# PART C

Appendices

[These pages are taken from Paulo Freire, Education: The Practice
of Freedom, Writers & Readers Publishing Cooperative, London, 1976.]

FIRST SITUATION

Man in the World and with the World. Nature and Culture

Through the discussion of this situation—man as a being of relationships—the participants arrive at the distinction between two worlds: that of nature and that of culture. They perceive the normal situation of man as a being in the world and with the world, as a creative and re-creative being who, through work, constantly alters reality. By means of simple questions, such as, "Who made the well? Why did he do it? How did he do it? When?" which are repeated with regard to the other "elements" of the situation, two basic concepts emerge: that of necessity and that of work; and culture becomes explicit on a primary level, that of subsistence. The man made the well because he needed water. And he did it because, relating to the world, he made the latter the object of his knowledge. By work, he submitted the world to a process of transformation. Thus, he made the house, his clothes, his work tools. From that point, one discusses with the group, in obviously simple but critically objective terms, the relations among men, which unlike those discussed previously cannot be either of domination or transformation, because they are relations among Subjects.
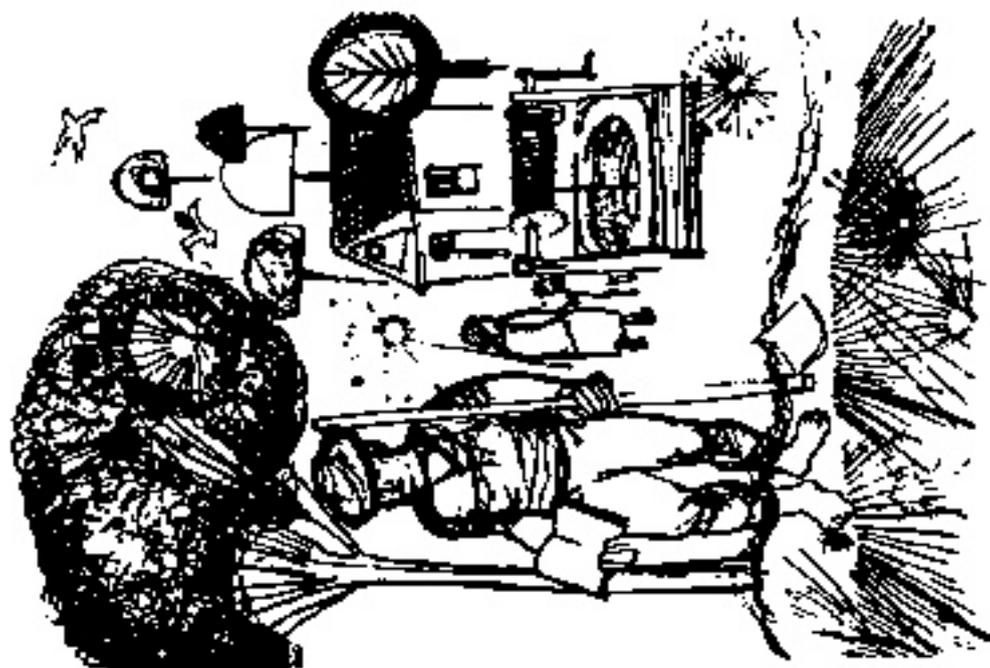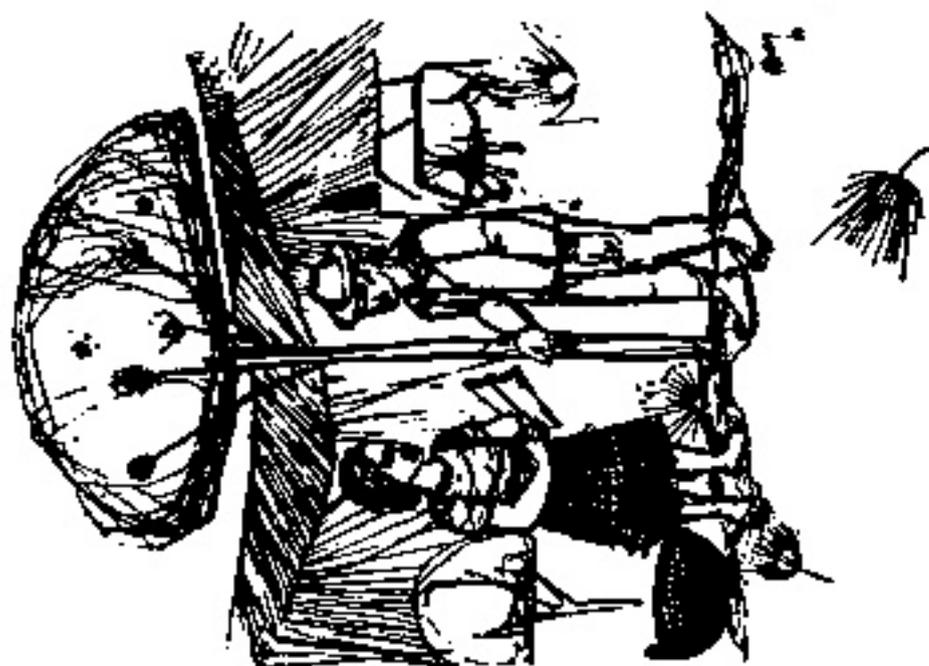
SECOND SITUATION

### Dialogue Mediated by Nature

In the first situation, we reached the analysis of relationships among men, which, because they are relations among Subjects, cannot be those of domination. Now, confronted by this second situation, the group is motivated to analyze dialogue, interpersonal communication, the encounter of consciousnesses; motivated to analyze the mediation of the world—as transformed and humanized by men—in this communication; motivated to analyze the loving, humble, hopeful, critical, and creative foundation of dialogue.

The three situations which follow constitute a series, the analysis of which validates the concept of culture at the same time in which other aspects of real interest are discussed.

THIRD SITUATION

Unarmed Hunter

The debate is initiated by distinguishing in this situation what belongs to nature and what belongs to culture. "Culture in this picture," the participants say, "is the bow, it is the arrow, it is the feathers the Indian wears." And when they are asked if the feathers are not nature, they always answer, "The feathers are nature, while they are on the bird. After man kills the bird, takes the feathers, and transforms them with work, they are not nature any longer. They are culture." (I had the opportunity to hear this reply innumerable times, in various regions of the country.) By distinguishing the historical-cultural period of the hunter from their own, the participants arrive at the perception of what constitutes an unlettered culture. They discover that when man prolongs his arms five to ten yards, by making an implement and therefore no longer needs to catch his prey with his hands, he has created culture. By transferring not only the use of the implement, but the incipient technology of its manufacture, to younger generations, he has created education. The participants discuss how education occurs in an unlettered culture, where one cannot properly speak of illiterates. They then perceive immediately that to be illiterate is to belong to an unlettered culture and to fail to dominate the techniques of reading and writing. For some, this perception is dramatic.
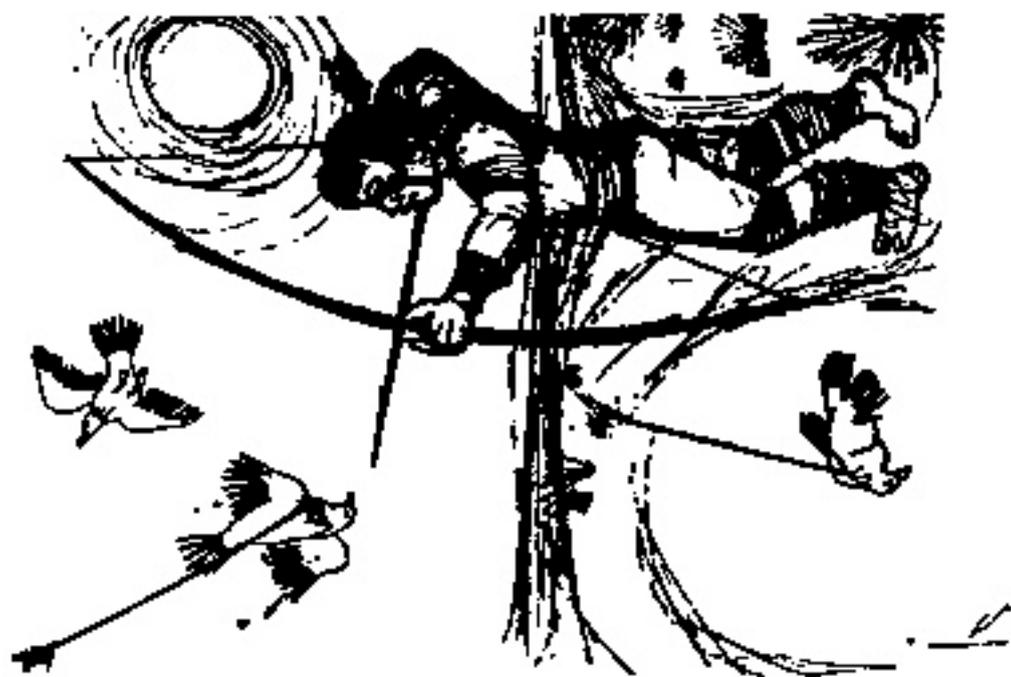
FOURTH SITUATION

Littered Human (Lettered Culture)

When this situation is projected, the participants identify the hunter as a man of their culture, although he may be illiterate. They discuss the technological advance represented by the rifle as compared with the bow and arrow. They analyze man's increasing opportunity, because of his work and his creative spirit, to transform the world. They discuss the fact that this transformation, however, has meaning only to the extent that it contributes to the humanization of man, and is employed toward his liberation. They finally analyze the implications of education for development.
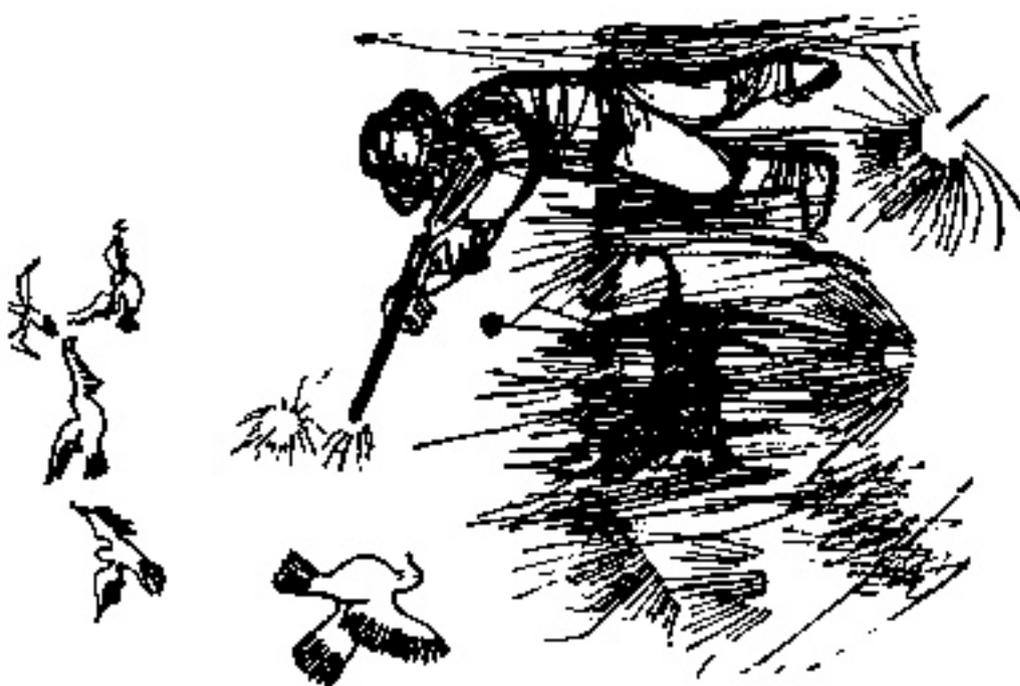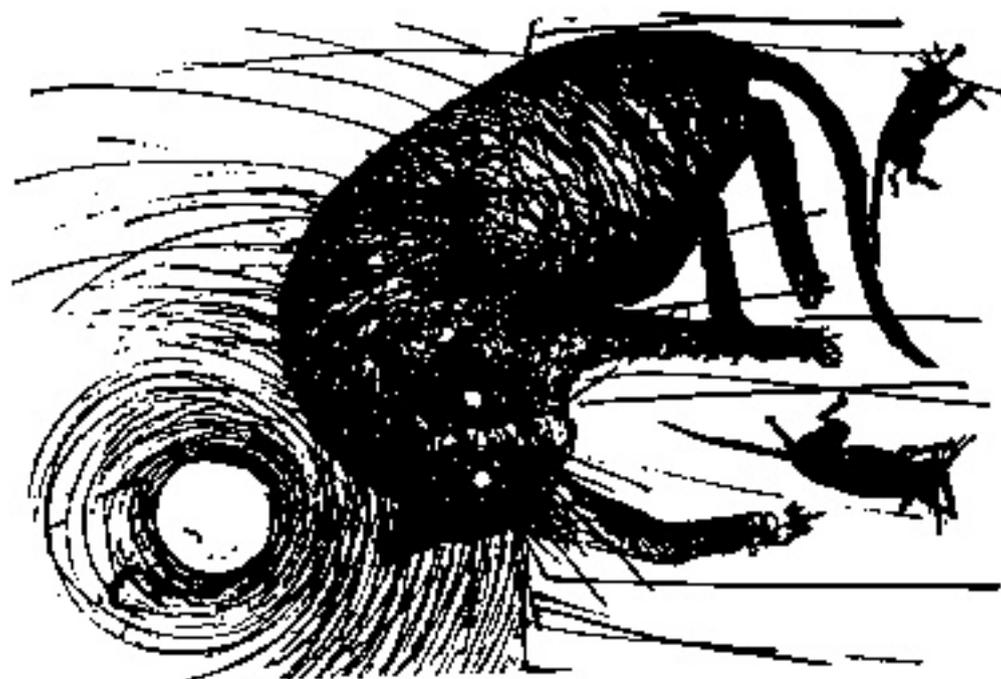
FIFTH SITUATION

The Hunter and the Cat

With this situation, the participants discuss the fundamental aspects which characterize the different forms of being in the world—those of men and of animals. They discuss man as a being who not only knows, but knows that he knows; as a conscious being (*corpo consciente*) in the world; as a consciousness which in the process of becoming an authentic person emerges reflective and intent upon the world.

In regard to the preceding series, I will never forget an illiterate from Brasilia who affirmed, with absolute self-confidence, "Of these three, only two are hunters—the two men. They are hunters because they make culture before and after they hunt." (He failed only to say that they made culture while they hunted.) "The third, the cat, does not make culture, either before or after the 'hunt.' He is not a hunter, he is a pursuer." By making this subtle distinction between hunting and pursuing, this man grasped the fundamental point: the creation of culture.

The debate of these situations produced a wealth of observations about men and animals, about creative power, freedom, intelligence, instinct, education, and training.

SIXTH SITUATION

Man Transforms the Material of Nature by His Work

"What do we see here? What are the men doing?" the co-ordinator asks. "They are working with clay," all the par-ticipants answer. "They are changing the materials of na-ture with work," many answer.

After a series of analyses of work. (Some participants even speak of the "pleasure of making beautiful things," as did one man from Brasilia), the coordinator asks whether the work represented in the situation will result in an object of culture. They answer yes: "A vase." "A jug." "A pot." etc.
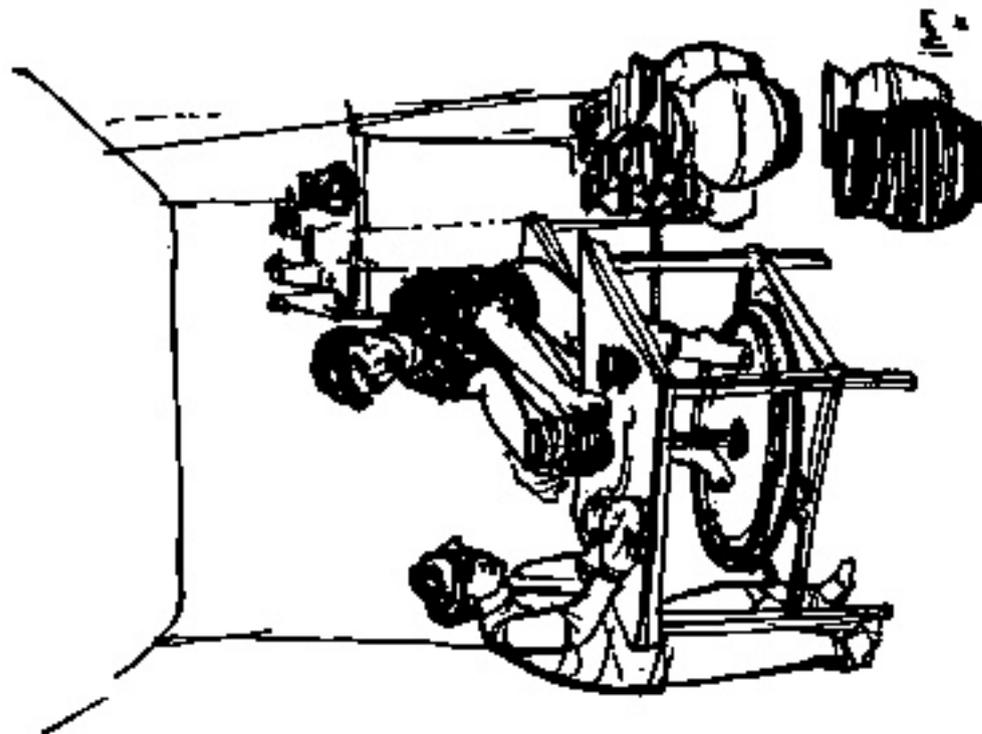
SEVENTH SITUATION

A VASE, THE PRODUCT OF
MAN'S WORK UPON THE MATERIAL OF NATURE

During a discussion of this situation in a Culture Circle of Recife, I was moved to hear a woman say with emotion, "I make culture. I know how to make that." Many participants, referring to the flowers in the vase, say, "As flowers, they are nature. As decoration, they are culture." The esthetic dimension of the product, which in a sense had been awakened from the beginning, is now reinforced. This aspect will be discussed fully in the following situation, when culture is analyzed on the level of spiritual necessity.
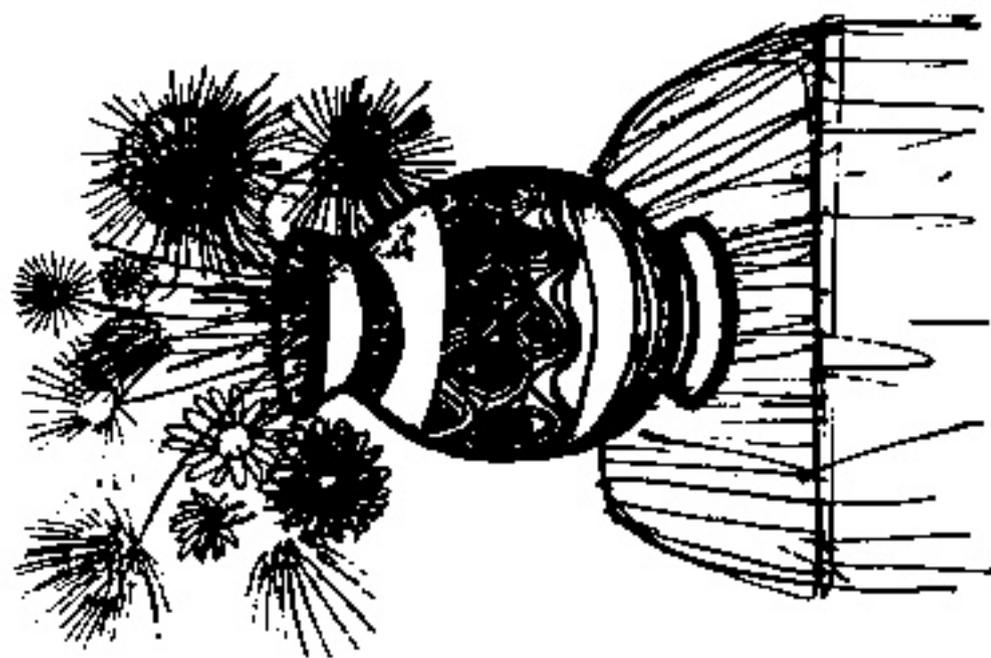
EIGHTH SITUATION

Poetry

First the coordinator reads, slowly, the text which has been projected. "This is a poem," everyone usually says. The participants describe the poem as popular, saying that its author is a simple man of the people. They discuss whether or not the poem is culture. "It is culture, just as the vase is," they say, "but it is different from the vase." Through the discussion they perceive, in critical terms, that poetic expression, whose material is not the same, responds to a different necessity. After discussing aspects of popular and erudite artistic expression in various fields, the coordinator rereads the text and submits it to a group discussion.

"THE BOMB. The terrible atomic bomb / And radioactivity / Signify terror.. / Ruin and calamity / If war were ended, / And everything were ended. / One world / Would not be destroyed."

A BOMBA

A TERRIVEL BOMBA ATÔMICA
E A RADIO-ATIVIDADE
SIGNIFICAM TERROR
RUINA E CALAMIDADE

SE ACABASSEM COM A GUERRA
E TUDO FICASSE MUDO
O NOSSO MUNDO DE HOJE
NÃO SERIA DESTRUIDO
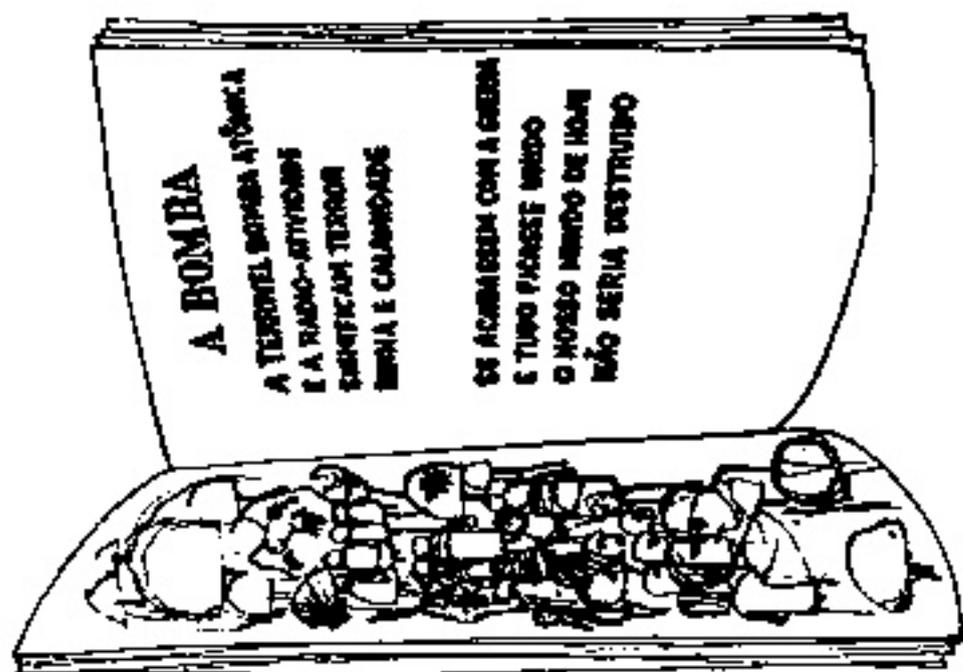
NINTH SITUATION

Pattern or Behavior

In this situation, we wish to analyze patterns of behavior as a cultural manifestation, in order subsequently to discuss resistance to change.

The picture presents a gaucho from the south of Brazil and a cowboy from the Brazilian northeast, each dressed in his customary fashion. Starting with the subject of their clothing, the discussion moves on to some of their forms of behavior. Once, in a Culture Circle in the south of Brazil, I heard the following: "We see here traditions of two Brazilian regions—the south and the northeast. Traditions of clothing. But before the traditions were formed, there was a need to dress like that—one with warm clothing, the other with thick leather clothing. Sometimes the need passes but the tradition goes on."
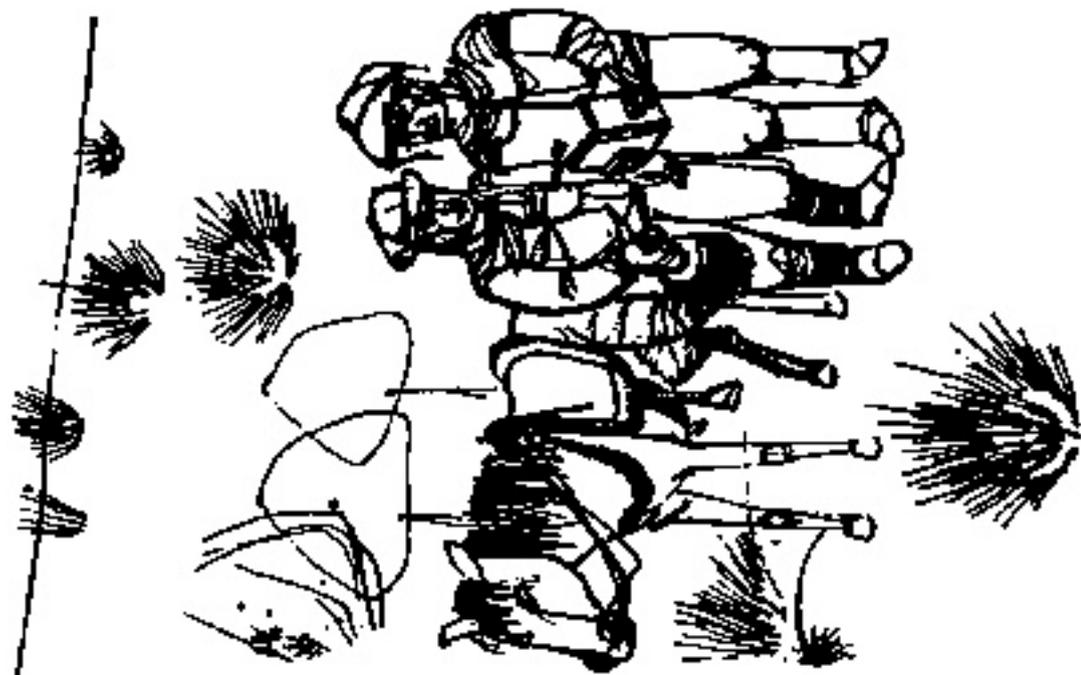
TENTH SITUATION

A Culture Circle in Action—
Synthesis of the Previous Discussions

On seeing this situation, the Culture Circle participants easily identify themselves. They discuss culture as a systematic acquisition of knowledge, and also the democratization of culture within the general content of fundamental democratization. "The democratization of culture," one of these anonymous illiterate teachers once said, "has to start from what we are and what we do as a people, not from what some people think and want for us." In addition to discussing culture and its democratization, the participants analyze the functioning of a Culture Circle, its dynamic significance, the creative power of dialogue and the clarification of consciousness.

The preceding situations are discussed in two sessions. strongly motivating the group to begin on the third night their literacy program, which they now see as a key to written communication.

Literacy makes sense only in these terms, as the consequence of men's beginning to reflect about their own capacity for reflection, about the world, about their position in the world, about their work, about their power to transform the world, about the encounter of consciousness—about literacy itself, which thereby ceases to be something external and becomes a part of them, comes as a creation from within them. I can see validity only in a literacy program in which men understand words in their true significance: as a force to transform the world. As illiterate men discover the relativity of ignorance and of wisdom, they destroy one of the myths by which false elites have manipulated them. Learning to read and write has meaning in that, by requiring men to reflect about themselves and about the world they are in and with, it makes them discover that the world is also theirs, that their work is not the price they pay for being men but rather a way of loving—and of helping the world to be a better place.
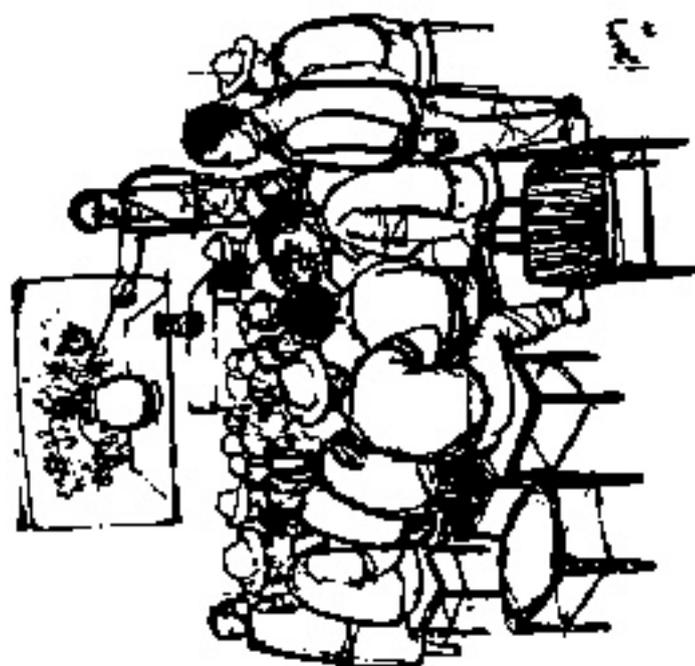
FACILITATING SMALL MEETINGS / GROUP DISCUSSIONS

* The role of facilitator not same as chairperson since the
meeting itself makes all the decisions about procedure,
Facilitator keeps referring questions back to meeting for it to
decide. Facilitating can be shared between two people and can be
dropped and picked up by different people during the same
meeting.

* Facilitating can be regarded as covering two broad areas:
task functions which relate to the goals of the meeting (reaching
certain decisions) and maintenance functions which relate to
building and maintaining the group itself.

* The task functions which the facilitator aims for include:
     1) bring out opinions - try to solicit as many points of
view as possible from the different people at the meeting
     2) help everyone participate
     3) keep the facilitating neutral with respect to points of
view
     4) keep the discussion relevant (to the issues which the
meeting itself decided upon
     5) keep track of the time (or appoint a "time-keeper" for
particular sessions)
     6) help the meeting to arrive at consensus decisions by
listening for agreements, noting hesitations, drawing
disconnected arguments together and summarising where the meeting
is at.

* The maintenance functions which the facilitator aims for
include:
     1) monitoring the emotional climate and the energy levels of
the group
     2) watching the following things as the key signs for what
is happening in the group:
          a) body language (yawning, fidgeting, leaving, etc)
          b) facial expressions (alertness, staring into space,
looking upset, etc)
          c) side conversations (particularly if they are
distractions)
          d) people interrupting each other

* Questions for facilitators to always ask themselves:
     1) what is happening to the people in this group?
     2) are people following and understanding what is going on?
     3) what is the most reasonable next step that people will
understand?

* Techniques facilitators can use:
     1) attempt to identify unfulfilled roles (functions) and
then ask invite other people to fill those roles
     2) make use of "sharing" sessions (each person speaks
uninterrupted for several minutes before the meeting starts) so
that people can let off good / bad feelings openly (this promotes
tolerance within the group and also minimises the intrusion of
people's emotional "hidden agendas" into the following
discussion)

3) encourage group members to be good listeners - exercises to promote this include:

a) repeat or rephrase what the person who spoke before you said before you speak yourself

b) everyone to count to five before speaking so as to leave a space between speakers - this minimises interrupting

c) using a "conch shell" (any small object will do) whereby only one person (the one holding the conch shell) can speak at any one time and other people must indicate they want the conch shell if they wish to speak

d) using "match sticks" to restrict every member of the group to an equal number of verbal contributions (everyone is given a set number of match sticks and everytime they speak they use up a matchstick - when they have used up all their matchsticks they can no longer speak until there is another issue of match sticks.)

4) discourage group members from:

a) speaking in capital letters - as if one's opinion were the final word

b) transferring the issue under discussion to a person's pet interest or theory.

[SOURCES: mainly "Franklin River Blockade Handbook", TWS, 1982]

■   *   *

USE OF PROBING QUESTIONS

In some more formal settings, such as schools, it may be necessary to take a more directive role than in the above examples which are mainly to do with facilitating at meetings. Nevertheless, it is still possible to avoid a "lecturing" style by constantly drawing out from the students their own ideas and responses. Using probing questions can be one way of doing this.

As a general rule, a probing question can be any kind of follow up to a learner's response. Often, just nodding your head, looking interested, giving verbal cues of affirmation and so on are adequate to keep a learner continuing to talk. At other times asking the learner to say a bit more is needed and this can be done in a number of ways. The easiest method is to ask WHY? after a learner has responded to an earlier question or issue. As a useful summary, the following set of probing questions have been divided into groups. Their overall aim is to promote further discussion but their specific purposes vary.

1) Clarification

Where the educator seeks clarification by asking the learner for more information. Examples:

"I'm not quite with you. Could you say that again using different words please?"

"Could you add a bit more about ... ?"

"How does that actually happen in practice?"

"Why has that come about do you think?"

2) Justification

Where the educator seeks to increase the learner's critical awareness by asking her/him to justify her/his response. Examples:
"What are you assuming?"
"What are your reasons for thinking that?"
"How do you know that?"
"Why is this so important to you?"
"How might someone with an opposite viewpoint look at this?"

3) Refocussing

The educator uses the opportunity of a person's response to refocus on a related issue. Examples:
"I understand you OK but what are the implications of this for ...?"
"Could you say how you see this fitting in with ...?"
"This seems to fit in with the issue of ..., don't you think?"
"If we put that in a wider context, what can we say about ...?"
"What about in the long term? Is ... still the same then?"

4) Prompting

The educator attempts to draw the learner out by offering examples or images for the learner to respond to. Examples:
"I used to think ... but now I feel ...? How do you see it?"
"If you were in a situation where ..., how do think you might feel?" (And as a follow up; "Do you think other people in that situation feel the same way?" ... "If not, why are things different for you?" ... and so on).
"When you walk into ... and see ... there in front of you, what is your initial reaction?" ... "Why?"

5) Redirecting

The educator attempts to increase participation by using learners' responses to stimulate comments from other learners. The educator uses body language (particularly making eye contact with different learners) and questions in an attempt to either:
a) change the interaction to her/himself and another learner
or b) change the interaction to that between two (or more) learners
Examples:
"Mary, do you see things this way also?"
"Joan, Paul's words remind me of what you were saying earlier about ... "
"David, would you like to come in on this one? It seems to fit in with the kinds of things your group has been doing."

It is important to remember in this area that questions inviting participation can be intimidating if learners do not have anything to say at that point. Sensitivity in judging who to ask and when to do it are needed and it also helps to try and phrase questions so that a learner's earlier comments (or interests) provide the springboard for them to come in to the discussion.

APPENDIX 3

The major criticisms of Freire's method which the Grupo de Educacion Popular advanced were:

* fragmentation. The literacy method used 'generative words' that were preselected and codified by the educator and not by the participants as an integral part of their growth in awareness. The words were geared to reading and writing. This disconnectedness weakened the potentiality for investigation of the total world view of the participants.

* dispersion. The 'generative words' and the codifications were based on generalizations and lacked the interrelationships and continuity of content that comes out of the actual living and working environment of the participants.

* artificial grouping. Participation in the group was determined on the basis of illiteracy (a social distinction which is unrealted to life interests and values) and not on the basis of common neighbourhood concerns.

* theory apart from action. Reflecting on the 'generative words' did not lead to assuming a commitment with the neighbours or engaging in positive organised action as an immediate consequence of the reflection.

* delay. The mechanics of literacy required at least 40 hours for a critical consciousness to begin to take root in the participant. It was too slow.

[from Convergence, An International Journal of Adult Education, Vol. XI, No. 1, 1978, p.54.]

APPENDIX 4

The following are summary notes taken from: Augusto Boal (1979), Theater of the Oppressed, London, Pluto Press.

[126]   Plan for transforming spectator into actor in four stages:
    1) knowing the body - exercises for getting to know body - limitations and possibilities
    2) making the body expressive - games which abandon common and habitual forms of expression in favour of expressing self thru body
    3) theater as language - practising theater as language that is living and present, not finished product displaying images from past - three steps:
    a) simultaneous dramaturgy - spectators "write" simultaneously with acting of actors
    b) image theater - spectators intervene directly, "speaking" through images made with the actors' bodies
    c) forum theater - spectators intervene directly in dramatic action and act
    4) theater as discourse - the spectator-actor creates "spectacles" according to need to discuss certain themes or rehearse certain actions - examples: newspaper theater; invisible theater; photo-romance theater; breaking the repression; myth theater; trial theater; masks and rituals.

[128]   Exercises not acrobatic or athletic but are meant to be disjunctive:
    a) slow motion race - aim of losing but never stand still - take longest step possible and feet must rise above knee level - must keep balance and always keep in motion
    b) cross-legged race - (same as three legged race)
    c) monster race - pairs where legs of one go around neck of other to form four-legged monster - monsters then run race
    d) wheel race - pairs form wheels, each grabs the ankles of the other, and then run a race
    e) hypnosis - pairs face each other, one with his hand a few inches from others nose - hand then moves everywhere and nose must follow, staying same distance: "During these movements he is forced to assume bodily positions that he never takes in his daily life, thus reforming permanently his muscular structures." This can be extended by working in groups where one person leads and others must follow, duplicating the action and the distance.
    f) boxing match - pretend to box without ever touching each other
    g) out west - play out a "cowboy" western scene without ever touching or talking

[130]   Games to make body expressive: each person gets name of animal (males and females written on pieces of paper) and must give physical, bodily impression of animal without making noises or talking - must match up with mate.

[132]   Simultaneous dramaturgy - theme proposed by someone in audience - actors develop it to a point where reaches a crisis and needs a solution - turn to audience to find solution - improvise suggestions with audience having right to intervene; "Thus while the audience "writes" the work the actors perform it

simultaneously. The spectator's thoughts are discussed
theatrically on stage with the help of the actors. All the
solutions, suggestions, and opinions are revealed in theatrical
form."

[135]   Image theater - spectator participates more directly by
chosing a theme and then "sculpting" with the bodies of the
participants to express the theme - not allowed to speak but can
indicate facial expressions etc. - after organising group of
statues, then discusses with other participants whether they
agree with his "sculpted" opinion - once arive at agreement (this
is the actual image), sculptor then rearranges the group to show
how his ideal image would be and finally shows a transitional
image "to show how it would be possible to passs from one reality
to the other."

[139]   Forum theater - participants intervene decisively in
dramatic action and change it - participants chose story with
social or political problem of difficult solution - perform ten-
minute skit then participants asked if agree with solution
presented - explained that scene will be repeated but with
participation of some one from audience who displaces the actor -
new "actor" must continue role and not just talk.

[143]   a) newspaper theater - transform daily news items
into theatrical performances:
        1) simple reading - detached from context of newspaper
        2) crossed reading - two items read in alternating form to
throw light on each other
        3) complementary reading - missing information added
        4) rhythmical reading - news read to a particular rhythm
e.g. samba, tango, Gregorian chant
        5) parallel action - actors mime while news read
        6) improvisation - news improvised on stage to exploit its
possibilities
        7) historical - scenes showing same event in another
historical moment or in another country or social system is added
        8) reinforcement - news read or sung to accompaniment of
slides, jingles, songs or publicity materials
        9) concretion of the abstraction - news which is hidden in
abstract information is made concrete on stage e.g. torture,
hunger, unemployment shown concretely using graphic images, real
or symbolic
        10) text out of context - news presented out of context e.g.
"an actor gives the speech about austerity previously delivered
by the Minister of Economics while he devours an enormous dinner:
the real truth behind the minister's words becomes demystified -
he wants austerity for the people but not for himself."
            b) invisible theater - presentation of a scene in
an environment other than the theater e.g. in a restaurant, on a
train, in a line of people - people who witness are there by
chance - actors must not let on that its is a "spectacle" or that
would make people spectators - actors have to be able to
incorporate interventions by spectators and must anticipate all
possible interventions
            c) photo-romance - participants act out main lines
in plot without knowing source of story (i.e. popular romance)
then compare acted out story with story in the paperback and the
differences are discussed
            d) breaking of repression - a participant
remembers a particular moment when felt especially repressed and

accepted that repression - chooses other participants as
characters and together act out the scene - recreating same
scene, same circumstances, same original feelings - once
"reproduction" over actor-director repeats the scene but without
accepting repression - other actors maintain earlier behaviour
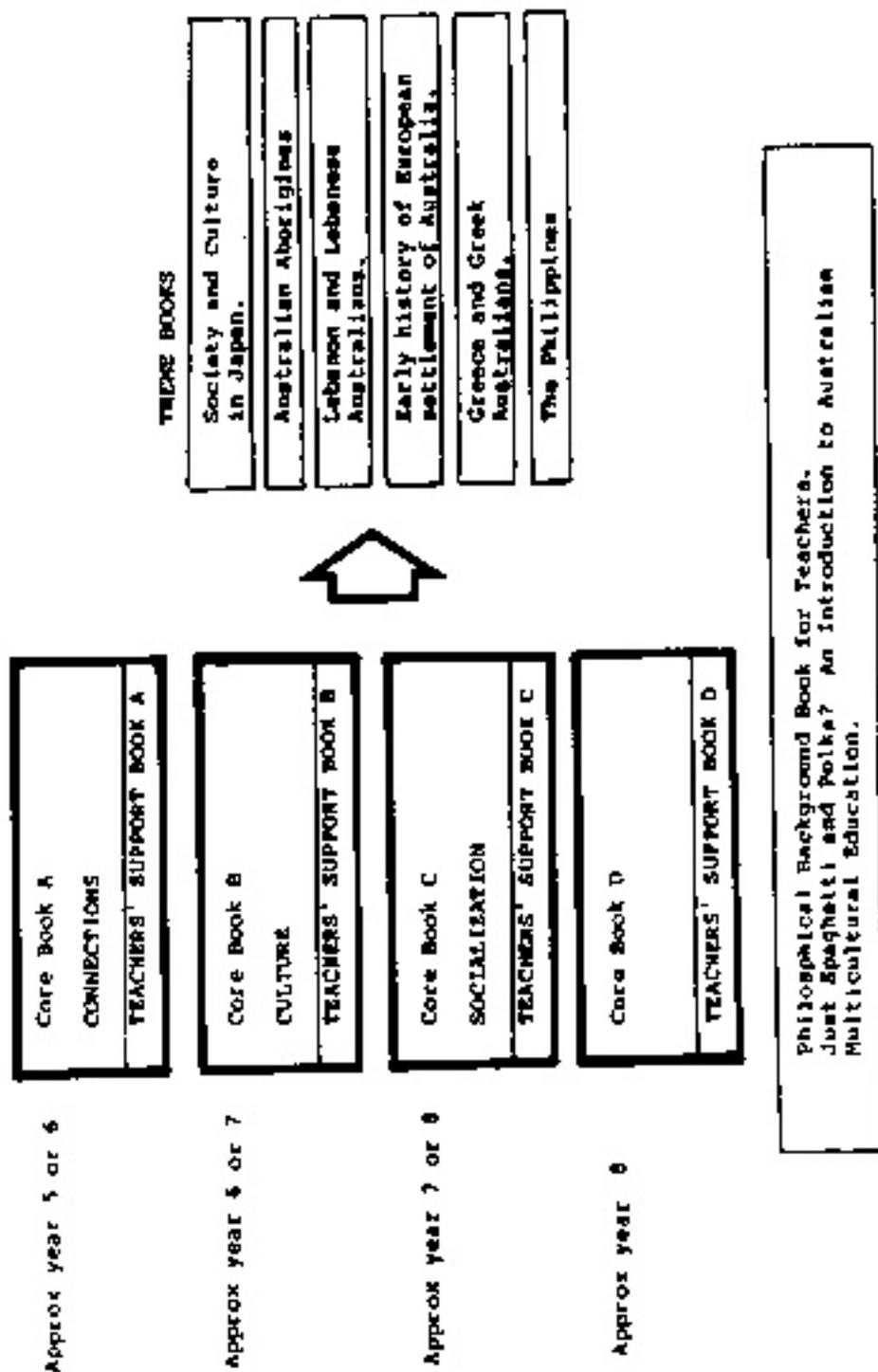and productive conflict emerges

　　　　e) myth theater - aim of discovering obvious
behind the myth (since myths can be used to justify oppression or
inequality) - to logically tell a story and reveal its evident
truths is to demystify the power of myths

　　　　f) analytical theater - story told by one of
participants and actors improvise then each character broken down
into social roles and participants asked to choose physical
object to symbolize each role e.g. a policeperson is seen as a
worker (symbol: pair of overalls); a protector of the propertied
classes (symbol: a top hat); and a repressive agent (symbol: a
revolver) - all roles are analysed, all symbols chosen by
participants - story then retold but with some symbols (and thus
social roles) taken away from characters - thus, would story be
the same if: the policeperson did not have top hat or the robber
had a top hat? - participants continue by making varying
combinations - "In this way they will realize that human actions
are not the exclusive and primordial result of individual
psychology: almost always, through the individual speaks his
class!"

　　　　g) rituals and masks - this aims to reveal rituals
which hide human relationships, the masks of behaviour which
rituals impose on people according to their social roles e.g. a
man confessing to a priest acted as four times, each time with
different roles (priest and parishioner are both landlords;
priest is landlord, parishioner peasant; priest is peasant,
parishioner is landlord; priest and parishioner are both
peasants) - ritual is the same in each instance but different
social masks cause the four scenes to be different - "This is an
extraordinary rich technique which has countless variants: the
same ritual changing masks; the same ritual performed by people
of one social class, and later by people of another class;
exchange of masks within the same ritual; etc., etc."

The following pages are taken from Social Literacy 5 - 8, Book D.

THEME BOOKS

Society and Culture in Japan.

Australian Aborigines

Lebanon and Lebanese Australians.

Early history of European settlement of Australia.

Greece and Greek Australians.

The Philippines

Core Book A

CONNECTIONS

TEACHERS' SUPPORT BOOK A

Approx year 5 or 6

Core Book B

CULTURE

TEACHERS' SUPPORT BOOK B

Approx year 6 or 7

Core Book C

SOCIALIZATION

TEACHERS' SUPPORT BOOK C

Approx year 7 or 8

Core Book D

TEACHERS' SUPPORT BOOK D

Approx year 8

Philosophical Background Book for Teachers. Just Spaghetti and Polka? An introduction to Australian Multicultural Education.

Rationale
Book D

Issues

• Comparison of the ways different social structures organise production. Labour and work.

• Establishing and applying the concepts of needs, subsistence, surplus and market.

• Investigation of the concept of an ecosystem

• Examination of the human relationship to the cultural environment.

• Comparison of the ways different social structures and cultures relate to the natural environment.

• Questions of resource usage and responsibility in the defunct relation of humans and nature.

• Examination of the role technology plays in human life. The technology work- ecosystem nexus.

• Investigation of patterns of property, ownership and consumption.

• Cross-cultural comparison of the use of land.

• Study of migration in relation to the problems/solutions framework.

Scope

• Draws on disciplines of history, economics, geography and commerce in order to introduce a foundation for later specialized work in these areas.

• Main emphasis is to develop conceptual tools for understanding one's own development and position within particular society.

• Aims at equipping students with skills for self-awareness and critical understanding of society.

• Cross-cultural comparisons used to point out creative human responses to basic needs and to particularise cultural practices.

• Attempts to give students an understanding of human agency in social development and to explore the possible range of their own contribution.

• Examines everyday life in relation to value systems - includes issues of racism, sexism and materialism.

• Aims to establish criteria to enable students to make moral judgements and to be critically aware of their own value system.

SEQUENCING: Book D

1. **Focus** (Focus question, divided into input-sections, each
           headed by a Contributing Question)

2. **Observe** (Factual input, stimulus material or problem situation;
   or   material from which students are to make generalizations)
   Read   ("I")
   or
   Consider

3. **Analysis** (Critical reflection on input, leading students to make
           generalizations in the direction of the conceptual point
           of the section)

("O"–"O")	("O"–"U")	("K")
(analytical)	(critical)	(creative)
Illustrate	Experiment	Invent
Describe	Infer	Change
Identify	Interpret	Modify
Write	Generalize	Construct
List	Select	Produce
Match	Differentiate	Make
Draw	Question	Solve
Name	Discriminate	Use
Study	Distinguish	Illustrate
Outline	Reject	Combine
State	Assess	Compile
Record	Relate	Compose
Select	Decide	Create
Explain	Separate	Devise
Estimate	Test	Design
Examine	Divide	Organize
Summarize	Advise	Plan
Compute	Categorize	Rearrange
Research	Reflect	Re-organize
Show	Appraise	Reconstruct
Breakdown	Compare	Rewrite
Give examples	Criticize	Imagine
Compile	Justify	Role-play
Analyse	Verify	Write
Interview	Support	Give your opinion
	Predict	
	Hypothesize	
	Discuss	
	Investigate	
	Evaluate	

   (emphasis in the **Analysis** section is on analytical and critical
   cognitive processes)

4. **Main Ideas** (Process of giving the concept generalisation a name)
                   ("O")

5. **Investigation** (Student research and investigative work, following
                   the same cognitive pattern as the **Analysis** stage,
                   but this time applying the concepts named in the
                   Main Ideas and with an emphasis on the critical and
                   creative cognitive processes listed under the
                   Analysis heading, above)

6. **Dilemma**   (Evaluative, review

   or   or open ended question)
   Reflection'