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Animated Presentation

Legislative Theatre

Wkshp: Immigration

Image Transgender

Youth Legislative

Theatre - Project

Summary Legislative

Theatre Event 30th

September 2020

Can't Get Right:

Legislative Theatre

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2014 Legislative Theatre
Festival w/ Theatre of
the Oppressed NYC |

BK Live Working in the
Theatre: Puppets on

Stage \ "~~America's Next~~

~~Top Failure: School~~

~~Edition~~ \ "~~Full~~

~~Legislative Theatre~~

~~event~~ Pedro Reyes

Legislative Theatre

Performance

\ "Amendment to the

Amendment:

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(Under)stand Your
Ground\" Where Do We
Go From Here? Utah

Opera, NO LADIES IN
THE LADY'S BOOK,
Music by Lisa DeSpain,
Libretto by Rachel J.

Peters ~~\"Queer Survival
Quest\"~~ ~~Transgender
Youth Legislative~~

~~Theatre Forum play~~
Steamboat Institute Path
Forward 2017 Victor
Davis Hanson WWI and

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the Lessons for Today -

Victor Davis Hanson

Dr. Victor Davis

Hanson at the Reagan

Ranch Center [updated]

~~Victor Davis Hanson~~

~~9/15/2001 speech~~

Explanation - Theater

Of The Oppressed Boal

Presentation - 2015

Forum Theatre -

Oppression in the

Educational System

~~Augusto Boal: Theatre~~

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~~of The Oppressed~~
~~Augusto Boal exercise~~
~~Grotowski: A Pratical~~
~~Guide (Preview) Live~~
~~Legislative Theatre~~
~~Youth Empowerment~~
~~Project Saturday June~~
~~25th 2016 Live~~
~~Performance from~~
~~Theatre of the~~
~~Oppressed + BK Live A~~
Glimpse into Group T's
workshop Augustus
Boal's Invisible Theatre

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Reach: A Pedagogy for
Transformative Dance |
Dr. Gaynell Sherrod |
TEDxRVA ~~Reginald F.
Lewis America's First
Black Billion Dollar
Businessman A
Sherlock Holmes Novel:
The Hound of the
Baskervilles Audiobook
Augusto Boal The
Burning: The Richmond
Theatre Fire of 1811
Legislative Theatre~~

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~~Using Performance To~~

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THEATRE: Using

Performance to Make

Politics (Routledge;

January 25, 1999;

\$22.99; Trade

Paperback Original) is

the latest stage in the

remarkable Augusto

Boal project. This work

is an attempt to use

theatre in a political

context to create a truer

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Theatre Using a
Performance To
form of democracy -- a
method to engage the
populace.

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Politics by Boal,
Augusto, Jackson,
Adrian (ISBN:
9780203984895) from

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Augusto Boal's reputation is now moving beyond the realms of theatre and drama therapy, bringing him to the attention of a wider public.

Legislative Theatre is the latest and most remarkable stage in his

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work. 'Legislative Theatre' is an attempt to use Boal's method of 'Forum Theatre' within a political system to create a truer form of democracy. It is an extraordinary experiment in the ...

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'Legislative Theatre' is

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an attempt to use Boal's method of 'Forum Theatre' within a political system to create a truer form of democracy. It is an extraordinary experiment in the potential of theatre to affect social change. At the heart of his method of Forum Theatre is the dual meaning of the verb 'to act': to perform

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~~Legislative Theatre:
Using Performance to
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Legislative Theatre:
Using Performance to
Make Politics: Written
by Augusto Boal, 1998
Edition, Publisher:
Routledge Paperback:
Amazon.co.uk: Augusto
Boal: Books

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'Legislative Theatre' is an attempt to use Boal's method of 'Forum Theatre' within a political system to create a truer form of democracy. It is an extraordinary experiment in the potential of...

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THEATRE Legislative Theatre is the latest and most remarkable stage in the unique Augusto Boal project. It is an attempt to use theatre within a political system to create a truer form of democracy. It is an extraordinary

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experiment in the
potential of theatre to
affect social change. At
the heart of Boal's
method of Forum
Theatre is the dual
meaning of the

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Legislative theater is
essentially a forum
theater performance □ a

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short play about a particular issue or set of issues that ends in a crisis, which the

audience is then invited to help solve by taking the place of one of the characters on stage (see TACTIC: Forum theater) □ but with a key difference. The difference is that the audience interventions are followed by a

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brainstorm and
discussion of policies or
laws that could help
solve some of the
problems that came up
in the performance ...

~~Legislative theater~~

~~Beautiful Trouble~~

performance of
Legislative Theatre with
a group of participants.
The content of this
module focuses on

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Learning about rights and advocacy, and how Legislative Theatre can be used to engage policy and decision-makers in a creative dialogue about the protection and promotion of rights of marginalised groups.

~~Legislative Theatre~~
~~Theatre for a Change~~
legislative theatre using
performance to OF THE

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NYC LEGISLATIVE

THEATRE The core idea of Legislative

Theatre is that theatre is a means of political activity, in which voters are given the opportunity to realize their desires for political change and engage in deep discussion with legislators on their opinions, field counterarguments, and

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experiment in the potential of theatre to affect social change. At the heart of his method of Forum Theatre is the dual meaning of the verb 'to act': to perform and to take action.

~~Legislative Theatre:~~

~~Boal, Augusto:~~

~~9780415182416:~~

~~Amazon ...~~

'Legislative Theatre' is

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An attempt to use Boal's method of 'Forum Theatre' within a political system to create a truer form of democracy. It is an extraordinary experience. Augusto Boal's reputation is now moving beyond the realms of theatre and drama therapy, bringing him to the attention of a wider public.

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Legislative Theatre is the latest and most remarkable stage in the unique Augusto Boal project. It is an attempt to use theatre within a ...

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Legislative theatre.

When Boal was a Vereador (city councilman) in Rio de Janeiro, he created a new form of theatre called "legislative theatre" to give his voters the opportunity to voice their opinions.

The objective is to open up a dialogue between citizens and institutional entities so that there is a

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flow of power between both groups. Boal calls this type of legislative process a "transitive democracy", which lies in between direct democracy (practiced in ancient Greece) and delegate ...

Augusto Boal's
reputation is now

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moving beyond the realms of theatre and drama therapy, bringing him to the attention of a wider public.

Legislative Theatre is the latest and most remarkable stage in his work. 'Legislative Theatre' is an attempt to use Boal's method of 'Forum Theatre' within a political system to create a truer form of

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democracy. It is an extraordinary experiment in the potential of theatre to affect social change. At the heart of his method of Forum Theatre is the dual meaning of the verb 'to act': to perform and to take action.

Forum Theatre invites members of the audience to take the stage and decide the

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outcome, becoming an integral part of the performance. As a politician in his native Rio de Janeiro, Boal used Forum Theatre to motivate the local populace in generating relevant legislation. In Legislative Theatre Boal creates new, theatrical, and truly revolutionary ways of involving everyone in the

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democratic process.

This book includes: * a full explanation of the genesis and principles of Legislative Theatre * a description of the process in operation in Rio * Boal's essays, speeches and lectures on popular theatre, Paulo Freire, cultural activism, the point of playwriting, and much else besides.

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This carefully
constructed and
thorough collection of

theoretical engagements
with Augusto Boal's

work is the first to look
"beyond Boal" and

critically assesses the

Theatre of the Oppressed
(TO) movement in

context. A Boal

Companion looks at the
cultural practices which

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inform TO and explore them within a larger frame of cultural politics and performance theory.

The contributors put TO into dialogue with complexity theory □

Merleau-Ponty, Emmanuel Levinas, race theory, feminist performance art, Deleuze and Guattari, and liberation psychology □ to name

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just a few, and in doing so, the kinship between Boal's project and multiple fields of social psychology, ethics, biology, comedy, trauma studies and political science is made visible. The ideas generated throughout A Boal Companion will: expand readers' understanding of TO as a complex,

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interdisciplinary,
multivocal body of
philosophical discourses
provide a variety of
lenses through which to
practice and critique TO
make explicit the
relationship between TO
and other bodies of
work. This collection is
ideal for TO
practitioners and
scholars who want to
expand their knowledge,

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but it also provides unfamiliar readers and new students to the discipline with an excellent study resource.

In 1992, Augusto Boal, founder of the globally influential repertoire of performance techniques known as Theatre of the Oppressed, was elected as a vereador, essentially the

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equivalent of city
councilor in Rio de
Janeiro, Brazil. Boal and
his office staff used
theatre as their primary
method for collecting
citizen input about
legislation. His term
lasted from 1993 to
1997, and his office
shepherded thirteen bills
to their successful
passage as law. This
dissertation examines

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three twenty-first century Legislative Theatre projects, all drawing on techniques from Boal's initial Legislative Theatre project but staged in North America. The case studies include Practicing Democracy, a 2004 production by Headlines Theatre in Vancouver, British Columbia, Canada, a

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project that directly engaged the Vancouver City Council; a Legislative Theatre workshop facilitated by Augusto Boal and his son Julian Boal as part of the pre-conference of the annual Pedagogy and Theatre of the Oppressed Conference in Omaha, Nebraska, in May 2008, an event that culminated with a

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performance in the
Omaha City Council
Chambers; and The Eye
& Tooth Project: Forum

Theatre on the Death
Penalty, a 2009
workshop and
performance in Austin,
TX, exploring how
participants could
practice lobbying skills
through theatre. With
these three theatre
processes as examples, I

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explain how using
Forum Theatre as the
primary method for
Legislative Theatre
constructs citizenship as
a process of collective
knowledge-building.
These projects stage
citizenship as a
collaborative act
through which citizens
gather to teach each
other about their
experiences with policy.

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Each production differently constructs performance as a "think tank" epistemology -- an embodied way of building and transferring knowledge about legislation. I describe how Legislative Theatre think tanks dismantle traditional discourses of "detached" expertise by constructing citizens

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themselves as experts.

In the process of making these larger arguments, this dissertation also

addresses a variety of practical questions useful for future practitioners of

Legislative Theatre:

How was each project designed? What were its goals? How did the creators apply performance toward

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those goals? How and why did they forge connections (or not) with lawmaking bodies?

For what communities might the projects have been more or less accessible?

This dynamic book offers a comprehensive companion to the theory and practice of Theatre of the Oppressed.

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Developed by Brazilian director and theorist Augusto Boal, these theatrical forms invite people to mobilize their knowledge and rehearse struggles against oppression. Featuring a diverse array of voices (many of them as yet unheard in the academic world), the book hosts dialogues on the following questions,

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among others: Why and how did Theatre of the Oppressed develop?

What are the differences between the 1970s (when Theatre of the Oppressed began) and today? How has Theatre of the Oppressed been shaped by local and global shifts of the last 40-plus years? Why has Theatre of the Oppressed spread or

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"multiplied" across so many geographic, national, and cultural borders? How has

Theatre of the Oppressed been shaped by globalization, "development," and neoliberalism? What are the stakes, challenges, and possibilities of Theatre of the Oppressed today? How can Theatre of the

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Oppressed balance
practical analysis of
what is with ambitious
insistence on what could
be? How can Theatre of
the Oppressed hope, but
concretely? Broad in
scope yet rich in detail,
The Routledge
Companion to Theatre
of the Oppressed
contains practical and
critical content relevant
to artists, activists,

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Theatre Using
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teachers, students, and
researchers.

Hamlet and the Baker's
Son is the
autobiography of
Augusto Boal, inventor
of the internationally
renowned Forum
Theatre system, and
'Theatre of the
Oppressed' and author
of Games for Actors and
Non-Actors and

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Theatre.

Continuing to travel the world giving workshops and inspiration to

teachers, prisoners, actors and care-workers,

Augusto Boal is a visionary as well as a product of his times - the Brazil of military dictatorship and artistic and social repression and was once imprisoned for his

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subversive activities.

From his early days in Brazil's political theatre movement to his recent experiments with theatre as a democratic political process, Boal's story is a moving and memorable one. He has devised a unique way of using the stage to empower the disempowered, and taken his methods everywhere from the

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favelas of Rio to the rehearsal studios of the Royal Shakespeare Company.

Rainbow of Desire is a handbook of exercises with a difference. It is Augusto Boal's bold and brilliant statement about the therapeutic ability of theatre to liberate individuals and change lives. Now translated

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into English and comprehensively updated from the French, *Rainbow of Desire* sets out the techniques which help us 'see' for the first time the oppressions we have internalised. Boal, a Brazilian theatre director, writer and politician, has been confronting oppression in various forms for

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over thirty years. His belief that theatre is a means to create the future has inspired hundreds of groups all over the world to use his techniques in a multitude of settings. This, his latest work, includes such exercises as: * The Cops in the Head and their antibodies * The screen image * The image of

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the future we are afraid
of * Image and counter-
imageand many
more. Rainbow of

Desire will make
fascinating reading for
those already familiar
with Boal's work and is
also completely
accessible to anyone
new to Theatre of the
Oppressed techniques.

Six years after its initial
Page 57/68

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Theatre, Applied
Theatre returns with a
Performance To
second edition. As the
Make Politics
first book to assist
practitioners and
students to develop
critical frameworks for
implementing their own
theatrical projects, it
served as a vital
addition to this area of
growing interest,
winning the
Distinguished Book of

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the Year award from the American Alliance for Theatre and Education. Editors Monica

Prendergast and Juliana Saxton have updated the book to reflect shifts in practice over the last few years in the world of applied theatre.

Drawing on their backgrounds in drama education and pedagogy, the co-editors

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offer introductory chapters and dozens of case studies on applied theatre projects around the globe. This new edition of Applied Theatre will encourage students and practitioners to acquire a deeper understanding of the field and its best practices.

Games for Actors and

Page 60/68

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Non-Actors is the classic and best selling book by the founder of Theatre of the

Oppressed, Augusto Boal. It sets out the principles and practice of Boal's revolutionary Method, showing how theatre can be used to transform and liberate everyone – actors and non-actors alike! This thoroughly updated and

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substantially revised
second edition includes:
two new essays by Boal
on major recent projects
in Brazil Boal's
description of his work
with the Royal
Shakespeare Company a
revised introduction and
translator's preface a
collection of
photographs taken
during Boal's
workshops,

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commissioned for this
edition new reflections
on Forum Theatre.

Augusto Boal's
workshops and theatre
exercises are renowned
throughout the world for
their life-changing
effects. At last this
major director,
practitioner, and author
of many books on
community theatre

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speaks out about the subjects most important to him — the practical work he does with diverse communities, the effects of globalization, and the creative possibilities for all of us.

Since the 1970s, the performance and conceptual artist Suzanne Lacy has

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Theatre women's lives and experiences, as well as race, ethnicity, aging, economic disparities, and violence, through her pioneering community-based art. Combining aesthetics and politics, and often collaborating with other artists and community organizations, she has staged large-scale public art projects, sometimes

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involving hundreds of participants. Lacy has consistently written about her work:

planning, describing,
and analyzing it;
advocating socially
engaged art practices;
theorizing the
relationship between art
and social intervention;
and questioning the
boundaries separating
high art from popular

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participation. By bringing together thirty texts that Lacy has written since 1974, *Leaving Art* offers an intimate look at the development of feminist, conceptual, and performance art since those movements' formative years. In the introduction, the art historian Moira Roth provides a helpful

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overview of Lacy's art and writing, which in the afterword the cultural theorist Kerstin Mey situates in relation to contemporary public art practices.

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