



The Political-Pedagogical Horizons of the Theatre of the Oppressed

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The theatrical experience as a political-educational strategy originates from the recovery of the social dimension of education and from more attention to the emotional and relational dimensions[1], often obscured since the second half of the '900 in the pedagogical discourse to advantage of the development of rigidly generalizable strategies.

We mean the theatrical experimentation as a liberator practice, a subjective experience that creates the possibility of emancipation through an awareness of everything that conditions the practical choices and an opportunity to research the nature and social character of these influences[2]. Understood in this sense, the theatre may have an important role in the political, social, emotional and relational education, it is a symbolic and concrete space for interpretation and transformation of reality, placing itself at the same time inside and outside of the situation and identifying the links between individual discomfort and social contradictions.

In this context originates the attention to the Theatre of the Oppressed, created and disseminated by Augusto Boal in Latin America as a educational strategy for conscientization of the oppressed classes through the integration of the aesthetic, educational and social needs; the present work reflects on its link with the pedagogy of Paulo Freire and the context of popular education and questions on current experiences and on possible projects of Theatre of the Oppressed in a historical phase of the social contexts characterized by a deep social fragility[3].