

Forum Theatre as a Behavior Change Strategy: Qualitative Findings from Moral Education Class

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ABSTRACT

This paper examines the use of a Forum Theatre technique in Moral Education class in secondary schools. Forum Theatre was used as a teaching technique for Moral Education in this study. Forum Theater techniques require students to be actively involved in the process of writing the script, and the dialogue, and be involved in the forum, acting and expressing ideas. This experiential teaching techniques provide opportunities for students to be aware, see things critically, find solutions to moral conflicts and develop as prospective citizens who are proactive and have a positive moral attitude. Students were involved in four steps of Forum Theatre. These four steps were, (a) develop a script, (b) anti-model play, (c) forum, and (d) intervention play. This study was conducted using qualitative approach. Data was collected through observation, focus group interviews and journal entries. Data collected using multiple methods were analysed using thematic analysis. The findings show that Forum Theatre is able to develop positive moral behaviour among students. Among the moral behavior identified are performing tasks responsibly, working together, being tolerant of each other, being skilled in resolving conflicts rationally, being courageous, being independent, and helping each other. In realizing the goals of our nation's moral education programs, this study has implications for teaching techniques, student learning and moral pedagogy beyond the field of theatre.

Keywords: pedagogy, technique, moral education, forum theatre, qualitative

1. INTRODUCTION

Teachers and students are bound in an intimate moral relationship. Therefore, it is the responsibility of the teacher to translate this moral relationship through teaching activities and pedagogy. Appropriate pedagogy stimulates students to become active participants rather than passive observers. At the same time, education also has artistic and aesthetic value (Jackson, 1993). In fact, art of theatre or theatrical elements has long been used as an educative tool. Theatre in education can be a catalyst for social change and positive moral behavior. The power of theatre in education is well known by educators. Moral Education in Malaysia is a core subject in the secondary

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education system. The aim of the subject is to cultivate and practice the noble virtues that are found in religion, tradition and cultural rites of Malaysian Society (Malaysia Ministry of Education, Moral Education Syllabus for Secondary School, 2000, p.v). Moral Education is fundamental to the National Education Curriculum and aims to produce citizens who are not only knowledgeable and competent but also possess high moral standards (Education Act, 1996). In fulfilling these national educational aims, Moral Education should be concerned with educating pupils to understand, know and have the dispositions to act on values, and have the capacity to function as moral agents in the moral sphere (Chang, 2007). Morality or moral behavior is an attitude of mind occurring within a framework of beliefs and commitments. A person's duty to God, country, family or social group is the essential elements in moral behavior (Bigger & Brown, 1999).

Meanwhile, with globalization, Malaysian youth are faced with increasing challenges in resolving social problems (Joorabchi, Mohd Salleh & Mohd Nizam, 2013). According to Ibrahim (2012), lack of interest in the Moral Education contributes to antisocial behavior among school children. Therefore, one way of working creatively to enhance moral behavior among students in the Moral Education classroom is through a technique called Forum Theatre. In this study, Forum Theatre has been used as an interactive teaching and learning technique that requires students to participate actively in the process of developing a script, memorizing, engaging in forums, acting and expressing ideas. It allows students to appreciate values and think about what they are doing.

1.1 Research Objectives

It is desirable to achieve the objective of creating a holistic human being as illustrated in moral education program in Malaysia. Although theatrical activities are used in a variety of educational setting, little attention has been paid to the ways in which theatre can enhance moral behavior in Moral Education class. In this study, the objective is to use, Forum Theatre as a behavior change strategy in enhancing personal growth and moral behavior among students. Therefore, this study focuses on moral behavior among Moral Education students by answering the following research question:

RQ: To what extent can the Forum Theatre technique develop moral behavior among students?

2. REVIEW OF LITERATURE

In this section, a number of studies related to theatre and moral education as well as Forum Theatre as Moral Education pedagogy, are explored in order to study and provide background to the role of Forum Theatre as an educative tool.

2.1 Theatre and Moral Education

Theatre activities, such as writing scripts and acting, have long been practiced in the teaching and learning process. Theatre techniques are capable of providing tremendous

learning experiences, specifically related to aspects of moral understanding, moral awareness, and moral and social behavior (Beckerman, 1990; Jackson, 1993; Winston, 1999). According to Verducci (2000), the theatre is also said to be able to develop moral potential through "the dramatic art of acting". Rich theatrical art, with various techniques and elements of dramatic experience, is regarded as involving emotions and as very efficient in bringing about change. It could be argued that theatre elements are directly related to educational goals.

Damon (2002) was committed to theatre practice, and its ability to assist in creating a moral person. According to him, theatre as a live medium, is closest to humans for them to get "training" in life itself. Theatre, as a stimulant, is capable of supplying students with a moral dilemma in the form of a forecast, which is compressed, and repetitive, reflecting what as they will face in their daily lives (Kindelan, 2012). Accordingly, Forum Theatre, which contains a series of exercises, and acting activities, is capable of addressing the moral and social demands of society (Babbage, 2004; Cohen-Cruz & Schutzman, 2006). Forum Theatre was used in the context of school education to explore issues such as self-image (Rae, 2013); the issue of refugees and homelessness (Day, 2002); social problems (Sanders, 2004); moral climate and moral considerations (Rutten et al., 2010); as well as the practices and ethics of the medical profession (Garett, 2010).

As an art genre, Forum Theatre can be a suitable pedagogy for teaching moral education. Forum Theatre emphasizes the concept of learning through a medium that demands critical, reflective, and emotional involvement (Boal, 2008). This dramatic genre suggests a form of presentation that can be held in a non-theatrical play space, including school classrooms. For Schutzman (1994), Forum Theatre allows reflection among participants who are confronted with everyday problems in life. Hammond (2012) also believes in the Forum Theatre method, and argues that real social change will not happen as long as individuals do not think about the importance of change in their lives. Forum Theatre encourages the audience to act as spect-actor and appear to change problems that occur in their presence. Forum Theatre is said to be a catalyst for change by raising individuals' awareness (Boal, 2008). Concepts and techniques of Forum Theatre are in line with the teaching and learning aspirations of the moral education program in Malaysia.

2.2 Forum Theatre as Moral Education Pedagogy

Watching and responding to plays is a useful pedagogical exercise to enhance moral behavior among students. According to Winston (2005), an element of dialogue in the theatre can become an effective tool for education in creating a moral person. In Forum Theatre, participants have to use dialogue to describe the thoughts and actions of fictional characters in a play. Moral issues can be explored through a structured dialogue in acting anti-models and interventions play. According to Boal (2006), Forum Theatre provides the opportunity to explore self-awareness through dialogue, because dialogue makes the audience an "active listener". Through dialogue, the actor also becomes aware of the situation, position, and their conflicts and tries to overcome

them (Meisiek & Barry, 2007).

In forum sessions, Boal (2008) emphasized dialogue between actor, audience (spect-actors), and Joker. Augusto Boal created a dialogue and discussion in the form of forums. This allowed viewers to interact with the actors, and be part of the show. In this way, Boal (2006) gave voice to a passive audience to act actively in bringing about social change in society. The questions raised in an atmosphere that encouraged discussion and dialogue, between the Joker and the audience, in turn encouraged aspects of moral reasoning (Day, 2002). Indeed, class discussion that involve students in critical assessments of ethical issues addressed in a play are valuable for guiding them to develop a kind of moral reasoning, patience, fairness, politeness, and compassion.

The concept of character transformation in Forum Theatre is similar to the concept of “perspective taking” or “role taking” in moral education. According to Kohlberg (1984), “role taking” and “perspective taking” is the first step to an understanding of ourselves and others and the basis of moral, interpersonal, and social development. The repetition technique, according to Levy (1977), can become a potential moral experience to students. This element is known as “rehearsal” or training in theatre. Elements of repetition through the theatre, are still widely used to educate and nurture noble attitudes in school. Students are constructive learners; they learn best by doing. Through repeated moral experiences, students can also develop and practice the moral attitude and behavioral habits that make up the action side of character (Lickona, 1996).

3. FORUM THEATRE

Forum Theatre is an interactive type of role play developed by a Brazilian dramatist, Boal (Rae, 2013). Forum Theatre is a form of theatre where audiences have the power to suggest and make changes to events onstage. Members of the audience are encouraged to join the action onstage, and to become co-constructors and co-actors. Viewers are given the opportunity to intervene directly in the action and to try to bring the play to a different conclusion. The role of the audience (spectators) is transformed into “spect-actors” in the Forum Theatre. Boal (2006), designated the audience-actor as “spect-actors”. He further argues that the theatre is the art of looking at ourselves because all men are actors. There are four steps involved in the Forum Theatre techniques:

3.1 *Develop a Script*

In this step, students are asked to develop a script based on their own experiences of daily life. The objective of this task is to train participants to develop a script based on their own experience. In this study, the participants collaborated in developing a script about their shared challenges. In this context the focus was “moral conflict” and the scenario could be almost any topic which resonated with “oppression”. Participants wrote three scripts to demonstrate the problems causing the oppressive situation. Script A related to conflicts between road users and police officers, script B involved a conflict between students and teachers in the school premises and script C was about

conflict between children and parents in the family.

3.2 *Anti-model Play*

After composing the script, students had to act out the script developed earlier. The developed script was acted out by the students for class viewing. Their moral conflict scene was performed as an anti-model play. Although Boal (2008), gave the terms of an ‘anti-model’ play, we followed a different one as it was not a model we could relate to and therefore we changed it. It is compulsory for the scene (anti-model play) performed to display oppression or pressure situations, where a character being victimized fails to overcome the persecution. Thus, the issues were clarified and the students appeared to empathize with what they experienced. The original performance always ends in an unsolved form, with an undesirable challenge for the victimized character.

3.3 *The Forum*

After the anti-model play is completed, another step is immediately conducted by the “Joker”. In Forum Theatre, the facilitator of the action is the Joker. The Joker takes responsibility for the logistics of the process and functions as a neutral link between the actors and the audience. The Joker discusses with the audience the problems that appear in the presentation and possible solutions are proposed to overcome the above problems. The Joker then asks the audience to figure out the right solution or idea that can be implemented to resolve the conflict experienced by the oppressed characters in the play. Discussion, improvisation and audience participation is known as “forum”, in Forum Theatre. In our case, the appropriate solutions were discussed in a forum session by the participants.

3.4 *Intervention Play*

During intervention steps, the anti-model play was presented for a second time. This time the audience members have the opportunity to intervene and bring the play to a different and improved end. An audience member took the place of an actor to demonstrate his or her ideas for resolving a problem. They can do so by taking on the role of a specified victimized character from the anti-model play. When an audience member feels he or she could play the role of this character more effectively, then they shout “stop”, at which point the scene of the play freezes and this audience member takes on the role, trying out alternative and desirable behavior. After that, the Joker will make sure that, the solutions are explored adequately by the audience members and that they are to some extent possible in real life. Boal (2006) wanted the audience to be active members of society, to cooperate in tackling existing conflicts in society.

4. METHODOLOGY

4.1 *Research Design*

A qualitative approach with a case study design (Yin, 2009) was used for this study. Three qualitative approaches were used to collect data; classroom observation,

interview and journal writing. A purposive approach to sampling was undertaken (Richards & Morse, 2007) with the selection of Form Four science students (18 male and female of Indian and Chinese ethnicity) for data collection purposes. The use of qualitative methods allowed for the collection of rich, in-depth information from the participants.

4.2 Data Collection

As a form of data triangulation, this study used multiple ways of obtaining qualitative data as recommended by Bogdan & Biklen (2007). The main method was focus group interviews, in which a selected group of students was interviewed. All interview sessions were recorded, transcribed and the data was subsequently coded for analysis purposes. All transcribed verbatim reports were returned to the interviewees for them to check the accuracy of what they had said. Apart from that, students' journals were used for analysis of their involvement in Forum Theatre. Other sources of data, such as classroom observation, to investigate students' behavior, were also used.

4.3 Instrument

Instruments such as classroom observation protocol, interview protocol and journal writing protocol were used to collect relevant data. The content validity of the instruments was assured through comments and critiques from experts in Moral Education and Theatre Education.

4.3.1 Focus Group Interviews

Focus group interview protocol, as proposed by Creswell (2012), was used in this study to help the researchers explore, and record the data and information widely about the Forum Theatre usage in developing moral behavior. Information about the ability of Forum Theatre to develop moral practice was also collected. Focus group interviews provide an opportunity for researchers to meet face to face with their study participants, to verify the information collected through observation, and journal entries. The Interview protocol was used by the researchers to focus more on asking questions that could answer the research questions. Interviews also allow researchers to collect opinions, thoughts, insights and experiences of the study participants in the study area. In addition, the interview provided an opportunity for researchers to understand what had happened and to access thoughts by study participants about moral practice (Mohamad Nor, 2000).

4.3.2 Observations

Observation is a process of collecting information openly to get a true picture of the phenomena that occurs at the site of the study (Merriam 2009). Observation is the best way to collect data, about participants' behavior and is capable of collecting non-verbal data (thoughts or ideas) of participants (Creswell, 2012). Observation methods also allow researchers to move away from the perception-based data to data collected directly at the site (Lim, 2007). In this study, researchers used a classroom

observation protocol by Seale (1999). Observations to use Forum Theatre through teaching segments that focus on the potential of this technique in developing aspects of moral practices or moral behavior have been implemented.

4.3.3 Journal Writing

Two forms of journal, researcher's reflective journal and student's journal, were used to obtain data. A researcher's reflection journal (Bogdan & Biklen, 2007) was used as a written record of the observations and to express feelings, practice, experience and atmosphere experienced by the researchers in the Forum Theatre technique. The student journal (Piantanida & Garman, 1999) was used to collect data about how their participation in Forum Theatre influenced their attitude and behavior. Journal supply data in the form of language and words (ideas recorder journal), became a rich source of information, for qualitative approach, and available for analysis without requiring any transcription (Creswell, 2012; Marohaini, 2001). Participants were also asked to record the date, events, locations and teaching sessions every time they wrote a journal entry to facilitate cross-referencing for the researcher during data analysis.

4.4 Analysis of Data

The thematic approach, as introduced by Braun and Clarke (2006), was used for data analysis. With the thematic approach, the coding scheme was initially guided by the research questions which provided the main themes and key coding. However, the possibilities of other emerging themes that might emerge from the data were also accepted. Data from various sources and transcription were codified into concepts, sub-themes and themes (Corbin & Strauss, 2008). Data was compiled according to the order based on the breakdown of data into simple categories. Two phases of coding (open coding and axial coding) were used in the process of identifying correlates of data into an idea, category and theme (Braun & Clarke, 2006). The inductive-deductive cycle of thinking constantly happened in our data analysis process in order to derive the most valid codes and concepts to answer the research questions. Findings were categorized according to several themes.

5. FINDINGS AND DISCUSSION

The results are discussed based on the seven themes that support the research question. Seven themes have emerged in this study to answer questions about the development aspects of moral behavior among students. The seven themes were, performing task responsibly, working together, being tolerant, skilled in resolving conflicts rationally, being courageous, being independent, and helping each other. Each and every theme was supported by the data from observation, interviews excerpts and the data summaries from researcher and student journals excerpts. The findings are discussed below:

5.1 Performing tasks responsibly

The observations indicated that students were willing to perform a given task responsibly. Participants acted and chose a corner suite in the classroom and sat in a circle. They were ready with pen and paper to discuss ideas to write a script. Although their discussions were interspersed with laughter, jest, stand-teasing, a little noise and ridicule, each of them understood their task well. Each chairman of the groups performed their duties. One participant in each group was appointed as the person to write the script. Two participants were tasked with extracting the views expressed by the partners to formulate sentences and develop dialogue for the script. The group leader also selected members of the group to play the protagonist and antagonist characters in the anti-model play. The observations show all students performed their duties.

[Sinar/Obr/ros/22.1.13]

In addition, observation data also show the moral behavior of participants. Once again the participants prove they can take responsibility and strive to succeed in casting anti-model play. In the anti-model play, some members of the group were not willing to enact an anti-model play. Many members were shy and it took a long time to get out to the front of the class. However, after being pressured by the head of the group they were ready and willing to try acting in the anti-model play. Participants did not dispute the direction of the leader of their group. Each student invited other groups to come out to the front of the class. Participants of each group showed their good behavior such as setting a performance area in front of the class and arranging chairs and tables as a prop for casting the anti-model play.

[Cahaya/Obr/shah/30.1.13]

The analysis and findings of this observation was also supported by a focus group interview. The interview after casting (scripts A, B and C) showed that all participants expressed their willingness to carry out the duties entrusted as moral behavior, to ensure the success of each step in the Forum Theatre. According to them it was an obligation and responsibility of each member of the group to ensure the success of the Forum Theatre.

Participant 2: When we wrote the script, every person have a responsibility to provide ideas. I get ideas from my experience with my father while in police custody Furthermore, we all always follow the instructions of the head. All team members have the duty as responsibility to write the script for the play.

[Cahaya/Inter/008/31.1.13]

Participant 4: Forum Theatre made me more responsible to help my team. I as the head of a group must delegate a job to everyone equally. I set up a training schedule for our group...every evening. I make sure they come for training, that's why we won the group ... I do not want our team to lose ... My responsibility is to make sure all my friends

listen to me ... and they run the task ... like preparing props, and memorized dialogue with good acting.

[Sinar/Inter/009/24.1.13]

Interview data also show that all the members of the group showed a willingness to shoulder and carry out the tasks given.

Participant 3: A moral practice is, I'm more responsible now. I can do my job as an actor as well. I have done some home work like watching "YouTube", to improve my acting.

Participant 5: My job is to provide equipment such as police hats, sign board and police whistles. My friend and I had set up a setting. I also have the task of helping to organize friends' props, chairs and tables before acting and clean the stage after casting.

[Suria/Inter/010/5.2.13]

In addition, the analysis of the findings of the journal entries (script A, B and C) also supports the results of an interview about the practice of carrying out duties by the participants. Almost all participants noted that they have a responsibility and obligation to ensure the success of the task given by the teacher and the head of their group. Here are some participants' journal entries.

At first, I'm still not convinced to act in an anti-model or intervention play in front of the class. Therefore, I am willing to take the task of providing police props such as hats, whistles, and billboards. I think I've run my responsibility well for the success of my group.

[Sinar/Jur/R3/23.1.13]

My team leader is responsible person. He has prepared a training schedule and script. In fact he treated me with drinks in the school cafeteria, so that I can act well. He also always made sure that I do the assigned tasks. I have acted as a kind of a Joker and I always practice at home...so that I can act well.

[Suria/Jur/R6/6.2.13]

The journal entries show that each participant is required to perform the task with enthusiasm and commitment. The practice of performing the task can be observed among the study participants.

5.2 Working together

Meantime, the observation also showed cooperation among students as they were willing to sit in a circle on the floor of the classroom to talk about the script. The interaction between the participants in the group was good and they looked comfortable in each group even though they are from various races (mostly Indians and Chinese). Relationship between members were familiar and friendly. They also always referred

to the teacher (researcher) in case of problems during the discussion. Willingness of teachers (researchers) sitting together with each group to discuss things like how to write scripts, dialogue and the concept has encouraged participants to complete the script. Cooperation among members of the group is a success factor to set up a script based on issues that arise.

[Sinar/Obr/ros/22.1.13]

One of the observers also explained the practice of cooperation among the participants. A female Chinese student, for example, made up the face and hair of an Indian girl before the play. Friendly relationship among students of various races existed. Moreover, the spirit of cooperation among the participants can also be observed when they are acting. For example, if someone forgot the line of a dialogue (that should be spoken in certain situations) their friends and other actors helped regardless of race, religion and gender. They also reminded each participant the right and appropriate way of using props, because there are players who forget to use props supplied to them during casting.

[Suria/Obr/yoka/4.2.13]

Analysis of the observation findings are also supported by the results of interviews with participants. According to the participants, they had a strong spirit of teamwork and that was the success factor of their group.

Researcher: How do you manage to write the script and casting session?

Participant 1: All members of the group provide a wide cooperation as coming to training, acting and carrying equipment and props. When there is a problem we jointly solve the problem.

Participant 3: All members of the group have the attitude and determination to act in unity as we want to win the intervention play.

[Suria/Obr/yoka/5.2.13]

Meanwhile, the results of these interviews showed participants admitting that all members understood the situation in the group and this had eased the work such as scriptwriting, casting preparation and props preparation, as well as training in acting. In another interview participants made the following confession:

Participant 2: In anti-model play, everyone is there for the 'info', and we talk together and then we compose acting scripts. We collect all ideas and create ... there is creativity in acting. We want to create a good script to simplify the anti-model play... so we all have to work to make this a good script ...

[Surya/Inter/010/24. 1.13]

Participant 3: It's fun.. we learn in happy mood, there is no tension, no stress. Now we understand how cooperation, will work. We sympathy with a friend who cannot play. Our relationship with the teacher is

good because there is cooperation in creating the script and casting intervention play.

[Sinar/Inter/009/ 24. 1.13]

The results of these interviews showed that each group member had a close relationship and this was the basis of the strength of their respective groups. Group members united to find ideas and considered a variety of ideas from friends to write scripts, and perform the anti-model play and the intervention play. In addition, the benefits of working together among the participants can also be seen through the journal entries of participants. Participants emphasized teamwork to achieve the goals they set. They distributed the tasks and resolved the problem of providing equipment jointly, as can be seen in the following sections of the participants' journal entries.

During casting intervention, I have already spoken to the head of all members for cooperation in all activities of the Forum Theatre. I and my friends are prioritizing our team and we want to act well because if it fails, our team will be despised by friends of other classes.

[Cahaya/Jur/R1/4.2.13]

I helped my team to cooperate as swatch acting props like a police cap, whistle and toy gun. Although the intervention group not acting well ... It like a failure , but I still cooperate.

[Sinar/Jur /Jur/ R5/22.01.13]

The results of the journal entries showed that each member of the group worked to ensure the success of the assignment. They shared their problems together in a friendly atmosphere of goodwill.

5.3 *Being tolerant of each other*

Observations also found that participants exhibited tolerant practices when group members arranged chairs and tidied a prop after casting of the intervention play. At one time, only two participants (out of six) were doing the task like tidying the desks, chairs and equipment after casting of the intervention play. When asked by observers both students said that four members of the group were from another class and they had to rush to their physical education class. This incident proves the understanding and practice of tolerance among participants while performing the task.

[Cahaya/Obr/shah/8.3.13]

Meantime, observations after script B and C show participants exhibited great tolerance. When members of the group make a mistake while acting like forgetting a dialogue and action that should be, the group leader and other members showed no reaction of anger or dissatisfaction. They tolerate and continue acting. Even in a

situation of two members who are assigned to prepare the stage were absent members of the other group continued to decorate the stage patiently without any complaint. They performed this task with a sense of happy and tolerant attitude.

[Cahaya/Obr/yoka/10.4.13]

Meanwhile, observation findings, supported the analysis of the following participants' interview excerpts:

Participant 3: The power of this technique is fun. We learn and there is no tension. We understand how to compromise with friends, helping, sympathy and patience with friends who do not know how to act. The group leader and other friends also patiently teaches us how to do an intervention. As a group we always help each other and compromise to enact anti-model play and casting intervention play.

[Cahaya /Inter/008/22. 2.13]

Participant 3: During intervention play, we observe the behavior of compromise and patience while solving problems in training, and preparation for intervention. We solve the problem at that time ... so we 'hands-on'.

[Suria/Inter/010 /12. 3.13]

Participant 4: The significance is, theater become a training ground for students ,to change the bad behavior into good behavior.

[Sinar/Inter/009/17.3.13]

The interviews showed practices such as patience, tolerance and good attitudes adopted by the group leader. Participants also showed the behavior of being controlled, being patient and calm in resolving problems that arose during training. Participants showed a change in the behavior of a bad-tempered patient.

Meantime, tolerance and diplomacy were also shown through the journal entries of participants. The study shows participants were concerned with avoiding friction or conflict with each other. They did not consider themselves superior to others. That is why they did not scold a friend who made a mistake. Refer to the journal entries below:

I have to show and practice on how to tolerate to other participants. Even if my friends forget the dialogue, I was patient and did not get angry. I have patience because I work for the group and 'team-work', is very important for our success.

[Sinar/Jur/R4/27.2.13]

I also look forward during casting intervention because I have to do quickly. If it slow my head or group leader will be angry. I do not want to have, even a small misunderstandings among my friends.. I don't want to fight for a small matter among friends.

[Cahaya/Jur/R5/12.3.13]

Analysis of journal entries, observation and interviews showed participants being open-minded in accepting any problems that arose in their respective groups. They were patient. The participants received experts in the group with an open heart, did not fight, and did not like to raise controversial issues. Participants always put the interests of the group first and seemed to agree with the direction of the head. They may have been able to avoid a conflict and regulate behavior in order to avoid conflict. In the meantime, participants were also concerned about a prosperous life. Participants showed characteristics such as patience, restraint, avoiding disputes and being calm in the face of problems that arose. Participants realized that every person has a weakness and therefore they had to compromise when dealing with others.

5.4 Skills in resolving conflicts rationally

According to observers, practices such as trying hard and not easily giving up hope are, shown by participants. Participants said they were willing to act together with their friends even though many could not easily lead the character given to them. While many still relied on the scripts written down (rather than memorizing the script) they still acted with confidence and kept acting in the anti-model play to the end. Their attitude and their confidence levels were also good and they were not even bothered with cheers and shouts of the spectator. Participants were confident in the ability of themselves.

[Surya/Obr/yoka/26.2.13]

Meantime, observations also show that the group has been criticized by the actors (spect-actors) for not enact anti-model play very well. However, according to observers participants can show a good performance and to convince the audience in the intervention play. Participants have a strong self-endurance to continue a difficult task.

[Sinar /Inter/Ros/5.3.13]

Analysis of observation findings are supported by interviews with participants. Participants believe an attitude of trust motivated them to act or do a job or an assignment.

Participant 2: After teacher demonstrated to us how to be in the theatre and the way the play must perform, we bit confident. We believe and can act well. We realize if we do not believe in making this, we must not be made ... today we all believe in acting.

[Sinar/Inter/009/28. 2.13]

Participant 4: Forum Theatre makes us more rational and give us problem-solving skills. Various events such as writing the script and acting actually increase our self-confidence to do the work. We believe in acting and we act in front of the class. We realize everyone else can act in front of the class.

[Suria /Inter/010/12. 3.13]

The interviews showed the participants have the confidence, resolve and determination to implement intervention play. Participants believe the spirit of confidence to be a factor for them to try something new like acting in anti-model play and intervention play. Each participant believes in his/her own ability to solve assigned problems. They expressed a lack of confidence in themselves and this has become a stumbling block for them to try new things, like acting. Here is a section of an interview with participants:

Researcher: Is there any student who does not want to act?

Participant 4: It's hard to say, no also because, they do not believe ... they are shy.. they don't want to act and they do not have experience.

Researcher: How do you solve this problem?

Participant 6: We support them, motivation and confidence to them. I always encourage them with words like .. "we can do". After all when the teacher Nada equally acted as one of the character in our group, we all sure to act..finally we successfully acted in intervention play.
[Suria /Inter/009/7. 3.13]

The interviews show that recognition of the skills and self-confidence become a motivation for them to act. Encouragement of teachers and teachers' involvement in activities, together with students have also stimulated their self-confidence. Challenges and problems were solved with the help of a positive attitude as well as self-confidence.

In addition, skills to solve problems also improved as evidenced by journal entries of participants. Practice and believing in the ability of oneself, confidence to try new things and acting to perform tasks has given an impetus to the participants to succeed in the Forum Theatre events.

After finish my acting I cannot believe it, I can act . And I know I am sure acting in front of my class. I am confident and not ashamed and afraid to act anti-model play in my class. I understood that in any circumstances, I had to venture out to the front.

[Cahaya /Jur / R2/12.03.13]

I've got guts and confidence. Although I am not satisfied with my acting today, I believe we can act even better in intervention play.

[Sinar /Jur /R6/ 3/9/13]

The journal entries indicate the success of their roles and their first attempt has reinforced the confidence of participants. They did not give up hope. Failure to do the first turn was regarded as the driving force to continue to work harder to solve a given problem.

Furthermore, participants' journal entries also confirmed their competent practice. They acknowledged that the positive praise also create confidence in the abilities of the participants themselves. They could carry out their assignment without any fear.

After our success of group was praised by friends and teacher Nada, I believe in acting of intervention play once again. I'm more confident when teacher Nada supported us with playing a brother character in our play.

[Sinar/Jur/ R3/ 6.3.13]

I can do the best with the confidence because there is a motivation from teacher Nada. I have tried to act with courage and confidence.

[Suria/Jur/R4/ 9.4.13]

I'm satisfied with my casting in intervention play. Before the play I'm confident that I can do well and I believe that I can do, to make sure our success.

[Cahaya /Jur /R5/ 4/11/13]

Analysis of the source of findings showed that all participants believed in their own ability. In addition, moral support from friends and teachers also encouraged good practice. Self-confidence in the ability to solve problems was also obvious amongst them.

5.5 *Being courageous*

The observations also show that participants dare to act to tackle the problem. According to one observer, courage of the participants was observed in the sessions and in the forum casting session. In the forum sessions (after acting anti-model script) participants (spect-actors) dared to voice their dissatisfaction with the actions of antagonists such as sports teacher character, Tan's character and character of teacher school counsellor. They are to persist in their speech and behavior. In addition, participants are not afraid to express their views and bravely defended their stance by providing reasonable grounds although Joker disagree with their stance.

[Sinar/Obr/ros/26.2.13]

Moreover, the observations also show Joker acted boldly and was not be ashamed or afraid to face the audience by displaying cute actions to attract their attention. After acting anti-model play, participants that act as Joker also dare to explain the problem that appears in the acting of anti-model play. Joker was also willing to answer questions submitted by viewers without hesitation. Joker expressed support for the idea that true progress and avoid unreasonable idea solution proposed by the spect-actor. Joker also dared to face the criticism by spect-actor who often was not in line with its opinion.

[Cahaya/Inter/shah/8.3.13]

In an interview session, participants also showed bravery learned in Forum Theatre techniques. Participants declared that Forum Theatre has stimulated the practice of courage within themselves to face challenges. Participants expressed that Forum Theatre experience will serve as a stimulus for their courage in dealing with life.

Participant 6: Acting experience was useful. We are brave and confident in speaking and dialogue. Experience and confidence level gain in Forum Theatre can be used in other subject ... like in oral English oral test and Malay language oral test.

[Surya/Inter/ 010/18.2.13]

Participant 3: Make our students to be bold and unscrupulous ... Even if we do not like to read any text book, we still can understand the value of this moral. After this experience we dare to create drama in the Malay language in oral test ..

[Cahaya/Inter/008/22. 2.13]

The interviews showed that the participants could be brave, and explore areas that were more challenging in the future. Participants also felt that this technique should be introduced in primary schools, because, according to the participants, the Forum Theatre technique trains individuals to act courageously.

Participant 2: We are very bold. It builds confident. Actually it is a good opportunity to test the ability of ourselves. I think this technique should be introduced in primary schools so that we can be more bold, not afraid, more skilled, more courageous and more confident.

[Cahaya/Inter/008/22. 2:13]

Participant 1: Yes...Help us to speak more boldly and confidently, with a good expression. Forum Theatre help us to speak with confidence and courage. We need to use good expression and we learn things through a Forum Theatre. The experience such as, how to 'behave' can mould our behavior.

[Sinar/Inter/009/12. 3.13]

The results of this interview showed that participants recognized the element of courage through their involvement in Forum Theatre. Participants said they are now more willing to face challenges such as the Sijil Pelajaran Malaysia oral test and interview. Participants dared to try something new that is considered beneficial, although sometimes they had to accept criticism. In addition, the journal records of participants confirmed the assertions in the interviews. All participants acknowledged the courage that is needed to lead to the success of the anti-model play and intervention in Forum Theatre. Forum Theatre encouraged participants to practice courage.

Even first time acting as the Joker, I ventured to act. I believe and dare to speak in front of students in the classroom, after the teacher Nada and my group leader gave me the spirit to act the role as the Joker in my group.

[Sinar/Jur/R5/27.2.13]

This technique encourage me to be bolder than before. I know I can do this

if I do make myself brave.

[Suria/Jur /010/12.03.13]

Advantages of forum theatre technique is we can act many times and repeat it in like in anti-model play and in intervention play .. and therefore I become more daring to act. No more embarrassment for acting ... Forum Theatre gave me a lot of courage.

[Cahaya /Jur /008/3/9/13]

Analysis of the findings from the four sources used, shows that participants involved in the Forum Theatre acted boldly. Participants showed features such as bold voice, capability of defending an opinion, willingness to accept criticism, willingness to improve their weaknesses, obviously not being embarrassed and not being afraid of bold action.

5.6 *Being independent*

The observations show participants wrote three scripts of anti-models play (Scenario A, C and F), on their own without the help of outsiders. They were looking for ideas that were appropriate for the circumstances given by the teacher, looking for the words and writing a dialogue to create an anti-model casting script. Participants get a little tutoring from teachers and after that anti-model scripts were written by the participants themselves.

[Surya/Obr/yoka/5.3.13]

The group leader was willing to act as casting director (lead story plot, action and reaction of actor and actress), two other participants acted as "prompter" (duty to check whether the dialogue uttered by the actors memorized are correct or not), another person practiced as the Joker, (practicing how to introduce the characters, issues, played and how to control sessions) and the other one acted as a "stage manager" (determining the location and a character actor on stage). The attitude of reliance can be seen among participants.

[Sinar/Obr/ros/5.3.13]

In training sessions, the participants tried to use equipment such as pencils (to replace the pistol), a library member card as a driving license and a hat with folded paper to show the identity of the police officer. They proved to be self-reliant when they used available objects for their use. Participants did not ask for any help from teachers

[Suria/Obr/yoko/12.3.13]

Furthermore, analysis of interview data indicated participants were willing to sacrifice time for rehearsals. They managed to create the equipment they needed on their own. Participants used their own initiative to surf the Internet, and to get

information about anti-model casting and intervention play. Here are the results of the interview.

Participant 1: The idea of anti-model play is from all of us. We discuss together and define our own script..then we start write a script ... We ourselves are brought all equipment as well as tools and props for acting.

Participant 2: Even we cast the intervention play on own ... And we do not fail to practice our own after school ... Basically every day we practice... Usually we use 20 to 30 minutes for training and rehearsal every day ... sometimes we watch YouTube to get to know how to act.

[Suria/Inter/010/12. 3.13]

In addition, the analysis of journal entries also demonstrated independent practice among participants. All participants admitted that Forum Theatre helped them become self-reliant individuals. Participants' self-reliance was demonstrated by their initiative to discuss, write scripts, act to enhance their skills, practice and memorize the dialogue by themselves. The journal entries below show proof of recognition of the participants.

My group and I first discussed then we write the script. I also have to get the book to see how to compose our own script ... we make all this work.

[Sinar /Jur /R1/ 6.3.13]

I also always go for practice with my friends after school. We train ourselves, and sometimes the head of the group teach me how to do the real acting.

[Suria /Jur /R3/ 12.03.13]

This technique basically form an independent practice because I had to memorize their dialogue and the play by myself. This technique teaches me how to be independent and do all the work without the help of others.

[Cahaya /Jur /R4/ 4/11/13]

Analysis of data from these three sources shows that participants demonstrated an ability and willingness to implement Forum Theatre without relying on others.

5.7 *Helping one another*

Analysis of observational data indicates cooperation among the participants. This cooperation lasted from the start of the script writing to the end of the intervention play. Participants helped each other when writing the script, while acting and organised equipment before and after casting. They also helped other fellow group members to make up, fix costumes (costumes the actors) and set up the play in front of the class. One observer also notes background set of tools for acting was neat and orderly, which impressed the audience. The participants willingly helped each other and cases of pointing finger and blaming fellow group members rarely occurred.

[Cahaya/Obr/shah/5.3.13]

The observations supported the interview data. The interviews showed cooperation among participants who shared the workload. Participants admitted that practicing mutual help can simplify complex work. Here is an interview that shows how participants helped each other.

Researcher: Did forum theatre techniques to be a burden to you?

Participant 5: No..it is not a burden... ..but ..it is true that it is hard and a lot of work must do..so we always help each other ... even a little work we do it together..

Participant 2: Our group give cooperation ... Nice ..., they are helping. Some of our group members help borrow a props such as police hat, cloth, gloves and dresses for acting.

[Cahaya /Inter/008/2. 4.13]

Furthermore, the findings of this interview were also supported by the participants' journal entries. Participants indicated that the practice of helping fellow members of the group was a success factor in the anti-model and intervention play. Interaction and good relationships between members of the group encouraged them to practice mutual assistance in doing a job and enjoying success together.

I always have an attitude to help my friend to make us better in casting. Since this is my group's work, I always help friends like typing a script and lend my Lap Top to use.

[Cahaya /Jur / R5/4/11/13]

At first I did not help many members in my group because I really do not know them..they are from other classes. But after I get to know them I always help them I also help donate money to buy the acting equipment as A4 paper, scissors, glue, manila cards, and color.

[Suria/Jur / R4/12.03.13]

I always helped my friend to make tools such as sign board, decorate and arrange white board as a back ground setting, for the play. Cooperation is important and we need to help one another.

[Sinar /Jur /R3/ 6.3.13]

Analysis of the data showed that Forum Theatre sparked the cooperative spirit among the participants. The success of the anti-model casting and intervention casting is the interest earned as a result of the practice of helping each other.

6. CONCLUSION

This study showed that providing students with the opportunity to build a play based on their own life experiences may help to enhance ownership, internalization, personal and behavioral changes. The personal relevance of the play's content was identified by

students as a key motivator for their perceived behavior change. Our findings suggest that, engaging students in performance of a theatrical production is feasible, is a useful tool to reach out to students, and may be effective in impacting student attitudes, skills and self-efficacy associated with moral behaviors. Forum Theatre has the potential to transform the function of the teacher from a “classroom narrator” to a generator of meaningful reflective knowledge rooted in the reality of the students’ lives.

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