On The Edge.
A Boalian Theatre Project in Citizenship/Character Education with Disaffected Youth

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By

Kate Atterby

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Kate Atterby

ABSTRACT

This thesis explores the use of Boalian Theatre as a potential way to actively engage disaffected young people in a dialogue about the character virtues of respect and self-discipline. Political theatre practitioner, director, and teacher Augusto Boal is best known for founding Theatre of the Oppressed, an international movement and system for creating theatre that seeks to examine forms of conflict, discrimination and oppression. Uniquely, this thesis makes links between Boalian Theatre practice and Citizenship/Character Education. Within this framework, the Boalian Theatre study functions to cultivate disaffected participants’ ability to question, deconstruct, and then reconstruct knowledge in the interest of developing notions of respect and self-discipline which are key components of Citizenship/Character Education.

The starting point for this research was the critical exploration of Citizenship/Character Education and interventions which involve the use of theatre as a tool for change. The review of the literature raised preliminary questions concerning the nature and form of Character Education and Interventionist Theatre and established Boalian Theatre as the focus of this research. Boalian Theatre was defined as a portfolio of techniques which employed some (though not all) of the elements of Augusto Boal’s Theatre of the Oppressed. There were a number of reasons as to why this was an appropriate focus. This included the extent to which its political origins translate to the context of working with disaffected participants as an oppressed group and the shift in thinking with regards to Citizenship/Character development of secondary school students.

The research implemented a Boalian Theatre study, informed by critical social theories, and used case study methodology. The research was implemented with ten 18-21 year olds who describe themselves as ‘disaffected.’

Findings show that participants conclude that there is potential in offering Boalian Theatre as a community-based programme with the aim of promoting individual and collective responses to their own understanding of respect and self-discipline. Data suggests the project was effective in assisting participants to create new understandings of the terms ‘respect’ and ‘self-discipline.’ Further evidence of impact is offered in participants electing to engage in further Boalian Theatre study.
A challenge, which was key to the success of the Boalian Theatre study was the dismantling of notions of hierarchy (common amongst those who engage in gang membership) and the building of shared norms, values and understanding that facilitated co-operation within the group. Only then did the Boalian Theatre study offer an effective and reflective tool for character development and Citizenship Education. In doing so it provided an opportunity for participants to view areas of conflict several times (re-examined) until they understood the source of the conflict and found resolution. This was particularly effective when examining notions of respect and self-discipline which are integral to both Citizenship/Character Education.

The thesis explores the complexities, tensions and ambiguities of using Boalian Theatre with disaffected participants. Bridging the gap between theatre, Citizenship and Character education it further seeks to explore the possibility of developing a more inclusive Citizenship/Character Education model which includes elements of paleoconservative, communitarian, libertine and libertarian models.

It should be noted that this thesis reports in the verbatim discourse of disaffected participants and as such contains strong language and profanities.
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I dedicate this thesis to my husband Steve and to my children Emme, Evie, Meg and James. With all my love.
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CHAPTER ONE INTRODUCTION

1.1 My Own Story

Memories of our school days are often punctuated with the phrase ‘they were the best days of our lives,’ and for some, this true. In 2016 the proportion of secondary students achieving A* to C grades was 66.9% (Ofqual 2016) so it might appear that for most young people school provides an environment in which they achieve. Most young people experience the school environment as a positive force in their lives, a place where relationships with teachers are based on mutual respect and where their social world revolves around their friends (Gorard and Hat See, 2011, Lumby 2011). However, there are other young people who experience school in a more negative way.

As a secondary school teacher in a city school, I am often struck by the small but vociferous collection of young people who loiter around the area of the school gates at home time. They arrive early, sometimes thirty minutes before the bell sounds, waiting for friends to be released from class at the end of the school day. These young people, I know were excluded for inappropriate behaviour. On speaking with these students they tell me they feel they are being punished for not conforming to a ‘one size fits all’ system. They assert they are merely demonstrating their disaffection for a system they feel has let them down, or, does not meet their needs. Such assertions broadly meet the assertions of (Chowdry et al, 2009, Hallam and Rogers, 2008, Sodha and Margo 2010). Such disaffection is associated with huge personal and social costs, with future trajectories typically marked by school exclusion, poverty, unemployment, youth offending, and substance abuse. Those future trajectories are associated with negative outcomes that frequently include academic underachievement, homelessness, substance misuse, mental health problems, and incarceration in their adult lives (Barlas and Egan, 2006; Boulton et al 2008; Coles et al., 2010; DfE, 2012; Neil, 2005; Steer, 2000). I argue there is a need to develop more focused research into the processes underpinning school disaffection and our
understanding of how theatre interventions may work to re-direct negative trajectories.

Interestingly these excludees appear to loathe to leave the school environs for fear of missing something (perhaps the school community, a sense of belonging, or a sense of identity) or perhaps they are reflecting on the reason for their exclusion.

1.2 An Overview of the Approach

An idiographic approach was employed in order to capture the rich and complex lived experiences of ten disaffected participants involved in a Boalian Theatre study. In doing so I aimed to identify whether using Boalian techniques in character development could impact on participants’ understanding of respect and self-discipline, by listening to the voiced experiences and reflections of their involvement in the project. By doing this I hope to offer the possibility of re-engaging these disaffected/at-risk youth with education.

For the purpose of this study, Boalian Theatre is defined as theatre which utilises much (but not all) of Boal’s Tree of the Theatre of the Oppressed (Boal 2006, p3) and is rooted in the history and politics of disaffected participants as an oppressed group.

Boalian Theatre uses elements of Image Theatre, Forum Theatre and Games for Actors and Non-Actors. Games are used to find and express ideas, which are then solidified through image theatre. The final branch of Theatre of the Oppressed to be utilised is Forum Theatre as an exercise to challenge oppression and explore notions and understanding of respect and self-discipline.
1.3 Adopting a Reflexive Approach

A reflexive approach to the research process is now widely accepted in much qualitative research with researchers being urged to talk about themselves, their presuppositions, choices, experiences, and actions during the research process (Mruck and Mey 2007). Because the participants and I worked in collaboration it was also important to recognise participant reflexivity as part of a democratic and collaborative research experience. This means that working in collaboration allowed me to understand the subjective (personal) experiences of the participants. In doing so my aim is to turn these subjective experiences into representations that reveal insights that may apply to research more generally beyond the individuals studied.
Data collection and analysis was shared with the participants and they were afforded the opportunity to engage in reflexive practice in order that their views and comments were included in the evaluative process. Borrowing from Gerrish and Lacey (2006) it was explained to the participants, that reflection and reflexivity are perceived as an integral process in qualitative research whereby the researcher reflects continuously on how their own actions, values and perceptions, impact upon the research setting. Reflexivity is the ability to reflect upon one’s actions and values and to view the beliefs we hold, in the same way that we view the beliefs of others. To this extent reflexivity refers to the capacity of an individual to recognise forces of socialisation and alters their place in the social structure (Gouldner, 1972; Seale, 1998; Savin-Baden, 2004; Mruck and Mey, 2007). A low level of reflexivity would result in an individual shaped largely by their environment (or society), whereas, a high level of social reflexivity would be defined by an individual shaping their own norms, tastes, politics and desires. From my own position as a researcher reflexivity entails the need for me to be aware of my effect on the process and outcomes of research. Based on the premise that in carrying out qualitative research, it is impossible to remain outside my own knowledge and experiences of the subject matter; my presence, in whatever form, will have some kind of effect on the research (Denzin, 2011). The notion of levels of reflexivity has been fundamental in the research undertaken for this thesis and began with my own reflection of life as a disaffected teenager.

Born the third of four children, the eldest daughter, of an Irish traveller family living in a ‘settled community,’ conversations surrounding exclusion and the notion of identity and belonging were commonplace throughout my childhood. I was raised to think of myself, in my mother’s words, as ‘settled’, therefore, ‘respectable’ and ‘decent’, whilst at the same time being reminded of my Roma duties as the eldest daughter. Education took second place to keeping house and when I married at sixteen, I viewed what little education I had received as at an end. Still living in a ‘settled’ community but carrying on the Roma traditions made me question my own identity. I felt I lived on the edge of two very different
worlds. To the outside world I was Gypsy; to those still travelling I was ‘Gorga (non-gypsy).’ This made me question my commitment to being either, and, ultimately, to being labelled. I was perplexed about who I was. In discourses with the travelling community there was a distinct air of ‘them and us’. I began to recognise that I was identifying with ‘them’, the Gorga; ‘they’, the travellers, the Gypsy, had become the ‘other’. I began, within a journal, to document, to reflect, to analyse and to consider that each group in society may need an oppositional group that it can designate as the ‘other’ in order to establish its own sense of social identity (MacLure, 1996; Whitehead and McNiff, 2005).

1.4 Drama and Theatre
Drama and theatre practices have throughout history been employed to promote social and individual change (Ackroyd, 2007; Boal, 1995, 2002; O’Toole and O’Mara 2007), with theatre practitioners expounding a cherished, and to a large extent unchallenged, belief that participation in established applied theatre conventions such as Boalian Theatre, has the potential for a range of social and emotional benefits for participants (Boal, 2008; Neelands and Dobson 2009; Nicholson 2005, 2005a, 2009a 2009b). The first challenge when writing about such theatre practice is one of definition. Whilst the term enjoys common usage it is not a clearly defined field and has not gained currency with academia. Nicholson (2005) and Nicholson (2009) suggest the practice sits on the edge of two differing disciplines. Inhabiting the liminal space where art and social practice collide. It is neither truly art, nor truly activism, but an interdisciplinary and hybrid practice spanning the arts and activism.

Whilst our understanding of the mechanisms of theatre which impact on participants may be weak, a number of studies (for example, Baim et al., 2002; Evans et al, 2009; Harkins et al., 2011; James et al, 2009; Turner, 2007) with offenders and youth at-risk do provide some insight. These investigations have drawn on theoretical frameworks such as a consideration of Bandura’s (1977) social learning theory, and ideas of learning development (Vygotsky, 1978) as explanations for diverse positive outcomes, including more pro-social behaviours,
positive identity changes, increases in self-belief, self-efficacy, motivation, confidence in social skills, and personal agency. However, whilst I acknowledge the importance of this work I argue these analyses do not adequately explain the specific mechanisms by which theatre projects may work to re-engage disaffected/at-risk youth.

Working as a theatre practitioner in a theatre school I began to consider Bryman’s (2012) proposition that a group of people who engage in the process of collective learning come to share values and customs and thus create communities. This led me to consider the need to explore the notion of respect for community and the personal dimension, through Boalian Theatre.

My experience of performing in, and producing, Boalian Theatre has resulted in some understanding of its potential to build connections between individuals and communities, for example, working with young offenders and victims of domestic violence. However, I have also come to an awareness of the possible gaps and limitations in Boalian methods and my application of the method in practice. This study has been stimulated by this awareness and seeks to understand Boalian Theatre from the experience of participants. My ontological perspective is that reality is created through the process of such interactions between people, and their world becomes a shared experience, where the value of respect for self, others and property, and self-discipline/control, become un-written rules understood (or not understood in some cases) by each participant, each member of the community. Rawls (1971) claims respect is perhaps the primary good, a prerequisite for a harmonious community. Respect, or lack of it, is implicated in issues of racism, sexism, homophobia, harassment, hate speech, and cultural wars with a fundamental association between justice and respect (Miller and Savoie 2002). The very word ‘respect’ appears to be crucial in better understanding how to break down divides and maximise possibilities for interpersonal and intergroup reconciliation. Disrespect and its implications for delegitimisation and dehumanization is of paramount importance in the course and escalation of social conflict, for example, drug misuse, violence and
incarceration (Coles et al, 2010, Lessard et al., 2008). Given the propensity for disaffected groups to engage in social conflict I argue that the attributional elements of respect provide an important aspect for examination. Respect here is seen as learning that emerges from the roots of the work in Freirean, Brechtian and Boalian practices that promote social critique from within a pedagogy of critical deliberation. Learning about respect means learning alternative critical discourses of power and engaging in exchanges of awareness.

1.5 A Freirean Perspective on Youth Disaffection

Paolo Freire's work and Augusto Boal's Theatre of the Oppressed introduced and developed the modern philosophical and theoretical foundations of theatre for oppressed groups. This thesis examines youth disaffection with particular reference to Freire’s educational philosophy and praxis. Freire (1970, 1993) believed when students have little power over their learning, when learning has little relevance to their lives and aspirations, or when they are devalued or marginalised by a one-size-fits-all system, they are likely to engage in acts of resistance or withdraw from schooling altogether. For Boal (2002, 2006), the term 'oppressed' embodied the notion of resistance, rather than passivity or victimhood. Resistance to and notions of separateness, isolation and estrangement, the notion of being on the edge of the school system (a system the majority of their peers are not estranged from) by definition places the disaffected/ at-risk student into the category of an oppressed group.

Freire (1970, 2005) argued the need for dialogic education as an essential element of emancipation from the oppression of a hierarchical education system laden with the presuppositions of prevailing power. In his book Pedagogy of the Oppressed, Freire introduced and challenged the banking method of education, which he positions as an oppressive education model that tasks educators with depositing information into empty minds. In this model, the student has no knowledge to offer and therefore, remains silent while talked at, giving all power to the teacher. Freire argues that monologue is a key element of an oppressive educational structure and emphasises the importance of the need for dialogue in
order to establish a mutual learning environment for both student and teacher. Freire highlighted the need for the teacher and pupils to work together as partners to exchange knowledge and experiences emphasising the importance of critical thinking in this mutual learning process. Freire asserted that education should be the transformation of society (Freire, 1998a; Freire, 1998b). Boal (2006, 2008) identified this monologic dynamic within the traditional model of theatre audiences, who, he asserted, sat in the dark, unmoving and silent, while actors, well-lit and elevated on a platform, speak at the audience in order to transmit ideas.

Another key Freirian principle adopted by Boal was the concept of conscientization. Freire (1998a) describes this as the process of becoming more human by developing consciousness which involves viewing the world at an objective distance so we can understand and interpret with a keen critical eye the things we experience. Freire brackets this as learning to perceive social, political, and economic contradictions, and to take action against the oppressive elements of reality (Freire 1998a). This was incorporated into Boal's work, which pioneered dialogic, interactive theatre. Boal (2000, 2008) argued that such theatre enables us to observe ourselves and by so doing to imagine what we could become.

Informed by the work of Hanrahan (2013) and Rae (2011), this thesis describes a research project undertaken and collaboratively implemented with ten 18-21-year-old participants who have experienced short and/or fixed-term exclusion from mainstream education and who term themselves as disaffected. Disaffection in this context involves varying degrees of student estrangement from the learning process, and is manifested in behaviours such as passive resistance, withdrawal of labour, truancy, disruptive activities, violence, self-harm, school failure, economic dependency and/or coming into contact with the judicial system.
The purpose of the study was to use Boalian Theatre as a means to practice and potentially develop democratic dispositions and values of respect and self-discipline within a group of disaffected participants’ immediate social community. Therefore, a historical overview of Citizenship Education, Character Education and Boalian Theatre is included within the Literature Review in order to contextualise the interaction between context, events, and the participants.

Further to this, because the research explores whether Boalian Theatre could facilitate and develop participants’ understanding of respect and self-discipline, it is important to define the terms ‘respect and self-discipline.’ As such for the purpose of this study, and borrowing from Arthur et al, (2000, p.18) I offered the following conceptual model as a definition to present to participants.

**Figure 1: Respect Model**
1.6 Overview of the Thesis
Chapter Two Literature review
The literature review takes a broad view of Citizenship Education, school disaffection and theatre as interventions and is therefore, split into three distinct sections. Citizenship Education in historical context is explored and examines the move through the Education White Paper Educational Excellence Everywhere (2016) to include the teaching of character traits. The notion of disaffection and youth at-risk is explored through a consideration of the different modes of exclusion that schools employ, which is followed by a brief discussion of exclusion statistics which are used to assess the scale of the situation. An examination of alternative ways of re-engaging youth at-risk of exclusion is also undertaken. The review specifically examines literature relating to the use of theatre as intervention, to identify whether there is evidence to support the paradigm of theatre as an effective educational tool. The review examines the use of theatre as intervention in character development with disaffected participants and culminates in an examination of empirical studies of the theatre of Augusto Boal.

Chapter Three Methodology
The study employed qualitative research methods through an interpretivist approach within a critical social theory framework. The study is concerned with seeking and synthesising complex information, attitudes and behaviours of disaffected participants within the informal learning environment of a theatre, therefore, I considered case study as appropriate to guide my data collection and analysis. Interviews and observation were selected as methods which would give me the best opportunity to answer my research questions with semi-structured interviews and observations also acting as a triangulation device. This chapter discusses the approach taken to data analysis tracking the decision to use thematic analysis. The chapter also covers how themes and concepts were initially identified, the labelling, tagging and indexing of data, and how and why the summarising and synthesising of data were undertaken.
Chapter Four Findings and Analysis

This chapter explores and presents observational data collected during six Boalian workshops and presents a narrative of the workshops using extracts from participant interviews. This chapter reports on the workshops, Games for Actors and Non-Actors, Image Theatre-Cops in the Head and Theatre of the Oppressed. An examination of how theatre might provide a ‘safe space’ for learning is undertaken. Notions of respect and self-discipline are examined from the participants’ perspective with any movement in understanding being reported upon. It should be noted that quotations used are representative of the whole data set and that this section reports in verbatim discourse and includes the use of profanity and strong language.

Chapter Five Discussion

This chapter explores the impact of Boalian Theatre from the participants’ perspectives and the extent to which the research question has been addressed. Responses before and after the Boalian Theatre study are examined and I argue that the findings suggest that dramatic representations have the potential to provide a powerful space for challenge, reflection and learning. Implications for policy and practice are explored. I contend that government (national and/or local) must examine the rhetoric regarding at-risk youth and provide the support needed to provide alternative programmes of intervention, such as the Boalian Theatre study, into practice. I argue that the project provides an original and unique interpretation of Boalian Theatre building on and contributing new insights to the field.

Chapter Six Conclusion

Chapter six offers a number of reflections on the making of meaning by the participants. Reflections on my own experience as a disaffected student and theatre practitioner are offered. Limitations of the project are examined and I explain how the research offers a contribution to the literature on both Boalian
Theatre and character development with disaffected participants and suggestions for further research are offered.
CHAPTER TWO: LITERATURE REVIEW

2.1 Introduction

The literature review employed a search of literature found in books, journals and peer-reviewed journals, government papers and theses. An outline of inclusion and exclusion criteria for the search can be found in appendix (B).

The first section provides an overview of the origins and growth of Citizenship and Character Education in the UK since the Crick Report (1998) setting Citizenship Education in the wider context of education and politics and the review examines the move towards Character Education. Examining UK and American literature informed my definition of what constitutes Character Education for this study and the values to be examined. The second section examines disaffection and ways of re-engaging youth at-risk. The third and final section examines the wider context of applied and educational theatre literature, exploring the nature and purpose of such interventions. There is an examination of salient literature from the works of Brecht to Boal including empirical studies on Boalian Theatre. The chapter argues that there is need for a new discourse surrounding Citizenship/Character Education and the strategies use to address issues of school disaffection. The chapter further contends Boalian Theatre could provide opportunities for the critical reflection on character development.

2.2: Citizenship-What is it?

Citizenship as a subject was introduced into the National Curriculum in England in September 2002, providing all pupils aged 11-16 (in maintained schools) with a statutory entitlement to Citizenship Education. At the same time, citizenship also became part of a non-statutory framework alongside Personal Social Health Education (PSHE) in primary schools for pupils aged 5 to 11. The introduction of the subject followed the report and recommendations from the Citizenship Advisory Group (CAG), which was chaired by Professor (Sir) Bernard Crick and was established in 1997 with all-party support (Keating et al., 2010). Several
versions of Citizenship Education were developed in schools (2002, 2005, 2008) with the last of these three versions focusing on key concepts of democracy and justice; rights and responsibilities; identity and diversity (Ikeno et al, 2015:239).

In 2016 the government White Paper Educational Excellence Everywhere (DfE, 2016) examined the need to review the National Curriculum’s Citizenship programme of study and clarify the role of the National Citizenship Service (NCS) in helping schools meet their duties to promote the social, moral, spiritual and cultural development of pupils and encourage schools to give pupils the opportunity to take part (DfE p97, 6.41). At the same time the White Paper examined the provision of Character Education in order to prepare students for adult life by instilling the character traits and fundamental values that will help them succeed: being resilient and knowing how to persevere, how to bounce back if faced with failure, and how to collaborate with others at work and in their private lives. I argue that in speaking of the provision of ‘character education’ but speaking of Citizenship Education and the NCS when discussing funding presents an indication that the field is in flux.

The role that education plays in developing the relationship between the democratic state and its young people might be described either as civic education or Citizenship Education. The idea of civic education which provides a solution to society’s issues is nothing new, Citizenship in the guise of civic or moral education has been recorded in English schools since the mid-eighteenth century (Faulks, 2000; Heater, 2001).

This study focuses on Citizenship Education because it is, in historical terms, a comparatively recently established compulsory element of the National Curriculum (Crick, 1998; Keating et al., 2010). It can also be said to have been overwhelmingly policy led, with Citizenship Education emerging as a political response to two perceived issues namely, a perceived apathy amongst young people towards the political process, and a perceived increase in anti-social
behaviour (DfE, 2007 p.6). As such the purpose of Citizenship Education is said to be confined within relatively narrow parameters, with any perceived success judged accordingly. Its purpose is to solve the problems identified as policy priorities, and its outcomes are to be tested against perceived progress in these areas.

Before examining citizenship in its narrower context of education it is first necessary to briefly explore citizenship as constituted by the state. The modern concept of citizenship links rights and political participation to membership of a nation-state (Faulks, 2000, 2006; Fortier, 2010; Tyler, 2010). However, citizenship is a contested notion (Lister, 2003. p.14) as it is subject to a number of inter-related dimensions, such as political participation, human rights and obligations and membership of a political community.

Faulks (2000, 2006) and Heater (1999) argue that contemporary understanding of citizenship has its roots in the liberal tradition of politics. The liberal tradition favours a legal model of citizenship that recognises and promotes individual rights and guarantees these in law. This implies equality amongst full members, with the state performing a minimal function which results in a more participative form of democracy. Lister (2003) and Dwyer (2004) note most modern accounts of citizenship take as their starting point Marshall's celebrated exposition. Marshall's lecture, delivered in 1950 marked a highly influential account of the development of post-war welfare and citizenship. Marshall (1992) argued for:

A general enrichment of the concrete substance of civilised life, a general reduction of risk and insecurity, an equalisation between the more and less fortunate at all levels – between the healthy and the sick, the employed and the unemployed, the old and the active, the bachelor and the father of a large family (p.33).

Equality of status would be ensured by the state provision and advocacy of three sets of interlocked rights. Marshall (1950) sought to differentiate rights associated with citizenship to form a tripartite model of civil, political and social rights, asserting that civil rights were developed during the 18th century, political rights
followed in the 19th century and social rights (social citizenship) being established during the twentieth century (Marshall, 1950, p.72). Marshall conceived civil citizenship as the idea of equality before the law and individual rights, political citizenship as universal suffrage and social citizenship as the notion that all members of a polity ought to enjoy and to share at least a basic level of social-economic and cultural well-being (Marshall, 1992, p.8). This suggests citizenship refers to a complex, multi-layered entity that traverses legally based rights and obligations and should be viewed in social terms. Social citizenship as described in Marshall’s tripartite model is a key aspect of this study as it concerns areas of social life, engagement and activity of major importance to young people (Williamson, 2009). Marshall makes reference to and assumes the notion of, ‘society’ as a space where individuals who comprise it (society) share a basic notion and system of fairness rooted in mutuality. I here argue the work of Clarke et al, (2009) and Earle and Phillips (2009) expand on the notion of mutuality by suggesting that citizens develop their identities and roles in the overlapping communities or spaces in which they live and actively interact with other members of their communities. Whilst young people do not form a discrete, homogenous group, if they are to develop as full citizens they must first develop their identities based on the interplay with those in their own communities before considering citizenship within a nation-state (Khan, 2013). I argue taking a ‘national’ or ‘nation-state’ perspective on citizenship leaves little room for our young people to engage in citizenship that achieves a sense of ‘belonging’ and interplay that Clarke et al (2009) and Khan (2013) deem necessary. I would extend Clarke et al (2009) and Khan’s (2013) argument and suggest full membership can only be achieved when individuals determine not only the extent to which they are able to participate, but achieve quality participation in community life. I argue quality participation means engaging in decision making, taking collective action and controlling outcomes and this must include our youth. Young people do not live in a vacuum independent of influences around them, rather social, cultural and economic factors strongly influence their lives. Any
programme for Citizenship Education should be designed and implemented with the meaningful involvement of our young people.

Cogan and Derricott (2000) asserted that citizens must see themselves as members of several overlapping communities: local, regional, national and multinational, referring to this as the spatial dimension of citizenship. Cogan and Derricott (2000) further argued that the world was becoming increasingly interdependent due in part to changes in technology, communications, trade patterns and immigration, arguing the challenges of the next century would transcend national boundaries and require multinational solutions. However, this contradicts Cogan and Derricott’s (2000) assertion that citizens must also see themselves as members of several overlapping communities, regional, national and multinational. Therefore, Cogan and Derricott (2000) came to recognise that people’s sense of identity is likely to remain rooted in the local and the personal in terms of nation and culture. Arguably then if an individual’s sense of identity and belonging are rooted in terms of the personal and local, citizenship is rooted in a personal and social perspective first, as Marshall (1950) suggested. Therefore, Citizenship Education which ignores the influence of community and family in the lives of young people is in fact, creating a nearly impossible situation in asking young people to change their world on their own.

Our world is increasingly interdependent a world where the actions of ordinary citizens are likely to have an impact on others’ lives across the world. Jobs, the food we eat and the development of our communities are being influenced by global developments and growing globalisation (Aubrey, 2009; Sallah and Cooper, 2008). Globalisation is taken in this review to refer to those mechanisms, and institutions that link individuals and groups in different nation-states (Saul, 2005; Schatttle, 2009).

Davies et al, (2005) noted the extent to which trans-national networks and relations have developed across all areas of human activity including, the global service economy, technology and communication and population and
environment. With increasing globalisation the world has become an interconnected global order, marked by intense patterns of exchange, patterns of power, hierarchy and unevenness.

Kahn (2013) suggests the consequence of globalisation is that it has fragmented and distorted the experience of community, place and belonging. The move towards globalisation could be viewed as a more fluid and fragmented form of community or a more substantive move away from community and kinship. Again this draws upon the notion of a society of industrial populations, and impersonal relationships and issues of mobility, rootlessness and impermanence, must be considered as factors which might limit the relevance of community to our young people (Khan, 2013; Anderson et al., 2011). Osler and Starkey (2010, in Gearon, 2010) believe that where societies are ‘cosmopolitan’ or ethnically diverse, Citizenship Education needs to respond to this diversity and the extent to which it addresses formal and informal barriers to citizenship faced by minorities (p. 203).

The Citizenship curriculum was in part designed to ensure that young people recognise the value of community and contribute to the achievement of community cohesion. However, if our young people do not see the relevance of community or have a limited understanding of what community might be, then achieving community cohesion through Citizenship Education could prove problematic (Davis et al 2013).

2.3 Citizenship Education and Politics

The term community cohesion is characterised generally, as part of a rather vague intention to improve society, and students are often seen as part of the problem. Osler and Starkey (in Gearon, 2010) argue that Citizenship Education programmes built on this basis ‘serve to alienate and exclude youth and are therefore, doubly exclusionary (p. 204).

Crick (1998) argued that Citizenship Education should become the guiding principles of both students' behaviour and decision-making for operation within a
democracy. Crick emphasised a key feature of Citizenship Education was the importance of students engaging in political action by understanding the electoral system and the need to engage in voting. Critics (Arthur and Davison, 2000; Faulks, 2006; Osler, 2003) argue that Crick demonstrates bias by adopting one particular notion of citizenship, communitarian, when in fact there are many. Arthur and Davison (2000) present a distinction between their concepts of normative and individualistic citizenship and between active and passive citizenship in order to highlight the beliefs and values which may be regarded as typifying four versions of citizenship in Table 1: Paleoconservative, Communitarian, Libertine, and Libertarian versions.

**Table 1. Arthur and Davison (2000) Versions of citizenship**

<table>
<thead>
<tr>
<th>NORMATIVE / COMMUNAL</th>
<th>Passive</th>
<th>Active</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Paleoconservative</strong></td>
<td>traditional, loyal, family, parochialism, fraternal, moral</td>
<td></td>
</tr>
<tr>
<td><strong>Communitarian</strong></td>
<td>collectivism, democracy, service, collaboration, altruism, sense of community</td>
<td></td>
</tr>
<tr>
<td><strong>Libertine</strong></td>
<td>individualism, materialism, permissive, hedonism, apolitical</td>
<td></td>
</tr>
<tr>
<td><strong>Libertarian</strong></td>
<td>market forces, pro-enterprise, elitism, meritocratic, utilitarian</td>
<td></td>
</tr>
</tbody>
</table>

When speaking of ‘active citizenship’ Crick (1998) places Citizenship Education firmly in the field of communitarian citizenship adding to the argument that the current model of Citizenship Education adopts a segregated and politicised approach to the notion of what it means to be a fully-fledged citizen.
Mycock, Tonge and Jeffrey (2012, 2014) contend Michael Gove (Shadow Education Secretary 2009) promised to strip down what he considered to be the politically motivated curriculum questioning the efficacy of Citizenship Education. Gove questioned whether Citizenship as a national curriculum subject could address the long-standing challenges of community cohesion and the sense of national solidarity. Mycock, Tonge and Jeffrey (2012, 2014) assert that removal of citizenship as a subject may weaken democratic participation and civic engagement.

Whilst reviews of the curriculum (Ajegbo, 2007; Blunkett, 2003; Keating, 2009; Ofsted, 2010;) attempt to prioritise social and economic citizenship by emphasising connections between rights, duties and obligations in encouraging socially acceptable behaviour (particularly pertinent to disaffected youth), the original aims and outcomes of Citizenship Education, that being, to challenge the ‘inexcusably and damagingly bad’ levels of political literacy and participation (Crick 1998, 16) remain. Crick (1998) argues that merely ‘knowing’ about political processes, voting and participating in the daily activities of life in a democracy, citizens (but more importantly our youth) benefit from that participation, and this is enough to lessen the ‘risk’ of students becoming alienated, disaffected, and/or engaging in anti-social behaviour. It is here I take a point of departure from Crick. Sixteen years of Citizenship Education as a compulsory subject is arguably more than enough time to have lessened the ‘risk’ of becoming alienated, disaffected, and/or engaging in anti-social behaviour. However, the riots and violence witnessed in cities throughout the UK in 2011, and the increase in the number of permanent exclusions in secondary schools, 4,790 permanent exclusions in 2014/15 compared to 4,000 in 2013/14 (DFE,2016a), is perhaps not only indicative of what former Prime Minister David Cameron termed the moral rot (Stratton, 2011) but also suggests that Crick’s (1998) Citizenship Education model has failed to lessen the ‘risk’ of students becoming alienated, disaffected, and/or engaging in anti-social behaviour. I argue that the current Citizenship Education model concentrates too much on moulding individual behaviour and
teaches a particular one-dimensional citizenship with the emphasis placed on democratic participation. Ikeno et al (2015: 240) assert the new National Curriculum introduced into schools from September 2014 prioritises ‘knowledge’ with students being required to develop a knowledge of the UK parliamentary system and legal system, manage personal finance and to have some understanding of the economy. The 2014 Key Stage 3/4 programme of study (DfE, 2014) continues to reflect the requirement of the Crick Report and the multiple and possibly conflicting purposes remain (Burton and May, 2015).

Historically, the calls for students to be educated in ‘citizenship’ have increased at times of perceived crisis or threat. Where a nation does not have a tradition of active citizenship deep in its culture or cannot create in its education system a proclivity to active citizenship, the risk that sections of youth may feel alienated, disaffected, or driven to anti-social behaviour is great (Faulks, 2006). I argue that Citizenship Education has failed to develop a coherent approach to the challenges of racism and social exclusion precisely because it fails to conceptualise a convincing theory of difference and/or recognise the conditions necessary to achieve equality. Crick (1998), whilst alluding to these issues fails to address them in any substantive way or make any solid recommendations for addressing them.

I argue that Citizenship Education in the UK broadly reflects the Communitarian agenda. I believe that in order for Citizenship Education to be effective, a model which embraces and develops a more fluid, dynamic and multiple concepts of society and identity is needed. I further argue that for Citizenship Education to work there must be a remodelling to include positive elements of Paleoconservative, Libertine, and Libertarian versions of citizenship in order to offer a more inclusive model of Citizenship Education. Further to this, I argue for the inclusion of elements of Character Education which seek to understand and reconcile difference and engender respect, core values and positive character traits in order to achieve equality for all citizens for the benefit of the individual,
and also for the benefit of society as a whole. Character Education is concerned with important ethical issues and with relations between people and as such relates to and can support Citizenship Education (Davies et al., 2005a). I do not argue that Character Education should be seen as an alternative to, or replacement for, Citizenship Education. I argue for some amalgamation of the two to give us the best chance of delivering Citizenship/Character Education which teaches both public and personal ethics with regards to responsibilities and rights. I argue such a model is not, on the face of it, evident in the UK at present.

2.4 Character Education- Defining ‘Character’

There is a growing consensus (Arthur et al., 2014, 2015; Berkowitz, 1997; Berkowitz & Bier, 2007; 2014; Berkowitz & Hoppe, 2009; Hunt, 2014) in Britain that virtues such as self-control, and respect, which contribute to good moral character, are part of the solution to many of the challenges facing society today. Arthur et al, (2015) assert schools increasingly understand the need to help their students to cultivate virtues at a young age. However, until recently, the materials required to deliver this ambition have been largely missing in UK schools. The Jubilee Centre for Character Education in UK schools suggest every school should have a Character Education policy comprehensive enough to influence all school staff and have at least one teacher who will champion the implementation of Character Education in their school.

Character Education in the UK is linked to the concept of promoting personal development in youth, through the development of virtue, moral values, and moral agency (Arthur et al, 2006). The late 20th century saw the re-emergence of discourse surrounding Character Education, studies by Kilpatrick (1993), Lickona (1992), Nucci (1989), Ryan and Lickona (1992) went some distance towards offering a solution to the difficult relationship between cognitive developmentists and care ethicists. These authors understand moral education as the formation of an individual's character, which accommodates a whole range of virtues and in which cognitions and emotions are unified and complimentary.
Power et al, (1989) asserts the unifying premise of moral development is justice, not as a distinct value, but as a process which underlies an individual’s capacity for moral judgment. Rest et al, (2000) extends the thinking of Power et al, (1989) by suggesting a model by which an individual might develop the ability or capacity to judge and offers a suggestion as to where and/or how moral judgement develops. Rest (1984, 86) and Rest et al. (2000) suggest moral action is a process which consists of (a) rational decision-making, (b) moral evaluation, (c) moral choice, and (d) moral fortitude. Rest et al (2000) schemas allow for a gradual transition across the range of moral development. Rest et al. (2000) also stresses the importance of community involvement in a child’s moral development, arguing that morality might be different for different communities and therefore, relative. Rest (2000) alludes to, but does not make specific, that children inhabit a number of different communities throughout the course of a single day, through their social experiences with adults, peers, and siblings. As such they will construct different forms of social knowledge, including moral knowing. Rest (2000) suggest the capacity for moral judgement/action (or lack of it) is a key feature of disaffected students. Understanding how disaffected students might develop the capacity for moral judgement/action is key to the success of any intervention programme with them.

2.5 Developing a Definition of Character Education

The concept of Character Education can be traced back to Aristotle (384-322 B.C. cited in Butcher 1902)), who argued Citizens can become virtuous only through the cultivation of certain customs or habits of behaviour. For Aristotle, the virtue of character results from habit [ethos]; hence its name ‘ethical’, slightly varied from ‘ethos.’ Aristotle argued that none of the virtues of character arises in us naturally and we must perform the right activities, to acquire the habit right from our youth (XIV 8 – XV. 3)
Aristotle’s argument suggests education for character seeks to cultivate a person's social and emotional development, their attitudes, beliefs, behaviour, values and virtues, and their individual character. In defining ‘character.’ Lickona provides the following definition:

Character consists of operative values, values in action. We progress in our character as a value becomes a virtue, a reliable inner disposition to respond to situations in a morally good way. Character so conceived has three interrelated parts: moral knowing, moral feeling, and moral behavior. Good character consists of knowing the good, desiring the good, and doing the good – habits of the mind, habits of the heart, and habits of action...When we think about the kind of character we want for our children, it’s clear that we want them to be able to judge what is right, care deeply about what is right, and then do what they believe to be right – even in the face of pressure from without and temptation from within’ (Lickona, 1991, p51).

Allport (1937), describe character, as 'personality evaluated and personality, in turn, as character devaluate’ (p.52). Consequently, since the 1930s, within the field of personality psychology, character has been used to refer to that sub-set of personality traits that are morally evaluable and considered to provide persons with moral worth (Kristjánsson, 2013).

Arthur (2010) states any initiative geared at developing character must not only be developmentally appropriate, but must also enrich the individual’s ability for self-control, connection to their community, and provide an opportunity for meaningful decision making. The work of Kohlberg (1969, 1984) suggests social understanding of moral action is comprised of four constructs: conceptual role taking, empathic sensitivity, person perception, and ability to generate alternatives

Having examined the theories of Aristotle (384-322 B.C), Lickona (1991), Allport (1937) and (Kristjánsson, 2013), Kohlberg (1984) and Arthur (2005, 2010) are examined further in order to develop my own definition of character. Character is thus examined through the critical lens of the theories of positive youth development, (for example, respect for societal and cultural norms, possession of
standards for correct behaviours, a sense of right and wrong (morality), and integrity) in order to provide an understanding of the processes associated with character development, and make recommendations for successful Character Education implementation.

### Table 2 Character Defined

<table>
<thead>
<tr>
<th>Element of the definition</th>
<th>Source</th>
<th>Rationale for inclusion</th>
</tr>
</thead>
<tbody>
<tr>
<td>An interlocked set of personal values that guide and conduct – moral action or moral values.</td>
<td>Arthur (2005).</td>
<td>Justice, not as a distinct value, but as a process which underlies an individual's capacity for moral judgment.</td>
</tr>
<tr>
<td>Deontic values are concerned with moral duty for example, justice, fairness, rights, and responsibilities.</td>
<td>Kohlberg (1984).</td>
<td>Resonates with Boal’s Theatre of the Oppressed (covered later in this review) which views art as activism and involvement in education for social justice. Boalian Theatre understands justice, not as a distinct value, but as a process which underlies an individual’s capacity for moral judgment.</td>
</tr>
<tr>
<td>Teleological values are concerned with what a person ought to do for example, demonstrating care and concern for the welfare of others.</td>
<td>Kohlberg (1984).</td>
<td>Kohlberg’s theory resonates with Boalian Theatre which is concerned with establishing a constructivist, participatory classroom where transactional and transformative learning occur. Learning transactions are triggered by some type of problem that is introduced and shared between learners and their teacher through the co-questioning of assumptions, beliefs, values, and consideration of differing points of view.</td>
</tr>
<tr>
<td>Aretaic value is concerned with the characteristic of respect for others and characterised as a motivator for moral action.</td>
<td>Arthur (2010).</td>
<td>In line with Arthur (2010), Boalian Theatre seeks opportunities to foster moral reasoning, self-control and a respect for self and others, by using theatre techniques to foster cooperative learning as a tool for moral reflection and moral action.</td>
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In conclusion for the purpose of this thesis I am synthesising the theories of Arthur and Kohlberg and define character as the positive development of self as a person with integrity, socially, emotionally, and morally/ethically. Good character would be evidenced by demonstrating:
• Respect for all other people
• Promoting a way of life based upon justice and fairness
• Moral action
• Care and concern for others
• A commitment to making a positive contribution to the wider community

2.6 Citizenship ‘versus’ Character Education-Linkage and Disjuncture

It is important to note the tension of similarity and difference within both Character and Citizenship Education.

Both Citizenship Education and Character Education have been presented by policy-makers, as a means of addressing perceived crises (Davies, et al 2005a). However, within citizenship education there exists concern around levels of social capital, and around citizenship being recognised by birth or political engagement. Character Education has been accused of being concerned with moral outlook and as being unclear, redundant, old-fashioned, religious, paternalistic and possibly anti-democratic.

Crick (2008) defined Citizenship Education as a subject that is or should do three things. Firstly, it should provide students with appropriate knowledge and understanding. Second it should provide them with the skills that enable them to participate effectively in various political and democratic activities inside and outside schools. Lastly it should provide opportunity for particular values and attitudes to be instilled in young people in order that they will want to engage in such activities. It is this third strand, the cultivation of the character of the active citizen that character education has the potential to contribute most significantly to citizenship education. (Kisby 2016) asserts knowledge and skills are not enough for the development of active citizens, in order for Citizenship Education to be delivered successfully, it is vital that it is underpinned by the core principles of experiential learning and connected with participation and reflection. I argue such learning can be found in Boalian Theatre and be used in both citizenship education and character education, providing young people with useful participatory experiences and aiding in character development. Through
discussion of difficult and controversial political and moral issues and through civic and political participation, and critical reflection on such social action, students can develop the habits of active citizenship (Kisby 2016).


Citizenship encompasses the notion of virtues, rights and responsibilities. It is a complex concept and as a result the education of citizens is a similarly complex process. In order to be able to assess what outcomes can be achieved, and what factors contribute to achieving these outcomes the formal curriculum and the range of background and contextual variables that can contribute towards the formal and informal education of young citizens must be assessed (Arthur and Harrison, 2012).

Citizenship, character and the virtues that constitute both are (as previously stated) of increasing concern to public policy in the UK. The Final Report of Singh (2012) published in the wake of the August 2011 riots in London, Birmingham and Manchester recommended new school initiatives to help children build character and appeared initially to have received a warm welcome from the media and general public. Yet various negative conceptions about the notions of character, virtue and virtue education remain in academic circles, for example, the aim of cultivating character and virtue through Character Education in schools
continues to be described as controversial (Berkowitz, 2012; Kristjánsson, 2013). Further to this, the language of Character Education can be described as somewhat confusing with terminology varying geographically and historically. Berkowitz (2012) asserts there are many overlapping terms used: moral education, values education, character education, civic education, Citizenship Education, democratic education and social-emotional learning.

For the purpose of this review Character Education should be viewed as an umbrella term which denotes the teaching of a number of qualities such as resilience, determination, responsibility, empathy, caring, self-discipline and respect (Lickona and Davidson, 2005; Davidson, et al., 2008). These are terms that are often interchangeable with Character education, and Citizenship Education in wider literature. Halstead and Pike (2006) emphasise the centrality of morality to citizenship, whilst others imply such a relationship using the terms civic virtue (Butts 2006) or civic character (Boston 2005). Bull (2006) asserts there to be a clear relationship between morality and citizenship:

Civic education is certainly a kind of moral education in that it promotes and supports a public morality, that is, the agreements about the principles governing citizens’ relationships and obligations to one another (p.26).

Arguably education for democratic citizenship requires a perspective that incorporates empowerment, debate, and critical reflection about society and the core virtues and values of civic life. Such virtues and values include respect, tolerance, and concern for the rights of others, the individual and society as a whole (Halstead & Pike, 2006). Althof and Berkowitz (2006) and Berkowitz and Bier (2007) suggest the complete citizen must understand self, morality and society, and be motivated to act in the best interests of the common good. Within this complex set of qualifications there is overlap between the goals of Character Education and the goals of Citizenship Education. I argue this overlap is what should guide future Citizenship/Character Education debate and models.
2.7 Challenges and Opportunities


Shadow Education Secretary, Tristram Hunt (Hunt, 2014) expressed his commitment to schools seeking to develop young people’s characters, setting out a vision for Character Education in a speech in February 2014. Hunt made clear the Labour Party wants, young people who are confident, determined and resilient; young people who display courage, compassion, honesty, integrity, fairness, perseverance, emotional intelligence, grit and self-discipline. He asserted young people should have a sense of moral purpose and character, as well as to be enquiring. Hunt argued the development of young people’s ‘characters’, alongside a focus on ‘literacy’, ‘numeracy’ and ‘creativity’ is essential for success in an ever more competitive global market-place (Hunt, 2014). The focus here is very much on the promotion of traits like resilience and skills for success in education, work and life rather than tolerance, honesty, integrity and respect.
Black (1996) questioned whether schools have the ability and/or the right to teach character at all. She argued that requiring teachers, most with little or no training in character education, to squeeze Character Education into a curriculum that is already overloaded was unfair. Furthermore, she asserts most school activities designed to build character have little effect on how students act at school and outside of the school setting. Lockwood (1997) also suggests students who had been in Character Education programs had typically performed well on assignments, such as worksheets or activity booklets, but when it came to what he termed ‘real life’ situations these same students acted like they had no instruction at all in honesty, sharing, cooperation, and other character traits. Leming (1993) reached the same conclusions stating that character-building activities in schools had little effect on the students when it came to their behaviour outside of the character-building activities.

The debate surrounding the effectiveness of Character Education has emerged and re-emerged periodically since the times of Queen Victoria (Arthur, 2006). The character goals and virtues that teachers and educational thinkers advocated have varied enormously in that time. A point of debate between proponents and opponents of Character Education regards whose values and what behaviour is acceptable and by whom. (Berkowitz, 2003; Kristjánsson, 2006, 2013).

It is clear from the literature examined from both the UK and USA that a universal agreement on what constitutes Character Education may be difficult to achieve. However, I support the argument offered by the Jubilee Centre for Character and Virtues, that before we can implement a clear and unified policy on character education, we first need a national debate on what constitutes character education. I would suggest in any model the overarching virtue must be respect. If we respect one another other virtues fall into place (Arthur 2010, Arthur and Harrison 2012). I now focus on the concept of respect.
2.8 Citizenship-Respect and Self-discipline

In 2003, the then Prime Minister Tony Blair, outlined New Labour’s concept of respect, asserting we know instinctively what respect means, respect for others and their opinions. He goes on to assert respect as a simple notion that includes respect for neighbors’ and community and caring for others and having self-respect. He describes this as a contract between citizen and state that carries with it rights and responsibilities. Articulating respect as a duty, responsibility and an obligation of citizenship suggests that what New Labour was primarily concerned with was the management of behaviour, rather than engendering the virtue of respect. I argue that this was made more explicit in later Government policy for example, the emergence of the Anti-Social Behaviour Order (ASBO) in 2003 and its later reformation in to the respect Task Force (2005) and the Respect Action Plan (Steer, 2006).

Twelve years later, former Secretary of State at the Department for Children, Schools and Families, Ed Balls, asserted in a Green Paper on the family:

Strong, stable families are the bedrock of our society. Families give children the love and security they need to grow up and explore the world, and the moral guidance and aspiration to make the most of their talents and be good citizens (DCSF, 2010, p.2).

This is problematic in that The Green Paper (2010) focused intervention on the whole family unit asserting it was not the business of government to prescribe the nature and form of family life. However, examining the statements above it is possible to argue that ‘prescription’ was precisely what was proposed for families perceived to be dysfunctional (DCSF, 2010, p.2). Furthermore, modern society consists of a significant minority that do not live in traditional family units (for example, step families and families where grandparents assume responsibility for raising their grandchildren) and/or do not live in cohesive communities (Beaumont 2011).

For successive Labour and Conservative governments the assumption has been that Britain has witnessed sustained moral decline as exemplified by problems of
anti-social behaviour (Blunkett, 2003a; 2003b, 2004; Blair, 2003; Cameron, 2006; Duncan-Smith, 2008). Pearson (2009) holds the view that young people no longer respect the law, their parents and neighbours and they no longer show any obedience to authority, asserting we have streets of the ‘broken’ society.

More recently publication of the Department for Education’s White Paper *Educational Excellence Everywhere* (2016) shows a more positive and proactive view, it asserts;

A 21st century education should prepare children for adult life by instilling the character traits and fundamental British values that will help them succeed: being resilient and knowing how to persevere, how to bounce back if faced with failure, and how to collaborate with others at work and in their private lives (6.33).

Such is Government concern surrounding moral decline and the discourse on Character Education and development further funding has been made available to the Education Endowment Foundation (EEF) to build evidence and expand research into the most effective interventions and ways in which character can be taught. I argue that there is a gap within the literature concerning ‘character education’ in terms of what constitutes ‘respect.’

What has so far been demonstrated is that underpinning New Labour and Conservative conception of citizenship is a set of beliefs about what constitutes citizen activities and appropriate behaviour. This has enabled successive governments to differentiate and label accordingly, active and passive citizens (Arthur et al, 2000) the latter being subject to increasing measures designed to regulate their behaviour.

### 2.9 Disaffection

Most students participate in academic and non-academic activities at school and develop a sense of community and belonging, and for most school creates opportunities for social activities, friendship groups, healthy social relationships, and a sense of community (Farrell et al., 2008). But some students are not engaged and do not feel they belong to the school community and disengage
from learning which can lead to exclusion (Hallam et al., 2010; DfE, 2012). The mid-1990s saw a peak in the number of students being excluded from school and since then there have been a number of Government initiatives (Multi-Disciplinary Behaviour Support Teams, In-School Centres, Behaviour and Education Support Teams, Learning support Units, Pupil Referral Units, Learning Mentors and Parenting programmes), designed to reduce behavioural disruption and the number of fixed-term and permanent exclusion from school in England (Hallam and Castle, 2001; Hallam et al., 2004; Hallam et al., 2005; Hallam et al., 2008; Hallam et al., 2010; DfE, 2012; Hart, 2013; Hatton, 2013).

Eastman (2011) using figures for 2010/2011 asserts a total of 127,140 students were excluded from school for a period of more than one day. Eastman further asserts the use of referrals, part-time timetables, managed moves and dual registration and the use of Pupil Referral Units (PR) are not used when calculating the potential number of exclusions which gives a rather skewed view of the real numbers. By 2014/15 the number of permanent exclusions across all state-funded primary, secondary and special schools had increased to 267,520 (HMG, 2014; DfE, 2016a). When considering the Government’s accepted statistics of the number of legal exclusions, I argue there are a significant proportion of students who are being excluded not only from school, but from participation in Crick’s cornerstone of Citizenship Education. Interestingly Crick (1998) asserts that where ‘knowing and participation’ is lacking, democracy does not flourish to the degree that it could.

I argue exclusion from the democratic process of schooling and the opportunity to learn the benefits of participation with others in a democracy only serves to exacerbate youth feeling alienated, disaffected, or driven to strong degrees of anti-social behaviour. I use the term alienated rather than apathetic. My experience as a teacher provides me with the opportunity to hear the voices of disaffected students who are far from apathetic about politics and democracy, students who are vociferous in their condemnation of the controversies that have
engulfed British politics over the last decade. The Chilcot Report (2016) and continuing debates about the legitimacy of the invasion of Iraq, the continuing and disproportionate effects felt by the young of the financial crisis and recession of 2008/2010, the governments’ decision to increase university fees (despite the Liberal Democrats promise not to do so), austerity measures on services such as mental health services used by young people (Mycock and Tonge, 2012, 2014; Pattie and Johnston 2012; Furlong and Cartmel 2012; Sloam 2012a; 2012b). I argue disaffected students feel alienated on two levels. Firstly, they are alienated from formal politics due to their perceived political powerlessness (how much power they perceive they have over political decisions). Secondly, due to the lack of trust they have in the norms and conventions which govern just political interaction are actually being adhered to. I argue that there is a need to find a dialogue which engages these young people in discussions of politics, democracy and citizenship if we are to lessen the risk of disaffection and exclusion.

2.10 Alternative Ways of Engaging Youth at-risk of Exclusion

Over the last decade there has been a growing awareness and interest in alternative ways (including theatre) of re-directing negative behaviour and engaging youth at-risk of exclusion from mainstream education. This is important because young people who have been permanently excluded from school experience trajectories associated with academic underachievement, homelessness, substance misuse, mental health problems, and incarceration in their adult lives (Coles et al, 2010; DfE, 2013, 2012, 2011).

Hart (2013) Hatton (2013) Spielhofer et al, (2009) examined factors that can culminate in lost opportunity or hope for large numbers of young people. They assert youth engagement programmes, generally referred to as, ‘alternative provision’, offer tailored support to nurture young people who have personal challenges and barriers to engagement, such as homelessness or lone parenting (Evans et al, 2009). Youth engagement programmes with a direct emphasis on encouraging young people to engage in positive, constructive activities, include a
range of creative arts, for example, dance, music, drama and theatre (Nicholson, 2005a, 2009; Somers, 2008).


The specific goals of Citizenship Education as laid out by Ajegbo (2007), Blunkett (2003), Crick (1998) and Moran (1916), and Character Education, Arthur et al,(2000), Arthur (2001, 2003, 2005), Arthur et al.,(2015), Berkowitz (2012) Berkowitz and Brier (2014), Kristjánsson (2013) are those of being able to play an active and effective role in society, being an informed and responsible citizen aware of his/her rights and responsibilities, being moral, social and playing an active role in their communities and the wider world. The founder of Drama in Education Heathcote (1984), Heathcote and Herbert (1985) asserted the raising of active citizens for democratic society to be one of the main goals of drama in the context of education. From this perspective, Citizenship and Dramatic Education are aligned. It is only necessary to align them more closely.

Given the links with Citizenship and Drama Education (Ikeno, 2015) theatre provides a fascinating context in offering an alternative provision for teaching Citizenship/Character Education with disaffected students
2.11 From Brecht to Boal

Brecht (1964, 1992) proposed that art and education are not mutually exclusive believing the true purpose of his work was to develop his art as a teaching aid, turning the stage from a place of entertainment to a place of instruction.

Brechtian theatre began as a revolt against the dominant theatres and operas of the 1920s, theatre which Brecht believed followed Aristotle’s (384–322 B.C.) definition of drama. Aristotle believed audiences went to the theatre to identify with the protagonist, share emotional extremes and experience catharsis (XVII 2-5 1455 a 31-1455 b16). Brecht rejected the notion of theatre as a cathartic experience and considered the theatre as a laboratory, a studio, a classroom, a forum in which the immediacy of live performance is employed in order to explore and analyse human behaviour (Mumford, 2009).

Brecht aimed to alienate or distance the audience (Verfremdungseffekt) from the action in order to put the audience in a better position to understand the world around them and advocated what he called non-Aristotelian theatre (Brecht and Willett, 1992). Brecht’s Epic Theatre replaces Aristotle's foregrounding of pity and fear with a curiosity to know causality. Brecht rejects the notion of catharsis, empathy and imitation in Aristotle's terms, in favour of alienation. Brecht's theories of alienation, or distancing, propose that audience members' empathetic involvement must be disrupted so that they can engage in critical thinking (Brecht, 1964). Brecht viewed theatre as part of an enlightenment project, not mere entertainment but theatre which forces judgment and leads to social action (Mumford, 2009; Ponzetti et al., 2009).

Audiences have sometimes struggled with the concept of disengagement and alienation, thus Brechtian theatre is not without its critics (Esslin, 1983; Etherton and Prentki, 2006; Eyre and Wright, 2000; Jackson, 2007). However, I argue that Brecht's political ideas resonate with the ideas of Freire, Boal and those who
advocates incorporating citizenship and Character Education into the classroom. Brechtian and Boalian theatre are ultimately theatre for change.

2.12 Theatre for Change

The notion of ‘Theatre for Change’ is by no means a new concept. Since the time of Aristotle, theatre has been used as a way of educating, informing and raising awareness. Aristotle understood empathetic involvement with characters and their fates as central to the theatrical experience. He argued the true aim of art was not to represent the outward appearance of things, but their inward significance (The Poetics of Aristotle 384-322 B.C., Butcher, 1961; Jackson, 2007; Nicholson, 2009a). This is perhaps the earliest indication of hypothesising the transformative nature of theatre. However, I acknowledge there are theatre practitioners who subscribe to the notion that artistry, aesthetics and entertainment are the principle function of theatre (Brook, 1987, 1993, 1998, 2003, 2008; Leonard and Kilkelly, 2006; Rancie, 2006; Schechner, 2002; Saxton and Miller, 2013; Watanabe and Neelands, 2009). Conversely there are contemporary theatre practitioners who argue as did Aristotle, the purpose of theatre is to educate the audience so they may leave the performance more sensitive to human nature, its foibles and its strengths (Boal, 2002; Jackson, 2007; Neelands and Dobson 2009; Nicholson, 2009a).

In aesthetic theatre, artistry and entertainment are the principle function, whereby applied theatre has the express intention of bringing about change (Ackroyd, 2007; Aitken, 2007; Boal, 2002; Jackson, 2007; Nicholson, 2009; Schutzman, 2006; Somers, 2008). Artistic Director of US-based Cornerstone Theatre Company Bill Rauch asserts:

You cannot predict what art changes. You’re naïve if you think you know you’re going to change the world with the art you create. It’s equally naïve and irresponsible even to acknowledge that art changes the world (as cited in Leonard and Kilkelly, 2006 p.72).
Here Roach asserts theatre and/or performance on its own is unlikely to change behaviour, suggesting that once an audience member has left the performance space there is little impetus to change and therefore, any perceived effects can be short-lived. Conversely, Somers (2008) defends the position of theatre as a tool for change, arguing that:

As a theatre-maker who for many years has created dramatic experience which has the express intention of bringing about change, I am convinced that, when shaped, targeted and delivered in particular ways, theatre and other forms of drama excite change (p.1)

Somers article examines the theoretical underpinnings of Theatre for Change and provides examples of this work in action.

At this juncture it is important to define what is meant by the term ‘change.’ In defining ‘change’ I borrow from Thompson (2003), who writes about the nature of applied theatre, in terms of intervention:

Most applied theatre in its intentional form creates a practice that seeks to debate vital issues and see those concerns transformed into new stories...a way for people to work their way through difficult transitory periods [as an] aid in seeing them safely into a new place (p.200).

Somers (2008) asserts that all dramatic experience is therapeutic. It is manifest that workshop leaders, teachers and educational and community theatre companies generally expect some change for the better will take place as a result of their work. At the very least, there is an expectation of ‘doing good’. More specifically, certain drama activities aim at achieving potentially complex psychological and emotional shifts, the work of drama therapists and psycho-dramatists being examples.

I argue that whilst theatre for change is broadly therapeutic, working with disaffected participants demands the avoidance of the terms ‘therapeutic’ and ‘therapy’ focusing as it does on ‘curing’ individuals or making them ‘better’. Theatre for change focus is community-based and questions social injustice and historical oppression. The value theatre for change, places on providing access to individuals who have been traditionally silent (as in disaffected participants), makes it a powerful tool
for social change. Sommers (2008) argues that such theatre addresses issues with not (merely) the individual, but also the society. Applied theatre has much in common with applied learning, requiring its students to develop the skills of self-regulation, analysis, and decision making, making immediate and purposeful connections between theatre-based and real-world learning experience it is for this reason I adopt the term ‘theatre for change’ rather than ‘therapeutic theatre.’ I offer the definition of change as the telling and re-enacting of one’s own narrative which allows for the emergence of new perspectives with new and different responses.

This reflective, contemplative theatre provides an opportunity to explore what is happening and how different interventions might impact on individuals. By creating an environment for emancipatory pedagogy, theatre may provide an opportunity to open up space for the participants to critically reflect on their own perceptions on issues such as character development, respect and self-discipline. Rauch and Somers (ibid) highlight the tensions within the discourse surrounding aesthetic theatre and Theatre for Change and appear to suggest that social and aesthetic functions of theatre cannot be equally at work, at the same time, in the same performance. (Kelleher, 2009) argues that the use of theatre as a means of guiding our actions and changing the world, does not work and that the political and social functions of theatre depend a great deal on the circumstances in which it is produced, as well as on the audience it targets. The theatre of Athens upon which our own style of theatre is based was a forum for exploring the most contentious of political issues, however, a specific production might work with one group of people, and not work with another. The potential of artistic/aesthetic practice depends ultimately on the unpredictable outcome of the connection between audience’s active engagement and the complexity of countless contextual factors. Walmsley (2011, p11) suggests the key motivating factor for respondents attending (aesthetic) theatre was the pursuit of emotional experiences and impact with a clear preference for plays described as tense, moving, harrowing and powerful. We must acknowledge aesthetic theatre and
social/transformative theatre are seen as two opposite ends of the same spectrum given their functional differences.

There is a growing body of literature which suggests theatre should go beyond entertainment, and, become a space for challenge, reflection and instruction (Ackroyd, 2000a, 2007; Aitken, 2007; Boal, 1979, 1995, 1998, 2000, 2002; Ikeno et al., 2015; Jackson, 2007; Neelands and Dobson, 2009; Nicholson, 2005a, 2009; Vettraino et al., 2017). Theatre as a tool for educational change is an approach which views theatre as both a discipline and pedagogy (Giesekam, 2006; Ikeno et al., 2015; Taylor, 2006, Vettraino et al, 2017). This is a paradigm which offers students the opportunity to engage in curricular learning (for example, Citizenship) through the use of theatre convention (Ikeno et al., 2015). However, students also simultaneously learn about theatre discipline with the focus shifting from one to the other depending on the objective of the unit of work or curriculum (Saxton and Miller, 2013; Somers, 2008; Winston and Strand, 2013). The emphasis of this paradigm is to improve students’ learning and thinking (qualities in) rather than their mastery (qualities of) the dramatic art.

Employing theatre as a way of educating, informing or raising awareness cannot be described as a new phenomenon; since Aristotle and Plato’s theatre has continually reinvented itself in order to survive (Ackroyd, 2007; Aitken, 2007; Boal, 2002; Jackson, 2007; Neelands, 2008; Nicholson, 2009). The term ‘applied theatre’ emerged in the 1990s as an umbrella term, and is often used interchangeably to describe the practices of political theatre, Drama in Education, Theatre in Education, Community Theatre, Reminiscence Theatre, Theatre of the Oppressed (TO) and Theatre for Social Change (Nicholson, 2005b; Taylor, 2003; Thompson, 2003, 2006, 2009; Watanabe and Neelands 2009).

Applied theatre is most widely defined as: theatre which is applied to specific audiences (group or individual) and settings, with particular outcomes in mind (Ackroyd, 2007; Baim et al., 2002; Boal, 2002; Jackson, 2007; Neelands, 2008;
Nicholson, 2009; Nicholson, 2011). There have been attempts to narrow down this rather broad, umbrella term, to something more specific (CATR 2010, Nicholson 2005a). However, (Ackroyd 2007; Nicholson, 2011; O'Toole, 2009; Thompson, 2013) assert applied theatre has moved from being an umbrella term, to refer to a range of particular forms of theatre practice which share common features, to become a term referring to a specific form in its own right.

It is here I take a point of departure with this still rather broad definition of applied theatre and argue the key element of applied theatre is the context-specific, transformative aspect, which aims to encourage the individual to discover their own potential. The widely used definition of ‘applied theatre’ does little to describe theatre’s potential for social impact in working with marginalised communities and/or those affected by issues of social exclusion. I would suggest that perhaps the main issue with the term ‘applied theatre’ is the very term itself. Borrowing from Mackey and Stuart-Fisher (2011) I argue that theatre is always ‘applied’ in terms of its diverse applications with regards to text, idea, ideology, imagery and performance. So in using the term ‘applied’ there must be some examination of what constitutes ‘non-applied’ or ‘pure’ theatre. This can best be considered by examining the use of the term ‘applied’ in the context of ‘applied maths. Ackroyd (2007) offers for consideration the analogy of ‘pure’ maths. The term ‘pure’, she asserts, suggests no impurities; no watered down maths; no compounds maths … just pure. Conversely ‘applied’ maths suggests impure maths; maths that contains impurities maths; watered down maths; not pure. However, Ackroyd, borrowing from Nicholson (2005), argues that applied math ‘is concerned with using theoretical models to solve practical problems’, thereby suggesting a similarity with applied theatre as both use the term ‘applied’ to suggest the notion of addressing issues and working towards change.

Underpinning this approach is a humanistic concern in which the theatre practitioner works with each student in a holistic manner, taking into account his or her personal strengths, interests, goals, and previous experiences. Applied
theatre models advocate a more democratic process that places the therapeutic significance of creativity away from the practitioner and locates the therapeutic efficacy of creative expression within the individual. This is particularly relevant to disaffected youth (Boal, 1992; Davis, 2005; Prendergast and Saxton, 2009; Somers, 2008). However, Somers (2008) is careful to acknowledge in general terms theatre performances do not explicitly aim at audience change, with most theatre practitioners subscribing to a more general 'humanising' aim for theatre. The exception he suggests is political theatre, a genre where careful commentary or radical propaganda does aim to change people’s awareness of and attitude towards issues affecting the individual, community or wider society.

Somers (2008) argues that the use of political theatre to confront participants with particular issues aims at changing difficult psychological, political and social conditions and is exemplified in the work of political theatre activists. Here, the dramatic experience is used explicitly to inform and galvanise attitudes and opinion and to encourage remedial action. The use of dramatic experience as an agent for change is perhaps most evident is Brecht’s Epic Theatre which reveals that human action is not so much the product of individual need, but is the product of a matrix of social relations within which human life is embedded. It is this matrix that the emotionally driven, character (central within mainstream theatre productions) avoids. And so the performance/production becomes pedagogical, bringing consumers of a product into contact with the production process and turning the spectators into collaborators (Neary, 2012).

I would expand on Somers’ (2008) assertion and further argue that ultimately, Applied Theatre, Political Theatre, Theatre of the Oppressed and Theatre for Change, serve as a method of activism. Such activism would aim to provide a framework for discussing the experience and narrative of the individual and thus providing a means of intervention and remedial action. This kind of interventionist theatre has the potential to provide education with a method of pedagogy both inside and outside of the classroom, based not on authority and knowledge.
transfer, but on self-expression and individual narrative. The connection of disaffection with Boal's work could potentially serve to create a new discourse that empowers educators and students to have a greater hand in their own education and ensure the remedial 'encouraging' action that Somers (2008) speaks of, actually takes place. I argue the whole basis of this form of theatre is to empower oppressed communities of people to act out their angst, their feelings of disenfranchisement and disaffection, and to reclaim a sense of their lost power. I argue that theatre as intervention could serve as a tool to help disaffected students explore situations of conflict and re-engage with the learning process.

2.13 Augusto Boal

The impetus for Boalian Theatre dates back to Boal's time with friend and mentor Paolo Freire and Pedagogy of the Oppressed. Both men lived in Brazil and were directly and indirectly affected by a country of great regional disparities and social inequities (Patterson, 2010). Through shared experience Freire and Boal fostered their parallel pursuits to empower the oppressed who suffered under political tyranny, both therefore, recognising that knowledge is power. Freire (1970, 1993), a major protagonist regarding liberation through education, wrote:

Through dialogue, the teacher-of-the-students and the students-of-the-teacher cease to exist and a new term emerges: teacher-students with students-teachers. The teacher is no longer merely the-one-who-teaches, but one who is him/herself taught in dialogue with the students, who in their turn while being taught also teach. They become jointly responsible for a process in which all grow (1993, p.78).

Freire’s mode of democratic praxis is fundamental to all of Boal's practices. Specifically, Boal believes that all people have the right to act, to take action, mindful of the social reality and community of which they are a part of. Boal’s various practices engage and operate this basic precept by means of cooperative interaction aimed at problem posing and problem-solving.
Freire (1970, 1993) set out with the specific intention of changing an education system (which relied on banking information) to a system in which dialogue between student and teacher was the norm, with the intention of changing the oppressive nature of the education system. Boal (1979) was directly influenced by Freire’s pursuit of education through dialogue and saw the same dialogue possible with actor and spectator and developed new theories and techniques that grew to eventually become Boal’s arsenal of Theatre of the Oppressed of which Forum Theatre is one example.

During the 1960s and 1970s, Boal developed Forum Theatre, a workshop-process in which situations of conflict were acted out theatrically by Boal and his colleagues (Boal, 2002; 2008) in order to reflect the oppression seen within society. Boal saw theatre as a mirror through which human behaviour is reflected. Boal writes:

> It is interesting to note that the word ‘psyche,’ which designates the whole ensemble of the psychic phenomenon that go to make up a personal unity, also designates a ‘cheval glass,’ a fixed base, mobile mirror the angle of which can be adjusted to allow one to see one’s whole body. In the psyche/mirror one sees one’s body; in one’s body (in the theatre) one sees one’s psyche (Boal, 1995, p28).

As his illustration of this crossing of psyche and mirror image, Boal tells the story of a Swiss soldier who is confronted by a superior officer. The officer forces the man to look in the mirror. When the man says that he sees himself in the mirror the officer corrects him: the mirror only shows a soldier. Boal continues, “instead of seeing himself in the mirror, he looks at himself on stage and sees himself directly; but the mirror is his first stage. The Theatre of the Oppressed is a mirror which we can penetrate to modify our image!” (Boal, 1995. p29). By returning control of making meaning through the body Boalian theatre attempts to transform the image of the self within social situations from a fixed image into a changeable image. This ability to use the stage as a mirror to see the reflections
of ourselves living our own experiences, or living through crises and conflicts has relevance to disaffected youth as an oppressed group.

Boal’s theatre activities take place within a particular space, which encompasses the literal performance space (Jackson, 2007; Nicholson, 2009). Within this space, a story or narrative reflecting some aspect of oppression or conflict which needs to be examined is presented through dramatic form (Babbage, 2004; Nicholson, 2009). The narrative is presented in such a way as to provoke the participants to interact with the action on stage. The interaction happens in one of two ways, via what Boal describes as ‘simultaneous dramaturgy’ where participants remain in their seats, or through ‘Forum Theatre’ where participants become part of the action and thus become what Boal terms ‘spect-actors’ (Boal 1979, 2000; Babbage, 2009). Boalian Theatre is deliberately provocative in order to promote discussion and interaction and is offered as a method of enabling individual reflection and change, through the exploration of issues that are relevant to the audience situation. The end result being one of possible change, initially with the individual; however, the implicit aim is to impact on the ‘community’ where the event takes place (Boal, 1979, 2000; Babbage, 2009).

Boal (1979) is clear in his assertion as to how this kind of intervention works and how participation is defined:

The participants who choose to intervene must continue the physical actions of the replaced actors; they are not allowed to come on the stage and talk, talk, talk... anyone can propose any solution but it must be done on stage, working, acting, doing things and not from the comfort of the seat (p.139).

Borrowing from Babbage (2004) and Rae (2011), Boalian Theatre can be understood through the identification of a number of components, identified in figure 2 below:
The features of Boalian Theatre can be viewed from both a pedagogical and performance-based perspective. In Boalian Theatre, participants have the potential to be both performers and audience, moving between the two roles to a greater or lesser extent. These roles may be both liminal (a social space that is somewhere between more permanent social roles) and ludic (playing around with the norms, customs, regulations, laws, which govern life in society). Thus theatre has the potential to offer a safe space where the participants may relax the normal rules of social engagement and construct new understandings as a basis for action (Bishop 2012).

Influenced by Paulo Freire’s views on democratic education, Augusto Boal developed a theatrical space for people to come together to engage in critical dialogue, rehearse for reality, and build a more compassionate environment where trust is key (Boal, 2003, 2006). In the Boalian approach, the artistic space
promotes active engagement, exploration and imagination of new realities. The task of the participants then is to find openings and possibilities that can become a stepping stone onto different ways of thinking and acting (Boal, 2003). It is here in the safe space participants dramatise their narratives and give shape to their thoughts/perceptions and rehearse actions for the future.

2.14 Critique of Boal

Belfiore (2002), Belfiore and Bennett (2007) and Jackson (2007) have questioned whether audience participation (the relaxation of boundaries between audience and actor) is a prerequisite to learning and/or change. One charge against Boalian theatre is that it opens up problems with identity politics whereby participants assume coherent homogenous groups who share an experience without boundaries. Belfiore (2002) and Jackson (2007) argue theatre requires clear boundaries between the audience and spectator in order not to compromise the art of theatre performance alluding to the fact that when distance disappears then art does too. Jackson further suggests audience participation denies or severely compromises what is often thought to be a key ingredient of any theatre event aesthetic distance.

Further criticisms of Boal appear in the literature on Organisational Theatre. Organisational Theatre is an umbrella term for theatre-based training designed to promote and support change within organisations by using diverse techniques to create an awareness of problems, to stimulate discussion and foster a readiness for change (Clark and Mangham, 2004; Etherton and Prentki, 2006). These authors question whether Theatre of the Oppressed and/or Forum Theatre is an appropriate model for Organisational Theatre. They further assert Boal's Theatre of the Oppressed, in its original form, was overtly political and revolutionary and thus in an organisation setting, they argue, places workers and bosses in positions of the oppressed and the oppressor.
Boal advocates the use of theatre, as primarily for the benefit of the oppressed. By allowing non-actors to play, Boal intends to overthrow the traditional opposition between actors and spectators. At the core lies the belief that theatre should be performed by the people, by the oppressed themselves and not by professional actors claiming to stand on the stage for them. In applying his theory in any setting it is necessary to be mindful of the differences between the setting in which Boal’s theory was originally designed and developed and the one in which it is to be used. Practitioners of Theatre of the Oppressed must acknowledge Boal developed his theories in the context of an oppressive military regime in which distinctions between oppressor and oppressed were ‘concrete and visible’ (Boal, 1995, p.8). As Boal’s work is re-interpreted throughout Western Europe, USA, and other democratic countries, oppression is perhaps more difficult to define. McConachie (2002) asserts, politicians and pundits encourage middle-class Americans to see themselves frequently as victims and to misperceive the genuine oppression of others (p.254). Snyder-Young (2011) argues the same is true in reverse, as myths of meritocracy and hard work leading to individual upward mobility blame the oppressed for not working hard enough to overcome oppression, making structural inequalities appear invisible’ (p.32). In working with Theatre of the Oppressed practitioners should heed Boal’s call to acknowledge and operate in their own unique contexts with a fundamental commitment and belief that popular action will lead to social justice (Cohen-Cruz and Schutzman, 2006; Schutzman and Cohen-Cruz, 1994).

2.15 Setting the Stage
Despite the existence of participatory theatre since the time of Aristotle, the academic literature relating to the methodology is fairly limited and there is little empirical research relating to Boalian theatre with disaffected students. One of the difficulties is that most academic writing relating to participatory theatre relates in the main to Boal and Theatre in Education projects which examine such subjects as conflict resolution in organisational contexts, sex education and bullying (James et al, 2009; Karen, 2011; Rae 2011). Theoretical concepts and
other research that is indirectly related to the Theatre for Change offers additional literature that is drawn into this review.

2.16 Organisational Theatre
Rae (2011) examined the use of Boal’s techniques in the field of organisational theatre studying how Forum Theatre might support learning, development and change within an organisational setting. Rae asserts there were a number of reasons as to why she felt Forum Theatre was an appropriate focus including the extent to which its political origins translate to her organisational setting and some tensions within its delivery (Rae, 2011, p.1). Theatre within an organisational setting is pertinent to such settings as Pupil Referral Units and Youth Offending institutions. The notion of multi-dimensional construct of self and opposing characteristics (for example, cheerful with peers but depressed with parents; outgoing with friends but inhibited in new relationships) can and do cause conflicts with adolescents and in organisational settings where conflict within groups is an ever present prospect.

A large-scale study by Hughes and Wilson (2004) explored the impact of involvement in youth theatre on 300 young people’s personal and social development. They found that youth theatre offered young people a space in which freedom of expression was possible, where young people felt they could be themselves. Hughes and Wilson (2004) argue that uniquely, drama and theatre, where playing the roles of someone else provides an opportunity to learn and experiment with other ways of ‘being.’

Rae (2011) undertook qualitative research approach using interviews with 16 key stakeholders (consultants, actors and facilitators, commissioners and participants) in order to explore the different participant perspectives of Forum Theatre, how it is constructed, its espoused aims and objectives in allowing participants to play the roles of ‘others’ and what actual impact this might have on participants (p.2).
Rae (2011) enters the field of theatre in organisational context through the analytical perspectives of dramatism (Burke, 1945) and dramaturgy (Goffman, 1959, 1974) with disempowered groups. Dramatism asserts life is 'as theatre', whilst dramaturgy maintains the view that life can be considered as being 'like theatre' (Clark and Mangham, 2004). Burke's work appears underused by Rae possibly due to the obscure and baroque language in the original work. I argue that in not de-coding obscure/ baroque language this could impact on a participant's ability to enter easily into analytical thinking and/or learning which might further impact on the transformative educational experience. Further to this, I argue that when language is a barrier (as in obscure and baroque language) the process for those who find issues with language, for example, the semi-literate, English as an additional Language (EAL) and those with learning difficulties for example, dyslexia the process moves from being transformative to oppressive. Educators must design opportunities for transformative educational experiences through careful selection of content, materials, and processes that reflect democratic ideals, such as inclusion of multiple and diverse perspectives; self-governance; equitable educational, social, and political opportunities; and actions that contribute to a rich, vibrant community (Apple and Beane, 2007). The programme should provide opportunities for students to practice and develop democratic skills and dispositions that become an integral part of how they interact with others at school and beyond. Rae (2011) highlights some tensions between the 'ideal 'of Forum Theatre interventions, which aim to provide more participatory learning experiences and achieve participant-led learning and change. Rae (2011) notes how in theory, forum theatre methods and techniques should be an ideal way of putting into operation non-hierarchical learning but may also be subject to certain controls in order to meet the desire by managers to maintain control over the outcomes. How commissioners and practitioners construct and implement such intervention, and how Forum Theatre approaches are experienced by the participants may be very different in practice.
2.17 Empirical Studies on Boalian Theatre
Theatre for Change and Boalian Theatre (Boal, 2002; Brook, 1987, 1993, 1998, 2003, 2008; Jackson, 2007; Leonard and Kilkelly, 2006; Neelands and Dobson, 2009; Nicholson, 2009; Rancie, 2006), as a pedagogy has received limited attention. In particular, there is limited empirical research on the use of Boalian Theatre with disaffected students.

Literature covering Boalian Theatre is largely descriptive and can be split into two groups, the writings of Boal himself and the writings of those interested in his work. Firstly, Boal (1979, 1992, 1995, 1998, 2006) must be seen in terms of our primary understanding of his work and the context in which he developed his work. Throughout his books, he outlines the theoretical and philosophical origins of Boalian Theatre, as well as giving an outline of theory and application, as detailed in the ‘Augusto Boal’ section above.

Further to the performance studies field, interest in Boal has also been shown within the fields of therapy (Linds, 2006; Linds and Vettraino, 2008, Vettraino and Linds, 2015) and medicine (Middlewick et al, 2012; Wilson 2013). Both these fields are attracted to Boalian Theatre due to its ability to promote critical self-reflection and a perceived ability to aid healing. Boalian Theatre has also been used within the field of medicine as a method of training medical staff in the handling of difficult situations. For example, Wilson (2013) shared the experiences of a group of University lecturers who collaborated in a Forum Theatre study with mental health service users. The service users cited numerous personal benefits such as increased levels of confidence in speaking to large groups and felt a collegiate connection working with staff as equals rather than a staff and service user. The Forum Theatre approach provided an opportunity to re-enact service user’s stories whilst maintaining anonymity and offered extra learning opportunities for the students. Wilson (2013) asserts the study could be replicated for other projects and cover a variety non-mental health topics.
Boalian Theatre techniques in education occupy a niche among wider education literature, being used primarily in the field of pre-service teacher training and teacher education program, see (Cockrell et al., 2002; Cahnmann-Taylor and Souto-Manning, 2010). While these studies serve to inform of the function of Boalian Theatre as a pedagogical tool from the trainee teacher perspective, the student experience of the pedagogy is not evaluated.

Empirical reviews of Forum Theatre are provided by Hanrahan (2013, 158-159), Hughes and Wilson (2004) and Rae (2011). Each of these studies has provided valuable insights, informing my research. The common thread, which ties these works together, is the examination of the potential of using Boalian Theatre as a method to promote self-reflection. More specifically, they use Boalian Theatre to facilitate participants’ reflection on social issues such as oppression, conflict and power dynamics. As these objectives match my own objectives, I have focused closely on their work.

Hanrahan (2013, 158-159) includes four papers reporting on a programme of theoretical and empirical research conducted in order to address a gap in knowledge of socio-motivational processes underpinning school disaffection. The final paper reports on an in-depth, longitudinal, idiographic study exploring the impact of theatre involvement on marginalised young people by listening to their voiced experiences, and to examine whether key processes could illuminate the impact of their experience. It should be noted that when referring to Hanrahan (2013, 158-195) I am making reference to the fourth and final paper as this paper is the only one directly connected with her work on a theatre project of relevance to my own study.

Hanrahan (2013, 158-195) employed an idiographic approach in order to capture the rich and complex lived experiences of four young people (aged between 15 and 21) involved in a drama and theatre project which catered for marginalised
youth. The qualitative longitudinal design helped to capture change and continuity of experience for the duration of the participants' involvement in the drama and theatre project. The study involved individual semi-structured interviews at three separate time points over 22 months in which participants were asked about their experiences of the theatre project. Transcripts were analysed through interpretative phenomenological analysis as well as a discussion of the psychological processes that can explain the impact identified. Hanrahan asserts her analysis suggested that this project provided a unique setting for deepening of self-knowledge, instilling a motivational work ethic and a sense of achievement. Furthermore, Hanrahan argues the repeated investigation has illustrated how drama and theatre activities may provide a unique opportunity for marginalised young people to engage in a process of self-development by providing a social environment, which is nurturing for the self. Hanrahan argues the results suggest there is interplay between positive relationships, self-construals, and the experience of intrinsic enjoyment, mastery, and achievement.

Hanrahan’s work whilst examining the therapeutic effects of long-term involvement in a theatre project for marginalised youth, did not specifically attempt to examine Boalian Theatre. Hanrahan’s study was designed to examine whether the key psychological factors in her model of disaffection could help in understanding pathways out of disaffection. Whilst the students involved were asked about their experience and enjoyment of the project as performers, there is no evidence to suggest the use of applied theatre practices which inhabit the liminal space where art and social practice/change collide.

Hughes and Wilson (2004) conducted research with more than 300 young from 700 theatre groups in re-exploring liminal/liminoid spaces to try to understand the unique qualities that drama and theatre spaces provide (Hughes and Wilson, 2004; Schechner, 2013). Liminal spaces are spaces of transition and transformation found in ritual, where new realities, roles and identities can be formed, while liminoid spaces have the same characteristics as liminal spaces.
but are found outside of ritual in voluntary activities such as arts-based programmes (Schechner, 2013). Hughes and Wilson’s (2004) findings suggest that drama and theatre activities might be described as liminoid activities as they provide a space that exists outside of normal routines and in which self-expression is encouraged, new perspectives are developed, and new roles and identities are explored and experimented with (Hughes and Wilson, 2004, p.69).

The research highlighted tensions between the perceived benefits of Forum Theatre interventions, from a participant’s point of view. For example, Rae’s (2011) finding suggests some commissioners involved in the study lacked a clear understanding of what organisational theatre was, or how it might be defined or used, (for example, skills transfer activities), thus there was a high reliance on the consultancies themselves for finding out more about the process. Rae (2011) also noted that while project managers clearly distinguished between Forum Theatre as being group rather than individual focused, there was a tendency by commissioners who had used theatre-based training before, to conflate role-playing and Forum Theatre; one commissioner described Forum Theatre as ‘using actors to make what would essentially be role play more realistic’ (p.97).

Borrowing from Rae (2011) I argue for clarification of the role of the facilitators (who often perform a dual role as actors), more innovative approaches to evaluation and the need for follow-up activities to be an integral part of Boalian Theatre study.

At this point, it is not possible to speak of substantial research-based findings to support claims of what Boalian Theatre can/cannot do in the theatre classroom setting. These empirical studies would suggest research tends to be localised within certain areas like theatre studies, health care, and teacher education. Surprisingly, although Boal offers potential in classroom pedagogy, it has not readily found its way into the informal learning environment of youth theatre. To summarise, the empirical research to date presents a valuable, albeit
fragmented, exploration of Boalian Theatre. There is limited research exploring the impact of Boalian Theatre as an intervention to build character in disaffected students. Findings from existing literature suggest Boalian Theatre in alternative educational settings are likely to have some potential for promoting self-discipline and respect in youth at-risk, and there is a gap in the literature around this.

2.18: Summary of Chapter
In conclusion this chapter offers a critique of relevant research literature pertaining to Citizenship Education and Character Education which was undertaken in order to underpin my argument that the Character Education pendulum has swung back and forth in the past century, and it would appear a renewed discourse has begun. Literature examined suggests that moral deficiencies, destructive youth behaviour and wasted potential (Coles et al, 2010; DfE 2011, 2012, 2013, 2016a; Hallam et al, 2010) are real and damage the life chances of young people. It further suggests a need for Character Education and development to create a just, compassionate, and productive society.

A critique of relevant literature appertaining to Interventionist and Boalian Theatre using the umbrella term, Applied Theatre, was undertaken. Definitions of these concepts were initially considered within research literature, for example, Organisational Theatre, in order to highlight the complexities of defining the term. Within the literature, there are conflicting interpretations and definitions of the term Applied Theatre which is used to promote or describe theatre activities within marginalised or displaced communities (for example, prisons or conflict zones). What became clear from the literature examined is that whilst one group may use theatre to promote positive social processes within a particular community, others might employ it in order to raise an awareness of issues and/or conflict within a community. I conclude that a reflective, contemplative theatre provides an opportunity to explore how different interventions might impact on individuals. By creating an environment for transformative pedagogy,
theatre may provide an opportunity to open up a space for the participants to critically reflect on their own perceptions on issues such as respect and self-discipline.

Given their approach to the use of Theatre for Change the work of Political Theatre, practitioners Brecht and Boal provide a context for theatre moving beyond the confines of the theatre into the community and ultimately into the realms of theatre with disaffected youth. The approaches cited within the review have informed the development of this Boalian Theatre study.

2.19 The Research Question

My own research which has been particularly influenced by the work of Rae (2011) and Hanrahan (2013). Addressing what I perceive to be gaps in their work my own research uses Boalian Theatre techniques to identify the impact of involvement in a theatre project on disaffected young people by listening to their voiced experiences, and examining whether key processes could illuminate the impact of their experience and understanding in order to answer the research questions:

‘In what way, if any, does the use of Boalian Theatre as character development, promote disaffected youth understanding of respect and self-discipline?’

Sub-questions:

- Would Boalian techniques decrease anti-social behaviour in an educational environment (within the context of the study)
- What are the participants’ perceptions of Boalian theatre as a tool for development of self-discipline and respect?
- What are the practical applications of Boalian Theatre techniques when used in character development?
CHAPTER THREE METHODOLOGY

3.1 Introduction

This chapter begins with a discussion of the methodological approaches from which the research design was shaped, to address the research questions. This chapter also reflects the need for methodological approaches and tools to be selected with ethical consideration. Given the vulnerability of disaffected/at-risk participants it was considered appropriate that the study adopted both a quantitative and qualitative approach and employed mixed methods in order to address the research question and capture the voices of the participants. Disaffection is a complex and intricate social situation and a qualitative approach, which is soft, descriptive and concerned with how and why things happen as they do, was an appropriate choice (Newby, 2010). Boalian Theatre workshops were implemented over a six-week period with follow-up interviews being conducted some six weeks and six months after completion of the workshops in an attempt to assess their impact and effectiveness (if any) through participant evaluation.

The quantitative phase of the study focused on increase/decrease in measured behaviour. I wanted to see if there was a connection between the attitudes, behaviour and Boalian Theatre. I wanted to be able to analyse and synthesise information, make decisions about participants’ engagement and learning, detect gaps in my own delivery and understanding and find solutions for how to fill those gaps.

The qualitative phase of the study incorporated participant voice in exploring the open-ended nature of Boalian Theatre-based interventions. The importance of pupil voice cannot be underestimated in this study and choosing to use a qualitative approach meant I was able to gather the participants’ views and attitudes in-depth to produce thick descriptions which give an insight into real life for the young people concerned (Denscombe, 2007). The idea of giving a
platform through which disaffected youth can have their voices heard is a key aspect of Boalian Theatre and an important step in disaffected youth feeling empowered to evaluate the features of Boalian Theatre, for example, learning spaces and audience participation.

Case study and thematic analysis are explained and justified within this chapter.

3.2 Locating the Method in the Field

Empirical reviews of Boalian Theatre are limited, therefore, methods of data collection in this field are not well established. The two most illuminating examinations of empirical studies with regards to methods were those of Hanrahan (2013, 158-195) and Rae (2011) each of which has provided valuable insights, which inform this research, in terms of their methods.

Rae (2011) adopted a mixed-method approach which drew on tender documents, observations, group and individual interviews, field notes and in-situ conversations with the majority of data being collected via semi-structured interviews. These semi-structured interviews were supported by observation of events and a rehearsal, together with documentary sources, which included a scrutiny of theatre-based consultancy websites. Rae (2011) asserts she is attempting to confirm her proposition that organisational theatre research needs to move beyond a single case study (as in the case of the majority of literature she reviewed), via the use of two or more independent measurement processes, thereby attempts to reduce any uncertainty of interpretation. This is important as increasingly mixed-method research includes the combination of quantitative and qualitative methods (Seawright, 2013).

This chapter also examines the work of Hanrahan (2013) which includes four papers reporting on a programme of theoretical and empirical research conducted in order to address a gap in knowledge of Socio-motivational processes underpinning school disaffection. Her paper reports on an in-depth,
longitudinal, idiographic study exploring the impact of theatre involvement on marginalised young people.

Hanrahan (2013, 158-195) also adopted a mixed methods approach in which she developed an interview schedule aimed at exploring the participants’ experiences of a theatre project. Questions covered included:

- Why and how the young people had come to be involved;
- Motivation for attending the workshop;
- Experience of the workshops/performances;
- Relationships with the theatre practitioners and other young people;
- The character they played in the production.

Adaptations were made to the interview schedule at three time points over a two-and-a-half-year period to allow for contextual changes such as adding questions about upcoming or recent performances. Hanrahan employed semi-structured interviews, in order to provide participants with the space and opportunity to express their views on topics, which were relevant to, but not covered by, questions in the interview schedule (Smith, 2004). I argue a possible weakness in Hanrahan’s description of her approach is she does not make clear why she made the adaptations at those specific time points. Neither does she make clear whether this was due to the complexity of the backgrounds of the marginalised youth or whether it was for more practical reasons, such as the participant personal/social/experiential factors, or whether she felt this impacted on outcomes.

Hanrahan (2013, 49) asserts individual semi-structured interviews were again used to generate data for the study of the drama project. I would contend that in using only interviews does not allow for the investigation of any observable change in behaviour and attitudes, at various points in the evaluation process. The use of observation (participant or non-participant) in the complex environment of marginalised youth/theatre work, would have allowed Hanrahan to build on the strength of each type of data collection, capture the complexity of
factors of working with these young people and minimise the weaknesses of any single approach, thus increasing validity and reliability.

These two studies have informed my own methodological approach which adopted a qualitative, mixed-methods approach in order to address the research question:

‘In what way, if any, does the use of Boalian Theatre as character development, promote disaffected youth understanding of respect and self-discipline?’

3.3 The Pilot
A pilot study was conducted in 2013 with 10 students considered to be at-risk of permanent exclusion from school. All 10 students had received at least one fixed-term exclusion, were the subject of probation orders or were subject to wearing a ‘tag.’ The purpose of the pilot was to test the research tools with a population similar to the intended one for the main study.

The pilot investigated student perception of the effectiveness of Augusto Boal’s Forum Theatre technique in character development. The starting point for this research was the exploration of Forum Theatre with what was initially, a group often 14-17-year-old disaffected students. Borrowing from Rae (2011), the pilot adopted an interpretivist paradigm and social constructionist case study methodology, using observation (non-participant and participant) and interviews. The research was designed to allow the participants to examine issues of conflict, exploring how Boal’s practices might be used as a tool for Character Education (Boal, 2002; Boal, 2006). The theoretical approach adopted was one of social constructionist case study, thereby allowing students to explore self, story, social and cultural impact and the often invisible influence of power, reconstructing their own reality and potentially developing a stronger sense of personal agency.
Arguably this was too much to ask of a group of secondary school students who are characterised by high levels of frustration, lack of motivation, low educational expectation and low academic achievement. In the event, only three of the original ten students chose to commit to the pilot and this had clear implications for the outcomes of the pilot.

The exit of a number of students from the pilot project made it difficult to make comparisons between:

- Group dynamics
- Participant response to the researcher
- Participant response to Forum Theatre

In limiting the pilot to one day, and with only three students, the pilot failed to fully acknowledge the needs of young people. I should have arranged a longer time frame for the study and should have taken time to build rapport with the participants, and taken time to shape the development of the study. The pilot allowed me the opportunity for reflection on the challenges of working with disaffected students. Working with disaffected students requires time be spent building rapport and trust with research demonstrating that knowing students personally with an emphasis on the building of rapport, is key to working with disaffected students (Tisdall and Bell, 2006; Tisdall et al., 2008).

The pilot also provided me with an opportunity to consider how I might best mitigate, where possible, an early exit from the main study. It was clear from the pilot that I needed to build the required rapport and relationships quickly, so took the decision that only participants who had engaged in previous workshops should be invited to take part in the main study. This resulted in participants whose age range fell between 18-21 years old, an age range still defined as 'youth' by the United Nations (UN, 2013).

My reflection on the pilot’s research question ‘What are students’ perceptions concerning the purpose, processes and outcomes of Applied Theatre techniques
on their behaviour?’ suggested that the pilot was seeking to explore overlapping phenomenon (behaviour, purpose of applied theatre, the process of applied theatre and impact of applied theatre). Furthermore, because ‘Applied Theatre’ is an umbrella term for many forms of interventionist theatre the question was not specific enough. Having revised this, the main study sought to seek participants’ perspectives on the use of Boalian Theatre in enhancing self-discipline and respect as virtues in character development.

3.4 Theoretical Framework
The theoretical framework is informed by Freire and Boal, as such it supports community-based collaborative research (CBCR), which is based on the fundamental principle that a community, in partnership with social scientists, works in collaborative inquiry to produce new culturally-situated knowledge and action to bring about change and promote social justice. The framework is dedicated to democratising research through a commitment to sharing power and resources and working towards beneficial outcomes for students (Cook, 2008). As such, the research actively involves the students in a case study (Robson, 2011; Puma et al., 2009; Cook, 2008; Schattan and Ceolho, 2007; Denscombe, 2010) as an appropriate methodology which aims to answer the research questions as detailed on page 56.

3.5 Case Study
Several prominent authors have contributed to methodological developments, which has increased the popularity of case study approaches across disciplines (Creswell, 2013; Denzin & Lincoln, 2011; Merriam, 2009; Stake, 2000, 2005; Yin, 2009, 2012; Thomas, 2011). The choice to use case study reflects Stake (2005) assertion that:

Case study is defined by the researcher having a specific ‘case of interest’ for reasons rather than for any desire to generalise or represent. He suggested that, ‘A case study is not undertaken primarily because the case represents other cases or because it illustrates the particular trial, or problem, but instead because, in all its particularity and ordinaries, the case itself is of interest’ (p. 445).
Paltridge and Phakiti (2010) add to Stake (2005) stating case study is an approach which examines the single case, whether that is a single person, group, institution or community. This can be at one specific point in time or over a period of time. This allows for a project which produces in-depth descriptions of contexts, themes and issues.

Stake (2005) and Paltridge and Phakiti (2010) reflect my personal wish to use in-depth qualitative methods to probe substantive issues intensively, to uncover and describe the beliefs, values, and attitudes that structure the behaviour of the participants. I chose case study because it allows for intensive, holistic description and analysis of a functioning unit (a group of disaffected participants) that circumscribes the investigation (Merriam, 2009).

For the purpose of this research, I relied primarily on definitions of case study offered by Stake (2000, 2005) and Yin (2003, 2009, 2012). Both seek to ensure that the topic of interest is well explored and that the essence of the phenomenon is revealed, but the methods that they each employ are quite different. Where Yin uses ‘propositions’ to guide the research process, Stake (2000, 2005) uses ‘issues’ arguing they are not simple and clean, but intricately wired to political, social, historical, and especially personal contexts. All these meanings are important in studying cases. Both Yin (2003, 2009, 2012) and Stake (2000, 2005) suggest that the propositions and issues are necessary elements in case study research in that both lead to the development of a conceptual framework that guides the research. Therefore, case study should be seen as a process and a strategy for uncovering theoretical and conceptual insights and an approach to research that facilitates exploration of a phenomenon within its context using a variety of data sources. Using a variety of data sources ensures that the issue is not explored through one lens, but rather a variety of lenses, which allows for multiple facets of the phenomenon to be revealed and understood.
This case study links context to process in a Boalian Theatre programme it explores the participants’ understanding of respect and self-discipline in character development as part of a community-based research project. It is argued (Merriman, 1998; Yin, 1984, 1989, 1993, 1994) that in situations in which it is difficult to separate context from process, a case study is an appropriate choice of method. Borrowing from Denscombe (2007, 2010) I argue that when little theoretical and analytical work exists on a phenomenon (as in the case of using Boalian Theatre in character development with disaffected participants), case studies should be holistic and focus on relationships and processes rather than generalisability. Therefore, case study is employed in evaluating Boalian Theatre to help explore its complexities and potentially generate new concepts and theories.

In her discussion regarding the aspects of case study, Merriam (2009) maintained that the single most defining characteristic of case study research lies in defining the object of study, in other words, the case. The case is a unit, entity, or phenomenon with defined boundaries that the researcher can demarcate and therefore, can also determine what will not be studied. Merriman (2009) asserts ‘the case’ as being a thing, a single entity, or unit around which there are boundaries. It may be the limit on the number of people to be interviewed, a finite time frame for observations, or the instance of some issue, concern, or hypothesis. The researcher is challenged to fully understand and articulate the unit under study. Yin (2009) argued that the case study method is particularly suited to situations in which the researcher has little control over events or in which relatively little is known about the phenomenon under investigation. Boalian Theatre with disaffected participants is not well understood. The largely descriptive practitioner ‘grey’ literature, described in the previous chapter, does not currently provide an adequate theoretical infrastructure to achieve the aim of understanding if, or how, such a programme might work. For that reason, a range of inter-disciplinary academic sources are drawn from organisational and practitioner theory and have been filtered to construct a conceptual vocabulary,
defining ‘respect’ ‘character’ and ‘self-discipline’, in order to act as a scaffold for developing a case study.

I further argue that in situations where it is not possible to easily separate the boundaries of the phenomenon under investigation from the case being explored then a case study is a particularly suitable methodological approach. I would contend that applying Boalian Theatre with disaffected participants represents just such a situation. This case study (Denscombe, 2010) method thus acts as a heuristic device for generating new theory and concepts from the existing scattered literature on Boalian Theatre with disaffected participants.

Working on the continuum of insider-outsider involves me as the researcher occupying double positions, meaning that I am both a member of the researched group and an outsider relative to that group. Whilst being an insider researcher may enhance the depth and breadth of understanding this particular group, questions about objectivity, reflexivity, and authenticity of the project might be raised because I perhaps share an identity, language, and experiential base with the study participants (Creswell, 2013; Drake, 2010). However, I argue that this position enables me to recognise the value of participants’ as the experts in their own narrative of disaffection and further enables me to help them to see themselves as experts. Participants who have actually experienced disaffection and/or intervention may have ideas and information about aspects of it that would not occur to me as the outside researcher. This said being an insider researcher also brings challenges, for example, assumed understanding of participants’ experiences, need to ensure analytic objectivity, dealing with emotions and participants’ expectations. Strategies to address these challenges must include: participant probing, researcher reflexivity, review by participants, debriefing, making the aims and use of study outcomes clear, and acknowledging participants’ expectations.
Borrowing from Puma et al, (2009) I adopted the principles of Community-Based Collaborative Research (CBCR) and Boalian Theatre and adapted an evaluation model to guide the research. The principles of that model are summarised as follows:

- Involve participants at every stage of the research process
- Make sure the participants own the evaluation
- Focus the process on the outcomes the participants think are important
- Facilitate participants to work collectively
- Use the evaluation to support participants’ accountability to themselves and their community
- Develop the evaluator role as a facilitator, collaborator and learning researcher
- Develop participants’ roles as collaborator, decision maker and evaluator
- Recognise and value participants’ expertise and help them to do the same.

In line with the desire to avoid oppressive relationships Freire (1993) and Boal (2000) participants are seen as active subjects capable of changing the world and along with facilitators and myself equals engaged in a collaborative project creating an environment in which everyone feels equally respected and valued. I argue that this approach is more likely to result in deeper, life-long learning in relation to pro-social behaviour, which could be assessed and evaluated again at a later date, adding some originality to the field.

3.6 Critique of Case Study.

As a methodology case study is not without its issues as noted by Creswell (2013) and Crowe, (2011) and some of those issues were apparent within this study. Whilst I worked with a small number of participants there was at times too much data for easy analysis. Data was also at times difficult to represent in a simple way (particularly so with reporting verbatim) and arguably it is difficult to generalise the results. With case study design, the data collocation and analysis are affected by the researcher’s background and interpretation of events (Yin, 1994). Arguably then the position of the researcher can limit the validity of the research and thus its overall rigour is confined. Whilst I do not claim researcher bias to be completely eradicated, as bias can enter any research, I did take steps
to reduce it and check interpretation by exposing data to participant (respondents’ validation). The extent to which their views are reflected in transcribed data were checked by the participants themselves offering further triangulation of data.

### 3.7 Sample

I recognised during the pilot stage that trust and relationships with participants would need to be developed quickly, consequently purposive sampling was considered to be the most appropriate solution. Merriam (2009, p.77) argues that the nature of qualitative case study demands the use of purposive sampling. Purposive sampling method is based on the assumption that the investigator wants to discover, understand, and gain insight of a particular issue or group and therefore, must select a sample from which the most can be learned (Merriam, 2009). I therefore, took a proactive approach in inviting participants who had some experience of engaging with me in previous theatre workshops and that were or had been disaffected with the education system.

The main criteria when selecting participants was that they have previously worked with myself and the facilitator. Furthermore, it was necessary for the participants to have some experience of working in theatre/drama workshops, but none of them should have had any experience of Boalian Theatre techniques. In order to ensure that there was a clear focus on Boalian Theatre-based interventions unique sampling (Merriman, 2009 p.78) was used to narrow down my final criterion, that being that all participants would have been termed or would have termed themselves as ‘disaffected’ from mainstream education whilst at school.

Table 3 shows the age and occupation of the ten participants at the time of the programme. Eight participants were unemployed with two participants (Males aged 21 and 19) being on a Police Electronic Tag. Four of the participants were single mothers and two participants were college students. Names have been
fictionalised to facilitate anonymity for the participants and all of the fictionalised names have been agreed by the participants.

**Table 3 Participant age and occupation**

<table>
<thead>
<tr>
<th>Participant name (fictionalised)</th>
<th>Occupation</th>
<th>Age</th>
<th>History</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chloe</td>
<td>Unemployed (single mother of two)</td>
<td>19</td>
<td>Chloe experienced 3 fixed-term exclusions before leaving school at 16 to have her first child. Chloe describes school as ‘a complete waste of time.’</td>
</tr>
<tr>
<td>Jas</td>
<td>Unemployed (single mother of two)</td>
<td>21</td>
<td>Jas left school having taken G.C.S.E examinations (highest grade E). Jas experienced in-school ‘isolation’ on numerous occasions. Jas experienced 2 fixed-term exclusions. Jas describes a feeling of ‘not being understood’ by her teachers.</td>
</tr>
<tr>
<td>Ally</td>
<td>College student</td>
<td>18</td>
<td>Ally described finding school ‘difficult’ and her attendance as ‘bad.’ Ally experienced one fixed-term exclusion.</td>
</tr>
<tr>
<td>Jordan</td>
<td>Unemployed (never worked) one child-absent parent</td>
<td>21</td>
<td>Jordan left school at 17 with Maths/English and Science ‘C’ grade in G.C.S.E. Jordan experienced a number of in-school isolations and described school as ‘boring’ and teachers and ‘idiots.’</td>
</tr>
<tr>
<td>Miki</td>
<td>College Student</td>
<td>18</td>
<td>Miki left school having taken G.C.S.E examinations (highest grade D) and is currently attending college undertaking a Level 2 qualification in Horticulture.</td>
</tr>
<tr>
<td>KC</td>
<td>Unemployed (single mother one child)</td>
<td>20</td>
<td>KC described school as ‘hard’ she left school</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Age</td>
<td>Notes</td>
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</tr>
<tr>
<td>Josh</td>
<td>Unemployed (enjoyed short periods of casual work)</td>
<td>21</td>
<td>Josh left school having taken G.C.S.E examinations (Highest grade B). Josh is currently on ‘tag’ and has an Anti-Social Behaviour Order.</td>
</tr>
<tr>
<td>Callum</td>
<td>Unemployed (never worked)</td>
<td>18</td>
<td>Callum described school as a ‘waste of time’ and experienced 3 fixed-term exclusions. Callum did not attend his G.C.S.E examinations. Callum is currently on ‘tag’.</td>
</tr>
<tr>
<td>Steven</td>
<td>Unemployed (enjoyed short periods of casual work). Impending parenthood-girlfriend pregnant</td>
<td>19</td>
<td>Steven left school having taken 4 G.C.S.E examinations (Highest grade D). Steven described ‘hating school’ and was ‘isolated’ from class on a ‘regular’ basis. Steven experienced 2 fixed-term exclusions and feels his teachers treated him ‘unfairly’ and ‘picked on’ him.</td>
</tr>
<tr>
<td>Katie</td>
<td>Unemployed (single mother one child)</td>
<td>18</td>
<td>Katie had no issues with school until her final year when she became pregnant. She did not attend her G.C.S.E examinations but is currently applying for a college place studying hair and beauty.</td>
</tr>
</tbody>
</table>

### 3.8 Data Collection Methods

The study employed qualitative research methods to capture the experiences of the participants over the duration of their involvement in the project. Consideration was given to the methods employed by Rae (2011) and Hanrahan.
(2013, 158-195) and to the sometimes vulnerable and marginalised status of the participants. Borrowing from both Hanrahan (2013, 158-195) and Rae (2011) semi-structured interviews, which moved in to informal conversational interviews were employed during workshops and supported by ongoing observation of workshops, rehearsal and performance in order to elicit information to achieve a holistic understanding of the participants' feelings/opinions/point of view of the workshops and any perceived impact. The semi-structured interviews consisted of pre-set open ended questions to keep the interview focused on the desired line of action whilst the informal, conversational interviews, were based on questions that were generated during the interview.

3.9 Context of Data Collection
As the project involved Boalian Theatre, based on the life experiences of young people who had experienced school disaffection and/or school exclusion, particular emphasis was given to the oppression participants reported within their own life stories. The participants then created characters based on their experiences, which involved a series of workshops spanning a six-week period. The workshops focused on improvisation techniques to devise the short scenes. After hearing several stories from individuals in the group, the participants were split into two groups of five (group A and group B) and then selected one story per group as their focus to workshop and create a scene.

<table>
<thead>
<tr>
<th>Table 4 Assigned Groups</th>
</tr>
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<tbody>
<tr>
<td>Group A</td>
</tr>
<tr>
<td>Chloe</td>
</tr>
<tr>
<td>Ally</td>
</tr>
<tr>
<td>Miki</td>
</tr>
<tr>
<td>Josh</td>
</tr>
<tr>
<td>Steven</td>
</tr>
</tbody>
</table>

Group A became the audience for group B and vice-versa. The groups then created a scene to demonstrate the problem causing their particular scenario/oppressive situation. The scene was then performed, with audience members participating in multiple re-enactments to resolve conflicts within the scene (Boal, 1979; 2002; 2008). The audience members participated in resolving
the conflict in three ways. After freezing the scene, they gave advice to an actor, took the place of an actor to demonstrate his/her ideas for resolving a problem, or joined the scene as a new character. Scenes were replayed until a resolution that empowered all individuals emerged and resolution of the conflict/oppression was agreed. The sessions concluded with a discussion about the strategies that the participants felt were effective in resolving conflict and oppression, with some explicit statements about why some strategies contributed to resolution while others increased tensions and oppression (Boal 1979; 2002; 2008).

3.10 Interviews
In the semi-structured interviews an interview guide was prepared, which included both closed-ended and open-ended questions (see table 5). During informal conversations, questions were not pre-determined but relied much more on the spontaneous generation of questions in the natural flow of an interaction between myself and the participant as a way to understand the complex behaviour of the participant and any change in participants’ views about what constitutes respect without imposing any *a priori* categorisation, which might limit the field of inquiry (Fontana & Frey, 2005; Cohen and Manion 2007; Creswell, 2013). Informal conversations which took place during workshops were also recorded adding richness to the data. These conversations both in interview and workshops were important in establishing a number of things regarding participant’s notions of respect and self-discipline prior to workshops starting at the beginning of the workshops starting and at completion of the research. Conversations regarding respect centred on a number of ideas:

- What respect meant to the participants
- How they show respect to others
- When they feel respected by others
- Their understanding of mutual respect/reciprocal respect
- Did they think there needed to be a balance of respect in relationships?
- Did they think self-discipline was the same as or different to motivation?
- Did they consider themselves to be self-disciplined?
• How would they describe self-discipline?

Denzin and Lincoln (2001) argue that the combination of mixed-methods in a single study adds depth and breadth to the investigation. That is, triangulation offers in-depth understanding of a phenomenon in question that is a subject for speculation. In considering Hanrahan’s (2013, 158-195) approach, the argument offered by Denzin and Lincoln (2011) and the weakness previously stated in using such approach, I decided that employing a mixed-methods approach would ensure the voices of this marginalised group would be heard and might more accurately reflect the lived experiences of the participants.

Crucial to informing my own understanding of how these disaffected young people viewed their own engagement and/or disengagement, an adaptation of Hanrahan’s (2013) interview schedule was developed to capture still further the voice of the participants with regards to motivation and attitudes/views of the social and environmental context of their lives, as well as their understanding of how this may impact on future trajectories. Further to this, conversations included some discussion about the participants’ feelings regarding their educational experiences, their attitude towards education and their aspirations for the future. These conversations verbatim and as such contain strong language and profanity. By keeping the voices of participants affected by disaffection central to this work, I believe I am better able to advance my own and others understanding of the processes of Boalian Theatre with disaffected participants in the area of power, respect and responsibility.

Borrowing from Rae (2011) and Hanrahan (2013) and given that the research focused on how the participants in Boalian Theatre construct the experience, this method supported both the nature of the research problem and the underlying epistemological and ontological considerations. As a method of data collection interviews have been described as being highly flexible, and capable of producing data of great depth (King and Horrocks, 2010; Bryman, 2012). Semi-
structured interviews are partly co-constructed with participants as they progress. This also might be envisaged as a ‘mutually accomplished story’ achieved through collaboration between the interviewees and interviewer (Fontana and Frey, 2005; Cohen, 2011; Burton et al, 2008) enabling the participants to set the boundaries. As such interviews are of particular value when they are inconsistent and/or contradictory which are not necessarily a function of faulty reasoning but rather maybe a reflection of the complexities of the research topic (King and Horrocks, 2010; Kvale and Brinkman, 2009).

The semi-structured interviews were also active (informal conversation) in nature allowing participants the opportunity tell their stories and construct meaning from their story (Cohen, 2011; Burton et al, 2008). Thus, while the interview was controlled via the use of active listening, reflecting, summarising, it was possible to combine the strengths of both semi-structured and unstructured approaches (Hanrahan, 2013; Smith, 2004; Smith et al, 2009). The interview schedule was devised to explore the participants’ experiences of the project with questions focussing on motivation, relationships, thoughts/feelings and experience of the workshops (see table 5). As stated on page 69 informal conversation during the interview allowed for the examination of notions of respect and self-discipline and any change in thinking.

Table 5 Interview Schedule.

<table>
<thead>
<tr>
<th>Topic</th>
<th>Interview 1</th>
<th>Subsequent interviews</th>
</tr>
</thead>
<tbody>
<tr>
<td>Context</td>
<td>You were invited to join the theatre project. Have you been involved with</td>
<td>What have you been doing since the last workshop?</td>
</tr>
<tr>
<td></td>
<td>anything similar in the past? What was your immediate response to the</td>
<td>Has anything changed in your life outside of the theatre project…? In what ways?</td>
</tr>
<tr>
<td></td>
<td>invitation? What were you expecting it to be like? Is it what you expected?</td>
<td>…Can you describe how do you feel about those changes? Would you describe them as</td>
</tr>
<tr>
<td></td>
<td></td>
<td>positive or negative changes?</td>
</tr>
<tr>
<td>Motivation for involvement</td>
<td>Why did you decide to be involved in the project?</td>
<td>You said you joined the project because…</td>
</tr>
<tr>
<td>in the project</td>
<td></td>
<td>What keeps you coming back and being involved in the project?</td>
</tr>
<tr>
<td>Experience of workshops</td>
<td>If you were describing the workshops to a friend how</td>
<td>What did you do in the last workshops? How did that make you</td>
</tr>
<tr>
<td>Relationship peers</td>
<td>Can you describe your relationship with the other participants in the project? Is there anyone you particularly do not feel you will get on with...Why, can you describe the issue?</td>
<td></td>
</tr>
<tr>
<td>--------------------</td>
<td>------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Can you describe your relationship with the other participants in the project? Have you changed your opinion of anyone in particular? Do you think any of the relationships have changed...How so?</td>
<td></td>
</tr>
<tr>
<td>Relationship Practitioners/researcher</td>
<td>How would you describe your relationship with the theatre practitioners/researcher?</td>
<td></td>
</tr>
<tr>
<td></td>
<td>How would you describe your relationship with the theatre practitioners/researcher? How have you found working with them? Is your relationship with them any different to that of your school teachers...How?</td>
<td></td>
</tr>
<tr>
<td>Outside Factors – personal, social, experiential</td>
<td>Do you take part in any other theatre programmes, for example, youth theatre? Can you tell me if you have any hobbies? Do you feel any of your hobbies engage you or help to keep you out of trouble? (Dependant on answer from last question). Do you feel any outside factors (friends/family/job/socialising etc.) impact on your behaviour or the way you respond to situations and people?</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Do you feel any outside factors impact on your behaviour? Has your behaviour changed in any way since the last workshop...How? What do you feel is the reason for the change in behaviour?</td>
<td></td>
</tr>
</tbody>
</table>

Adaptations were made to the interview schedule at each time point to allow for contextual changes such as adding questions about upcoming or recent workshops and/or performances.

Interviews were held at the end of the study, regarding the observational data, allowing me to gain a clearer picture of how this impact developed over time. The interviews also allowed me to evaluate and include the insights of the participants.
on the use of Boalian Theatre in promoting change and growth in social and personal outcomes.

3.11 Observation

In order to minimise the limitations associated with semi-structured interviews, of shared method variance, informant bias and socially desirable responding by participants an alternative method of data collection was sought to increase validity. Therefore, a measure of observed behavioural responses was decided upon to be recorded through researcher observation (Creswell, 2013; Merriman, 2009). Descriptive observational variables (see appendix C) were recorded on an observational record sheet which recorded a set of categorised behaviours via a tally system. Throughout the workshops, audio recordings were also made in order to check the reliability of the tally score.

The primary purpose of the observations was to assess to what extent the participants were demonstrating characteristic ‘disaffected’ behaviour. Observational data of any increase/decrease in disaffected behaviour would allow for a restructuring of interview questions to probe participants’ experiences and views on impact of the workshops thus aiding in answering the research question.

Definitions of ‘bad’ behaviour, and evidence on what constitutes a problem, present a spectrum of types of conduct which are perceived to interrupt learning in schools. This spectrum can be seen as ranging from ‘low-level’ chatter and inattention in the classroom, to more serious actions, such as physical violence, which will also disrupt learning. For the purpose of this study, it was decided that Cameron’s (1998) categorisation of behaviours which are described as being ‘unequivocally problematic and disruptive’ would be used to create an observational record sheet. Cameron (1998) proposes a grouping of disruptive behaviour into five categories:
• Aggressive behaviour (e.g. hitting, pulling hair, kicking, pushing, using abusive language);
• Physically disruptive behaviour (e.g. smashing, damaging or defacing objects, throwing objects, physically annoying other pupils);
• Socially disruptive behaviour (e.g. screaming, running away, exhibiting temper tantrums);
• Authority-challenging behaviour (e.g. refusing to carry out requests, exhibiting defiant verbal and non-verbal behaviour, using pejorative language);
• Self-disruptive behaviour (e.g. daydreaming, reading under the desk. (DfE, 2012, p.9).

| Table 6 Cameron’s Categorisation Problematic Behaviours |
|---------------------------------|-------------------------------------------------|
| Cameron Categorisation | Observational Record Categorisation |
| Aggressive behaviour | Physical Aggression  
Verbal Aggression |
| Physically disruptive behaviour | Physical Aggression |
| Socially disruptive behaviour | Verbal Aggression |
| Authority challenging | Profanities  
Homophobic language  
Misogynistic language  
Racist language |
| Self-disruptive behaviour | Not working  
Not on task  
Refusal /Withdrawal from participation |

An observation model was developed, which draws together the participants’ views gathered during initial workshop discussions, DfE (2012) and Cameron (1998) categorisations of disruptive/disaffected behaviour. This was then used as a framework for measuring any increase/decrease in such behaviour.

Whilst this methodology has to date not been used within the field of Boalian Theatre studies, this approach was considered appropriate as it allowed me to capture the change and continuity in participants’ experiences and provided an opportunity for me to identify if there was any observable impact of their involvement in the project.
Observations were conducted during workshops. A frequent criticism of this method is that ‘observer effects’ will bias and possibly invalidate research findings (Spano, 2005, 2006). Critics (Atkinson and Hammersley, 2007; Spano, 2005, 2006) assert that the presence of a researcher will influence the behaviour of those being studied, making it impossible for the researcher to ever really document social phenomena in an accurate and/or objective way. I argue that this assumes that the participant’s belief and behaviour is fixed and constant until they are compelled to perform differently because they are being observed. This devalues the notion that constant reconstruction of cultural meanings and group identities that occurs through engagement with others both insiders and outsiders. I would further argue non-participant observation allows the researcher to see first-hand how participants deal with uncertainty and confusion, how meanings emerge through talk and collective action, how understandings and interpretations change over time (Monahan and Fisher, 2010).

Whilst overall responsibility for managing the workshops with regards to administration, planning and behaviour management remained with me, during the workshops I was engaged as both a participant and non-participant observer with the facilitator taking on the role of leading some elements of Boalian Theatre in the workshops for example, warm up and cool down exercises (outlined on page 76). This allowed me to structure systematic observations (Bryman, 2012; Rae, 2011), the purpose being to view at first-hand behaviour which was deemed inappropriate or which displayed disaffected traits. Further to this, notes were made on the interactions between the facilitator and the participants, for example, how often participants debated with each other about the nature of events unfolding on stage, or the extent to which the facilitator led, developed and/or closed down discussions. These ‘notes’ were then used to make adaptations to future workshops and the interview schedule.
Table 7 Observation schedule

<table>
<thead>
<tr>
<th>Incidence of</th>
<th>Week 1</th>
<th>Week 2</th>
<th>Week 3</th>
<th>Week 4</th>
<th>Week 5</th>
<th>Week 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Profanities</td>
<td></td>
<td></td>
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<td></td>
<td></td>
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<tr>
<td>Physical Aggression</td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Verbal Aggression</td>
<td></td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Homophobic language</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Racist language</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Misogynistic language</td>
<td></td>
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<tr>
<td>Not Working/on task</td>
<td></td>
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<tr>
<td>Calling Out</td>
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<tr>
<td>Refusal /Withdrawal from participation</td>
<td></td>
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</tr>
</tbody>
</table>

The following evaluation report summarises the methods used in each workshop and shows that evaluations were mainly carried out using interviews with participants and observational notes obtained via non-participant and participant observation undertaken by myself and my facilitator. The summary further breaks down who had responsibility/oversight of which section of the workshop.

Table 8 Summary of workshop methods

<table>
<thead>
<tr>
<th>Workshop Report code</th>
<th>Report title</th>
<th>WK</th>
<th>Summary</th>
<th>Evaluation approach methods</th>
<th>Evaluated by</th>
</tr>
</thead>
<tbody>
<tr>
<td>BT/WK 1</td>
<td>Games for Actors and Non-actors</td>
<td>1</td>
<td>Evaluation of drama based Positive Activities measuring disaffected behaviour. Facilitator has oversight of the workshop/games Names and Gesture Bombs and Shields Bombs and Shields Blind Cars Car Blind Cars Blind Hypnosis Hypnosis Cool down/exit activities Buzz Buzz Buzz Pass the Gift Gift Gift</td>
<td>I maintained responsibility for completing the Workshop non-participant observation sheet Participant observations Interviews.</td>
<td>Researcher Facilitator Participants</td>
</tr>
<tr>
<td>BT/WK</td>
<td>Image Theatre</td>
<td>2</td>
<td>Ongoing- Evaluation of drama based Positive Activities measuring disaffected behaviour</td>
<td></td>
<td></td>
</tr>
<tr>
<td>--------</td>
<td>---------------</td>
<td>---</td>
<td>---------------------------------------------------------------------------------</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Focus on respect/offending behaviour and anger management.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Facilitator had responsibility for warm up games-Complete the Image</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Remember the Image</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>The Family</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Cool down/exit activities</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Pass the gift</td>
<td></td>
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<tr>
<td></td>
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<td></td>
<td>Check in</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>I maintained responsibility for oversight and running of Image Theatre which consisted of creating short scenes with a strong image that the audience can easily understand, identify, and apply to their own lives. Images can be realistic, allegorical, surrealistic, symbolic or metaphorical. The only thing that matters is that it is true; that it is felt as true by the protagonist. Images tell the story in a condensed, outline form using pictures with very little or no talking. The audience is pulled in immediately because they know exactly what is being said.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Researcher Facilitator Participants</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>BT/WK</th>
<th>Forum Theatre Anti-Social Behaviour/ Racism and Homophobia</th>
<th>3</th>
<th>Ongoing-Evaluation of drama based Positive Activities measuring disaffected behaviour</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Facilitator had responsibility for warm up games-Tangles and Knots</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Rhythm and Chairs</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>Soldiers and the Skipper</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>I maintained responsibility for completion of the Non-Participant observation sheet</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Participant observations, Interviews</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Facilitator also gathered exit Participant feedback</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Facilitator Participants</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Cool down/exit activities
Pass the story
Buzz

I maintained responsibility for oversight and running the workshop which consisted of Forum Theatre/Image Theatre (cop in the head) sessions designed to enable participants to address issues around self-control, victim awareness and attitudes to crime, communicate their anger better so to reduce the likelihood of harm to themselves or others within the community.

Theatrical exercise where a problem is shown in an unresolved form. Audience are invited to suggest/enact solutions. Scenario is repeated allowing audience to offer alternative solutions in order to bring the 'oppression' to an end. The result is a pooling of knowledge, tactics and experiences as the audience participates in enacting solutions to break the cycle of oppression, they are also rehearsing for life.

gathered exit Participant feedback
<table>
<thead>
<tr>
<th>BT/WK</th>
<th>GROUP</th>
<th>Details</th>
</tr>
</thead>
</table>
| 5     | B Forum Theatre/Image theatre Knife crime and Violent offending behaviours | Ongoing- Evaluation of drama based Positive Activities measuring disaffected behaviour
- Facilitator had responsibility for warm up games
- Recognising the Ahhhh
- The Plain Mirror
- Cool down/exit activities
- Pass the story
- Buzz

- I maintained responsibility for oversight and running of the workshop which worked with Theatre performance, experiential exercises, skills practice role-plays and metaphors such as the masks to invite the group to consider and explore issues connected with knife crime and violent offending/racism and homophobia. |

| 6     | | Ongoing evaluation of drama based positive activities measuring disaffected behaviour
- Facilitator had responsibility for warm up games

- I maintained responsibility for Non-Participant observation sheet
- Participant observations
- Interviews
- Facilitator also gathered exit Participant feedback |

Participants

81
The Family Friend and Enemy
Modelling Clay

Cool down/exit activities
Pass the gift
Magic Box

I maintained responsibility for oversight and running of the workshop which worked with Theatre performance, experiential exercises, skills practice role-plays and metaphors such as the masks.

<table>
<thead>
<tr>
<th>BT/WK post completion</th>
<th>Post Evaluation</th>
<th>Participants interviewed and asked to evaluate the effectiveness of the programme post completion. Completed by me</th>
<th>Interview</th>
<th>Participants</th>
</tr>
</thead>
</table>

### 3.12 Validity

In order to increase validity and thus avoid making any assumptions, triangulation of methods was employed (Woods, 2006) I further increased validity as far as possible by (1) guarding against bias in the selection of participants which was done in conjunction with my facilitator (2) describing accurately my findings (3) increasing the plausibility of my interpretation through triangulation and (4) establishing the reasonableness of my conclusions through participant feedback and member check (Robinson et al., 2006, p.58). Cresswell (2013) suggests a number of strategies should be employed to ensure validity of research. These strategies are: ‘prolonged engagement and persistent observation in the field’; ‘triangulation’; ‘peer review or debriefing’; ‘refining hypotheses as the inquiry advances’; ‘clarifying researcher bias from the outset of the study’; ‘the researcher solicits participants’ views of the credibility of the findings and interpretations’; ‘rich and thick description’ and ‘external audits’. The table below demonstrates how each of Cresswell’s strategies were adopted to improve validity.
Table 9 Validation Strategies-Adopted from Creswell (2013)

<table>
<thead>
<tr>
<th>Validation strategies</th>
<th>Adoption in research</th>
</tr>
</thead>
<tbody>
<tr>
<td>Triangulation</td>
<td>Adopted a mixed-method approach to data collection.</td>
</tr>
<tr>
<td>Refining hypotheses as the inquiry advances</td>
<td>The results of pilot study refined the research objectives and research question.</td>
</tr>
<tr>
<td>Member checks-soliciting Participants’ views of the</td>
<td>Participants were provided with the opportunity to review transcription of interviews</td>
</tr>
<tr>
<td>credibility of the findings and interpretations.</td>
<td>in order to access the accuracy of the transcribing (slow/low level readers were</td>
</tr>
<tr>
<td></td>
<td>provided with an independent reader). Furthermore, the member checks were designed</td>
</tr>
<tr>
<td></td>
<td>to:</td>
</tr>
<tr>
<td></td>
<td>Gives participants opportunity to correct errors and challenge what are perceived</td>
</tr>
<tr>
<td></td>
<td>as wrong interpretations</td>
</tr>
<tr>
<td></td>
<td>Provide the opportunity to volunteer additional information which may be</td>
</tr>
<tr>
<td></td>
<td>stimulated by the ‘playing back’ process.</td>
</tr>
<tr>
<td></td>
<td>Provides respondents the opportunity to assess adequacy of data and preliminary</td>
</tr>
<tr>
<td></td>
<td>results as well as to confirm particular aspects of the data</td>
</tr>
<tr>
<td>Rich and thick description</td>
<td>Qualitative data (e.g. interviews) were collected and presented to give as much</td>
</tr>
<tr>
<td></td>
<td>information about the results to the reader to allow him/her to evaluate its</td>
</tr>
<tr>
<td></td>
<td>credibility</td>
</tr>
</tbody>
</table>

3.13 Reliability

Somekh and Lewin (2007, p.348) define reliability as results being supported by sufficient and compelling evidence. In quantitative research, it refers specifically to measurement repeatedly giving the same result (being consistent). Davies (2007, p.241) argues that because qualitative researchers do not normally employ any formal or precise systems of measurement, the concept of reliability is related to the rigour with which the researcher has approached the tasks of data collection and analysis, and the care with which the report describes in detail the methods that have been employed.

A number of factors can affect reliability when working with disaffected participants for example, a student’s mood, outside or circumstantial events, non-attendance, etc. In order to ensure errors in reliability are minimised a team approach to the discussion of validity and reliability was adopted with the participants, facilitator and myself to try to minimise the threats to validity and reliability.
3.14 Adopting Thematic Analysis

Thematic analysis is a method for identifying, analysing and reporting patterns (themes) within data minimally organising and describing the data set in detail (Boyatzis, 1998). What distinguishes thematic analysis from approaches such as discourse analysis or grounded theory is the fact that it does not rely on pre-existing theoretical frameworks (Braun & Clarke, 2006; Denscombe 2010).

Thematic analysis lends itself to providing a thematic description of the whole data set and it is for this reason that it is a useful approach when exploring new or under-researched areas and is particularly relevant to the use of Boalian Theatre with disaffected participants (Ritchie et al., 2003; Braun & Clarke, 2006;).

Thematic analysis assists in providing links between themes by enabling me to move beyond counting explicit words and phrases (for example, use of profanities) and focus on comparing frequency to determine the relationships between use of profanity and the action on stage. By using, thematic analysis I was also able to seek opinions of the participants and compare these with my own analysis of the data in order to guide the development of analytical claims.

3.15 Thematic Analysis Framework

Borrowing from Ritchie et al. (2003) and Braun & Clarke, (2006) interviews were analysed following the principles of thematic analysis. This method was designed to facilitate the exploration of the interview transcripts in a systematic staged-approach moving from identifying themes within the data, organising the data to summarising and finally to interpretation within a thematic framework.

Identifying initial themes, for example, feelings of isolation, me, myself I, powerlessness and anger or concepts or feeling stuck or misunderstood, purpose and engagement involved thoroughly reading and re-reading the transcripts to identify any recurring or key themes. Following identification of themes, they were organised within a hierarchical framework in terms of Negative/Passive/Positive language and Negative/Positive experience. These were then labelled and
tagged to show which theme or concept was mentioned or referred to within a particular section of the data. Borrowing from Gibbs (2007) coding was guided by a basic set of questions:

- What is the context/what is happening?
- What are participants doing/saying?
- What do the actions or statements take for granted?
- Does structure/context of the workshop serve to support, maintain, impede or change actions/statements? If so how?

Coding was then undertaken by writing notes on the transcripts I was analysing, by using highlighters or coloured pens to indicate potential patterns, or by using post-it notes to identify segments of data to capture dimensions or content that precisely defined and labelled (Ritchie et al., 2003; Braun and Clarke, 2006).

Sorting the data by theme or concept enabled data of similar ‘content’ or ‘properties’ to be collated. Collation was done manually rather than using a computer software program such as NVivo as this allowed me to get a better feel for the data and recognise colloquialisms and nuance of language used by some participants.

The language of the participants was recorded verbatim. The representation was agreed with the participants enhancing ecological validity and so key terms and phrases used by the participants—even where offensive to potential readers—have been retained throughout. Interpretation, at this stage, was limited to allow for easy access back to the original data if required. All data was considered important regardless of whether or not its purpose or meaning was clear at the time of analysis. Working within this framework allowed for emerging significance at later stages of interpretation.

In adopting the framework approach to managing and analysing data I was not necessarily adopting a rigid process. This allowed me to revisit earlier stages in the analysis when data revealed further key themes or issues. This approach assisted with providing a clear account of the conceptual process by which
interpretation of the data was developed (Ritchie et al, 2003; Braun and Clarke, 2006).

Before entering the field my prior knowledge and beliefs about Boalian Theatre and disaffection were bracketed. In stating this I do not claim neutrality but an attempt to put aside prior understanding or preconceptions about Boalian Theatre and disaffection and minimise bias. All observations were audio recorded with a voice recorder being placed at strategic points in order to capture participant, facilitator and my own dialogue. Further to this, I kept field notes as a voice recording which acted as part of my reflective journal. This allowed me to document and revisit my assumptions and then to member check with the participants. Further to this, I sought a critique of my insights from my facilitator who has professional experience of both disaffection and Boalian Theatre. I was aware of the need to constantly confront my own assumptions and prejudices of the date and maintain an ongoing sense of caution about the role of personal bias (Creswell and Miller, 2000; Drew, 2004; Gearing, 2004; Starks and Trinidad, 2007). My primary goal was to add knowledge not pass judgement on the data to this end I reflected on what was collected, heard and observed. I reflected on the possible sources of bias within the research and data collection for example, any affinity with participants, theories, concepts and/or explanations, my own skills and knowledge or value preferences. Data were generated rather than discovered and viewed not as a pre-existing phenomenon waiting to be discovered. The following questions were used throughout data collection and analysis:

- What is the data telling me?
- What do I want to know?
- Is there a relationship between the first question and the second question?

The first question makes links between claims and evidence. The second refocused my attention on the study aims. Question three assessed the interplay between aspects of interpretation and what data really suggested about a particular issue.
With regards to generalisation, the aim of this case study is to understand and emphasise the complexity and uniqueness of the case rather than to generalise its findings (Creswell, 2013).

3.16 Transcription

I decided that each case should be analysed separately and without reference to interviews with other participants before comparing them. In addition, analysis of a single case was completed before moving on to the next case. This is in line with the study undertaken by Hanrahan (2013, 158-195). The process involved a number of stages which were adapted from Smith et al. (2009). Firstly, I listened to the audio recordings of the interviews a number of times in order to familiarise myself with the participants’ use of intonation, pause, rhythm and hesitation. I transcribed the Interviews verbatim in order to capture the meaning(s) and perception(s) of participants and the context in which these were created.

A combination of verbatim transcription and researcher notation of participants’ nonverbal behaviour has been cited as being central to the reliability and accuracy of qualitative data collection (MacLean et al., 2004; Seale & Silverman, 1997; Wellard and McKenna, 2001). With this in mind, I decided my transcription at this stage should include involuntary vocalisations such as sighing, laughing, pausing, coughing, sneezing, and crying. Background noises were also noted for example, phones ringing, dog barking, and emergency service sirens. First transcription of the interviews was undertaken by myself and included non-lexical response tokens used by me, for example, uh huh,” “mmmm,” “yeah,” to elicit more information from the participant. Garner (2001) and Corden and Sainsbury (2005) suggest such vocalisations can provide a great deal of insight into both the nature of conversation and also the informational content of the conversation.

In line with Lincoln and Guba (1985) the initial transcript was sent back to each participant for verification so that they could add any information that they may
have thought about following the interview, or note any sections that they wished to be deleted. None of the participants asked for anything to be removed, or amended within the content of the transcript.

Transcripts of the interviews with participants were read, re-read and scrutinised in order identify emergent themes. The process began with close readings of text and consideration of the multiple meanings that might be inherent in the text. Three themes, self, space and changing story were apparent during the transcription process. Further analysis was used which incorporated immersion in the details and specifics of the data to discover the important categories, dimensions and interrelationships (Patton, 2002). This first stage of analysis resulted in blocks of text from each case that related to the three themes.

Observational Data and dialogue from interviews which capture categorised themes of Self-Me/Myself and I-Holding up the mirror; Space- A safe space; Changing story- A learning space/changing story are interweaved and presented as they were during interview in line with the structure of Boalian theatre and verbatim reporting.

Transcripts were annotated with my own interpretation in what I term hot reflection (immediately after the first reading) and in cold reflection (at the end of re-reading). My annotations were again shared with the participants and my interpretations checked to ensure reliability Lincoln and Guba (1985). Again none of the participants asked for anything to be removed, or amended within the content of the transcript. All participants indicated that the transcript was a true account of their experiences. However, I acknowledge this may be because they either did not read it, they still feel marginalised or felt unable to contradict my interpretation because of a perceived imbalance in power structure perceiving me as the ‘teacher.’
I once again made a point of informing participants that any possible identifying information would be removed this included participants’ cultural background details, offending details and some specific family information.

3.17 Ethical Considerations

Qualitative research involves contact with human subjects and as such issues relating to ethical considerations are inevitable (Silverman, 2010). Across subject disciplines ethical considerations will vary, however, general principles are agreed, obtaining informed consent, protection of research participants (including confidentiality and anonymity), not doing harm to participants, voluntary participation and the right to withdraw at any time and an assessment of potential risks to participants (BERA, 2008; BGU, 2014).

With regards to informed consent, Bryman (2012) asserts that all elements of the research must be fully disclosed to the participants prior to the start of the research; only when prospective participants are fully informed in advance are they in a position to give informed consent. BERA (2008) and BGU (2014) assert participants must be informed about the purpose, methods and intended possible uses of the research, what their participation in the research entails and what risks there are. Ethical approval was obtained from Bishop Grosseteste University’s Research Ethics Committee so that informed consent could be sought.

All participants were provided with information on the nature of the research and how the data collected would be utilised. Interviews with participants were carried out by me directly and all participants were made aware of the semi-structured nature of the interviews via an information sheet prior to interview (appendix D). Participants were taken through the information sheet step by step in order to ensure understanding and verbal consent prior to written informed consent being sought.
All participants were given the opportunity to select whether interviews were carried out in the studio environment of an office. All participant chose to be interviewed in a private office within the theatre where the workshops took place. The interviews varied depending on participant response. The shortest interview lasted 20 minutes, the longest lasted 45 minutes. The interviews were recorded using a digital voice recorder, on the agreement that all recordings would be deleted once transcribed and that all participants would be anonymised in transcript. Participants were made aware, both verbally and via an information sheet, of the content of interview prior to interviews commencing. Participants gave written consent for the audio recording of the interviews prior to interviews taking place, with participants being made aware that they were at liberty to terminate their participation for any reason and at any time, with no explanation of withdrawal needed. Further to this, participants were made aware that they could choose not to answer particular questions should they so wish. None chose to withdraw from the study or refuse to answer questions. However, throughout the process with the participants, I was conscious of asymmetrical power relations between the young people and myself, as an adult with the perceived authority that my role as theatre practitioner conferred (Richardson, 2007:31). Holding the interviews in the place selected by the participants was a conscious decision to minimise any perceived the power.

It is hard to say whether they felt empowered to withdraw voluntarily or were returning to the position of passive objects, rather than active subjects capable of changing the world (Freire, 1993. p.54). I acknowledge they may have felt powerless and that I was exercising power over decision making processes based on their social relations to others and their position in a hierarchical society.

Prior to engaging in workshops participants were informed of my intention to act as non-participant observer. An observational record sheet was devised in collaboration with the participants. In addition, participants were verbally briefed
prior to the commencement of workshops about my intention to observe and collect data. At all stages names were anonymised via pseudonym to ensure confidentiality and anonymity as far as possible.

It should be noted that confidentiality and anonymity are not one and the same thing with each presenting its own complexities (Cohen et al., 2011; Bryman, 2012). In line with BERA (2008) assertion that social researchers should take appropriate measures to prevent their data from being published or otherwise released in a form that would allow any subject's identity to be disclosed or inferred, participants used pseudonyms. However, this is not a guarantee of confidentiality. Further complexities, tensions and dilemmas arise in my assuming the dual role of researcher and theatre practitioner (BERA, 2008). Whilst every care was taken to protect the participants from being identified I must acknowledge the difficulty in anonymising the setting in which the research took place.

In seeking informed consent, it is also necessary to inform participants that they have the right to withdraw consent at any stage of the research process (Bryman, 2012; BERA, 2008; Cohen et al., 2011; ESRC, 2015). Participants do not need to give any notice of withdrawal from the study. Participants can leave the study at any time. The participant does not have to give a reason for withdrawal but should just merely state their wish to withdraw from the study.

3.18 Summary of Chapter
The research was conducted as systematically, ethically and critically as possible given my own experience as disaffected student, educationalist and theatre practitioner. Ethical considerations have consistently guided my data collection, particularly given the vulnerable nature of the participants involved in the study. I believe my data collection and analysis have been systematic.
Without a strong empirical base in the field, I have contributed to originality by adapting the research methods used by Rae (2011) and Hanrahan (2013) to include participant interpretations by exposing data to participant (respondents’ validation). Participants were provided with the opportunity to review transcription of interviews in order to access the accuracy of transcription and had an opportunity to correct errors and challenge what they may perceive as wrong interpretations. Further to this, participants were given the opportunity to add additional information to their interview transcript and assess the adequacy of data and preliminary results as well as to confirm particular aspects of the data prior to publication. This ensured the research methodology adhered to Freirean and Boalian thinking. The methodology adhered to Freire’s (1970, 1993) notion of dialogic learning with the participants becoming co-constructors of knowledge and active critical investigators in their own lives and society. Boal (1979, 2000) believed that oppression is sustained by passivity, but can be overcome by dialogue. By ensuring dialogue between myself and the participants the active participation essential to Boal’s theatre was embedded within the research methodology.
CHAPTER FOUR FINDINGS AND ANALYSIS

4.1 Introduction
The findings from the research are presented in this chapter examining observations and interviews and reviewing the application of Boalian theatre specifically within the study context. This section is presented as a narrative of the collaborative research/workshops, Games for Actors and Non-actors, Image Theatre and Theatre of the Oppressed using observational records and extracts from participants’ accounts during interview. I argue here that the processes of Boalian Theatre enabled the participants to construct and develop new meaning. I contend the decline in disrespectful behaviours evidenced in the project correlates with the ability to self-regulate and demonstrate self-discipline. I further argue that the use of Boalian Theatre allowed participants to deal with areas of conflict developing respect and self-discipline as identified in the literature relating to Character Education.

4.2 Games for Actors and Non-actors Workshop
In this section, I present the findings and analysis of the initial non-participant observation. The analysis is presented as a case study of participant and/or workshops synthesising data from observations, workshops and interviews. The super-ordinate themes and the themes nested within them use extracts from the accounts and my interpretations. In quoted extracts, […] indicates editorial elision of text. At the end of each quoted extract is the participant’s name.

The objective of the first session was to evolve a piece (or several pieces) of theatre derived from the experience of the participants of which an oppression or problem is the focus. As work undertaken in these workshops is often of a sensitive nature, and requires participants to develop good working relationships with a range of people the first workshop used Boal’s Games for Actors and Non-Actors approach in order to assess the participants’ understanding of respect and self-discipline and any possible areas of conflict within the group. It was apparent
very quickly that conflict within the group could prove problematic. The games and exercises were characterised by clashes between individuals and groups with conflicting interests, differing socio-economic, cultural or ethnic backgrounds and different genders. These escalated rapidly and I felt it was important to determine what the participants’ concept of respect and self-discipline was. With this in mind, participants were asked to (anonymously) write on post-it notes what respect meant to them.

Responses fell into six distinct categories with all participants giving more than one definition. Responses included the following categories with two participants including drawings of phallic symbols on their responses.

<table>
<thead>
<tr>
<th>Participant Statement On Their Understanding Of Respect</th>
<th>Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>I only show respect to people I like.</td>
<td>10</td>
</tr>
<tr>
<td>I don't respect anyone in authority</td>
<td>9</td>
</tr>
<tr>
<td>I respect people who I think are stronger than me</td>
<td>8</td>
</tr>
<tr>
<td>I only show respect to people who show me respect first</td>
<td>6</td>
</tr>
<tr>
<td>I only show respect to someone if I think they have earned it</td>
<td>4</td>
</tr>
<tr>
<td>We should respect our elders</td>
<td>1</td>
</tr>
</tbody>
</table>

Analysis of the post-it notes suggested for this group of participants the willingness to respect others was somewhat limited and that there were issues around power structures. The responses contradict Blair’s (2002) assertion that ‘respect is a simple notion.’ Blair (2002) suggests we know instinctively what respect means, respect for others, their opinions and their way of life. But the participants only show respect to people they like, they have assert they have little or no regard for the value, opinions and way of life of those they do not like or for those in authority. The participants’ notion of respect is at odds with Blair’s (2002) ‘simple notion’ but in keeping with Freire’s notion of an oppressive education model and Boal’s notion of oppressed groups (Boal, 2000, 2008; Freire, 1998a; Freire, 1998b).
The findings are also somewhat at odds with that of Arthur (2006) who reported students considered respect for themselves and others as important. Though they acknowledged that some people do not have respect from other people if they believe that person might be different to them or they just don’t like them.

Students involved in the research undertaken by Arthur et al, (2006) came from backgrounds rather different to the participants of this Boalian theatre programme and included sixth form students, further education college students, faith school students and a middle school with an outstanding reputation. None of the students involved in Arthur ET, al (2006) research were described as disaffected. However, it is possible to argue that Arthur et al, (2006) students recognise that there are elements within society who do not hold the same values as they do and/or recognise respect for others as being important or necessary.

This belief is to some extent supported by an examination of the non-participant observational record sheets which show high levels of disruption, use of profanities and verbal aggression and a lack of self-discipline in the first week of the workshops.

<table>
<thead>
<tr>
<th>Observed Behaviour</th>
<th>Week 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Profanities</td>
<td>152</td>
</tr>
<tr>
<td>Calling out</td>
<td>94</td>
</tr>
<tr>
<td>Verbal Aggression</td>
<td>59</td>
</tr>
<tr>
<td>Not working on task</td>
<td>46</td>
</tr>
<tr>
<td>Racist language</td>
<td>35</td>
</tr>
<tr>
<td>Homophobic language</td>
<td>28</td>
</tr>
<tr>
<td>Misogynistic language</td>
<td>21</td>
</tr>
<tr>
<td>Refusal/Withdrawal from participation</td>
<td>12</td>
</tr>
<tr>
<td>Physical aggression</td>
<td>5</td>
</tr>
</tbody>
</table>
Table 11 Non-Participant observations record sheet week 1

<table>
<thead>
<tr>
<th>Number of times behaviour occurs</th>
<th>Observed Behaviour Week 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Profanities</td>
<td>160</td>
</tr>
<tr>
<td>Calling out</td>
<td>120</td>
</tr>
<tr>
<td>Not working on task</td>
<td>80</td>
</tr>
<tr>
<td>Racist language</td>
<td>60</td>
</tr>
<tr>
<td>Homophobic language</td>
<td>40</td>
</tr>
<tr>
<td>Misogynistic language</td>
<td>20</td>
</tr>
<tr>
<td>Refusal/Withdrawal...</td>
<td>0</td>
</tr>
<tr>
<td>Physical aggression</td>
<td>0</td>
</tr>
</tbody>
</table>

These observations only give an account of ‘what’ was happening rather than the ‘why’. However, as the programme progressed this data became extremely useful in displaying any decline or rise in disruptive/aggressive behaviour, self-discipline and also acted as a monitoring device to allow me to assess and analyse ‘why’ via interviews with the participants.

In order to assess why participants were aggressive and abusive I returned to my own non-participant observation notes. The early observation data (recorded within thirty minutes of the session ending) indicated that the ‘group’ displayed highly individualistic attitudes. There appeared to be little collective cohesion, identity or unity with obvious low levels of respect for one another and/or authority. This was evident in their need to talk over peers and workshop facilitators and the propensity to demonstrate a lack of respect for gender, sexuality and other cultural difference by continuous use of inappropriate and racist language and name calling, for example, ‘bitch,’ ‘slag,’ ‘muso’ (a derogatory term for a Muslim), ‘mulatto’ (someone of mixed race) and ‘nigger.’
break participants were engaged in a conversation about why they had all agreed to take part in the programme. They were aware the sessions were audio recorded and that I was sitting in the auditorium listening. Katie picked up on the word ‘group’ which was a term I had used to describe the participants as a whole. She turned and directed her question to me:

“Why do you keep calling us a group? We aren’t a group are we […] Mikki and the others keep banging on about their ‘crew’ none of them are in the same crew and I don’t wanna be in a crew. A crew means they think the same, do the same shit, like sheep […] same with a group and I ain’t no fucking sheep. I never met any of these guys before so how can we be a group?” (Katie)

I asked Mikki, Callum and Jordan about their understanding of the term ‘crew.’

“I joined a gang when I was twelve, I ‘ated school it was shit, teachers ‘ated me and I ated them. I ain’t thick but they treated me like I was thick and never did nothing when other kids bullied me coz I didn’t ‘ave the right kit. I joined a gang and they were cool… didn’t care about my shit clothes or my crappy trainers, they were my homies and I soon got new trainers, Nike, and Bench gear, all for free [he laughs and high fives Mikki and Jordan] they were sick, looked after me like family […]. Yeah man they were family.” (Callum)

“Crew is your homies, your gang. Like he said [indicating to Callum] they got your back and you got theirs, if shit goes down you is there for them […] it’s like you belong wiv them, it’s community, bruvers.” (Jordan)

“Yeah man crew is like blood init […] family, we is all d’ same, if yo’ ain’t d’ same yo’ ain’t in d’ crew, which means yo’ is enemy get it? Ma crew is ma community…ma family…it’s blood init man?” (Mikki)

I noted that two of the three had used the term ‘community.’ This resonated with my own past, living in both the roma and gorga communities. Williams (1976: 65 - 66) asserts the word community derives from the Latin word *communis*, which has its roots in *com*– ‘together’ and *unus* – ‘one’ – as well as *com*– and *munis*, which in Latin means ‘under obligation’. Mikki communicates the idea of obligation well in his assertion that if you are not in the ‘crew’ you are an enemy. Arguably then the term community appears to refer to a unity whereby the ‘I’ becomes ‘we’, and thus it describes a network of relationships between
individuals and places. It also describes a network of relationships which are formulated out of obligation, which is also significant. As Young (1990) argues, communities can operate as powerful means of distinguishing 'us' from 'them' and promote an inside/outside distinction. If the above perspectives are taken together, the notion of 'we' (togetherness) is problematic particularly in groups that have been formed through an act of exclusion, such as exclusion from school. Further analysis of the responses measuring participants' understanding of respect supports this notion. Of the thirty-eight responses only one included the word 'we' as an indication of any sense of being collective.

Bauman (2004: 30) suggests what makes the difference in excluded communities is the fact that their members come together as a reaction to stigmatisation. Thus, the participants as a 'community' or 'group' might not necessarily be characterised by solidarity, unity and allegiance. All the participants have at some stage experienced rejection, discrimination and marginalisation. Furthermore, it is possible to argue that in agreeing to join the project they are in a sense 'obliged' to accept membership to this particular group/community and thus it would be difficult to feel respect, mutual support and/or affiliation with the rest of its members.

In line with the collaborative approach adopted for the study my initial analysis was shared with the participants (Cook, 2008; Cornwall, 2000; Puma et al., 2009; Schattan and Ceolho, 2007). Again in line with Freire (1998a; 1998b) and Boal (2000: 2008) and in line with a collaborative learning environment, we began a dialogue which centred on agreed targets of demonstrating mutual respect by listening to others, desisting in racist, sexist and homophobic language and ceasing any threats of physical aggression.

Conversations revolved around the need for individuals to recognise their behaviours and the impact on others and the need to work towards a common purpose. Within the context of the workshops common purpose represents the
group value of working toward a shared goal and be invested in examining and developing respect as ‘good character.’ Arthur et al (2014) assert we need good character to create a just, compassionate, and productive society. Character Education should not be considered a tool that conforms children to unthinking compliance. Character development is more than developing good behaviour, it is about identifying and cultivating a set of inter- and intrapersonal skills that provide the framework to build and execute ethical behaviour and build community. Building on the Inclusive Model of Citizenship/Character Education which I proposed, all participants agreed to the following as a basis of community behaviour:

- Mutual respect, understanding, and trust.
- Able to have open and frequent communication.
- Appropriate representation of a cross-section of the group when decisions are made.
- Members must be able to see collaboration as a benefit to their own interest, not just the interest of the group.
- Ability to compromise.

Furthermore, in order to avoid conflict, confrontation and defiance (Boal, 1979; Brecht, 1964) targets were selected by the participant (agreed by me and facilitator) and were specific to that individual. For example, Mikki had agreed to decrease his use of profanities, remain on task and not refuse to work during the workshop unless he was withdrawing from the project entirely.

### 4.3 Image Theatre-Cop in the Head

During an Image Theatre workshop, I asked participants how they might physicalise what respect was. Immediately the request was greeted with slumped bodies and turned heads. Mikki vocalised his thoughts on the notion of respect:

Shit init man why you asking us that? We all know it’s about your rules init [Mikki is asked to expand] Yo’ just tellin’ us we gotta respect yo’, tow the line, do as we is told [sounds of approval from some of the other participants, nods of approval] same shit as school, don’t ‘ave no independent thought processes init... it’s shit man. (Mikki)
Steven, Ally and KC attempt to vocalise ideas of respect with platitudes such as “do the right thing,” “tolerate others,” “don’t discriminate,” but their delivery appeared almost rehearsed, adding some credibility to Mikki’s assertion that this is what was expected of them and the programme would involve a predetermined set of rules and values…my rules, my values and my notion of respect.

Participants were asked to engage with Image Theatre by standing in a circle. In the centre of the circle two participants agreed to be ‘modelling clay’ whilst other participants were invited into the circle to take a turn as sculptor and modelling the ‘clay’ into positions, sculptures or images of the word ‘respect. ‘Once back on task without exception all of the images sculptured were violent and included guns being pointed at heads, drug dealing, knives, throats being slashed and bodies on the ground in foetal positions being kicked and stabbed.

During discussion participants identified the images as part of youth culture. Josh explained:

You gotta carry a knife, it’s part of the scene, I mean what you gonna do if you get jumped…Simple you gonna shank em. If you got no tool they is gonna shank you. Simple as. (Josh)

Here Josh alludes to carrying a knife as being for protection and therefore, a defensive act. Mikki concurs with Josh in his description of youth culture and…”how it works on the streets bruv.”

Yo’ got no clue, yo’ ain’t from no crew init, if yo’ blood carries a tool yo’ carry a tool, yo’ is ready for dem’ crews who wanna rumble wiv yo’ bruv. If a deal go sour yo’ gonna protect yo’-self and crew init, ain’t no goin’ down, you gonna take ’em down first bruv. (Mikki)

It is entirely possible that the images were violent because they made the sculptor look tough to the group, thereby serving to protect the image-maker. For example, Mikki when sculpting creates an image of a body on the ground in a defensive position arms covering his face, a figure looms over the body, hands sculptured into a gun pointing at the head. Mikki ensures the figure holding the gun has no facial expression and appears with no emotion. It is a scene with little
emotion and no empathy. I argue that Josh and Mikki’s depiction of “how it works on the streets” is a vocalisation of what Boal (1965) terms the theatricalisation of introjected oppressions, that working with images, enables the externalisation of internal conflict. Boal further asserts that his techniques whilst revolving on each of us as individuals, find resonances with the group, the objective is to show that these internalised oppressions have their origin in, and retain an intimate relationship within our social world (Boal 1979).

Police recorded data are generally limited in their reliability because of a number of factors, including: much criminal activity does not get reported to the police, is not detected, or does not get recorded by the police (Silvestri et al. 2009). However, I would contend from my discussions with the disaffected youth I have worked with over a number of years that because many of these young people have been victims of violence, (either witnessing it, or being threatened with knives, sharp implements or guns) in the past, they may decide to arm themselves only because they believe that other people in their school or neighbourhood carry knives. Barlas and Egan (2006) Boulton et al (2008), Marfleet (2008), Neil (2005) and Wood and Alleyne (2010) assert knife carrying is more frequent in young people excluded from school and involved in gang activities. These people are often first victims and then perpetrators of violence and therefore, may have some difficulty distinguishing between defensive and offensive knife carrying. Both motivations could have been true at different moments in time with the possibility that one leads to the other. Arguably the participants believe need to protect oneself may involve threatening or harming another and the images created are representations of the belief systems these young people hold.

For KC the violent and aggressive images were somewhat different to her attempt to explain respect as “doing the right thing” she had trouble elucidating how the images showed what respect looked like. KC contends:
See this is what I fucking hate... I hate this shit... it’s right I know it’s right you have to get in first if you aren’t to be battered or smashed, it’s like you have to show them who is in charge, that you have more strength than them. You can’t show weakness, weakness can get you into a whole load of shit for sure so you don’t wait for them to throw the first punch. They have to respect you first not the other way round [...] I know it’s like that, but... [Comment trailed off with a shrug of the shoulders KC walks off to the out of drama space]. (KC)

There is a general and palpable air of surprise at KC’s outburst, Mikki shouts out to KC:

“Bruv yo’ okay init? [he holds out his clenched fist] “gimme skin bruv. [KC responds in like manner holding out a clenched fist] …sweet.”

I suggested we try a second stage of the exercise. These images should depict the opposite of images just created.

All of the opposite images are more in keeping with Steven, Ally and KC’s original contributions and depict images of the participants with their arms around each other, walking the other way, getting away from trouble. One scene in particular stands out, the participants return to an image from the previous set (Josh creates an image of a body on the ground in the foetal position) he is surrounded and the image at first appears threatening, Ally and Jas step forward and create an image where they show themselves lifting Josh up and helping him. The participants are asked to reflect on the images they had just created and to consider how or why they are different to the previous set. They were asked to consider both sets with the following questions in mind: What image did you show and what did you see?

Callum is the first to vocalise his frustration:

For fucks sake this is fucking shit! Who the fuck believes this pile of bollox. Come on! Which one of you thinks that that shows respect? Eh? Right now I wanna smash you fuckers all over the fucking walls [...] It’s wank that ain’t showing respect and you fucking know it. (Callum)

“Whoa man calm the fuck down! Who are you to tell me what I think is respect? Your kinda respect ain’t my kinda respect so easy there fella and
don’t be making no threats to smash me coz I will take you down and I will hurt you, you get me? I will put you on your arse for fucking sure […] Now back the fuck up! (Katie)

“Cal’s right init, all dat shit bout ass kissin fuckin’ arms round each otha’ is shit […] nerdy shit an’ too fuckin’ Disney to be real init […] any minute now some fairy from da’ fuckin panto is gonna come in ’ere, wave dat magic wand and turn us all into fuckin’ saints init […] all bollox! (Mikki)

Participants were asked to split into two groups, those who see respect as being the first set of images they created and those who see respect as the second set of images they created.

All participants with the exception of Katie and Jas assigned themselves to the first set group. It appeared that for most the aggressive images of the first set were indicative of the term respect. The images the participants created revealed a gap between the participants living reality of respect and the ‘respect’ we had talked about when setting targets this provided further opportunity for a critical deliberation that raised questions. With this in mind, participants in collaboration with myself and the facilitator agreed on assigned groups.

Table 12 Second Set Assigned Groups

<table>
<thead>
<tr>
<th>Group A</th>
<th>Group B</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chloe</td>
<td>Jas</td>
</tr>
<tr>
<td>Ally</td>
<td>Jordan</td>
</tr>
<tr>
<td>Miki</td>
<td>KC</td>
</tr>
<tr>
<td>Josh</td>
<td>Callum</td>
</tr>
<tr>
<td>Steven</td>
<td>Katie</td>
</tr>
</tbody>
</table>

The ‘opposite’ exercise would be repeated with group ‘B’ working as ‘demonstrators’ and group ‘A’ working as the ‘spectator.’ The spectator delegates’ power to the demonstrator who thus acts in their place, but the spectator reserves the right to think for himself. Boal suggests in the first case a catharsis occurs; in the second, an awakening of critical consciousness (Boal, 1995).
Jordan recreates the image of a body on the ground in the foetal position (image originally created by Josh). Jas, KC, Callum and Katie surround him and the image appears threatening, Jas and KC (taking the place of Ally) step forward and create an image where they show themselves lifting Jordan up and helping him. Callum again displays his frustration:

Nobody believes this pile of bollox. Come on let’s keep it fuckin’ real people! (Callum)

The Images of ‘opposite above’, are indicative of Brecht’s theory of Epic Theatre which calls for a ‘demonstrator’ an ‘actor’ who has been through an ‘experience,’ where his/her intention is not to make the demonstration serve as an experience for the audience but rather where he/she demonstrates what respect looked like to them and puts them in control of making meaning (Boal, 2000, 2002, 2008; Brecht, 1992). Arguably Callum is demonstrating his own understanding of respect. Mikki vocalises his own meaning-making:

Cal we ‘as been chattin’ shit man init, when ma man Jordy is on d’ floor an’ Jas picks him up dat is respect init. She is showin him respect [participants agree with Mikki, lots of nodding… noises in agreement] if she ain’t shown’ no respect she just fuckin’ leave ‘im on da ground init, like some pussy, fucking running like pussy. True shit init man?”(Mikki)

“Shit Mikki. I was with Cal, looked like we were just doing what we were supposed to do, what Kate expected us to do, do the right thing and all that shizz, but they’re showing respect, they could of just run like a bastard but they never. When they did the image of picking him up I was a bit choked it was kinda beautiful, felt myself wellin’ up, but then I thought get a grip Chloe. God this shit is hard init. (Chloe)

Awwww man!! Thought I had this shit worked out […] when Jordy is on the ground is he crew or what? Doing my ‘ead in now. (Steven)

Man it make no neva mind if he is blood, nobody say who he is. What if he is like old or sum geeza bin in a accident? We ain’t animals is we? Yo’ is sayin’ if they ain’t blood we ain’t pickin em up? If yo’ old man down an’ yo’ ain’t there an’ no one pick ‘im up yo’ is gonna be like fumin’ init […] Yo is gonna be callin ‘em punks scum init. (Mikki)
Both groups (including Callum) agree with Mikki’s assertion that to leave a vulnerable member of society on the floor would be unacceptable. There appears to be a different attitude amongst some of the participants. I am referring to an attitude of learning that emerges from the roots of the work in Freirean, Brechtian and Boalian practices that promotes social critique from within pedagogy of critical deliberation. Learning about respect means learning alternative, critical discourses of power and engaging in exchanges of awareness. I argue here that Mikki sees that to leave the person on the ground would be disrespectful. I would further argue that Mikki whilst engaging in an alternative critical discourse is making new meaning and has quickly moved from the performance and dramatic representation spaces through to the engagement/identification space.

Figure 3 the Space

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I would further argue that this relates to Mikki’s previous notion of community. However, Mikki appears to have moved in his understanding of community. Whereas before Mikki communicated the idea of obligation as ‘if you are not in the ‘crew’ you are an enemy” he now sees the vulnerability of the person on the ground and has moved towards a new understanding of obligation as noted in Williams (1976). The experience does not stay individual, but becomes generalised within the piece of theatre, the participants recognise the dynamics of experiencing profound moments of togetherness and solidarity as a motivational force to foster the participants’ desire for a better future not only for self but for their ‘community.’

Perhaps one of the most dominant concepts behind Boalian Theatre is the idea that theatre is the most human of all types of expression. Boal asserts at the core of theatre is the idea that all humans are capable of simultaneous action and reflection, performer and audience in one, and that this makes it possible for
humans to analyse what they do as they do it. This is an extension of praxis, or the simultaneous action and reflection necessary to transform the world (Linds & Vettraino 2008). Arguably the critical distance provided by both liminal (a social space that is somewhere between more permanent social roles) and ludic (playing around with the norms, customs, regulations, laws, which govern life in society) provided the potential to offer a space where the participants may relax the normal rules of social engagement and construct new understandings as a basis for action (Bishop 2012).

Whilst the participants may be alienated from what might be considered as ‘acceptable’ notions of respect, respect for the law, respect for authority, respect for parents, Boal’s Image Theatre has allowed the participants to create a piece of theatre in which the spect-actor (Boal’s term for an active, participant audience member) has maintained a conscious understanding of oneself in relation to the action, and has been capable of reflecting upon what they witnessed and as such recognise the meaning of respect for others. This is borne out in later interviews where a number of the participants express some movement in thinking.

4.4 A Safe Space Becomes a Learning Space

Later interviews illustrate how for some participants the Boalian Theatre workshops provide a safe space for exploration of self and suggest the safe space of the stage becomes a learning space and a changing story. Sections of the workshop are played back to the participants and my notes and reflections are shared with them. For both Callum, Chloe and Mikki in particular (though their stories are repeated time and again by the other participants) the workshop provided a space for the safe expression of emotion, particularly negative emotion and a space to make links to their own learning:

Callum:

Man I sound so angry my language is shit, sorry Kate I mean that is bad man, you must think I’m a complete dickhead […] I can feel the rage, I thought people were takin’ the piss just doing what they thought you wanted us to do, I like you, respect you an everythin’ but I ain’t here just to
kiss ass. I listen to myself and think shit that’s bad, but you never even flinch, I’ve never heard you swear or lose your rag, but you never flinch even when we was all slingin’ shit at each other, like when me and Josh was squarin’ up for a ruck it was me started it and you never gimme any shit about it, you told me to go sit in out of drama space and then said thank you[…] seriously man you said thank you when I’d just pissed all over your workshop. You’re safe. You kicked me out the action till I cooled down, but then I was let back in and me and Josh was sound after. It means I’m safe to say what I need to say. I guess it’s because I know I can come here and it’s safe actin’ is safe, it ain’t me, it’s like I can be somebody else and say what I need to say […] I can get rid of shit that’s in my head and it’s safe coz nobody judges me an’ I don’t judge nobody. I’m know I cause shit an’ I’m always in trouble but I’m learning and it feels good.

Callum is here vocalising Brecht’s Verfremdungseffekt (Alienation or V) effect and Boal’s notion that his theatre is one safe step removed from the purely personal (Boal, 2008; Brecht, 1964). Being one step removed allows participants to examine negative behaviour and emotions by providing a safe space to release them. Callum’s relief at being able to let out his emotions and frustrations in a safe environment was palpable. Callum’s experience of the workshops brings him to a deeper connection with himself and provides a space where he can truly be himself and explore and express self without restriction or fear of being judged. Callum also vocalises how he felt challenged when stopped from ‘kicking Josh’s head in’ and the learning process he has experienced in observing Josh at work.

Callum:

Funny that, see Josh, he thinks I’m a dickhead when we first get here, I’m ready to kick ‘is ‘ead in. When you and K-Roy (facilitator) stopped me I thought, no shit will just get ‘im when we’ve done. Then in the workshops he did some amazin’ stuff, it’s like he can take ‘imself outside of his body and look down on action and then change what he is doin’ to fit in wiv what we are doin. All that stuff you said about bein’ one step removed, it’s like he understands that, really understands it. I’ve learnt a lot from that and he’s got my respect. Not coz he’s stronger than me, he ain’t I can still whoop ‘is ass anytime, but I don’t wanna coz I respect ‘im.
Here Callum also alludes to his movement in seeing respect from being about strength, power and control, to being able to appreciate other strengths, for example, Josh’s strength as a performer. I argue that this fits with Arthur (2010:5) who maintains that character is not an unalterable attribute of an individual’s personality or pattern of behaviour, but rather it is a set of personal beliefs and practices which may, from an educational standpoint, be cultivated over time (Arthur, 2010: 5).

Chloe, in recalling a moment of clarity during an Image Theatre workshop echoes the story of Callum in finding the performance space a safe space to engage in learning.

Me:

Chloe you said during the workshop when Jordan, Jas and KC recreated the image of the body on the ground and two people helping him up you found that “kinda beautiful.

Chloe:

When Jas, Jordy and KC did the body on the ground thing it got to me, it were silent, nobody was even breathin’ and it were like they were movin’ in slow motion, I know they weren’t but it felt like it. They were dead gentle with ‘im an all, lifted him like a baby even the others watchin’ never made a sound. Don’t know what happened in that piece I honestly can’t tell you, I ain’t that smart, but something happened. Mikki smacked his chest and said ‘respect.’ I honestly thought I was gonna cry Kate, I wanna cry now talkin about it. At break that was one of the things we talked about most, me, Jas, Katie and KC said how it really got to us and we thought maybe it’s because we are mums and we could see ourselves protecting our kids. But then Ally and Mikki said something happened on that stage and whatever it were Kate it were beautiful …magic.

I argue here that Chloe is recounting what Boal (2002, 2008) and Jackson (2007) describe as meaning-making through theatre. Jackson proposed that theatre allows for the use of symbolic forms which take us on a journey this maybe a psychological or an emotional journey and one we might not have taken otherwise. Jackson asserts the journey offers us vantage points from which to see the everyday in a new light or from a new angle (Jackson, 2007).
By using Jackson’s idea of ‘journey’, I propose that engagement in the creation of beautiful moments, as described by Chloe, inspired the group to go on a journey moving forward and discovering the possibility of change. In speaking of ‘change’ I refer back to Thompson (2003) and extend this thinking by linking Jackson’s journey (2007) to Thompson’s (2006) emphasis on ‘the moment’ which can elicit a performance of beauty (Thompson 2006: 56). For the group it appears that in creating something they understand to be beautiful they were engaged in a powerful quest with potentially positive results which in turn might operate as a force for change. This equates also with the acquisition of what Arthur (2010) defined as ‘intellectual virtue’ whereby the group are applying new knowledge and understanding of respect as more than a mere virtue to control their behaviour but rather a virtue that when planted and nurtured in a healthy and caring environment, becomes beneficial to not only the individual but the wider community.

Mikki’s story also suggests the performance space provided an opportunity to make links to his own learning and to his changing story.

Me:

“Mikki you seemed to have changed your mind about what respect might be, is that a fair observation?”

Mikki:

Yeah…an’ no. I’m still finkin where I come from yo’ is gonna ‘ave to prove yo’self on da street […]but ma finkin is a bit different now init, dis ain’t finkin wiv ma ‘ead it’s like ‘ere [Mikki indicates with a clenched fist towards the middle of his chest] ma feelin’ it different ya get me.”[…]Yo’ gotta understand me, violence is part of ma story init, humiliation is part of ma story, humiliated at school for bein’ fick, humiliated on d’ streets for bein short, […] for bein’ from d’ wrong street init, for wearin’ d’ wrong clothes, d’ wrong shoes, humiliation is oppression an’ oppression leads to violence. Dat’s why when yo’ ask me to do dis programme ma fink, yeah ma know about oppression and ma know wha’ respect is […] Dat image theatre and dat game Friends an’ Enemies dat is some cool shit man.

(The game Friends and Enemies is about perceptions of control and response. The game is about subtle observations and sly alliances and serves as a reminder of the way intentions and perceptions can collide)
Dat game made me fink ‘bout ‘ow ‘ard it is to tell ma friend from ma enemy. When we did dat shit wiv Jordy on d’ ground, it was like nobody is speakin’ man, I swear to God nobody is breavin even... [Long pause and I ask Mikki if he is alright to continue] ...Yeah man... There’s dis pain ‘ere [Again Mikki indicates with a clenched fist towards the middle of his chest] Ally is wipin’ her eye like she is crying man, an’ it was like BOOM in ma brain, we is all ‘uman we can choose to oppress or we can choose to show sum ‘umanity. When dey is pickin’ Jordy up nobody say he is friend or enemy it make no neva mind init. BOOM respect init. [...] Man it’s like we is all watchin’ a film, d’ same film at d’ same time an’ we can fast forward or rewind, it’s cool man [...] I is cool wiv coz it was like we was all seein it ya get me, Yo’ gotta respect yo’ self init, I can lie an’ say I don’t see it, dat make me weak an’ I don’t be respectin myself if I lie to myself. An’ I don’t want no respect no more coz I is ‘ard what’s cool ‘bout dis place is we get to fink, really fink, d’ only place I get to fink like dat is out in d’ fields on ma own. When I is ‘ere I gets to fink wiv these guys an’ it ain’t no threat to me ya get me.

Here Mikki identifies the safe space of performance and identifies his movement in terms of feeling safe and a possible change in attitude about respect, particularly self-respect. Interestingly he talks about the image theatre in terms of a film being played out and the opportunity to fast forward and rewind. This goes to the very core of Boalian theatre where performances are repeatable, where behaviour can be rehearsed, inhabited or enacted by different performers and where space is provided for reflection and learning. Mikki acknowledges Boalian Theatre has provided him with the opportunities to achieve and grow in a space which does not judge him on his past failure and exclusion. The space for Mikki has become a safe space.

There was some evidence that the rest of the group, on the whole, also experienced similar benefits. However, I acknowledge there are still incidences of homophobic and misogynistic language being used in week 4. The space in this regards is perhaps best described as a ‘safer’ space but not yet a safe space. I argue this is evidenced in the interviews and borne out in the observational record sheet and my journal notes examining behaviour during workshops.
Observational data of behaviour (during workshops) shows a decline in what was deemed to be disrespectful behaviours, the use of profanities and verbal aggression. I argue the decline in these behaviours would also suggest an increased ability to self-regulate and therefore, an increase in self-discipline.

It is important to hear the participants’ reasons for their own decline in disaffected behaviours. During interview KC shared her story and insights making specific comment on the decline in racist and homophobic language:
The Forum and Image Theatre we did on respect, racist and homophobic crimes really got to me and I don’t wanna say that crap anymore. I see that kind of shit every day in my life and them workshops made me think. I could hear myself saying that shit and I could see myself in the characters. What was worse was hearin’ and seein’ it on the streets after the workshops So that kinda made me stop and think and reflect […] hated that bloody word reflect at first. But you said we had to be honest with ourselves or nothin changes. So when I see them things happenin’ it makes me stop and think how I learned about that in Boal’s Theatre. And it gets me thinkin’ why does that happen? Why do I see the same kinda shit every day on my streets and it made me think how I can make that change? How can I get that to stop? My dad’s a full blown fully paid up member of the EDL (English Defence League) and he brought me up to be pissed at the Poles and Slovaks takin’ our houses and jobs [changes physicality and vocal intonation] “fuckers come over ‘ere and take advantage of the welfare system, bastards need sendin’ straight back after we give ‘em a good kickin’ scum the lot of ‘em.” I used to be okay with this sort of shit then after the workshop I started to feel uncomfortable when he said this stuff. I got brave one day and asked him, I was dead calm, usually if I said anythin’ to him he got mad and I got pissed off, but I felt so calm and just said why you sayin that stuff you don’t even know any Polish people it’s just a state of mind with you, it’s like you have consumed bad attitude and it’s just with you and you passed it on to me so I spout the same shit dad, you gave me bad attitude and a lack of respect. Told ‘im about the stuff we learned in theatre I thought he would blow a gasket but he never, just looked at me and said “I think I missed you growing up and I am dead proud of you” ….I kinda got my dad to think about it too didn’t I?

Boal (1979) explains that theatre enables us to mirror and re-present the known world and to harness our creative energies to effect the re-organisation of our thoughts and perceptions. I argue that here KC is recounting the process Boal (1979) describes. KC talks about how the workshops affected her ability to reflect on her own behaviour and the behaviour of others, that the performance space and dramatic representation of hate crimes provided a space where she identified herself as being complicit. The performance space allowed her to re-organise her thoughts and perceptions and thus became her learning space also. I would further argue that KC’s story is a prime example of Freire (1970, 1993) describes as praxis, the merging of theory and practice or analysis and action. KC is analysing her daily life and encounters with people and is looking for opportunities to shape and act on that reality.
The follow up interviews at the end of the Image Theatre workshop allowed me to gain a clearer picture of any impact which might have developed over time. Josh, Steven, Katie and Ally all reported a belief that their involvement with Boalian Theatre had promoted change and growth both in social and personal outcomes.

Working with Image Theatre in demonstrating what respect looked like to them, had allowed them to view their ideas from a distance which had jarred them into a more critical view. Josh, Steven, Katie and Ally all used the terms ‘demonstration’ or ‘demonstrated’ when discussing Image Theatre. The process has acted to demonstrate that their thinking, their representation of respect as being about power, knives and violence was somehow skewed. Steven and Ally describe the images as “fucked up.” Katie described it as:

- Like watching somebody else’s story, like watching low life on Jezza Kyle, nowt to do wiv me.

An interview with Josh added clarity to the term. When asked why the images were ‘fucked up’ he replied:

- It’s different when you’re there on the street and you’re in it [the ruck] there’s some kinda mist that stops you seeing this shit for what it is and you’re just there in the moment it’s kinda kill or be killed, [...] Watching the others act out my story was fucked up like some weird out of body experience really fucked with my brain for a while. (Josh)

I argue that here the participants are describing Brecht’s alienation effect (Brecht 1964) in which the participants were performing and witnessing their own alienation through the violent images they created. Boalian Theatre (Boal 2008) uses Brecht’s alienation effect to interrupt participants of the habit of empathy in order to awaken critical distance, jarring them into a more critical view of their representation of respect. I further argue that again the performance space has been critical in providing liminal space which opened up a learning space where participants deliberate and rehearse potential strategies for engaging or responding to the conflict. Through such performances conflict (for example, continued incidents of racist/homophobic/misogynistic language) becomes a
pedagogical tool for transformation. Thus the performance space became a safer space, a learning space.

4.5 Theatre of the Oppressed Workshops

In a Theatre of the Oppressed workshop, participants were invited to share a situation of discomfort and/or oppression that they have encountered in the past. The group were then invited to reflect on a personal narration and to improvise through fiction and metaphors within the safe space of the theatre (Boal, 1979). To these ends, participants are not directly invited to reveal aspects of themselves but rather to identify with the imaginative character or situation. The personal story, here, is concealed under the fictional character or metaphor. The group chose to work with Ally’s story because it represented an internalised oppression in which she questioned identity and behaviour and they could see echoes of their own narrative in hers.

Ally relates the story of her mother’s addiction to cannabis and alcohol and the effect it has on her own childhood. Discussion centres on the themes within her narrative. The dominant themes that Ally wanted the group to work with were the struggle her mother encountered in trying to give up ‘the weed.’ Ally’s mother was given the fictional character of Vinny a well-educated male in his fifties, working on dispatch in a warehouse, a job he finds boring and repetitive. He is trying to kick the habit but is struggling. Ally is given the fictional character of Harrison the 12-year-old son of Vinny. Harrison lives with his father after his mother left them due to Vinny’s addiction.

Various scenes were re-enacted, in most scenes it appeared that Vinny was struggling. Ally takes up the story:

It was when he went to sit on the sofa and I could see her…I mean him…shaking, I could see her…for fucks sake HIM, it’s HIM God this shit is hard…he was shaking because he was struggling with not having the weed, I could see he was trying. I thought he was going to give in and I wanted to shout at him NO! Don’t do it just hold on, he looked weak and pathetic and I could feel the anger inside me again and then I just wanted
to cry again...BASTARD I thought you BASTARD don’t do this to me again. Then they came on stage and split into two groups, one either side of him. Jas’s group were like the good side and Mikki’s the bad side of him...like them things you see on shoulders in pictures, like an angel on one shoulder and a devil on the right. When Mikki started acting all cool like and walking with swag an’ stuff and telling him, saying to him to go and ‘av a spliff dude, just one it won’t ‘urt ya, fink of d’ relief man...’ my head was near exploding, they were all talking but I could only pick out Mikki’s voice, over and over again he said...’ just one it won’t ‘urt ya, fink of d’ relief man.’ The angel group were saying all the right things about how it would end bad, how it was affecting his kids and Vinny was sat with his head in his hands and rocking. At that moment all I could think was DO THE RIGHT FUCKING THING MAN!! DO THE RIGHT THING! Then like a bolt of lightning Harrison comes on stage and joins the demons side I mean WTF? WHY? How can this even be happening? I was fucking fuming...Then he spoke, he said... is it my fault dad? Am I the problem do you take that shit because of me, because mum left us, because she didn’t want me, because she hated me? [Long pause I ask Ally is she is OK, does she want to stop. She shakes her head and takes some deep breaths] ...Still in the background I could hear Mikki and the rest chanting, like some fucking prayer, ‘do it, just the one, one last one, one last time.’ When Harrison dropped to his knees crying and Vinny grabbed him and held him so tight I could see, I could see Kate, it was like I’d never seen this bit before like you watch a film a million times and still you see something you never saw before and it was like that. I could see my mum and me and I could see mum struggling and trying to live in two different worlds, one world is the mum trying to do the right thing and be strong for me and the other is after dad left us, and the other is the person she was, weak, desperate and on her own and there she was trying to live between these two worlds without going insane! That is the miracle that I have never seen before... She did not go fucking mad! Yes she was an addict but she still managed to go to work and yes she hated her job as some shit faced cleaner that no one gave a monkeys flying fuck about her cleaning up other people’s shit. BUT she loved us she kept trying to stop I know she did and that is better than her never having tried because that would mean she didn’t love us...

[Ally cries for a long time. I ask if she is alright and if she wants to end the session or carry on, she wants to carry on.] ...That piece was amazeballs! They had it down pat...There were really serious bits that made me cry and then the stupid voices and daft things they said made me laugh and I could see how it mirrored our lives my mum and me, I remembered laughing one time because mum was smashed off her face on weed and she was just talking shit, it was hilarious. I can see now how mum found a balance between her two
worlds the addict and the mum. I thought I only existed as the hurt kid, the one who mum pissed all over and didn’t give a shit about because she cared more about the drugs and maybe that is the way it was, but maybe it was a case of she did her best and I just didn’t or couldn’t see it, or maybe I am just hoping that is what it was. At least now I feel I can go ask her and have that conversation, not been able to do that before but I see her different. I thought this was about my oppression but it is about hers as well isn’t it, hers was the booze and the drugs and dad leaving…Even though she is off them now she must still be oppressed because of the shit and damage she did to us kids. CRAP! Never seen it before…Fucking Amazeballs. (Ally)

Here Ally describes what I would contend is Boal’s notion of metaxis, the idea of a double field of engagement where reflective and reflexive narratives emerge (Linds and Vettraino 2015). Metaxis which comes from the Greek word (used by Plato and Aristotle) meaning ‘between’ + ‘in’ or betwixt and between and is key to understanding Boal’s work (Linds 2006). The state of metaxis occurs when participants belong "completely and simultaneously to two different and autonomous worlds: the image of reality and the reality of the image" (Boal 1995, p.43). In engaging in the parallel fiction/reality frames, a tension arises for Ally when the events of the real world are illuminated by the events of the fictional world and simultaneously she experiences sympathetic identification and complete detachment which leads her to create new understanding about life with her mother.

Steven’s experience also suggests he entered a state of metaxis:

I could hear Mikki louder in my ‘ead than my own voice he kept repeating the same thing over and over and I started off saying the same thing like we had all agreed, then somehow my voice seemed to get weaker. I could hear another voice in my head saying ‘this is shit man he shouldn’t be taking that shit look at him, he is a mess. At the same time Mikki is getting louder and louder and I’m getting quieter. Then Harrison enters the action and it is like it all goes in to slow motion, I’m tellin’ you Kate that was some scary shit, it all actually slowed down in to slow-mo!... As Harrison drops to his knees I’m saying nothing, it’s like I can’t get the words out and I am Vinny and Harrison is my kid and suddenly the scene becomes like some kind of photo, some kinda’ freeky snap-shot of my future, I’m telling you this is some scary crap that is happening on this stage. I’ve been usin’ weed since I was 14, started when my mate at school give me a spliff, probably have four or five spliffs a week so nothing massive. Seeing Vinny
in the state he was in and listenin’ to the voices in his ‘ead scared the crap out of me. I don’t wanna be Vinny, don’t wanna be where he is now! I’m want off the weed for sure don’t need that shit in my life (Steven)

Here Steven suggests he was drawing from personal experience and autobiographical resources to bring about change (Collier 2010, Davis 2010). Similar accounts were provided by other participants suggesting that, the dialogues that they created were tones of each individual’s inner voice, fitting with the theme of Me/Myself and I-Holding up the mirror. Projecting their experiences through dramatic means allowed them to conceptualise not only Ally’s story but their own narratives helping them to find new meaning and a changing story.

For Callum the relationship between Vinny and Harrison held memories of his own childhood. Callum takes up the story:

Me dad was a drunk which meant we ‘ad no money in the house. Me mam tried her best to get us stuff but it was always shit stuff. He would rather spend his money on drink than us kids, I ‘ated him for it, the times he came in stinkin’ of booze an’ all we ‘ad for our tea was toast, fuckin’ toast. I fuckin’ HATE toast now and that’s down to that bastard and his booze fuelled existence. He’s dead now, massive heart attack an’ I’m fuckin’ pissed off that I never got to smash the bastard in the face for what he did to me mam and us kids…FUCKER! When Vinny was on the sofa rocking like some twat I wanted to shout DIE YOU FUCKWIT DIE! But then Harrison came in and I was more fuckin’ fumin’ wiv him! I wanted him to knock Vinny out and when he was shouting at Vinny I thought YES, YES he is gonna hit the bastard, DO IT…DO IT!! I thought YES Harrison has the power back but then he dropped to his knees and Vinny has the power…Man I was gutted, fucking gutted! Then out of nowhere I heard a voice in me ‘ead ‘e’s just a kid a little kid an’ he could never ‘av the power over a grown man, suddenly it made sense parents ‘av the power an’ there is fuck all kids can do about it, they just gotta roll with it, keep surfin’ the wave and hope they come out on top. (Callum)

Here Callum is recognising within the scene the same conflict he experienced in his own childhood. The conflict arising in the scene between the father and son is also a conflict arising between himself and his own father and the potential for violent conflict that Callum felt as a child. He questions whether the father can claim or deserve the rights, privileges and status of fatherhood and whether or
not he is loved by or loves his son. The son engages all of these conscious and unconscious positions by what he hears and what he accepts or rejects in the piece. Arguably Calum is experiencing what Boal (1998) suggests is the collective and individual construction of images which help release emotions in a secure environment and establish communication without words.

In a group protected from judgements [A Safe Space], the main idea is to identify significant emotions that arise in a given inter-personal or intra-personal conflict [Me/Myself and I], perform them and seek a new situation in which to relocate them and register a positive outcome in the emotional memory [Learning Space/Changing Story] (Boal, 1998. p.42)

Theatre thus becomes a symbolic intervention when reliving a former experience that focuses on the origin of the problem. In some cases, it can continue with a search for a desired solution to a conflict and result in a new found respect. As previously stated respect here is seen as learning that emerges from the roots of the work in Freirean, Brechtian and Boalian practices and involved learning alternative, critical discourses of power. Callum finds new meaning and alternative discourses around his own oppression in the use of narrative within the piece. The notion of using dialogue and narrative to help the oppressed find new meaning sits at the core of Boalian Theatre. Boal himself commented:

Words are a means of transport… in the same way that… words transport our ideas, desires, and emotions (Boal, 2006, p.15).

I would further contend that in witnessing the enactment of her story, Ally’s understanding of the issues faced by her mother and herself have lead her to a new respect for the effort her mother put in to conquering her addiction. Furthermore, the participants as a ‘community’ have been enhanced, and their compassion and empathy engaged. The participants used narrative words to draw themselves away from the negative effects of their oppression and draw their attention towards the positive. As Brecht noted:

Only the dead are beyond being altered by their fellow-men. Think this over and you will realise how important the theatre is for forming character (Brecht, 1964, p.152)
4.6 The Learning Space: Growth in Respect

Post project interviews (carried out some six weeks after completion of workshops) suggests the project laid the foundations upon which it was possible for participants to examine notions of respect and self-discipline and for personal growth to occur. The interviews involved a number of sub-questions but were over-arched by the themes of respect, self-discipline.

Accounts from participants illustrate that mutual respect between participants and facilitators was a vital aspect of their growth in acquiring a different understanding of the term respect and in their ability to self-discipline. However, participants also asserted that the no-nonsense approach to the need for self-discipline, which theatre requires, was also in part due to movement in thinking. I argue that an analysis of the observational record sheet suggests there was some evidence of development in respect, self-discipline and a decrease anti-social behaviour and bares out participants’ accounts.

Table 14 Non-Participant Observations Record Sheet weeks 1-6

<table>
<thead>
<tr>
<th>Observed behaviour</th>
<th>WK1</th>
<th>WK2</th>
<th>WK3</th>
<th>WK4</th>
<th>WK5</th>
<th>WK6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Profanities</td>
<td>152</td>
<td>94</td>
<td>33</td>
<td>16</td>
<td>14</td>
<td>14</td>
</tr>
<tr>
<td>Calling out</td>
<td>94</td>
<td>42</td>
<td>25</td>
<td>8</td>
<td>5</td>
<td>6</td>
</tr>
<tr>
<td>Verbal Aggression</td>
<td>59</td>
<td>25</td>
<td>15</td>
<td>3</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Not working on task</td>
<td>46</td>
<td>10</td>
<td>4</td>
<td>1</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Racist language</td>
<td>35</td>
<td>9</td>
<td>6</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Homophobic language</td>
<td>28</td>
<td>13</td>
<td>7</td>
<td>2</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Misogynistic language</td>
<td>21</td>
<td>9</td>
<td>2</td>
<td>2</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Refusal/Withdrawal from participation</td>
<td>12</td>
<td>5</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Physical aggression</td>
<td>5</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>
All participants asserted the workshops and participation in Boalian Theatre discussed how issues of racial discrimination, homophobia and sexist behaviour and language play out in their everyday lives. All reported the Image Theatre which focused on respect, offending behaviour and anger management to have been meaningful and memorable enough to remember six weeks after the event, allowing them to constantly ‘replay’ the images in their mind.

The Theatre of the Oppressed workshop performances offered a safe space in which individuals were drawn to act spontaneously, reinventing the primacy of personal agency, a space in which the private voice used in a public space enabled new ways of thinking and learning. Katie offers the following insight:

That’s why I love this stuff and what you do with us, you know. Because it gives us a way of being creative outside of our everyday lives. We come here and we don’t have to talk the shit we normally talk when we are with our friends. Our friends are cliquey and we say shit because it helps us fit in. Here when we are doing theatre work it give us chance to be who we really are without having to fit in and this place is real init? We was all talking when we met up this morning and we was sayin’ how here we can be who really are because it is safe to say what is in our head, it’s a good feeling in here. Missed this place Kate, missed you and K-Roy. (Katie)
Ally was keen to bring me up to date with her discussions with her mother:

When I left the workshop that day I was buzzin’ and confused all at the same time, but didn’t speak to mum till later, days later. She said she didn’t want to talk about it so I told her about the workshop and the angels and demons and she started to cry, she said that is exactly how it was in her head, voices all shouting different things and the loudest voice was always the fuckin’ demon. She hugged me like she never hugged me before, like a fuckin’ vice and she was never lettin’ go. She cried like a fuckin’ baby and I felt right bad Kate but she said I got no reason to feel bad, she was glad that I had said it and got it out in the open. What’s really good is that the performance helped me to talk to my mum, never had that before, not talk proper, never seen mum like that before she was soft and gentle and told me stuff I’ve never heard before, like about her dad smackin her mum around and her mum puttin’ her and her brothers and sisters in care […] was really sad they got split up and she ‘as never seen one of her brothers since, don’t even know where he is. Stuff I never even knew. What’s weird is that she said sorry, an’ she said sorry before, but this time it was like it was different. I get her an’ the shit we went through an’ it doesn’t matter anymore it’s like it is done, finished an it’s all good […] Oh and by the way mum says if you do anymore Boal stuff can she come watch or even join in? (Ally).

I would contend that the ability to examine alternative critical discourses of power through Theatre of the Oppressed provided Ally with the opportunity to address the conflict and the oppression she felt within the mother daughter relationship and to move forward to a new understanding and new found awareness of her mother’s oppression.

The ability to engage in alternative discourses requires the participant to engage in reflective distancing. Jas’s story suggests she was able to engage in reflective distancing in order to make sense of or analyse what was going on as she told her story. She describes her experience of watching her story enacted as:

Like watching myself from somewhere on the ceiling, like an aerial shot or summat. When I told my story, to actually have to admit to being scared of black men, well I was a bit ashamed really. I could hear myself saying it and thinking shit these people are going to think I am some sort of pathetic twat because being scared of a black man is just stupid. But when they performed the piece I didn’t look like a twat because I was scared, I looked like a twat because I looked racist and I was mad because they got it wrong, I thought they’re just shit! But when I stopped the action and said you got it wrong it’s not like that, it’s like this and they ran the piece again
exactly as I told them to do, I could see it, I could see that I was not getting my being scared across to them, I was sounding racist. That was like BOOM! People think I’m racist because I don’t make my story clear and that’s why I get into so much shit. Working with that piece made me see how defensive I am about being scared of black men and made me question why I’m not scared of black women. It made me see that I need to be less defensive or people will just see me as a racist bitch when that is not true. (Jas)

This example shows Jas’s reflection on herself. In sharing this story, she undertakes what Boal (1995) describes as a “mirror which we can penetrate to modify our image.” (Boal 1995, 29). By returning control of making meaning through story, Boalian theatre attempts to transform the image of the self within the situation from a fixed image of self into a changeable image. In using Theatre of the Oppressed Jas is able to share her story, reflect on it through others performing her story and take responsibility for her own mistakes and actions.

When speaking about their experiences as spect-actors, a word participants consistently used is ‘connection’, using it to refer to a number of different experiences that could also be described as feelings of empathy, identification, and/or catharsis as they have watched, listened and enacted specific pieces.

The interview data suggests that in the spect-actor relationship participants experienced connections to themselves and to others through the ideas expressed in their stories. The idea of feeling or making a connection with another has emerged as participants have spoken about their experiences of listening to particular stories and watching particular enactments. Data generally indicates that these experiences are not necessarily specific to listening to the teller or to watching the enactment of the story. Rather, they appeared to occur arbitrarily and are dependent on what participants see, hear and/or feel during the enactment of the story.
I argue that movement in participants’ thinking is clear and there was considerable evidence of reflection and sense-making from participants which tended to arise from the discussions amongst themselves, rather than in response to specific questions posed by me. Participants responded with comments such as the following which are typical:

At school teachers always tell you what is bad about you, what you are getting wrong. If someone tells me I’m getting summat wrong all the time what’s the point of even tryin’ to get it right? The workshops showed me what I was getting’ wrong, you never said it not once Kate, you let us show each other. Boal is brilliant it was like the scenes triggered something in my head. I saw what I was doing wrong and the shit others were doing wrong and I could jump in and offer an alternative action and it bloody worked! I can still remember Steven shouting “choices and consequences you twats” when we did the knife crime scene. I know it weren’t real but it felt real and it helped me to see there was another way a better way and that respecting other people is really about me respecting myself. (Katie)

Couldn’t see it at first felt like I needed to protect me position in the group if ya get me. Couldn’t be seen to be weak. Then as the workshops went on it was like a light went on in me ‘ead like boom… Like somebody was holdin’ up some massive mirror or we was watchin’ some film about our lives, some soap or summat an’ all that shitty behaviour me mam and nan say is disgustin’ that was us. Shocker or what? As the workshops went on that mirror got bigger an’ any shitty behaviour was like magnified a million times. For the first time ever I was seein’ what all them teachers and coppers had seen and to be honest I didn’t like what I was seein’. (Callum)

Here Callum is, without knowing it echoing the words of Shakespeare in the character of Hamlet who asserts: The purpose of playing, whose end, both at the first and now, was and is, to hold as ‘twere the mirror up to nature: to show virtue her feature, scorn her own image, and the very age and body of the time his form and pressure (Hamlet, Act III, Scene 1 in Bate, 2008). Arguably this phrase can be seen as problematic in that it is not clear what it is about human nature that Hamlet advises the players to mirror, whether it is behaviour, ideas, psychology or some deeper source of being. Nonetheless mirroring on many levels works on the basis of self-recognition, to become more self-aware and to make adjustments in attitude and behaviour. Thus change derives from participants
encountering a reflection of the experience they describe and act out, and in so
doing gain some awareness of themselves in action.

I would here argue that the participants identified the potential of Boalian Theatre
to deploy metaphors, journeys and pathways that can be valuable to them as
ey construct (imaginatively at first) the solid ground related to self-confidence,
resilience and perseverance that can lead to a sense that there are indeed
pathways to future possibilities. Further to this, I argue that the development of
self-confidence, resilience and perseverance is evidence of a development of
performance character virtues (resilience, determination and teamwork) and
intellectual character virtues of curiosity, critical thinking and open mindedness.

4.7 Key Themes and the Participants’ Evaluation
In this section, I bring together recurring themes from across the Boalian Theatre
workshops. As the project aimed to examine participants lived experience and
evaluation of the project it was fundamental that the participants’ voice be
included once more in this section.

Throughout the workshops, the terms evaluation, effectiveness and evidence
were agreed upon and used in my examination of Boalian Theatre. The terms
were considered to be interchangeable when describing various stages of the
process (evaluation), the impact and results (effectiveness) and how it aids an
overall understanding in the field (evidence). Tones and Green (2004) suggest
that evaluation is essentially about determining the extent to which certain values
and goals have been achieved. In other words, the process of evaluation
considered the value or worth of the workshop and demonstrates whether an
intervention is effective, and this in turn leads to evidence that indicates whether
a belief or position is true. Within this research the participants determine the
extent (if at all) to which the goals have been achieved.
Boalian theatre, particularly when targeted at working with disaffected participants is a development rather than learning activity and therefore, any changes are likely to be subtle, and there may be a significant period of time before any effects may show (Somers, 2008). Theatre interventions may be accompanied or supported by other outside influences, for example, college, family or legal interventions, making it challenging to isolate workshop events as being the cause of change.

With regards to this study it is important to remember that the participants had worked with me in previous participatory theatre work. As a secondary school teacher I am aware of inclusive practice (Hallam and Rogers, 2008; Hallam et al, 2010) and have daily experience of working with students who are disengaged from learning. I held positive relationships with the participants as individuals and the quality of the relationship between the participants and myself as a practitioner could arguably have resulted in an accelerated degree of learning and may account for what appear to be rapid changes in behaviour.

Leonard and Kilkelly (2006), and Jackson (cited in Babbage 2004), assert interventionist theatre cannot be expected to provoke immediate action and change and there is perhaps a need to assess how longer-term effects can be evaluated. In an attempt to assess any long-term impact of the Boalian Theatre study participants were contacted and interviewed some six months after the programme and asked to evaluate the effectiveness (if any) of the programme over time. Nine of the ten original participants were asked to evaluate their experience and comment on the projects effectiveness (if any) and where possible to suggest evidence of the effectiveness. Key themes within the interviews were tracked for commonality but were once again over-arched by the themes of respect, self-discipline and new learning within the context of ‘a safe space and a learning space.’ Without exception all the participants indicated movement in their idea of what respect and self-discipline was and/or is. The key themes are set out below in table 15.
Table 15 Key themes

<table>
<thead>
<tr>
<th>Me/Myself and I-Holding up the mirror</th>
<th>A Safe Space (workshop)</th>
<th>A Learning Space/changing story (workshop effectiveness)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Can see myself in others-Mirror Image</td>
<td>Feel like we are supported</td>
<td>Respect was about me now it is about everyone. Got to know myself</td>
</tr>
<tr>
<td>Same ideas/thoughts/values Identity</td>
<td>I trust people here</td>
<td>Respect was about power/control Community-Family</td>
</tr>
<tr>
<td>Always in trouble- I'm learning</td>
<td>It's like a family</td>
<td>Responsibility/I can see me like others see me</td>
</tr>
<tr>
<td>Makes me feel good about myself</td>
<td>No one judges me</td>
<td>Responsibility/Want to change/be different</td>
</tr>
<tr>
<td>I've grown in confidence</td>
<td>I'm free to say it like it is</td>
<td>Responsibility/Made me think about my behaviour and the consequences</td>
</tr>
<tr>
<td>Felt challenged</td>
<td>Made some good mates</td>
<td>Like looking at someone else</td>
</tr>
</tbody>
</table>

During the interview I asked the group what they felt had made the biggest impact. KC in speaking on behalf of the group reported:

"We’ve talked a lot about what we think worked an’ I think it was Mikki who had it spot on. He said Boal made us take a step back, to move away from the situation, I think you called it ‘one step removed’ Kate, well it was that that stepping away, that helped us to watch the event an’ to see ourselves in the event like we were in an out of body experience or summat. It was like we could see the situation an’ our part in it without feeling negative about it, that’s what helped us to see things clearer because we didn’t feel angry or judged. […] Another thing we talked a lot about was how Boal made us connect with each other in watchin’ the scenes we could all connect with it whether we had experienced that particular thing or not because we could see they were real stories that affected people in a real way if you know what I mean? Like when Mikki talked about the racism he has had in his life. Sure I know people are racist, pretty sure I’ve made racist comments myself, see would not have admitted that before Boal, but when we did Mikki’s scene about being bullied at school, I could see how it had affected him. Swear to God I will never make a racist comment again an’ I would bollock anybody I heard makin’ racist comments now. Being able to see things from one step removed was the biggest thing in helpin’ us to REALLY see what respect and self-discipline is."

These comments suggest participants felt that the scenes represented issues that were real and relevant to them and that working in the same space (one stop removed) allowed them to enter the learning space."
Further to this, during interview two participants reported that whilst they still experienced some issues with the legal system (one participant awaiting a court hearing for possession of cannabis and one a driving offence) they felt significantly better able to deal with areas of conflict and had retained their understanding of respect in more general terms. Neither participant had become abusive in behaviour towards the police officers involved (this had not been the case with previous offenses) nor had either argued the system to be unfair, both using the term ‘fair cop.’ These offenses were the only offenses since the workshops with both participants asserting this was an improvement on their behaviour prior to the workshops. The participants assert the effectiveness of the workshops had allowed them to benefit from a long-term impact on their understanding of the term respect and their ability to be more self-disciplined and less confrontational.

Seven participants reported their dealings with other people to be significantly improved with less propensity to enter into conflict with others. Two participants had taken on volunteer positions whilst searching for work. One had secured a part-time temporary contract of work and one a ‘zero hours’ contract of work. One participant had applied and been accepted on to a college course to undertake a BTEC Level 3 in Performance Studies with the desire to enter university. All nine participants commented on the positive effect of the workshops, one (Jordan) commenting that it had been a ‘game changer.’ I argue that this is a clear indication of the participants enjoying some long-term impact of the workshops with regards to their understanding of respect and self-discipline.

Despite numerous attempts one participant could not be contacted.

The most significant post-project action by the participants came in the form of their independent initiation of a Boalian Theatre study. Three months after the Boalian Theatre study ended I was contacted by a number of the participants
who asked if I would act as their facilitator to a Boalian Theatre study they wished to run with a group of young offenders. I was eager to find out what had prompted the desire to run the project and what they felt Boalian Theatre could teach that other subjects or strategies may not offer. The participants were keen for their thoughts be recorded in the evaluation of the project.

Participants spoke about Boalian Theatre performance as being 'real' in a way that suggests that it was original and inspiring and offered an alternative mode of learning. KC was asked to speak for the group in her final analysis and asserted Boalian Theatre offered them a place to:

Listen to real people tell real stories [...] working with them to work stuff out made it powerful. We weren’t case studies we were living real experiences an’ that had a massive effect. We weren’t sitting in a classroom and there was no teacher at the front but Boal taught me that I have a choice in life an’ that because someone doesn’t show me respect doesn’t mean I have to behave the same way. I honestly think it showed me a different way to act an’ behave an’ definitely a different way of thinking an’ sorting out problems. [...] It was up to us, you give us no answers just asked questions an’ Boal helped us figure it out, it taught us how to think, really think. [...] We all said at school we found it really hard to work with other kids an’ none of us wanted to work with teachers they were dicks. But Boal showed us we can work as a team, we learnt how to put our point of view across and listen to the other person without getting’ all ragiy and narked. This is why we wanted to run our own project with young offenders, we honestly believe that Boal can change their way of thinking an’ behavin’ an’ in the end it can change their lives. If we had had this sort of stuff at school, we wouldn’t have been in half the shit we were in an’ we might have even liked school.

I argue that KC is relating the participants experience to Boal’s (1979, 2002) vision of theatre as a creative and reflexive process through which we observe ourselves. In wanting to work on their own Boalian Theatre study the participants are viewing Boalian Theatre as a process in which performance is used as a path to change and transform an unjust and unequal society. The participants are envisioning theatre, not as a means to deliver a political message, but as a way to collectively create that message through a process of dialogue between themselves as the actors and the young offenders as the Spectactors. I argue
that this is evidence of the character development much of the literature advocates. In wanting to engage others in a Boalian Theatre study the participants are demonstrating a move to social action, empowering other young people to develop a clearer sense of their relationships with others. The participants assert they have discovered a purpose in life, (discovered rather than imposed). This represents a remarkable outcome in the development of character for these participants and their engagement with social action ensures other young people are provided with the same opportunity. I argue that the participants here demonstrate the strong conceptual basis concerning the relationship between social action and character development, a relationship which is rooted across the following virtue types as defined by the Jubilee Centre for Character and Virtues (University of Birmingham):

- Performance character virtues such as resilience, determination and teamwork.
- Civic character virtues such as service, citizenship and volunteering.
- Ethical character virtues such as honesty, trust and compassion.
- Intellectual character virtues such as curiosity, critical thinking and open-mindedness.

In setting up their own Boalian Theatre study the participants are living out Freire’s assertion that people develop their power to perceive critically the way they exist in the world with which and in which they find themselves; they come to see the world not as a static reality, but as a reality in process, in transformation (Freire 1970).

4.8 Summary of Chapter

The study explored participants’ involvement in and experiences of a short-term Boalian Theatre study (within the informal learning environment of a theatre) in Character Education and moral development. From the participant perspective, reactions to the study were positive in terms of enjoyment, engagement and levels of participation. Analysis revealed that the project provided a setting for the participants to engage in Boalian techniques that provided a ‘safer space’ rather
than ‘safe space’ for learning. Participants worked to explore alternative outcomes to issues of conflict. Dramatic representations appeared to trigger strong responses, with participants being able to remember characters and details of the workshops months after the event itself.

I do not argue that Boalian Theatre should be viewed as a panacea which propels participants into action. There are tensions and ambiguities which I cover in the next chapter. However, I do offer an argument that based on participant evaluation the project could be described as having some impact, in that, there was a decline in disrespectful behaviours, (use of profanities and verbal aggression) which might also suggest increased ability to self-regulate and self-discipline. Further to these participants reported considerable enjoyment in engaging in learning which they asserted was at odds with their experience of learning within the school environment. Moreover, participants reported that the sessions were exciting and insightful, and that the way in which issues were presented through Boalian Theatre empowered them to enact their consciousness, partake in the construction of meaning, and in doing so come to understand, adopt and enact the notions of respect and self-discipline inscribed in their individual stories.
CHAPTER FIVE DISCUSSION AND FINDINGS

5.1 Introduction

This chapter explores the implications of this Boalian Theatre study and the extent to which the research question has been addressed. With this in mind, the evaluation of the apparent ‘success’ of the project is undertaken collaboratively with the participants and myself working together as key stakeholders. I examine what influenced participants’ ability to analyse and focus less on negative experiences and examine the differing notions of respect. Implications for policy and practice are examined and I offer a more inclusive model for citizenship and Character Education derived from my critique of literature synthesised with my data.

5.2 Debunking the Myth: Tensions and Ambiguities

Whilst the data suggest some success, the study was not without significant challenge at times, particularly in the early stages which I outline here. Participants at times demonstrated a clear sense of disregard for rules and regulations and an apparent aversion to anyone seen as an authority figure. There were clashes and conflicts of personality and of values, attitudes, and interests. These conflicts needed to be managed if the study was not to be derailed. Boal (1979, 1995, 2000, 2002) himself uses terms associated with both theatre and conflict resolution (e.g. protagonist, antagonist, facilitator and mediator). But I in no way suggest Boalian Theatre in this instance was used in conflict resolution. This was achieved via open and honest dialogue. Therefore, I acknowledge the relationship between myself, the facilitator and the participants’ must be taken into consideration when assessing any ‘success’ of the study.

The workshops, while productive, did not particularly in the early stages create a ‘safe space’ free of pre-existing group dynamics, politics, or prejudice. The students, facilitator and I were at times confronted by the limitations of our ability to understand each other and work together. This was particularly apparent when giving feedback. I had to take great care not to give feedback that the participants
might construe as negative. Any negative feedback resulted in less motivation, disengagement and a propensity to engage again in disruptive behaviour. I had to ensure that feedback was couched in terms of two strengths and one target in order to minimise disruptive behaviour. Low self-esteem proved to be a significant barrier for some, who became frozen by the fear of failure. Some participants felt it safer not to try at all than to risk embarrassment and a significant amount of time had to be spent in building self-esteem. This persisted throughout the workshops. Despite several attempts from myself and other participants one participant could not be contacted after the project. Whilst there may be a very simple reason for this, for example, a lost phone or changed number, I must also acknowledge that this is perhaps evidence that not all disaffected young people will wish to take part in such a study or to remain on board with the study.

Many workshops were punctuated with acts of arrogance and nonchalance, those involved in gang culture demonstrated distinctive attitudes, jargon, rituals, and symbols for example, symbolising the shooting of others (Wood and Alleyne, 2010). I did not understand much of the jargon and had to enlist the help of those engaging in it to teach me, however, this did provide an opportunity to demonstrate my respect for their ‘language.’

There also appeared to be a need for hierarchy within the participants with the stronger members competing for the position of alpha male who would assign rules concerning alliances. This resulted in rivalries being established. I believed these actions masked deep-rooted insecurities which my facilitator and I had to overcome. I believe the trust participants already had in me as a practitioner was the key base from which progress was made.

Boal is scrupulously honest in identifying the pitfalls of working in this form of theatre (Boal 1979). It was therefore, imperative to take heed of his experience. Boal is clear that there are problems attendant on the central task of
empowerment and the need for boundaries between fiction and reality to be made clear. Great care had to be taken with not to cause negative impact on the participants' real lives. This is the starting point for the ethical dimension of Boalian Theatre work. As disaffected young people the participants already considered themselves (in some regards) powerless. In keeping with Boal's philosophy the ethos of the study was to empower the participants, and to effect change in their lives through engagement with the drama. Care needed to be taken to ensure the participants did not merely become passive recipient of the work Boal, 2002, 2006; Freire, 1970, 2005). My facilitator and I worked in a reflective manner to ensure that we did not hold power over what was said and done. Clearly I had to maintain control of the workshops in terms of time constraints and mediating issues of group dynamics, however, the participants were given the power to guide the direction of workshops and their outcomes.

5.3 Critical Deliberation on Respect

This study set out to examine ‘In what way, if any, does the use of Boalian Theatre as character development, promote disaffected youths' understanding of respect and self-discipline? The intention was to create opportunities for participants to explore and develop their idea of respect. What became clear when examining the notion of respect with these participants was two distinct types of respect. This finding requires a critical re-engagement with the concepts of respect in the Citizenship and Character Education models outlined in chapter 2. Firstly, my findings show that in the group there is respect that can be termed intergroup and is based on membership in an in-group, for example, in the case of these participants their ‘crew’ or gang. The second kind of respect can best be termed as intragroup and based on their standing or position within that group (De Crèmer and Tyler 2005). What also became clear was the group’s notion that by placing people outside the bounds of their ‘crew’ those individuals were perceived as being nonentities and not worthy of respect. Such discounting not only renders another person or group powerless and relatively invisible, but in
cases of conflict, the object of ridicule and humiliation, and most seriously acts of extreme physical violence.

It is evident that participants’ definitions of respect were at odds with my own model of respect (figure 1) and also with Arthur (2001, 2003, 2005, 2006, 2010, 2012, 2014) which asserts the virtue of respect as including caring, kindness and empathy. Equally, their notion of respect was at odds with Kant (1993) who suggests respect as a form of recognition that acknowledges we are equal and based on the notion of equality in the human community, and group membership (De Cremer and Tyler, 2005). Their view of respect was certainly at odds with the notion of respect in the citizenship model offered up by New Labour and Citizenship Education. The participants did not view ‘respect as a simple notion’, nor did they identify instinctively with the ‘contract between citizen and state’ (Blair, 2002). Respect to the participants was founded on rivalries based on societal hierarchies and an attitude they had the power to grant one another or not as the case may be.

Perhaps the most important attribute of Boalian Theatre with disaffected participants is that the participants are put in control of making meaning (Boal 2003, 2006, 2008). This is no small matter when working with disaffected participants who believe respect can only be gained by ‘being in control’ or ‘going tooled/carrying a knife’ (Wood and Alleyne, 2010). In essence by being part of an exclusive community that readily places people on the ‘outside.’ Participants reported that in the early stages of the project that they experienced feelings of ambivalence about putting themselves centre stage and opening themselves up to possible ridicule. Further to this, they reported this resulted in displays of what they term ‘dissing’ (a colloquial term taken from the term disrespecting) other participants or myself and they feel this hindered their progress at the beginning of the project. Participants were asked how they had been able to move from their understanding of respect before the Boalian Theatre study to their
understanding of respect after the Boalian Theatre study. Table 16 shows responses before and after the project.

**Table 16 Responses before and after Boalian Theatre study**

<table>
<thead>
<tr>
<th>Participant Statement On Their Understanding Of Respect beginning of the Boalian Theatre study</th>
<th>Responses before Boalian Theatre study</th>
<th>Responses after Boalian Theatre study</th>
</tr>
</thead>
<tbody>
<tr>
<td>I only show respect to people I like.</td>
<td>10</td>
<td>0</td>
</tr>
<tr>
<td>I don't respect anyone in authority</td>
<td>9</td>
<td>0</td>
</tr>
<tr>
<td>I respect people who I think are stronger than me</td>
<td>8</td>
<td>2</td>
</tr>
<tr>
<td>I only show respect to people who show me respect first</td>
<td>6</td>
<td>0</td>
</tr>
<tr>
<td>I only show respect to someone if I think they have earned it</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>We should respect our elders</td>
<td>1</td>
<td>9</td>
</tr>
</tbody>
</table>

An examination of responses to the statement ‘I only show respect to someone if I think they have earned it’ might suggest no movement in their understanding of respect. However, as participants were not required to put their names to responses we cannot be certain that the four people who responded to this question, before the workshops, are the same four that respond after the workshops. Neither were they asked to expand on their thinking. Arguably, this is a weakness within the research that should be addressed should the research be replicated.

Early responses indicated that the participants viewed each other with contempt, dismissing the need for, or right to be, respected by the other. Past violence and conflicts as experienced by the participants are likely to have impacted their view of respect. This has implications for policy and practice because practitioners and policy makers need to understand how we begin to build respect for those we regard with contempt. I would here argue that using Boalian Theatre as a distinct strategy in character development could significantly contribute to our understanding of respect by providing opportunities to minimise in-group–out-group boundaries, minimise the participants’ sense of moral superiority and maximise student voice.
5.4 Implications for Policy

Ideals of ‘character’ and ‘virtue’ have recently witnessed a resurgence of interest, in political and educational circles, and also among the wider public, both internationally and in the UK. In education, students flourishing is increasingly being seen as an overarching aim of educational efforts, with good character considered a constitutive part of this aim (Arthur al, 2014; Arthur et al, 2015, Ikeno et al 2015, Morgan 2016, Walker, Roberts and Kristjánsson, 2015).

Currently there is much emphasis placed on subjects which are seen as having more value, for example, Mathematics, English and Science (DfE 2012a). Citizenship and Drama on the other hand have been removed from the National Curriculum as a compulsory subject and are now viewed as an optional examination subject (Baldwin, 2012; Ikeno et al, 2015). Citizenship delivery which is combined or incorporated into other subjects or delivered through the whole school ethos is reported by Ofsted (2010) as being no better than satisfactory (Burton and May, 2015). Arguably such delivery is driven by legislative requirement to demonstrate citizenship activity for audit purposes.

Given the changes in education in 2014/16 (DfE, 2014, 2016, 2016a, 2017) including those related to inspection, curriculum and assessment, safeguarding much of the instructional day is given over to testing regimes which focus on the mind in its narrowest sense and therefore, the concept of education the whole child is arguably being undermined (Miller 2010, Polesel et al., 2012) and adds weight to the notion of a parochial approach to Citizenship/Character education. The findings of the Boalian Theatre study indicate that this passive approach to Citizenship Education has implications for students and staff involved in Citizenship and/or Character education.

Chong et al., (2016, p. 120) assert when Gove (2010) referred to ‘pseudo-subjects’ in his speech to the Conservative Party Conference he included within that reference Citizenship Education and was considering removing it from the
National Curriculum but decided against it to avoid having to introduce new legislation to do so. I argue the possibility that within the classroom the development of character and active citizenship is now takes second place to academic assessment and testing (Kisby, 2016) suggesting we have adopted negative elements of Paleoconservative and Libertine approaches to Citizenship Education.

Compounding the above constraints on instructional time allocation and classroom focus are the more recent trends regarding the economic downturn and shrinking pupil revenue. The government has committed to freezing school spending per pupil in cash terms in England up to 2019–20 (Belfield and Sibieta, 2016). The end result for many schools has been smaller building budgets, teacher layoffs, school closures and increasing class sizes. All have contributed to a reshuffling of teacher priorities. Taken together, these realities will have an impact on the teacher’s ability to give sufficient time to Citizenship/Character Education within the classroom setting, whether that is as part of a taught curriculum or part of the hidden curriculum (Osguthorpe and Sanger, 2013). I argue the reality is that less funding, time, commitment, dwindling professional development and resources for citizenship/character based programs will hamper the Citizenship/Character Education reform movement in this country.

Morgan (2016) speaks of a 21st century education which prepares children for adult life by instilling the character traits and values of resilience and perseverance, how to bounce back if faced with failure, and how to collaborate with others at work and in their private lives (DfE 2016 p94, 6.33). These notions link back to Crick (1998. p25) in that they are related to Communitarian active citizenship, political, community and social issues. Performing in a piece of theatre together provides an opportunity to experience failure, resilience, perseverance and collaboration within short space of time. The plays of Brecht (Antigone, The Caucasian Chalk Circle, The Three Penny Opera), the work of Shakespeare (The Tempest, Romeo and Juliet) and the work of contemporary playwrights such as Richard Bean (Smack Family Robinson, Made in Dagenham,
The Mentalist) and many others entail political themes pertinent to today’s society, including, poverty and exploitation, justice and law, women and power, prejudice/racism, gangs and knife-crime, drugs and the breakdown of family life. I have made clear my perceived links between Citizenship and Drama Education (Ikeno et al, 2015) and argue the active participation that is the essence of drama should be utilised more fully as a method to understand society through engagement and deliver a more accessible character/Citizenship Education. The two subjects are aligned in their goals but need to be aligned within the curriculum. I argue drama is an appropriate candidate for addition to citizenship and democracy education courses.

The findings of the project give a clear indication that participants viewed the workshops which focussed on offending behaviour and anger management as providing an opportunity for them to trial solutions and to fail without it being seen as failure but an opportunity to try again to succeed. Participants asserted the project helped them to develop resilience, self-confidence, communication skills, creativity and the skills of inquiry and problem-solving. These are the very skills spoken of by Nicky Morgan (DfE 2016 p94, 6.33). I argue Boalian Theatre provided a ‘safer space’ in which the participants brought to life and reflected their experiences within the construct of distancing. Returning to the concept of metaxis (Boal 1995), Boalian Theatre provided participants with the chance to adopt a role while still being themselves and viewing the issues being examined from the outside – to be both actor and spectator/spectactor (Brecht, 1964; Vettraino et al., 2017).

I would urge the Government to consider alternative provision such as this to be worthy of inclusion in the curriculum in an effort to lessen disaffection, reduce school exclusions and instil the very character traits and fundamental values they speak of in the White Paper. I argue that whilst many students are happy at school disaffection is not uncommon (Hallam et al., 2001, 2005, 2008, 2010, DfE 2012). A significant reason for this is the experience of schooling for some (as in
the case of the participants in this project) can be a very negative experience (Coles et al, 2010, DfE, 2011, 2012, 2013). I further argue the government to examine what it is about the nature and practices of schooling that alienates some students and how a different kind of citizenship/Character Education might arrest such alienation. I contend there should be an open and honest debate about citizenship as a ‘contentious subject.’ Debates about bias and indoctrination must be addressed if the development of citizenship/Character Education is not to be hampered still further (Ikeno 2015). In engaging in debate I argue we need to include the people affected, the students.

In the long-term I contend the government need address the increasingly low status of both citizenship and drama education and embrace drama as a subject which encourages young people to engage in a positive and constructive examination of society and our role within it (Nicholson, 2005a, 2009; Somers, 2008; Ackroyd 2000, 2007; Boal, 1979, 1995, 1998; Jackson, 2007; Neelands and Dobson, 2008). Participant evaluation of the Boalian Theatre study suggests that it exposed them to real world learning experiences that can have much more impact on developing self-confidence and social skills than a day in the classroom. This is surely the very essence of building resilience and perseverance that the government expounds in its White Paper. The Government assert that they are aware that many schools include activities such as drama and that these activities help develop young people’s character (DfE, 2016. p95, 6.38). The explicit recognition of the value of drama and the arts suggests the government understands the importance of dramatic experiences for students. They claim they want every student to have these experiences as part of the school day. The Government are also acutely aware that ‘this kind of activity should be available not just to those lucky enough to go to a school that prioritises it as part of their school day or whose parents have the means to access it outside school (DfE, 2016. p95, 6.38). The question I would pose here is, what about those students who have been excluded from school? Where and how do they access drama activities that help develop their character and
develop them as active citizens? (DfE, 2016. p95 6.38). In wanting to develop their own Boalian Theatre study the participants in this study are living testament to their belief in the importance of dramatic activity in helping them develop respect and self-discipline.

The Government claim their vision is for schools to increase the range of imaginative character building opportunities and to build relationships with local and national business in order to provide such character building opportunities. Citing the Behavioural Insights Team and What Works Centres, the government stress the need to identify the most successful approaches to building character and to track how well those approaches are working. I would contend the findings of the observational data of the Boalian Theatre study suggest some success in both building character and tracking how well the approach worked. Whilst there were issues with engagement in the early part of the Boalian Theatre study (week one and two showing considerable difficulties with use of profanities, lack of respect and verbal aggression) an examination of the observational data in tables 14 demonstrates a decline in antisocial behaviours of between 90%-100% throughout the six-week period of the workshops. I further contend participants’ responses in the findings of this Boalian Theatre study suggest similar projects which deal with issues that are ‘real and relevant’ to the participants may have some benefits in delivering the imaginative character building opportunities the Government speak of. This will involve a commitment from the Government to ensure the provision of such programmes is possible, whether that is through encouraging business to become involved or by realigning the citizenship and drama curriculum to work as one.

Morgan (2016) assets every child should be able to access the National Citizenship Service (NCS) stating ‘the government will provide it (NCS) with over a billion pounds of funding over the next 4 years so that, by 2021, it will cover 60% of all 16 year-olds, becoming the largest programme of its kind in Europe’(DfE, 2016 p97, 6.41). Whilst the increase in funding for NCS is welcome and perhaps an indication (if still small) of the government’s acknowledgement of
the need to instil character virtues, Citizenship is not part of curriculum delivery in all secondary schools. This is particularly true of the Academy schools of which there are almost 6000 currently in the UK (DfE, 2016).

Citizenship/Character Education proponents (Ajegbo 2007, Arthur 2010, Arthur and Harrison 2012, Arthur et al., 2014, Arthur et al., 2015, Crick 1998, Crick 2000, Davies 2014, 2017, Kristjánsson 2013, Walker, Roberts and Kristjánsson 2015) continue to work to overcome the roadblocks to successful implementation of Citizenship/Character Education, teachers, parents and community members recognise that societies ongoing character-related challenges demand more attention and financing, not less. At the same time the National Audit Office (DfE 2016b) report into the financial sustainability of schools has warned that mainstream schools will need to reduce spending by an average of eight per cent per pupil by 2019-2020. There is little doubt that the educational landscape has changed in recent times not least the change in educational policy which has strengthened the autonomy of individual schools. Citizenship/Character Education and drama can be said to be victims of both lack of funding and change in policy (Davis & Chong, 2016). However, if the two subjects are more closely aligned consolidation of resources could be an argument for saving money in the long-term.

The White Paper’s guidance on the promotion of values states that social, moral, spiritual and cultural (SMSC) activities should enable students to develop their self-knowledge, self-esteem and self-confidence. Again an examination of the findings of the observational data in table 14 suggests a decrease of around 99% in the use of racial, homophobic and misogynistic language, with respondents reporting in interview that the project allowed them to explore these issues and find alternative discourses. Participants contend that Boalian Theatre gave them an understanding and appreciation of their own and other cultures, encouraged more respect for other people and for democracy, and showed them how they can contribute positively to wider society. What is important is that policy
acknowledges that what is real and relevant to disaffected students may not always concur with what policy makers, academics and/or practitioners believe are real and relevant, the example of different conceptions of respect being one such example.

5.5 Implications for Practice

Despite the Government’s stated recognition in the White Paper (DfE, 2016) of the value of drama the arts continue to play a relatively unimportant role in UK schools. I argue here that KC in speaking of the participants’ desire to begin their own Boalian Theatre study with young offenders demonstrates in very real terms how character development has allowed the participants to move closer to Arthur’s (2010) notion of character virtues. The participants have moved to demonstrate that they have the ability to make ethical decisions, develop self-control, connection to their community, and provide opportunity for meaningful decision making. Further to this, I contend that the participants live out Nicky Morgan’s assertion that ‘education has the power to transform lives and that education should be about social justice (DfE, 2016 p3). Participants state that taking part in the Boalian Theatre study taught them how to collaborate with others and bounce back from what they perceived to be failures, develop knowledge and critical thinking skills and challenge extremist views. This is the very essence of character development when examining the virtues of performance character, resilience, teamwork, civic character, service and volunteering along with ethical character of compassion as defined by the Jubilee Centre for Character and Virtues. There is a direct correlation with what the White Paper called for when speaking of 'building character and resilience in every child' (DfE p94, 6.33). Additionally Boalian Theatre cultivated confident, compassionate, successful learners who wish to contribute to their communities, and serve society as ethical citizens as defined by Arthur, (2003; 2005; Arthur et al, 2006; Arthur, 2010; Arthur and Harrison, 2012; Arthur et al., 2014; Arthur et al., 2015).
In speaking of running their own Boalian Theatre study these participants are living out the assertion that a twenty-first century education should promote integration so that young people can play their part in society (DfE 2016, p97, 6.46). The participants are well aware of the prospect of success and failure in any project they run and assert they have developed and are still developing resilience but acknowledge a need for someone with experience to be involved in their project to guide them. I argue education cannot transform the lives of children and ensure social justice when students are not attending school or some kind of educational provision. KC demonstrates that education does not only take place in the classroom. I argue that for more alternative forms of education, but which remain aligned to the education system, for those excluded from the school system in order to be able to access Citizenship/Character Education. We need to work with disaffected students at the earliest opportunity in order to halt disengagement and re-engage them as quickly as possible. By doing so there is the possibility to reduce school exclusions still further.

I contend that when the White Paper speaks of ‘a twenty-first century education’ there is a need to consider widening the definition of ‘education’ to include education in its wider context for example, the educational opportunities provided by alternative education providers, for example, theatre in education programmes, interventionist theatre programmes and character development programmes. Both Citizenship Education and drama emphasise participation, collaboration and reflexivity (Ikeno et al, 2015). Similar to the results of Hanrahan (2013), Vettraino et al, (2017) and Somers (2008) the Boalian Theatre study enabled the building of healthy relationships and the ability to express feelings more positively, improved self-image, developed leadership skills and developed participants’ perceptions of respect and self-discipline. Participants said that the project had made them more aware of the causes, consequences and penalties of crime and contributed to a reduction in their own anti-social behaviour in the community. Whilst acknowledging the small sample involved, if we are to accept the evaluation of these participants, then we may wish to consider further if Boalian Theatre could provide Character Education opportunities for those
students who find themselves on the margins of education and at-risk from exclusion (Duckworth & Schoon, 2012; Lumby, 2012; Stamou et al., 2014). Vettraino (2010) speaks of the place of Theatre of the Oppressed in teacher training asserting students are embedded in an education system that despite all its incarnations has not changed since the postcolonial age (75). Borrowing from Vettraino I would contend that the use of Boalian Theatre in teacher education programmes would provide an opportunity to guide critical self-reflection for trainee teachers so that they are aware of their biases, privileges, and positions of power, engendering an awareness of how these might detrimentally impact disaffected students. This would enable trainee teachers to understand the way in which the education system can be an oppressive place to be, especially for disaffected students. Whilst I acknowledge that change of ideology on this scale will not come quickly I argue a further benefit of using Boalian Theatre in preservice teacher training might be that newly qualified teachers are more confident in using such techniques to address behaviour issues and issues with disaffected students. This would prove a benefit to not only the disaffected student(s) but the whole school community and may well see a decline in the number of student excluded. Any financial impact on initial teacher training budgets should be recouped by school not having to pay for alternative provision for excluded pupils.

Disaffected students should be provided with the opportunity to work with teachers and researchers involved in interventions to explore and reflect on the impact of their behaviour on self and others rather than being merely excluded from school. This is not a novel approach as it already exists in such programmes such as speed awareness and victim awareness courses which are now seen as being very effective in halting undesirable behaviours (Brainbox, 2011; Simkin, 2015).

During interviews the participants in this research give a clear indication of what they consider to be the long-term benefits of the project on their understanding of
respect and their ability to avoid conflict with others, that the project instilled in them core ethical values of responsibility and respect for self and others. What participants are asserting here is that the project enabled them to develop respect through processes of learning, example and reflection: That the project provided them with guidelines and structure for effective character development. I acknowledge this is not as a quick fix but required a longer term solution that address issues of growing concern to society. I argue that in order to increase the benefits to students’, character development and readiness for life (and work) in Britain today (DfE, 2016), Citizenship and Drama education must be returned to their pre 2010 status in the national curriculum. Citizenship must be less about civics (in terms of understanding political and legal systems) and more about character development and civics (in terms of responsibilities to the wider community) for example, volunteering and working collaboratively on community projects which engender respect for others. The remit of drama must once again be returned to a place in the curriculum where difficult topics are explored, students build on collaborative working and developing respect and self-discipline.

5.6 Originality

The examination of Citizenship/Character Education through Boalian Theatre draws together a body of theoretical knowledge around Boal and his theatre techniques. The Boalian Theatre study used Boal’s techniques with disaffected participants in character development engaging in research which to my knowledge has not previously been done. I argue it therefore, provides an original interpretation of the evaluation of Boal’s theatre practice building on and contributing new insights to this field as outlined above.

A contribution has been made to the empirical base for understanding of Boalian Theatre processes which are few in number. The study introduces Boalian Theatre conventions as a process of intervention with disaffected, at-risk participants through an examination of process and effect. I believe the study has
shown empirically how the power of Boalian Theatre can lead to sustained and sometimes transformational changes in behaviour and understanding of character virtue of respect and self-discipline, albeit with a small sample.

There appears to have been limited formal research into Boalian Theatre and its impact with disaffected students. I have located little research into the use of Boalian Theatre as intervention with disaffected student voice. As far as I am aware this is also an original area of research, particularly in the link I make with The Department for Education White Paper Educational Excellence Everywhere (2016). I believe the study contributes to knowledge and understanding of Boalian Theatre techniques by placing a contemporary phenomenon within a political and historical context.

The participants offer a personal perspective and understanding of Boalian Theatre, which contributes to the originality of the study. The thesis is distinctive in attempting to define the virtue of respect as seen through the eyes of disaffected participants and to explore the conditions necessary for interventions with those termed disaffected to be successfully delivered by outside agencies such as Theatre in Education companies and/or by trained practitioners/teachers in schools.

A key area of original contribution to knowledge is my proposal for a new model of Citizenship/Character Education. The current model of Citizenship Education appears fragmented and focussed on, understanding political and legal systems which enable participation in political activities. Character Education as it stands is too focused on personal ethics rather than public ethics, and with addressing important moral or political issues at the level of the individual. Furthermore, I believe the current model too narrow linking the development of character with individual success, particularly when linked to the jobs market. This model is open to the suggestion that our young people are little more than future workers and consumers in a global economy. I argue this amounts to the commodification
of our young people. Citizenship/Character Education should first and foremost emphasise the importance of young people critically reflecting on and analysing issues that are relevant to their own lives in connection with wider society and engaging in participative activities that address those issues in a positive manner.

In an effort to bring the various fragmented character and citizenship discourses, policies and initiatives together I now offer a model which includes positive elements of paleoconservative, communitarian, libertine and libertarian citizenship virtues along with elements of character virtues by way of a more inclusive model of Citizenship-Character Education as seen in table 17 below.

Table 17. Inclusive Model of Citizenship/Character Education

<table>
<thead>
<tr>
<th>NORMATIVE / COMMUNAL</th>
<th>PCIe+model of Citizenship/Character Education</th>
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<tbody>
<tr>
<td>Paleoconservative</td>
<td>traditional, loyal, family, parochialism, fraternal, moral</td>
</tr>
<tr>
<td>Communitarian</td>
<td>collectivism, democracy, service, collaboration, altruism, sense of community</td>
</tr>
<tr>
<td>Libertarian</td>
<td>market forces, pro-enterprise, elitism, meritocratic, utilitarian</td>
</tr>
</tbody>
</table>

I would argue that the Boalian Theatre study fits within this model and provides opportunity for inclusive character development.
The findings from my research fit the above model in the following ways: All sessions can be deemed to have been **democratic** in that all of the workshops were run in **collaboration** with the participants, with participants guiding and maintaining control of the workshops throughout. If participants thought workshops needed to change direction or felt uncomfortable with the subject matter they had the power of veto at any stage.

In the workshop ‘Games for Actors and Non-actors’ the participants and facilitators worked in **collaboration** as a group with a common purpose or goal which engendered a **sense of community**. The sessions were **permissive** in that no judgement call was made on the behaviour of the participants and they were never challenged to desist from any of the behaviour they displayed. The impact was the participants understood they were respected as individuals, for who they are, and not what they do.

The Image Theatre workshops enabled the participants to examine the notion and belief that a morally good action is one that helps the greatest number of people and not just self and arguably was **utilitarian and moral** in its approach. This had direct implication for the development of a different understanding of the term **respect** and enabled the participants to begin to become more **self-disciplined** in their dealings with other people.

The Forum and Image Theatre sessions were designed to enable participants to address issues around self-control, victim awareness and attitudes to crime. Arguably these sessions were **Meritocratic** in that participants held control and power over the outcome of the ‘conflict.’ Participants could enter the ‘conflict’ at any stage to offer resolution and so are afforded the opportunity to break the cycle of oppression, making links to their own lived experience.

The fact that participants engaged with their own social action project with young offenders suggest the project as a whole encourage a sense of **Altruism**.
Participants remained **loyal** to the practice of Boalian Theatre and the opportunities it provided in developing their new understanding of **respect**.

I argue that character development and the teaching of citizenship as a set of rights and obligations is a deficient approach to education because it neglects the practical nature of citizenship and character development. I would further assert such a deficient approach is an oversimplification of the complex nature of young people’s socialisation. On the matter of the practical nature of character development I argue that Boalian Theatre provided these young people with opportunities for them to develop the skills experience and successes that create a sense of efficacy as effective actors in their communities.

Boalian Theatre as a democratic art form encourages participants to reconsider and re-create their own narratives and life stories. I propose the inclusive model of Citizenship/Character Education along with Boalian Theatre encourages active citizenship via a constant process of social re-institution.

Participants working as a ‘Theatre Company’ using Boalian Theatre techniques provides the 21st century education that the Government White Paper Educational Excellence Everywhere (DfE, 2016. 6.46) espouses. The research makes specific links between the Government White Paper and the aims of Augusto Boal that of promoting the fundamental British values of democracy, the rule of law, mutual tolerance and respect of those with different faiths and beliefs. I argue that Boalian Theatre provides learning outside the traditional school classroom which can have an instrumental role in promoting the value of respect by giving young people the opportunity to engage directly with the world beyond the ‘classroom walls.’

Finally this study has given a voice to the participants involved in the process, enabling a comparison of the various perspectives, which, in turn, provides a
deeper understanding of Boalian Theatre processes than has been offered by previous studies.

5.7 Summary of Chapter

This chapter focussed on critical deliberations on respect, self-discipline, Citizenship Education and character development whilst acknowledging the tensions and ambiguities connected with the study. The Government’s White Paper Educational Excellence Everywhere (DfE, 2016) and participants’ evaluations of the study were examined with regards to implications for policy and practice. With regards to originality of the research I argue it provides an original and unique interpretation of the evaluation of Boal’s theatre practice that builds on and contributes new insights to this field. I argue that an alignment of Citizenship and Drama Education within the curriculum could support the establishment of active, democratic, and responsible civic behaviours in students via an experiential classroom environment, where real cases can be enacted. To conclude, drama can act as an effective rehearsal for active citizenship. Further to this, I offer a more inclusive model of citizenship/character education.
CHAPTER SIX CONCLUSIONS

6.1 Introduction
In the final chapter, I explain how I believe I have contributed to knowledge about Boalian Theatre and Citizenship/Character Education by placing a contemporary phenomenon, Boalian Theatre, within a political and historical context of Citizenship/Character Education. This involved an empirical study in the informal teaching and learning environment of a theatre with findings evaluated in collaboration with the participants. The thesis makes links between Boalian Theatre practice and Citizenship and Character Education. Post-study reflections of the participants are offered and I address the limitations of the study and suggestions for further research.

6.2 Reflection on Meaning-making
Post-study conversations with the participants suggested there is evidence of reflection and sense-making and offers further evaluation of the project. The participants asserted that Boalian Theatre can effectively meet some needs of at-risk students and asserted their belief of a number of perceived benefits of such programmes. Participants suggested Boalian Theatre study should be seen as more than simply keeping at-risk young people off the streets and out of trouble. Participants suggested there were benefits to taking part in a Boalian Theatre study, for example, positive examples of respect and self-discipline which changed their way of thinking. They further report a greater willingness to freely express themselves and learn how to get along with others, showing greater self-control and autonomy and less aggression. Finally, they acknowledged the project enabled them to develop new friendships and provided huge enjoyment and a sense of belonging to a community. Arguably the project can therefore, be described in some respects as transformative in nature.

Relatability happened on two levels; first, when participants shared their experiences with their group in order to develop a devised scene, and second, when the groups presented their scenes to the others. I would argue that their
comments also suggest the distancing and reflective nature of Boalian Theatre processes resulted in low levels of negativity when reliving their recalled experience leading to meaning-making on the part of the individual. I would argue that theatre projects like the one undertaken by Hanrahan (2013) did not examine issues directly related to her participants’ lives but concentrated on participants’ engagement with aesthetic theatre. Conversely, Boalian Theatre used Boal (2008) and Freire’s (1998a) concept of viewing the world at an objective distance so as to understand and interpret with a critical eye issues participants found relevant to their lives.

The participants also concluded that there is much potential in offering Boalian Theatre as community-based programme with the aim of improving the life chances of disaffected young people. Nowhere is this more evident than in their desire to develop and run their own Boalian Theatre study with young offenders. I argue that there are a number of factors in their perceived success of the project that could perhaps be utilised in other arts based interventions. There was a strong achievement ethic (self-imposed by the participants rather than me) marked by high expectations of respect and responsibility. This was accompanied by:

- Peer critique which was important in evaluating the success of any given piece of work.
- The notion of working in a ‘safer space’ where risk taking was controlled and viewed as normal.
- Participants reporting that critical to the success of the project was the involvement of caring, effective, non-judgemental leaders
- The opportunity for participants to become leaders in their own right.

It should be noted the study was not without its tensions. The initial workshops were punctuated with resistance from some of the participants. This slowed work down in the first week. This situation in not uncommon. Vettraino (2010) found hostility, challenge and resistance when working with teachers on a Theatre of the Oppressed study, which she believes came from fear of change. I concur with Vettraino (2010) resistance comes mainly from fear but can work for the good.
Resistance from the participants prompted me to consider what I was doing in the workshops and why I was doing it and so provided an opportunity for reflective practice that could be shared with participants. Resistance to Boalian Theatre prompted considerable dialogue with the participants about what they wanted from the workshops and how we could achieve it.

Tension also occurred with regard the question of how to listen to every voice and improve the learning experience of every participant. Despite the best intentions of myself and the facilitator it must be acknowledged that there were at times varying degrees of success in which ‘voice’ was articulated. This was conveyed in both observation and interviews that at times some participants were more vociferous than others and this in itself caused tension and had to be handled with some sensitivity to avoid participants feeling excluded. The mechanisms for participants feeling excluded are complex, fluid and dynamic involving both structural features embedded within the project and varying degrees of agency expressed by the participants at the time. These are the same complexities that can occur within the school system and I had to work very hard to avoid this situation arising and derailing the study. A further tension arose in that the way I work is inextricably connected to my personal and professional life. As both disaffected student, practicing teacher and settled Roma my backstory shapes my practice (Denzin, 2011; Savin-Baden, 2004) and I had to again work hard to ensure that I was not prejudging what participants might experience/say, that my own shifting narrative and plotlines did not impact on the study but remain in their own time and context. In doing so I had to work one step removed whilst enabling the participants to work one step removed. Ultimately this was an exhausting way of working and called for great personal strength in order not to rely too heavily on my facilitator.

Tensions aside participants report significant enjoyment of the workshops in general, they identify the dramatic representations as triggering the strongest responses. They felt the dramatic representations provided a solid
correspondence between what the participants felt happened in reality, and what they were observing on stage, indeed relating events some significant time after the project ended. Furthermore, they used these reference points as a catalyst to develop their own Boalian Theatre study. This correlates with the findings of both Rae (2011) and Hanrahan (2013) revealed strong links between environmental experiences and the process of self-development. Hanrahan (2013) also noted increased feelings of self-efficacy, mastery, competence, self-expression, and self-belief which she asserts to be underpinned by the nurturing context of the project in which supportive relationships, positive feedback, and freedom of expression were experienced.

I argue the impact of Boalian Theatre stems from the combined effects of a profound mirroring experience within participants’ interactions with their stories. This allowed participants to examine the stories from multiple-perspective which emphasises the embodied learning experience and influences the other’s behaviour without conflict or direct challenge. Mirroring and feedback within the Boalian Theatre context provided powerful learning that enabled participants to form a concrete grasp of change. This is evidenced in the participants’ individual practice of running their own Boalian Theatre study.

Whilst participants reported that Boalian Theatre empowered them to enact their consciousness and come to understand the political themes of respect and self-discipline inscribed in their individual stories. With regards to ethical concerns around the capacity to raise serious issues or cause harm to participants it is necessary to remember that the study described here involved participants who are themselves familiar with the kinds of events and relationships depicted in the scenes. Working one-step-removed allowed participants to work freely and safely with the reality of the image and to extrapolate their learning back into reality. Ikeno et al.,(2015) quite rightly note the processes of spectating, insight into others feelings, self-regulation and action do not happen in isolation, they require professional intervention and this has implications for teacher training if teachers
are to engage with such programmes. For schools unaccustomed to working with Boalian Theatre they may wish to engage the services of an interventionist theatre company in the first instance to avoid any potential for harm to the participants.

With regard to this research I also acknowledge that outside factors in the participants’ lives may have influenced results and/or participants thinking regarding their involvement in the project and/or impact made. However, the participants would argue that the findings suggest it was the dramatic representations, which have the potential to provide a powerful space for challenge, reflection and learning which were thought provoking and memorable.

6.3 Limitations

Throughout the thesis, I was mindful of limitations and openly reported them. In doing so, I was able to make attempts to minimise them at every opportunity. For example, the context-specific and local nature of the study arguably make it non-generalisable and non-replicable. This study only represents the outcome of a short programme of study with a small number of participants and would therefore, benefit from a longitudinal study with a larger group or groups. Further to this, case study approach can require the researcher to spend a long time (weeks, months, and even years) in the field using participant observation (Creswell 2013) and so time factors must be taken into account.

Because the data collection and analysis depended heavily on my own background and interpretation of events (Yin, 2012) there are also implications with regards to bias entering the research field impacting on validity and overall rigour. In acknowledging this the data was exposed to students (respondent validation) so the extent to which their views are reflected in transcribed data can be checked and strengthened by triangulation, enhancing validity and reliability.
Case study design presents challenges owing to the lack of ability to generalise findings. However, the aim of case study was to understand and emphasise the complexity and uniqueness of the case rather than to generalise findings (Creswell 2013). Yin (2012) argues that if statistical generalisation is not possible from the case study design, theoretical or analytical generalisation may well be appropriate and may be applicable to similar settings. That is, theoretical explanations of the exploration of Boalian Theatre with disaffected participants in Character Education might improve understanding of factors affecting Character and/or Citizenship Education in the wider context of schools.

There are different expressions of disaffection that reflect participants’ emotions and participation, this would be particularly true of disaffected students still in the education system (Skinner et al, 2009). Whilst I have some evidence of the participants’ school history, this was provided by the participants and could not be verified. Nevertheless, I argue that the participants in this study offer an example of disaffected students who have remained socially excluded post sixteen, and occupy long-term Not in Education Employment or Training (NEET) status (Thompson, et al 2013). Whilst this study generated a rich picture of the perspectives of the participants involved in the Boalian Theatre study I also recognise that the experiences of the participants cannot be assumed to be generalisable to all marginalised, at-risk young people, nor to all drama and theatre-based projects with at-risk groups.

6.4 Further Research

Despite participants reporting a very positive experience afforded by the project, conflict between participants in the early stages of the study were also noted. A larger longitudinal study with groups who have had no previous experience of drama and theatre-based workshops would allow for an examination of different experiences and outcomes. Furthermore, a larger group(s) would provide a more diverse sample and might allow for an in-depth examination of how external factors such as demographic variables relate to or indeed impact on outcomes.
Furthermore, this study related to participants who have left full time education and any future research must test whether Boalian Theatre when used in Character Education could be more widely applied to disaffected students still in full time education.

It is important also to acknowledge that whilst this Boalian Theatre study was framed as intervention, there is a need to explore how arts based drama and theatre projects might be used in idiographic inquiry more widely to re-engage marginalised, at-risk groups. This would also allow for a direct comparison of outcome variables between interventionist theatre and arts based drama and theatre projects.

Reflecting on my own experience as a disaffected student and my experience as the daughter of Roma Gypsies, my interests in the use of theatre in Citizenship/Character Education and listening to the voices of at-risk young people such as Mikki, has made me question my own practice and understanding of both disaffection and Boalian Theatre. Like many teachers I have believed unquestioningly of the power of formal education to provide economic and academic opportunities for its students. As a disaffected student I pushed aside and played down my own internal dialogue regarding negative aspects of schooling, telling myself the issue was with me not school. Listening to the participants in the Boalian Theatre study enabled me to revisit my own disaffection and to engage with the internal oppression I felt as a student. Perhaps this is why I have been drawn to evaluating Boalian Theatre study. Examining participants’ evaluation, I am of the opinion that their experiences add support to the notion that Boalian Theatre has something to offer, but, Further to this, the participants are able to offer some insight into how Boalian Theatre works. The participants argue that it is imperative for both practitioners and participants (working collaboratively) to take risks, in order to access the core of Boal’s work.
Whilst I feel this study has contributed to the debate further study is now required to systematically test Boalian Theatre as intervention with at-risk groups on a large scale. Such research will be crucial for building a robust evidence base of the theatre project reported here in order to promote respect, self-discipline and self-development for positive life outcomes of marginalised, at-risk youth. There must now be a stronger emphasis placed on long-term impact assessment, and systematic meta-evaluation of the outcomes of projects over time. This would potentially benefit all stakeholders including policy-makers, funding bodies, tertiary institutions, community arts organisations, project facilitators, participants, and the community at large.

6.5 Concluding Statement

This study set out to examine:

‘In what way, if any, does the use of Boalian Theatre as character development, promote disaffected youth understanding of respect and self-discipline?’

With sub-questions:

- Would Boalian techniques decrease anti-social behaviour in an educational environment (within the context of the study)
- What are the participants’ perceptions of Boalian theatre as a tool for development of self-discipline and respect?

Whilst I do not argue Boalian Theatre is a panacea for all ills and I acknowledge the limitations and ambiguities of the study, I argue that data from interviews with participants allows me to answer the main research question and question two of the sub-questions.

Data from participant interviews suggest Boalian Theatre provided a safer space in which to participants could work one step removed in order to explore and examine real life events which were pertinent and relevant to their understanding of respect and self-discipline. I further argue interviews with participants suggests there is some evidence that the reflective nature Boalian Theatre offers a
distinctive approach to citizenship/character education/development with disaffected students. 9/10 participants reported Boalian Theatre had provided them with the opportunity to re-examine their understanding of respect and that their understanding had changed over the course of the study (reflexivity). They reported their ability to deal with conflict and with other people to have improved including their dealings with those in authority (self-discipline). I argue this is demonstrated in the participants wanting to volunteer to run a similar project with young offenders (respect for others), taking up volunteering in the community whilst seeking employment (respect for self and self-discipline) and returning to full time education (respect for self and self-discipline).

In answering sub-question number two I argue that in wishing to undertake their own Boalian Theatre project with young offenders, participants are acting out their assertion of their positive perceptions of Boalian theatre as a tool for development of self-discipline and respect.

In answering sub-question one I argue data from observations suggest there is some (though not unequivocal) evidence to suggest that throughout the period of the workshops Boalian Theatre techniques anti-social behaviour decreased. I acknowledge the weakness/ambiguity in this data is that it is possible that the positive relationship I enjoyed with the participants may have had some significance on the decrease in this behaviour. Further research would need to address this ambiguity and may need to be conducted with participants who were not previously known to the researcher.

This thesis contributes to the literature on both Boalian Theatre and citizenship/Character Education with disaffected youth. The study provides some evidence that Boalian Theatre offers a distinctive approach to citizenship/Character Education and character development. Should similar projects be embedded in educational interventions Boalian Theatre could offer an opportunity to help at-risk students ‘open doors to employment and social
opportunities which underpin academic success, happiness and wellbeing (DfE 2016, Paragraph p95, 6.34). Embedding Boal into Citizenship/Character Education and/or educational interventions would arguably take a seismic shift in government and local government thinking and it may be that such an idea would simply prove too alien to contemplate. However, while a number of questions have been raised in this research, I continue to support the view of Boal (2008) that Boalian Theatre practices offer situated learning experiences for oppressed groups.

The Boalian Theatre study had a very clear focus on the individual experiences and needs of the participants involved. Workshops were tailored to the stories and narratives of the participants involved in this project. Any attempt to replicate the project demands the same consideration be given to the specific needs and experience of those involved. As practitioners and educators we must avoid a governmental 'one-size-fits-all' approach and need to develop a more personalised individual approach when working with disaffected students. Working collaboratively practitioner and participants should evaluate individual and collective responses of participant understanding of respect and self-discipline so that the potential of our young people can be realised and a deeper understanding of the processes and impact of Boalian Theatre is gained.
Appendix A

INFORMATION AND CONSENT FORM
(Researcher name and contact details)

First of all I would like to thank you for agreeing to participate in this study, which will take place from July 2015 through to September 2015. This form will place in writing my verbal explanation of the study; its purpose and the processes involved. I will again describe your involvement and your rights as a participant.

Introduction
This is a collaborative project in which your voice is paramount. The project is based on the fundamental principle that, you as a community of young people who describe themselves as being disaffected with mainstream education, work in partnership with me as a researcher, to explore if theatre can be the catalyst for bringing about change and promoting social justice.

The purposes of this research project is to use the theatre techniques of Augusto Boal to evaluate your experience of using theatre to develop respect and self-discipline. Your experience as young people who describe themselves as ‘disaffected with education will play an important and valuable role in this research, we will therefore, explore your ideas of what respect and self-discipline are, at the beginning of commencing Boalian Theatre and at the end.

Boalian theatre will use a series of devised and improvised workshops and rehearsals to create scenes which explore issues of conflict, respect and self-discipline, with the subjects and story lines originating from your own real life experiences. The final scenes will provide an opportunity to develop skills and tactics to enable you to deal with conflict and evaluate your own ideas about respect and self-discipline.

At the end of the workshops you evaluate the success or failure of the project.

Methodology
The methods to be used to collect information for this study are interviews and observations of workshops.

Interviews:
I will be asking all participants to take part in a number of interviews with me. Sometimes the interviews will be semi-structured in nature and at other times will take the shape of informal conversations this should allow you the opportunity tell your stories and construct meaning from those stories.

You are not required to answer any questions that you do not feel comfortable about answering. You may ask for the interview to be stopped and terminated at any point.
Our discussions will be audio-taped to help me accurately capture your comments and transcribe them. The tapes will only be heard by me and the facilitator who may help with transcription in order to accurately capture your comments. (The facilitator will enter into a contract similar to this one.) Recordings will only be used for the purpose of the study and will not be played for other purposes. Recordings will not be played in the presence of anyone other than you, the facilitator and myself.

As requested I will transcribe your comments verbatim as spoken by you. You will be shown the transcription prior to inclusion in the thesis and will have the opportunity to object and/or alter anything that is written. All transcription and audio tapes will be destroyed on completion of writing.

If you feel uncomfortable about being audio-taped, you may request that the recorder is switched off at any time.

Observations
Observations of workshops will be undertaken by me and the facilitator. The purpose of the observations is to assess to what extent you might demonstrate characteristic 'disaffected' behaviour. These will include:

1) Aggressive behaviour (e.g. hitting, pulling hair, kicking, pushing, using abusive language);
2) Physically disruptive behaviour (e.g. smashing, damaging or defacing objects, throwing objects, physically annoying other participants);
3) Verbal aggression (e.g. shouting, screaming, anger, swearing, racist, sexist or homophobic language)
4) Authority-challenging behaviour (e.g. refusing to carry out requests, exhibiting defiant verbal and non-verbal behaviour, using derogatory language);
5) Self-disruptive behaviour (e.g. not working, refusal to engage/participate, not on task).

The observations will not be video recorded and will only be recorded through an observational record sheet and freehand notes. There will be a brief discussion following the observation during which more freehand notes will be written. Notes of observations will be transcribed. You will be shown the transcription prior to inclusion in the thesis and will have the opportunity to object and/or alter anything that is written. All transcription will be destroyed on completion of writing.

If you feel uncomfortable about being observed, you have the right to withdraw from that section or the whole workshop at any time.
Your Rights
You have the right to withdraw from the study at any time. This can be done without prejudice or challenge. If you do withdraw from the study, all the information that you have provided will be destroyed and will not be used in the final thesis. You also have the right to contact me in person, by telephone or email at any time to ask for further information about the nature of the study and the methods that I am using.

You have the right to read the transcripts of the interviews and/or observation at any time and you may question the accuracy of the words that have been transcribed. You are encouraged to raise any concern you have on the possibility of you being identified.

Risks
The risks of taking part in this study are low, in my opinion. There is the risk that, despite the efforts described below, you could be identified. There is a risk that you will be inconvenienced by giving time to this project and there is also the risk that you might feel uncomfortable about the experience of either talking about your experiences or being observed during workshops. There are also potential professional benefits of being involved in the process and having access to a research study.

Anonymity
Your real name will not be revealed at any point, including in the written thesis. I will do everything that I can to ensure anonymity.

Storage and use of data
All data will be treated as personal under the 1998 Data Protection Act, and will be stored securely using password protection. Audiotapes will not include your name, will be stored securely and will be destroyed on completion of writing.

The findings will be included in an unpublished thesis submitted for PhD study at the University of Leicester and may be lodged in the University Library. They may also be used in published works, such as academic journal articles. Quotations from your interview may be included in journal articles, but only if you give permission for such use. Such articles will be closely allied to the research project.
Participant’s Understanding

- I agree to participate in this study and I understand it will result in a thesis to be submitted as an EdD study at the University of Leicester.

- I understand that my participation is voluntary.

- I understand that all data collected will be limited to use in this thesis and may also be used for academic journal articles.

- I understand that every effort will be made to ensure my anonymity.

- I have been made aware of the arrangements for storing data and know that they will be secure.

- I have been furnished with contact details for the researcher and know that I can make contact at any time to gain more information about this project.

- I understand that the data I will provide will only be used for this research.

- I understand that I may withdraw from the study at any time.

- I agree to allow an audio tape to be made of my interview conversations and for my words to be quoted directly.

I agree to the terms

Participant Full Name: ________________________________

Participant Signature: _______________ Date _____________

I agree to the terms:

Researcher ___________________________ Date ___________
## Appendix B Inclusion and exclusion criteria for literature search

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Considered for Inclusion</th>
<th>Considered for Exclusion</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recent publication?</td>
<td>Published after 2000</td>
<td>Before 2000, unless seminal eg Boal/Brecht</td>
</tr>
<tr>
<td>Type of publication</td>
<td>Peer reviewed journal/ book; UK government paper, ethesis, thesis from UK /America</td>
<td>BA/MA Dissertations, newspaper/ magazine/anonymous online articles</td>
</tr>
<tr>
<td>Research focus - participants</td>
<td>Included disaffected students/disaffected students behaviour/ knife crime/disaffected behaviour</td>
<td>Focus on primary pupils or teachers only</td>
</tr>
<tr>
<td>Research focus – topic/theme</td>
<td>Applied Theatre Interventionist Theatre Boal/Theatre of the Oppressed/Forum Theatre/Image Disaffection Theatre/Citizenship/Citizenship Education/Character Education/Character development Bridging the gap drama/citizenship</td>
<td>Drama Education Drama in Education Drama Therapy Citizenship Education not specific to UK</td>
</tr>
<tr>
<td>Search terms</td>
<td>Terms appeared in the title</td>
<td>Terms in title irrelevant to focus or out of context</td>
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Appendix C Observational Record Sheet

<table>
<thead>
<tr>
<th>Incidence of</th>
<th>Week 1 Tally 1111</th>
</tr>
</thead>
<tbody>
<tr>
<td>Profanities</td>
<td></td>
</tr>
<tr>
<td>Physical Aggression</td>
<td></td>
</tr>
<tr>
<td>Verbal Aggression</td>
<td></td>
</tr>
<tr>
<td>Homophobic language</td>
<td></td>
</tr>
<tr>
<td>Racist language</td>
<td></td>
</tr>
<tr>
<td>Misogynistic language</td>
<td></td>
</tr>
<tr>
<td>Not Working/on task</td>
<td></td>
</tr>
<tr>
<td>Calling Out</td>
<td></td>
</tr>
<tr>
<td>Refusal /Withdrawal from participation</td>
<td></td>
</tr>
</tbody>
</table>
Appendix D
Semi-Structured Interview Sheet Boalian Theatre Study

Thank you for agreeing to take part in the interviews. Here is what you can expect to happen during the interviews.

What will be involved if I take part in this study?
You will be asked to participate in a one to one semi-structured interview which will last between 30-60 minutes and will be audio recorded. Semi-structured means that you will be asked open questions about your thoughts, feelings and experiences concerning the Boalian Theatre workshops/study. The interview will be conducted in in my office at the theatre.

What are the advantages and disadvantages of taking part?

This study offers you the opportunity to reflect on your experiences of Boalian Theatre and share your experience with others. It is possible that the interview may be emotionally upsetting because of the subject matter we will be dealing with at times. I will work with you in order to lessen the risk of this and you can stop the interview at any time. Any distress experienced during the interview will be handled sensitively and if required you will be encouraged to seek further support after the interview. For example, a counselling helpline such as the one run by the Samaritans (free to call 116 123).

The interviews will impact on your time and will involve us engaging in conversation about your experiences of disaffection and Boalian Theatre. I will use prompts during the interview for example:
- Why?
- Can you tell me a bit more about that?
- Can I check you mean x?
- Can you give me an example?
- What specifically do you mean by x?
- How did/do you feel about that?
- Can I check I’ve understood what you said properly?
- What else was happening at the time?

It will be useful for me to make notes during and after the interview to remind myself about how you might have responded to the questions and the key themes that came out of the interview. This will be helpful because the facilitator will be helping me to analyse the data.
Appendix E Introduction to Boalian Theatre

Definition of space:

**Liminal**- a social space that is somewhere between more permanent social roles.
**Liminoid**- playing around with the norms, customs, regulations, laws, which govern life in society.

The exercises and methods outlined here are based on the Forum Theatre process developed by Brazilian director, Augusto Boal (1931-2009), as part of his theatre system known as “Theatre of the Oppressed” (Boal 2000; 2002). I only offer a very brief outline here.

**Theatre of the Oppressed** focuses on using theatre in social and political contexts as a tool for promoting education and social change, drawing on both personal and group perspectives. For Boal, the term oppressed embodied the notion of resistance, rather than passivity or victimhood.

**Forum Theatre** involves performance of a scenario showing an oppression - a problematic or unjust use of power that is experienced as a difficulty or obstruction. The scenario focuses on a particular situation relevant to the group that allows the possibility to deal with, and reflect on, difficult problems. The actors may be professionals or, as is described here, participants in a workshop: people who are themselves familiar with the kinds of events and relationships depicted in the scene.

The aim of the work is to resolve, or review and re-frame, issues participants may not have previously analysed or expressed clearly. The structure needs to focus on a protagonist, a baffled but determined hero, (the oppressed). The hero does not solve the problem. The scenario raises the problems for the group to play with and explore.

The scene is played once through it can be short (three minutes) or longer. It is then re-enacted. Members of the audience, the group, become spect-actors (spectators and actors combined). They call out “stop”, or clap once to signal that they would like to try another strategy. The facilitator encourages them, showing how to do it. It is crucial that their voices be heard. The person who calls stop then replaces the hero, or oppressed, to explore a new approach.

**Image Theatre** is a series of exercises and games designed to uncover essential truths about societies and cultures. The participants in Image Theatre make still images of their lives, feelings, experiences, oppressions; groups suggest titles or themes, and then individuals sculpt three-dimensional images under these titles, using their own and others’ bodies as the ‘clay. The image work never remains static, the frozen image is simply the starting point for or prelude to the action,
which is revealed in the dynamisation process, the bringing to life of the images and the discovery of whatever direction or intention is contained in them.

**The role of the Facilitator**

For the purpose of these workshops, it was important that someone takes on the role of facilitating the group so one person had overall responsibility for the coordination and safety of the group. In Boal’s system, the person who facilitates is called The Joker. The term Joker is used because of the different roles the Facilitator may have to play (like the Joker in pack of cards), the roles might include supporter, provocateur, interpreter or friend.
Reference


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Sloam, J. (2012b) "'Rejuvenating Democracy?" Young People and the "Big Society" Project' *Parliamentary*, 65(1), 90-114


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