art as a tool for empowerment! Although, this will be my third visit to Brazil, I’m sure it will be the best experience in Rio! I’m also really looking forward to meeting my Ed. Theatre program classmates. Can’t wait to practice my Portuguese…. Eu gusto muito do Brasil, tenho muita saudade duma deliciosa feijoada!

**Jamie Mayer**

After earning her B.A. in Theatre from the University of Notre Dame, Jamie moved to San Diego where she assisted in opening Nativity Prep Academy, a college prep middle school for underserved children. She also created a theatre arts and music program for the school. Jamie then went on to teach drama, direct, and perform with various organizations throughout Southern California. She recently moved to New York City and is currently a Masters Candidate in the Educational Theatre Program at NYU/Steinhardt. She performs with Shakespeare-To-Go, an outreach theatre company that presents shortened versions of
Shakespearian plays to schools in Manhattan and the surrounding boroughs. Jamie's academic interest is in researching how drama and theatre practices can be used to explore the topic of gender.

**Kyla Ferris McHale**

Kyla is in her second semester as a Graduate Student in the Educational Theatre Program, EDTC track, at NYU. She currently is a Teaching Artist for LEAP where she is teaching literacy through the arts in their ALLLL program. Most recently she was the After-School Arts coordinator for Education Works in Philadelphia; teaching theatre, puppet & mask making, and creating original plays with the students involved in our programs. She is also a performer specializing in puppetry, masks, and physical theatre. Some of the amazing theatre artists that have changed the way she develops theatre have included; Peter Schumann of Bread and Puppet Theatre and Tim Miller of the NEA4. She is excited to continue her explorations into sharing and creating theatre with young people.

**Delia Meyer**

Delia Meyer is from Johannesburg, South Africa. She is presently a Graduate student at Steinhardt, majoring in Educational Theater in Colleges and Communities. Delia’s background is as a Performer, Facilitator, Short- film Writer, Poet and Creative. She has a Bachelor of Arts, Dramatic Arts, Honors Degree from The University of the Witwatersrand in South Africa. Delia has facilitated workshops with different demographics around Arts, Social Justice Issues and Personal Development. She has engaged extensively with Theater of the Oppressed techniques in her work. Delia is also a Hospital Clown. With Clowns Without Borders, South Africa, she is a Clown- Performer and Teaching Artist.

**Mary Corinne Miller**

Mary Corinne Miller is a graduate student in the Educational Theater program at NYU Steinhardt. She is the owner and Artistic Director of Saratoga Student Stages, a children’s theater school in Saratoga Springs, NY, which she founded in 2004. In addition to the dozens of productions Corinne has directed at Saratoga Student Stages, she has also directed at the Children’s Theater Company in NYC and Skidmore College, where she received her BS in Theater. Corinne has studied at the British American Drama Academy in London, the Upright Citizen’s
Brigade, and the Wiest Barron School in NYC. She has worked as a teaching artist at the John Robert Powers School in NYC and the Schuylerville and Caroline Street elementary schools in Saratoga, NY. As an actress, Corinne has performed in over 60 theater productions and films, most recently playing a member of the chorus in Young Jean Lee’s Obie Award winning production of CHURCH at PS 122 in NYC and leading roles in the independent feature films UNDER THE SKY and HELL ON EARTH.

Guleraana Mir

I am bursting with excitement at the opportunity to return to Rio de Janeiro—the city is my one true love. I previously spent 2 months (under the guise of working) wandering around the streets and tasting every Caiprinha from every street vendor, so if you like your cocktails, we’ll get along just fine! In reality, my time was spent leading creative writing workshops with adolescents from a favela in the Tijuca area. We explored themes of self, Rio de Janeiro, and Carnival through poetry, scenes and dramatic monologues. Brazil has something indescribable in the air and deeply embedded amongst its people. This “something” is reflected in what I have learnt from Boal’s work and the “something” that drives me towards wanting to be able to create theatre that will change the world. I look forward to working with you guys, my peers from NYU.

Shannon Riley

Shannon Riley is in her second semester as a Graduate student in the EDTC Program at NYU where she also received her undergraduate degree in music with a concentration in Musical Theater. Currently she is working full time for the housing department at NYU while pursuing her master’s degree. She also continues to perform as an actress and singer around New York City and hopes to someday combine her two passions: performance and education. Recently she volunteered her time as house/box office manager for a staged reading of Eve Ensler's A Memory, a Monologue, a Rant and a Prayer in which all of the proceeds went to charities that prevent violence against women. Next she will be performing in the Theatrix 10 minute play festival in an original play by Carl O'Brian Williams entitled Random.
Arielle Simon

Arielle Lehuani Simon was born and raised on the island of Maui. She has studied theatre at Chapman University in California and the University of Otago in Dunedin, New Zealand, and recently completed her Bachelor’s degree in Theatre with a concentration in directing. After graduating, she returned home to teach at her high school alma mater, which provides subsidized education for native Hawaiians. Currently she manages Yoga Awareness, a yoga studio based in Makawao, Hawaii. Yoga Awareness aims to share the teachings of yoga and ayurveda to improve the physical and mental wellbeing of Hawaii’s residents and visitors. She continues her investigation of the art of theatre by performing and directing at the community theatre on Maui. Her recent projects include assistant directing The Sound of Music and playing the role of Shelby in Steel Magnolias.

Alex Siriani

Alex Siriani is a first year doctoral candidate in the educational theatre program at NYU, having recently completed his Master's degree in Elementary Education in Diverse Populations at Queens College-CUNY. He has been teaching in New York City public schools for the past 9 years, currently instructing 4th graders in the South Bronx. Alex has also worked as an instructor at various theatre workshops for elementary school students throughout New York State over the years. Research interests include exploring elements of identity for English Language Learners and investigating community trust and violence in pre-adolescents through forum theatre.

Beth Slepian

Beth Slepian is a Master’s candidate in NYU Steinhardt’s new dual certification program in Educational Theatre and Social Studies Education. A teaching artist, stage manager, and all-around educational theatre junkie, Beth has worked in NYC with: Theatreworks USA, TADA! Youth Theater (Production Stage Manager for two years), the Public Theater, Kinetic Dance Theater, Lincoln Center Institute, and Playwrights Horizons. Beth has taught classes to students in grades preK-12 – in both schools and professional theaters from New York City to rural Montana to the suburbs of Washington, DC. She has also coordinated extensive outreach programming, worked with a volunteer senior citizen acting troupe (The Heyday Players at Round House Theater), and she has toured the nation as a stage manager for National Theater for Arts and Education and
Theatreworks USA. Teaching credits include: Step Up Women’s Network (NYC); Round House Theater (Silver Spring, MD), where Beth program directed middle school students in the Youth OnStage and Let’s Share Shakespeare programs for three years; BAPA’s Imagination Stage (Bethesda, MD); InterACT Story Theatre (Silver Spring, MD); and Orphan Girl Theatre (Butte, MT). Beth is a member of Actor’s Equity Association. She holds a BA in Theater from Wesleyan University.

Lauren Sutherland

Lauren Sutherland is a first-year graduate student at Sarah Lawrence College working towards an MA in Early Childhood and K-6 Education. As an undergraduate at Sarah Lawrence, she taught theater and dance courses in public schools in the New York Metropolitan Area for children ages one through 12 years. Lauren spent the 2007-2008 school year in Salvador da Bahia, Brazil, where she studied human geography, domestic race relations, and dance at the federal university (UFBA). While abroad, she taught theater once a week at a small school in one of the largest favelas in Salvador. Augusto Boal is an inspiration for her work with children, and she looks forward to the summer abroad with the Theatre of the Oppressed group.

Norah Turham

Norah Turnham is a Master's candidate in the EDTA program. She loves teaching children (and adults!) of all ages and is particularly interested in using theatre to teach content areas across the curriculum. Norah is a big fan of interdisciplinary teaching as well. Norah has always been very politically active and believes that students need to be given the tools to create social change. She believes that theatre for social change and political activism lends itself very naturally to the classroom environment and looks forward to continuing her study of Theatre of the Oppressed and Applied Theatre in Brazil. Norah went to Puerto Rico to study Applied Theatre with NYU in January and looks forward to another wonderful NYU abroad experience this summer! She also hopes to take some time in the one month she has off from school to direct something of her own this summer . . . she's open to suggestions!
Elizabeth Wexler

Liz is a Theatre Educator, director, and performer. Favorite recent projects include acting in "Tangle," a site specific dance/theater piece at the Elevated Acre in Lower Manhattan, and directing Rain, an original contemporary Korean opera translated into English. She is currently directing "You're a Goodman Charlie Brown" that will be performed at Keane University with a group of students and alumni from City Lights Youth. Liz works as a teaching artist with City Lights Youth Theatre and the Step Up Drama Program. She has also taught and served as a Curriculum Design Adviser for Explorations Summer Programs at Wellesley College and Yale University. She formerly served as the Program Associate at City Lights Youth Theatre and the Development Assistant at MCC Theater. Liz holds a BA in Theater with Acting and Directing concentrations from Connecticut College and will finish up her MA from NYU in Educational Theatre for Colleges and Communities this August.
NEW FROM TRENTHAM

THE TRENTHAM HUNTER - 2023

by the author, Richard Stobart

Review by Philip Nagle

Philip Nagle

Richard Stobart's new book, The Trentham Hunter, is the latest in a series of studies of the history of the Trentham Estate, which has been a centre of fox hunting in Staffordshire for over 200 years. The book tells the story of the hunt, its characters, and its influence on the local community.

The book is divided into three parts: the history of the Trentham Estate, the history of the hunt, and the history of the local community.

The history of the Trentham Estate is told through a series of biographies of the owners of the estate, from the 17th century to the present day. Each biography is followed by a chapter on the political and social context of the time.

The history of the hunt is told through a series of biographies of the hunt's masters, from the 18th century to the present day. Each biography is followed by a chapter on the hunt's role in the local community.

The history of the local community is told through a series of biographies of the people who lived on the estate, from the 18th century to the present day. Each biography is followed by a chapter on the local economy and society.

The book is illustrated with a series of maps and photographs, and includes a timeline of the key events in the history of the Trentham Estate.

The Trentham Hunter is a fascinating and well-researched history of the Trentham Estate, and is a valuable resource for anyone interested in the history of fox hunting in Staffordshire.

Richard Stobart

Richard Stobart is a historian and writer who has written extensively on the history of fox hunting in the UK. His previous books include The History of the Trentham Estate and The History of the Trentham Hunt.
NYU Steinhardt

"To be a citizen is not to live in a society. It is to live in one where transformation occurs." - Augustus Rose

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April 23-25, 2010

Join us as we facilitate an active dialogue around citizenship in applied theatre contexts and the challenges of arts-based civic engagement.

For more information, please contact Dr. Carol Montgomery, cmg@nyu.edu.