

**ACTION RESEARCH IN SOCIAL WELFARE RESIDENTIAL SCHOOLS IN
HYDERABAD INVESTIGATING THE POSSIBILITIES (POTENTIALS AND
LIMITATIONS) OF THEATRE OF THE OPPRESSED IN RESOLVING A CONFLICT**

A thesis submitted during year 2023 to the University of Hyderabad in partial fulfillment of the award of a Ph.D. degree in Theatre Arts, Sarojini Naidu School of Arts and Communication.

by

KIRAN KUMAR SANGALA



Department of Theatre Arts
Sarojini Naidu School of Arts and Communication
University of Hyderabad
(P.O.) Central University, Gachibowli,
Hyderabad – 500 046
Telangana
India



CERTIFICATE

(For Ph.D. Dissertations)

This is to certify that the thesis entitled ACTION RESEARCH IN SOCIAL WELFARE RESIDENTIAL SCHOOLS IN HYDERABAD INVESTIGATING THE POSSIBILITIES (POTENTIALS AND LIMITATIONS) OF THEATRE OF THE OPPRESSED IN RESOLVING A CONFLICT submitted by KIRAN KUMAR SANGALA bearing Registration Number 13SNPT05 in partial fulfilment of the requirements for award of Doctor of Philosophy in the School of Sarojini Naidu School of Arts and Communication is a bonafide work carried out by him/her under my supervision and guidance.

This thesis is free from Plagiarism and has not been submitted previously in part or in full to this or any other University or Institution for award of any degree or diploma.

Further, the student has the following publication(s) before submission of the thesis/monograph for adjudication and has produced evidence for the same in the form of acceptance letter or the reprint in the relevant area of his research:

1. PRACTICING THEATRE OF THE OPPRESSED BY THE UNIVERSITY STUDENTS

AT BOYS ORPHANS HOME (ISSN Number_2320-5407). 10.21474/IJAR01 and has made presentations in the following conferences.

1. THEATRE PRACTICE – CHANGING TRENDS (National)
2. IFTR (International Federation for Theatre Research (International))

Further, the student has passed the following courses towards fulfilment of coursework requirement for Ph.D. / was exempted from doing coursework (recommended by Doctoral Committee) on the basis of the following courses passed during his M.Phil. Program and the M.Phil. Degree was awarded:

Course Code	Name	Credits	Pass/Fail
TA 801.	Research Methodology	4.0	Pass
TA 802.	Arts and the World – Literary/Visual/Cultural Theory	4.0	Pass
TA 811.	Performance Theory and issues in Indian Theatre	4.0	Pass
TA 812.	Mapping the question (Exploring the topic with supervisor)	4.0	Pass

Supervisor

Head of the Department

Dean of School

DECLARATION

I KIRAN KUMAR SANGALA hereby declaring that this thesis entitled ACTION RESEARCH IN SOCIAL WELFARE RESIDENTIAL SCHOOLS IN HYDERABAD INVESTIGATING THE POSSIBILITIES (POTENTIALS AND LIMITATIONS) OF THEATRE OF THE OPPRESSED IN RESOLVING A CONFLICT. Submitted by me under the guidance and supervision of Professor/Dr. SATYABRATA ROUT is a bonafide research work. I also declare that it has not been submitted previously in part or in full to this University or any other University or Institution for the award of any degree or diploma.

Date: 26-03-2023.

Name: KIRAN KUMAR SANGALA

ID No: 13SNPT05

Place: Hyderabad.

Signature of the Student:

Regd. No. 13SNPT05

ABSTRACT

KIRAN KUMAR. SANGALA

(Ph.D., Theatre Arts) (March 2023)

Action research in social welfare
residential schools in Hyderabad
investigating the possibilities
(Potentials and limitations) of Theatre of the
Oppressed in resolving a conflict.

Abstract of a dissertation at the University of Hyderabad.

Dissertation supervised by Dr. Satyabrata Rout.

No. of pages in text. (240)

Theatre of the Oppressed is an applied community theatre technique widely practicing worldwide to resolve the oppression of the voiceless groups. It involves various methods and different approaches to strengthen the oppressed to make dialogue against the oppression. Discriminations, inequalities, and social isolation in the name of caste are significant oppressions for marginal communities, mainly scheduled caste and scheduled tribal communities in India. On the other hand, the TSWREIS is exclusively working to abolish social imbalances by providing quality education for these Schedule Caste and tribal community students by providing free, quality residential education. TSWREIS believes that education can empower the students, and it helps the weaker section secure their future by acquiring social status, identity, dignity, and respect through quality education.

This study aims to check the possibilities of "Theatre of the Oppressed" and its potentialities in the TSWREIS student's case to address various issues present in their society. This study is focused on understanding the student's issues in residential school and their social life that

is related through their community and family. The research process involves teaching the various suitable Theatre of the Oppressed methods and applying them to the student's issues to recognize the problem and prepare them to find solutions themselves, thus countering the oppression.

The research process was designed in the two workshop modules. One is to teach Theatre of the Oppressed so that the students can focus on institutional issues frequently present in their institution, like personality development, questioning, strengthening themselves, collectiveness, unity, organizing, etc., while simultaneously sorting out the best applicable and possible techniques among the Theatre of the Oppressed techniques through action research methodology. The second workshop focuses on border issues that relate to the social life of the student outside of campus by utilizing TSWREIS 10 SWAEROES commands, inspirational quotes, student experiences, news articles, etc., with effective theatre techniques like Forum Theatre.

In Telangana State, the Theatre of the Oppressed has not been used much to address the issues of students belonged to Schedule caste and Tribes communities. As a result, the study seeks to identify the possibilities and limitations of the Theatre of the Oppressed through TSWREIS platform where these both communities available to study closely.

ACKNOWLEDGEMENT

Thank you, God, for everything.

I'm grateful to having my supervisor, Prof. Satyabrata Rout the one who pushed me to do this work at every stage; his carefulness, patience, supervision, support, and encouragements were the keys to this work. Academics and theatre journeys with him are always an inspiring and enlightening aspect to learn more.

My heartfelt gratitude goes to my committee members for their ongoing evaluation of my work progress. Prof. N. J. Bhikshu guided me in fieldwork, thesis writing, and research design, and his moral support boosted my confidence. Dr. Satya Prakash, department of communication, suggested the literature work of the Action Research methodology and strengthened my English writing skills. He kept me motivated all the way; without his strenuousness, I may not have come to the end of the work.

This work would not have been possible without the financial support of the University Grants Commission (UGC).

Thanks to Prof. Ananth Krishnan who sent me to Mukhthadhara, a global Theatre of the Oppressed festival, I got wide exposure. I'm unable to forget Prof. Rajiv, who provided outstanding theoretical research methodology classes, they have given solid foundation for me in research study. Prof. Noushad Ali sir is the catalyst for my theatrical journey. He blazed a trail with a sparkling theatre workshop in 2007, where I learned the essence of the theatre medium, which has profoundly influenced my approach to theatre; without those sessions, I might not have pursued a higher level of education in theatre arts at all. Thanks to Prof. Kanhaiya Lal Kaithwas, his challenging theatre journey inspires me a lot, and also thanks to Riken Ngomle.

Thanks for Prof. Sruthi Bala. ignited my PhD work with great lectures in the initial stage of my research work, and she designed the title of the work, which strengthened this work. I'm thankful to Prof. DSN Murthy and Sharada Natarajan for their methodology classes.

I'm grateful to RS Praveen Kumar, IPS, the secretary of TSWREIS, who gave me essential permissions to do the research. My sincere thanks to all TSWREIS officials for allowing me to visit their institutions and supporting me in all stages of field work. Thanks to all selected school principals and staff for strong cooperation in schools. I'm greatly thanking every student for their valuable time spent participating in my research work.

I am grateful to TIE NSD Tripura and the director Vijay Kumar Singh, Theatre of the Oppressed practitioners Deepan sir, and Ravi Ramaswami of CCDC Bangalore; they taught me the basics of Theatre in Education and how to use Theatre of the Oppressed as a teaching method that is effectively used in fieldwork.

I'll always remember my theatre teachers from the Andhra University Department of Theatre Arts Professors and Teachers: Rajendra Prasad, M. Bhaskar Rao, Chiranjeevi, Raja Rao, Shashi Bhushan, K.V.N.D. Prasad, and Satyanand. They all paved a clear path to my early theatre journey. And I am thankful to Prof. Jolly, department of Folk Culture Studies, for constant suggestions on research work.

From the bottom of my heart, I'm very thankful to Dr. Ch. Jampayya, my friend and well-wisher, who inspired me, encouraged me, and motivated me a lot when I was struggling in the research journey, and I'm much more thankful to Mr. Vinay Talluri. He worked hard on my thesis proofreading, his careful suggestions helped a lot and make my research crisper and cleaner. I'm thankful to my friend and supporter, Mr. Haribabu; without his loving scolding, I may not be here.

Thanks to my friend and senior, Prof. Murali Basa, for his encouragement in every delayed situation at work.

I'm thankful to Sanjoy Ganguly and Prof. Ola Johnson for delivering "Theatre of the Oppressed" knowledge in their short, masterful workshops on Theatre of the Oppressed. Thank you to Jana Sanskriti, Kolkata, for conducting the annual Theatre of the Oppressed Festival, Muktheadhara, where I got extensive knowledge of global practitioners. Thanks for Theatre of the Oppressed world family. I am exclusively giving thanks to Mr. Ronald Matthijssen (Netherlands), Irene Captani (Greece), George (London), Zosimo, Sangjoy, and Usha Ganguly for workshop sessions at the Muktheadhara festival. Special thanks to the great social workers who use "Theatre of the Oppressed" in their work. Christina (Greece), Madhu Garu (Bhoomi Foundation), Liz Morgan (USA), Rita Espectaculo (Spain), Maria (Greece), Yohannus (Austria), Tim (England), and Sonny Chatwiriychai (Thailand) from Theatre of the Oppressed for sharing their experiences.

My soulful thanks to my dearest friends Lakshman Swamy (Bhayya), Shiva Krishna, Prabhu Chand, and J.L.S. Vasuki, who helped me morally and financially; without their timely assistance, I may not be at this point. I'm thankful to my parents and family, including my brother's sisters, who wish my success all the time. A special thanks to Sravani Prathipati, who relentlessly encouraged me to conclude this thesis work on time.

Thanks for my wife, Dyva Krupa, who believes in me and always supports me. I strongly believe that her silent efforts make this work successful. Thank you to my loving son, Dravida Lionel, his presence is always blissful to me and beautifies my day-to-day research journey.

I couldn't do this work without God's help. Thank God for everything.

----- Kiran Kumar Sangala

Table of Contents

CHAPTER 1 - INTRODUCTION.....	1
Significance of the research.	5
Aims and Objectives	7
Objectives.	8
CHAPTER 2 - LITERATURE REVIEW	9
Introduction.....	9
Meaning of Oppression.....	9
What is Theatre of the Oppressed?	10
Augusto Boal An Overview	12
Evolution of Theatre of the Oppressed	13
Freire and Boal.....	13
Theatre of the Oppressed book	14
Spectators of Aristotle, Brecht, and Boal.....	15
The Tree of the Theatre of the Oppressed.....	17
Word.....	19
The Image.	19
The Sound.	19
Ethics.....	19
Games for Actors and Non-Actor	20
The Rainbow of the desires.....	22
Cops in the Head.....	22
Pedagogy of the Oppressed.....	23
“How to use Forum theatre for community Dialogue”.....	24
Theatre of the oppressed in India.....	25
Jana Sanskriti Kolkata.....	25
Centre for Community Dialog and Change (CCDC) Bangalore	26
TSWREIS and Theatre of the Oppressed	27
TSWREI and Societies	27
Aims and Objective for the TSWREIS.	29

Mission.....	29
SWAEROES	29
Women education in TSWREIS	31
CHAPTER 3 - METHODOLOGY	32
Introduction.....	32
Action Research.....	34
Art-based Action Research (ABAR).....	37
The Study Design.....	41
Permissions	41
Selection of Schools.....	41
Work duration	42
Action plan.....	42
Introduction session with the class.	42
Rules and understanding	43
Journey with the participants.	43
Workshop I.....	44
Workshop II.	44
Data collection	45
My (researcher) Positionality in the research	45
CHAPTER 4 - WORKSHOP - I.....	48
Introduction.....	48
Preparing the participants for the workshop	48
Cross and circle.....	49
Unrepeated 20.	49
Agreements and promises with the participants	50
Interaction with the students for the workshop.....	52
Finding conflicts	54
De-Mechanization.....	57
Gamesercises.....	58
Exercises	58
Games	58
Touch (reconstructing muscular relations).....	59
I. General Exercises	59
Colombian Hypnosis.....	59

Effects from the exercise.	59
Circles and Knots.....	61
Rhythm with chairs.	63
II. Walking series	63
Slow-motion.....	64
Crab and Cross legs.	65
As you like it (Imitating others).....	67
III Massages	68
In a circle.....	68
Back Massage.	69
IV. Integration Games	69
Person to person.....	69
Stick in the mud.	70
Sticky paper	71
Grandmother footsteps.....	72
Cat and mouse.....	73
Race for a handkerchief	74
Effects.	74
Observations	75
Gravity	75
Listening to what we hear	76
Rhythm.....	76
A round of rhythm and movement.	76
Horseshoe rhythm	77
The big chief	78
The president's bodyguards.....	80
How many A's, in a single 'A'	80
Melody, Sounds and Noises	80
The rhythm of respiration	81
Breathe slowly!	81

Pressure cooker	81
A, E, I, O, U	82
The blind series	82
Precautions.....	82
Noises.....	83
Observations.	84
One blind line, one sightline	84
Observations.	84
The magnet positive and negative.....	84
The sound of seven doorways.....	85
Space series	86
Numbers and geometric figures of commands	87
Body parts	87
Chart description.....	88
Image Theatre	89
Language of the Image.....	89
Image and Theatre.....	89
Preparation for Image theatre.....	90
Rules for Image Theatre.....	90
Walk Stop and Image	91
Auto Images	92
Image of the word.	92
Auto Images exercise in girl's school	94
School gate.....	95
Multiple Image of happiness.....	96
Multiple Images of Oppression.....	98
Building Model.	100
Kirana shop (grocery shop) keeper	101
Dynamization I.....	101
Second Dynamization.	102
Interventions	102
Observations	103

Possibilities and limitations in Image Theatre at TSWREIs.....	103
Image theatre reflections.....	106
Forum Theatre.....	108
Introduction.....	108
What is Forum Theatre?.....	108
Spect-Actor.	108
Forum theatre technique	109
The Joker.....	110
Anti-Model.....	110
‘STOP.’	111
Forum Theatre in TSWREIS.....	111
Preparation for Forum Theatre.....	111
A rude teacher	111
Story development exercise for Forum theatre	112
Enactment exercise	113
Example scene for Forum Theatre Intervention	113
Effects.	114
Games for Story development	114
Forum Theatre Process	116
Observations.	119
Forum Theatre technique application and results	119
Legislative Theatre.....	120
Introduction.....	120
Structure of Legislative theatre	121
First stage.	122
2nd Stage.....	123
3rd stage	123
Legislative Theatre in TSWREIS	124
Preparation for Forum session.	124
Forum Theatre in Legislative Theatre.....	129
Organic Bodies.....	131
Forum session	131
Accepted new resolutions.	133

Observations in Legislative Theatre	134
Statistics of the Legislative theatre and student's participation	136
Newspaper Theatre	136
Introduction.....	136
Structure of the Newspaper technique	137
Techniques of Newspaper Theatre.....	138
Simple reading.	138
Complimentary reading.	138
Crossed Reading.	138
Rhythmical reading.....	138
Parallel Action.....	139
Improvisation.	139
Historical reading.....	139
Reinforcement.....	139
The concretion of the Abstract.....	139
Text out of context.	140
Insertion into the actual context.....	140
Interrogation or field interview.	140
Newspaper theatre in TSWREIs	141
Gamesercises for Newspaper Theatre.....	141
News article.	142
Reflections.	142
Process.	143
Interrogation technique	143
Improvised reading and Mime reading	144
Suggestion.....	145
Historical reading.....	145
Emphasis technique	146
Observations in Newspaper Theatre	146
Invisible Theatre	147
Conclusion of the chapter	148
CHAPTER 5 - WORKSHOP - II.....	153
Introduction.....	153
Formulating the topics for Forum Theatre.....	154

Quotes on walls.....	155
Personality development through quotes in TSWREI	156
SWAEROES 10 Commandments	159
Invisible Oppression	160
Theatre of the Oppressed with SWAEROE 10 commands	164
Technique	164
Design of the process	164
Participants Activation	165
Workshop Process	166
Exercises for Memory and Emotions.....	167
Remembering Yesterday.	167
Remembering a day in the past.	167
Pilot and copilot	169
Remembering the actual oppression	169
Games for Activation	170
Dramaturgy rules for Forum Theatre	171
Workshop at TSWREIS Shaikpet Boys Campus	171
Wind blows for (Game exercise).	171
Numbers and action.	172
I'm not inferior to anyone.	173
Interventions in Forum session	177
The key achievements through the Forum session	177
I shall never give up.....	178
The plot of the story.	179
Interventions	180
I shall repay what I borrow	182
The plot of the story	182
The Adaptation.....	183
Workshop at Chilkur TSWREI Boys campus.....	186
Blind games	186
Blind fall	187
Glass cobra.....	188

Group A: “Pay back to society.”	189
The plot of the story	191
Developed scene for the Forum Theatre.	193
Forum Theatre Intervention	194
Group B performance: “I shall always think big and aim high.”	195
The plot of the story	196
Word boxing.....	197
The technique.....	198
“I shall neither beg nor cheat.”	200
Plot of the story.	200
Scene selection.....	201
Workshop at TSWREIS Kokapet Girls campus	203
Activation session	203
Musical chair game	204
Trust games	205
Find your partner.....	205
“I shall never blame others for my failures.”	206
The plot of the story	206
Stop and think mode technique.....	208
Lightning Images	211
I shall never fear the unknown.....	212
Forum Intervention.	214
Audience Intervention.....	215
Observations.	217
TSWREI RK School for Girls	218
‘I shall be the leader wherever I am.’	218
Games and exercises Activation session.....	218
Blind car.	218
Spect-actors intervention in Forum session	222
“I shall do what I love and be different.”	223
The plot of the story.	223
“Agora mode”	224
Application of the technique	226
Few noticeable audiences image.....	226

Conclusion of the chapter	229
CHAPTER 6 - CONCLUSION	232
Possibilities	232
Limitations	237
Recommendations	239
REFERENCES	241
APPENDIX.....	250
Questionnaire for Games and Exercises	250
Questionnaire for Image theatre.....	251
Questionnaire for Newspaper theatre.....	252
Questionnaire for Forum Theatre.....	253
Questionnaire for Playback Theatre.....	254

LIST OF FIGURES

FIGURE 1. TREE OF THEATRE OF THE OPPRESSED.....	18
FIGURE 2. ART BASED ACTION RESEARCH CYCLE	39
FIGURE 3. COLUMBIAN HYPNOSIS	60
FIGURE 4. CIRCLES AND KNOTS.....	62
FIGURE 5. DIFFERENT WALKING STYLES.	65
FIGURE 6. CROSS LEGS EXERCISE.....	66
FIGURE 7. IMITATING OTHERS.....	67
FIGURE 8. GRANDMOTHER FOOTSTEPS GAME	72
FIGURE 9. BIG CHIEF POSITION.....	78
FIGURE 10. NOISES	83
FIGURE 11. OCCUPY THE SPACE.....	86
FIGURE 12. IMAGE OF THE WORD	93
FIGURE 13. AUTO IMAGES OF WOMEN OPPRESSION.....	94
FIGURE 14. UNTOUCHABILITY	100
FIGURE 15. DEBATE SESSION IN LEGISLATIVE THEATRE.....	126
FIGURE 16. SWAEROES 10 COMMANDMENTS.	158
FIGURE 17. CARTOON PRESENTATION OF SWAEROES 10 COMMANDMENTS.....	160
FIGURE 18. REMEMBER.....	168
FIGURE 19. I'M NOT INFERIOR TO ANYONE - PLAY.	175
FIGURE 20. I SHALL NEVER GIVE UP.	180
FIGURE 21. 'I SHALL REPAY WHAT I BORROW'.	183
FIGURE 22. BLIND FALL.	188

FIGURE 23. PAY BACK TO SOCIETY.	192
FIGURE 24. WORD BOXING EXERCISE.....	197
FIGURE 25. MUSICAL CHAIRS.....	204
FIGURE 26. ‘I SHALL NEVER BLAME OTHERS FOR MY FAILURES’ – PLAY.....	207
FIGURE 27. IMAGE FOR INNER VOICE.	211
FIGURE 28. GIRLS AT BUS STOP.....	215
FIGURE 29. FORUM INTERVENTION.	217
FIGURE 30. BLIND CAR.	219
FIGURE 31. I SHALL BE THE LEADER WHEREVER I AM.....	220
FIGURE 32. “I SHALL DO WHAT I LOVE AND BE DIFFERENT.”.....	224
FIGURE 33. “AGORA MODE”.....	225

LIST OF TABLES AND CHARTS

TABLE 1. PARTICIPANTS DATA IN GAMES SESSION.	88
TABLE 2. DATE OF STUDENT’S PARTICIPATION IN IMAGE THEATRE.	107
TABLE 3. STUDENTS FORUM THEATRE PARTICIPATION STATISTICS.	120
TABLE 4. LEGISLATIVE THEATRE PARTICIPATION STATISTICS.	135
TABLE 5. WORKSHOP - II STUDENTS PARTICIPATION DATA.....	228

CHAPTER 1 - INTRODUCTION

"Recognizing" that humans have a unique ability to take action in the world while simultaneously observing themselves in action, Augusto Boal believed that "the human was a self-contained theatre, actor and spectator in one. Because we can observe ourselves in action, we can amend, adjust, and alter our actions to have different impacts and to change our world" (Boal, 2000).

The art of theatre and its nature of interactiveness with the spectator are dynamizing periodically, but most of the time, the barriers between actor and spectator do not vanish, and the communication between these two sections has not interacted directly, and mostly the language is philosophical or passive. Few applied theatre techniques crossed boundaries to reach the audience and provided unique and vital services of their kind. Among them, "Theatre of the Oppressed" is the most prominent applied community-based theatre instrument that powers the spectator through dialogue. It allows him to come on to the stage, interact with onstage characters, and alternate the scene with a possible solution for his problem.

"Theatre of the Oppressed" is an interactive theatre method to strengthen oppressed communities by using various participatory theatre techniques and to create a space for the oppressed and the oppressors to interact. In the fictional space of theatre, oppressed people can understand their oppression and liberate themselves with a dialogue that has democracy as its base.

Theatre of the Oppressed is an applied theatre form, made up of diverse strategies to address various social issues. Theatre of the Oppressed is also a pedagogical approach, it can allow the oppressed to think critically about their situation with the help of theatre as a tool. It powers him as an active spectator and then turns him into a Spect-Actor. As a result, the liberated oppressed look deeply into their situation and discover that they have the ability to change it. Then the

activated Spect-Actor who wants to change his situation through a dialogue with the oppressor, tries to bring about social change through resistance against the oppression. This method is not possible in a conventional theatre, where the oppressed and oppression are always treated as subjects of the creative work.

Telangana Social Welfare Residential Educational Institution Societies (TSWREIS) for Schedule Caste and Scheduled Tribe are spread across Telangana by establishing 268 different levels of educational configurations to bring about social change in Telangana State's SC¹ (Schedule Caste) and ST² (Schedule Tribe) communities. TSWREIS is one of the biggest and most popular residential education societies in Telangana State. They provide quality residential education for economically weaker sections of Schedule Caste and Schedule Tribe children who cannot afford educational expenses. TSWREIS accommodates students with a quality education from the 5th grade to the undergraduate level (intermediate +2) and graduation (graduation is an exclusive facility). This means boys and girls enter TSWREI society at the age of ten and can choose to continue up until graduation. Most of the inmates are from socially deprived classes, below the poverty line, and caught up in the caste hegemonies of their society. To abolish untouchability, poverty, and inequalities in the system and to bring about social change ensuring justice, regional and central governments are implementing various policies and welfare programs for uplifting the living conditions of the SC and ST communities. TSWREIS is also one of the government-sponsored organizations working for the empowerment and welfare of SC and ST people. TSWREIS is one of the biggest and most popular residential education societies in

¹ SC Scheduled Caste article 341 and 342 of the Constitution of India describes the SC community. In Hindu scriptures, SC people called Panchama's they are treated as untouchables.

² ST Schedule Tribe, the tribal community of India, placed all tribal groups in the Scheduled Tribal list under article 341 and 342.

Telangana State. They provide quality residential education for economically weaker sections of Schedule Caste and Schedule Tribe children who cannot afford educational expenses. TSWREIS accommodates students with a quality education from the 5th grade to the undergraduate level (intermediate +2) and graduation (graduation is an exclusive facility). This means boys and girls enter TSWREI society at the age of ten and can choose to continue up until graduation. Most of the inmates are from socially deprived classes, below the poverty line, and caught up in the caste hegemonies of their society. To abolish untouchability, poverty, and inequalities in the system and to bring about social change ensuring justice, regional and central governments are implementing various policies and welfare programs for uplifting the living conditions of the SC and ST communities. TSWREIS is also one of the government-sponsored organizations working for the empowerment and welfare of SC and ST people. By increasing the literacy rate and offering sustainable development in education, they are trying to enhance the self-esteem of the oppressed communities.

"Theatre of the Oppressed" has a unique style of participatory theatre techniques to deal with different social issues. It will work even as a therapeutic supplement for the psychologically oppressed. The significant components of the Theatre of the Oppressed are Games and Exercises, Forum Theatre, Image Theatre, Invisible Theatre, Legislative Theatre, the Rainbow of Desire and Cops in the Head. The methods listed can be applied according to the need and nature of the oppression. Forum Theatre can be a possible strategy where actual oppression is staged as a theatre performance and the audience is allowed to intervene with the presented problem; this allows sensing the oppressed and the oppression, and to examine and find the possible outcomes to resolve the oppression. Image Theatre is a language to understand the body dynamics of the oppressed and oppressor and the information they emit. Invisible Theatre works where the problem hides in

public fears and silence against oppression. Therapeutic salvation for personal issues is worked through "Rainbow of Desires" techniques. Whatever technique is used to address the issue, Theatre of the Oppressed has a distinct approach to strengthening the voiceless oppressed.

The root causes of the backwardness of children of scheduled castes and scheduled tribes are illiteracy, poverty, a sense of social insecurity, social isolation, untouchability, belonging to a socially backward caste, humiliation, and deprivation due to caste prejudice. These are the challenging factors for the children of marginal communities, due to which they fail to compete with society. The outcomes from the abovementioned elements affect the opportunities for SC and STs during their student lives and their quality of social life. Fear of raising a question against a problem or for their needs, inferiority complex, lack of communication skills, inadequate personality development, lack of collectiveness, unity, inability to accept challenges, unawareness of personal abilities, shyness, inability to aim for higher goals, and social separation are just a few of the psychological backdrops that are commonly present in SC and ST children. The mentioned elements are not exceptional for TSWREIS students either. These psychosocial backgrounds can lead to significant problems for TSWREIS students, such as school dropouts, child labor, a lack of knowledge about selection, diversion from education, early jobs to meet the financial needs of the family by quitting the study, barriers to women's education, early marriages, gender inequality, discrimination, a lack of collectiveness, classroom violence, and a few other co-related issues. These issues can commonly appear at various stages in every TSWREIS student's educational journey.

Significance of the research.

Theatre of the Oppressed is a participatory theatre tool that can generate fun and joy while doing it. At the same time, it can allow the participants to do critical, conscious thinking about a problem and its consequences.

Theatre of the Oppressed is utilised in many ways in the Indian context, mainly in the education sector. Theatre of the Oppressed inspires from the roots of Paulo Freire's "Banking education concept," so it works against the "teacher dominance classroom system". At any stage in India, Theatre of the Oppressed is not regarded as a tool for resolving oppression in the classroom. Theatre of the Oppressed is not applied in education fields for marginalised sections and their issues, mainly at TSWREIS. As a result, the significance of this research is to discover new insights for TSWREIS by performing Theatre of the Oppressed and its potential applications in relevant areas.

Drama or theatre education can emancipate children's cognitive behaviors by enhancing imagination, concentration, communication skills, memory, empathy, fun, etc. But unfortunately, Theatre or drama education is not available in TSWREIS schools. During their educational tenure, TSWREIS students do not participate in any theatre work. Summer camps* provide an opportunity for a few students who have signed up to take a few theatre learning classes. Interested students can participate in a 10-day theatre workshop at summer camp, but it is a limited opportunity. In the summer camp, children can learn drama-related activities like acting, scriptwriting for drama, property making, costume designing, and property designing. Still, learning a pedagogical approach to studying theatre is not possible in a short time and is not sufficient. Theatre of the Oppressed is a potentially effective intervention for teaching theatre as a productive, educative, active, and entertaining object to children in a short period of time.

The Theatre of the Oppressed has many strategies to engage the students. Games and exercises are fun and help learn the participants' body dynamics. Forum Theatre is a platform to express an opinion through dialogue. Image theatre can improve the student's ability to learn the non-verbal communication power of human bodies. By doing theatre, students can acquire specific capabilities and potentialities. Mainly, they get exposed to many interactive and group learning fields, which are vital to cognitive development. Interacting with Theatre of the Oppressed can let children know the problems they regularly face, like fear, inferiority complex, shyness, a lack of proactiveness, inattentiveness, and a lack of focus on daily activities. Hence, this research is a way to introduce theatre arts as a new learning subject to children.

This research is a way to understand the progression of TSWREIS in making SC and ST children as capable civilians for the society by providing quality residential education. And how the Theatre of the Oppressed can enhance TSWREIS' work in making students more progressive.

Research Question.

This research aims to answer two fundamental research questions:

1. To find the possibilities (potentials and limitations) of the Theatre of the Oppressed and its effectiveness in resolving the diverse conflicts of TSWREIS students?
2. How can the Theatre of the Oppressed create awareness among the TSWREIS children about oppression, and will it bring possible social change to SC and ST students?

The gap between studies

The Theatre of the Oppressed has been experimented with in India in various fields. Current working groups like Jana Sanskriti, CCDC (the Centre for Community Dialogue and Change), a few theatre directors, and individual practitioners are actively using Theatre of the

Oppressed and its associated methods to address various oppressive issues in different communities. Jana Sanskriti, which has more than 30 active groups across India, exclusively works on peasant farmer's issues, rural issues, liquor abolition, literacy development, child education, women empowerment, and women's rights. CCDC is applying Theatre of the Oppressed for urban community needs and also utilizing Theatre of the Oppressed as a training tool for teachers, social workers, activists, doctors, etc. The TIE (Theatre in Education) institute, located in Tripura, applies the Theatre of the Oppressed for teaching emancipation through better teaching methods. In Telugu-speaking states, street theatre makers apply some of the Theatre of the Oppressed techniques in their performances. Pasupaleti Poorna Chandra Rao, a theatre activist from the United Telugu States, did a few works based on Theatre of the Oppressed. However, there is no significant practice or application of Theatre of the Oppressed in caste-based community issues. Boal mentioned his interest in applying his methods to Dalit community issues in India, where atrocities and oppressions are psychological and societal, but unfortunately, no significant work has been done for scheduled caste communities. This research work tends to fill the gap by doing theatre with marginal community issues, where the Theatre of the Oppressed has more scope for more relevant areas.

Aims and Objectives

This research study aims to project the Theatre of the Oppressed as a society-changing tool and empower the participants to engage in dialogue or ask questions about witnessing oppression. And this research aims to introduce "Theatre of the Oppressed" as a personality development tool to prepare children as sustainable civilians for the competitive world to prove themselves as potential beings by understanding their circumstances.

Objectives. This research has five specific research objectives. The first research objective is to identify the various forms of oppressive elements for students in TSWREIS and their causes and effects on their residential school lives in TSWREIS. To achieve this, close observation, dialogue with the participants are needed, as is staying with the students as a possible method. This can let us understand their residential school lifestyles, like regular practices and settings in school, student-teacher relationships, relationship structure among the students, habits, ambitions, the school curriculum, the agendas of society, etc. This objective can help identify the social structure of TSWREIS societies.

The second objective is to teach the feasible methods and techniques of Theatre of the Oppressed with a participatory workshop. This workshop will provide essential knowledge about Theatre of the Oppressed.

The third objective is to examine each Theatre of the Oppressed technique with compatible student problems.

The fourth objective is to use "Theatre of the Oppressed as an object for the personality development of the students.

The fifth objective is to extend the workshop with a selective Theatre of the Oppressed technique to tackle the invisible oppression and build a self-care nature in the oppressed students, and mainly to see how far Theatre of the Oppressed can let the students think about and understand the pressure derived from socially discriminative elements.

CHAPTER 2 - LITERATURE REVIEW

Introduction

This chapter discusses literature topics related to the Theatre of the Oppressed and its evaluation, the core idea of the method, how it is developed, Augusto Boal's ideological perceptions of the method, and the basic theoretical concepts of the Theatre of the Oppressed. And few books that give a primary idea about Theatre of the Oppressed have been mentioned in this chapter. Key terms of the Theatre of the Oppressed elaborated. A few essential practitioners work exclusively with children and students, as do the educational platforms mentioned. The brief details of the TSWREIS and its establishments, targets, and missions are mentioned in this chapter. This chapter discusses the contemporary Theatre of the Oppressed practitioners and their programs, working areas, and target audiences. This chapter addresses the critical connection between TSWREIS and Theatre of the Oppressed.

Meaning of Oppression

The Cambridge definition of "oppression" is a situation in which people are governed in an unfair and cruel way and prevented from having opportunities and freedom. The Oxford meaning is "cruel and unfair treatment of people, especially by not giving them the same freedom, rights, etc. as other people". Paulo Freire's definition of "oppression" is "an act of exploitation, violence, and a failure "to recognize others as persons". "Not only do oppressors commit violence against the oppressed by keeping them from being fully human".

According to Augusto Boal, "oppression" is when one person is dominated by the monologue of another and has no chance to reply.

What is Theatre of the Oppressed?

The Theatre of the Oppressed is neither entertainment nor propaganda. It is a style of interactive theatre that aims to change people's lives by transforming viewers into performers who act out solutions to societal problems on stage. Theatre of the Oppressed is a community-based theatre practice inspired by Paulo Freire's ideology and seminal work on education, *Pedagogy of the Oppressed*. Through the Theatre of the Oppressed, people are engaged in the exploration, critical thought, discussion, and liberation processes. Theatre of the Oppressed makes us understand ourselves, our communities, and our world. Theatre of the Oppressed employs a variety of approaches, tools, and themes. It empowers participants to widen their imaginations, by breaking the mechanized attitude (repetitive behaviours) of human beings by de-mechanizing, dismantling, and analysing societal power and oppression and its structures. Furthermore, games and exercises are enjoyable and promote social interaction, making the participant identify their actions.

Theatre of the Oppressed is a pedagogical approach to liberating the oppressed through democratic dialogues. The best theoretical way of expression is "moving from monologue to dialogue". The main element of Theatre of the oppressed is to counter the oppressive monologue with a defensive "dialogue". It offers critical thinking for the passive spectator by allowing the spectators to stage systematically. It will enable the spectator to raise questions about oppression during a live performance with the actors. The Theatre of the Oppressed allows the mere spectator to act in a performance, to fortify the oppressed with his ideas and suggestions. Theatre of the Oppressed can transform the spectator into a "Spect-actor" in the final.

Augusto Boal's first theoretical book, "Theatre of the Oppressed," adequately explained the stages through which theatre can be obtained as a political tool: (1) 'Knowing the Body,'

(2) 'Making the Body Expressive,' (3) 'Theatre as Language,' and (4) 'Theatre as Discourse.' Indeed, before we can utilize theatre as a political instrument, we must first come to know our own bodies and untangle them from the automatisms imposed by job routines and societal norms. Then we must learn to express ourselves using our own bodies as well as the bodies of other participants. The first two phases are referred to as preliminary steps. Beyond this point, Boal only discusses the topic of performing theatre in front of an audience, emphasizing social and political problems. Theatrical performance, therefore, becomes a language and a mode of communication. In the last step, tactics like Invisible Theatre and Newspaper Theatre are used to examine a situation from the oppressor's perspective, aiming to break the oppressive system by shifting the power balance.

Sophie Coudray's explanation of the engagement of "Theatre of the Oppressed as a Political Method" She elaborated that while Theatre of the Oppressed may be described as political theatre and revolutionary or emancipatory practice, it is mostly related to the social concerns presented on stage, the socially engaged content, and the fact that it pretends to be a rehearsal of revolution. The originality and radicalism of the Theatre of the Oppressed were derived from the "Poetics of the Oppressed": it was a theatrical method that ordinary people (of often marginalized groups) who were neither professional actors nor artists could make use of to explore societal issues related to oppression and exploitation.

An interview by Ken Gewertz, Boal explains in his play *The Theatre of the oppressed* experience in prison that "I've taught in jails." "I worked with both the guardians and the inmates since the jail oppresses them as well. 'What did you learn about human rights?' I questioned one of the guards at the conclusion. He said, 'Absolutely nothing.' 'The only thing I've learned is that the inmates aren't animals.' They are people just like me." (Gewertz, 2011).

The Theatre of the Oppressed was an ‘arsenal’ of dramatic techniques developed by the Brazilian stage director Augusto Boal (1931–2009) in the mid-1970s. The theoretical explanation by Augusto Boal about his method is – "recognized that humans have the exceptional capacity to engage in the world while also seeing themselves in action. Boal believed that the human was a self-contained theatre, actor and spectator in one. Because we can observe ourselves in action, we can amend, adjust, and alter our actions to have a different impact and to change our world. I realized that Theatre was one of the best platforms to help individuals express themselves, overcome guilt, open up, and do role play, thereby helping them accept the situations of life. Theatre of the Oppressed engages in dialogue because it recognizes the social and not merely the individualistic character of the process of knowing".

Augusto Boal An Overview

Dr. Augusto Boal is a Brazilian theatre director. He was born in Brazil on March 16, 1931, and raised in Rio de Janeiro. Boal was a chemical engineering graduate of Columbia University in the early 1950s. He developed the Theatre of the Oppressed. His love of theatre and activism led him to become a theatre director, writer, and theorist. Augusto Boal's enthusiasm for theatre led him to meet John Gassner, and Gassner is a well-known critic and theatre historian of the United States. John Gassner introduced Bertolt Brecht and Konstantin Stanislavski's ideologies to Boal, which linked with Black Experimental³ Theatre. Boal participated in "Actors Studio"⁴ in New York, where he was exposed widely to contemporary modern theatre. "Actors Studio" transformed

³ Abdias founded the Black Experimental Theater (TEN) to confront the lack of representativeness and dignity of black people in the national performing arts. It was started in 1944 with the aim of fighting racism.

⁴ It was founded on October 5, 1947, by Elia Kazan, Cheryl Crawford, and Robert Lewis, who provided training for actors who were members. It is located in Manhattan, New York.

Boal into a full-time theatre director, and he acquired a good reputation at the "Actors Studio" for his new interactive experiments with theatre on current social issues. "Horse and the Saint" and "The house across the street" were a few notable works at the Actors Studio. Later, he returned to Brazil for the Arena Theatre in Sao Paulo. He spent many years at the Arena Theatre. Boal's performances were more radical, and his teaching and ideas were revolutionary. When Brazil was under a military regime in 1964, he was threatened several times for his active cultural works. In 1971, Boal was kidnapped and arrested at the end of Brecht's "The Resistible Rise of Arturo Ui," for which he was the director. Later, he was exiled to Argentina, and there he produced two books: *Torquemada* (1971), about the torture he faced in Brazil's military dictatorship, and *Theatre of the Oppressed* (1973), a modern approach to a new theatrical style.

Evolution of Theatre of the Oppressed

Freire and Boal. In 1968, the Government of Peru introduced ALFIN Alfabetizacion Integral (integrated literacy), a literacy program for the Andes and coastal regions of Peru. The Peruvian Ministry of Education was behind the project to make educational reforms to empower adult literacy. Humanists and intellectuals Salazar Bondy, and Padre Morales provided support for the project (Burton, 1973).

Brazilian educator and philosopher Paulo Freire is one of the key people for the program. His pedagogical approaches and methods were the determination for the ALFIN project. Freire's teaching techniques and strategies gathered the massive number of multilingual INKA⁵ communities into a single knowledge-sharing platform. In this ALFIN project, Augusto Boal worked along with Freire. Verbal communication is a problem in the ALFIN program due to

⁵ INKA, also spelled Inca, commonly refer as South American Indians.

language issues; the participants have significant communication barriers because multilingual participants come from all parts of Peru. Boal and Freire applied theatre techniques to communicate for the workshop to achieve the conditions. In this project, Boal did experiments with his newly developed Theatre of the Oppressed techniques in these projects.

Freire (1972) The fact is, however, that the oppressed are not "marginalized," that they do not exist "on the periphery" of society. They were always "inside"—inside the system that created them as "beings for others." The solution is not to "integrate" them into the oppressive structure but to alter it so that they might become "beings for themselves." Of course, such change would contradict the oppressors' goals, which is why they use the financial idea of education to prevent the threat of student critical consciousness (Freire, 1972, p. 48).

Theatre of the Oppressed book

"Theatre of the Oppressed is a useful tool to study the past and to build our future, rather than waiting for it" (Boal, 2002). At the time of Brazil's military regime, Augusto Boal was exiled to Argentina. In that period, Boal produced Theatre of the Oppressed (*Teatro del Oprimido*) in 1974. The first chapter of Theatre of the Oppressed Boal elaborated on Aristotle's imposed coercive system of tragedy. Boal challenges the theories of Aristotle and what he describes as his compelling 'poetic-political system of intimidation and coercion' (Simoes, 2007). "Boal emphasises the poetics of Aristotle and the poetics of oppression. Most particularly regarding the imposition of specific values on the spectator to keep them passive. It creates empathy, which consists in an emotional compromise of the spectator, depriving him of the possibility of acting". In the second chapter, he discussed Niccolo Machiavelli's poetics of 'virtu' applied to the Renaissance theatre to continue to reproduce the forms of control of those in power. In the third

chapter, Boal explains how Bertolt Brecht's Marxist poetics talked against the bourgeois systems in the twentieth century. Hegel's explanation of freedom of character is mentioned in this chapter.

Spectators of Aristotle, Brecht, and Boal

The drama is more important in Greek theatre than the characters. Although tragedy should purify the emotions via pity and terror, Aristotle believed that all theatre was designed to entertain: Comedy via mirth, tragedy through sympathy (Bellinger, 1927, p. 65). Aristotle conceived that a play's action, or plot, is more important than the characters. Action was the vital principle and very soul of the drama. "Tragedy is an imitation, not of men, but of actions" (McLaughlin, n.d.). Then he refers to characterisation, its importance, and the sentiment that comes from the action. When compared to previous Greek theatre theorists, Aristotle's concept of action and plot of the drama can produce more adequate power to the spectator than the character. In Aristotle's view, the only character in the drama is ineffective in convincing the spectator. The action and plot of the drama are the most reliable elements for the spectator. Therefore, the effect of catharsis (footnote) will be present in the spectators. In this case, the chemistry between character and spectator is passive, as in traditional character-elevated drama. Active participation between the spectator and the performance will be possible when the drama is conveyed with the help of action, plot, and dramatization. Empathy depends on the actions and the cause and effect of the supreme character of the play.

Brecht's epic theatre techniques, like alienation effects, v-effects, and distancing effects, can break the fourth wall of commercial "bourgeois" theatre in his period. He is more focused on characterization than drama to make his spectators more cautioned about what they are watching. "Brecht offers the spectator delegates power to the character, who thus acts in his place, but the

spectator reserves the right to think for himself, often in opposition to the character" (Stichter, 2016).

Bertolt Brecht is well-known in theatre theory for encouraging and, in any case, expecting his audience to think while watching his plays. In Brecht's instance, an awakening of critical consciousness will be offered to the audience. (Boal 2008, p. 97) Bertolt Brecht believed, "The one tribute we can pay the audience is to treat it as thoroughly intelligent" and that "the audience has got to be a good enough psychologist to make its own sense of the material put before it" (Brecht, 1964, p. 14). Brecht's characters, actions, and presentations can deliberately focus the audience's consciousness; his methods of characterization impacted the spectators, who were very connected to the realism of his time. Spectatorship in Brecht's works is not passive; they were alerted by the deliberate treatment of the scenes and actions and the plot of the preferences. In the final, Brecht's audience can also not connect physically; the fourth wall is still functional in his approach.

Whereas Boal's Theatre of the Oppressed focuses on the actions itself: the spectator delegates no power to the character (actor) either to act or to think in his place; on the contrary, he assumes the protagonist role, changes the dramatic action, tries out solutions, discusses plans for change -- in short, he trains himself for real action. In the process, "Theatre of the Oppressed might not offer revolution to the spectator, but it will be a rehearsal for the revolution" (Boal, 2008, p.98). Boal's spectator offered to come to the imaginary fourth wall of the theatre, where he/she could interact with the characters whom he is watching and have dialogue with the fictional oppressor, whom he is assuming to be his real-life oppressor, to find a solution where she/he could not talk against his oppression.

Boal said "Every human being is an actor; they can reflect their emotion with precise

actions according to the situation he/she faced, the dialogue is the meticulous thing which can be used to project the openings straightforwardly. So, the Theatre of the Oppressed stands for the oppressed who suppressed with oppressors nomological dictations. “Art imitates nature” actually means Art recreate the creative principles of created thing” (Boal, 2008, p.3)

In the fourth chapter, Boal introduced the Theatre of the Oppressed utility objects in the Poetics of the Oppressed section. Boal differentiated the perspectives of Aristotle and Brecht’s views about the spectator, and he explained how his spectators were liberated and potentialized when they became spect-actors and how they liberally interacted with characters on stage.

Theatre of the oppressed is purely an interactive, participatory theatre; it works to strengthen spectatorship and provides opportunities to speak in running performances. Theatre of the Oppressed eliminates the invisible space, which separates the spectator by the ‘fourth wall’. To break the conventional theatre practice, which did not provide an active partnership for the audience, was challenged by introducing the spect-actor: An ordinary spectator was allowed to occupy the stage and interact with characters with an uninterrupted dialogue to find solutions.

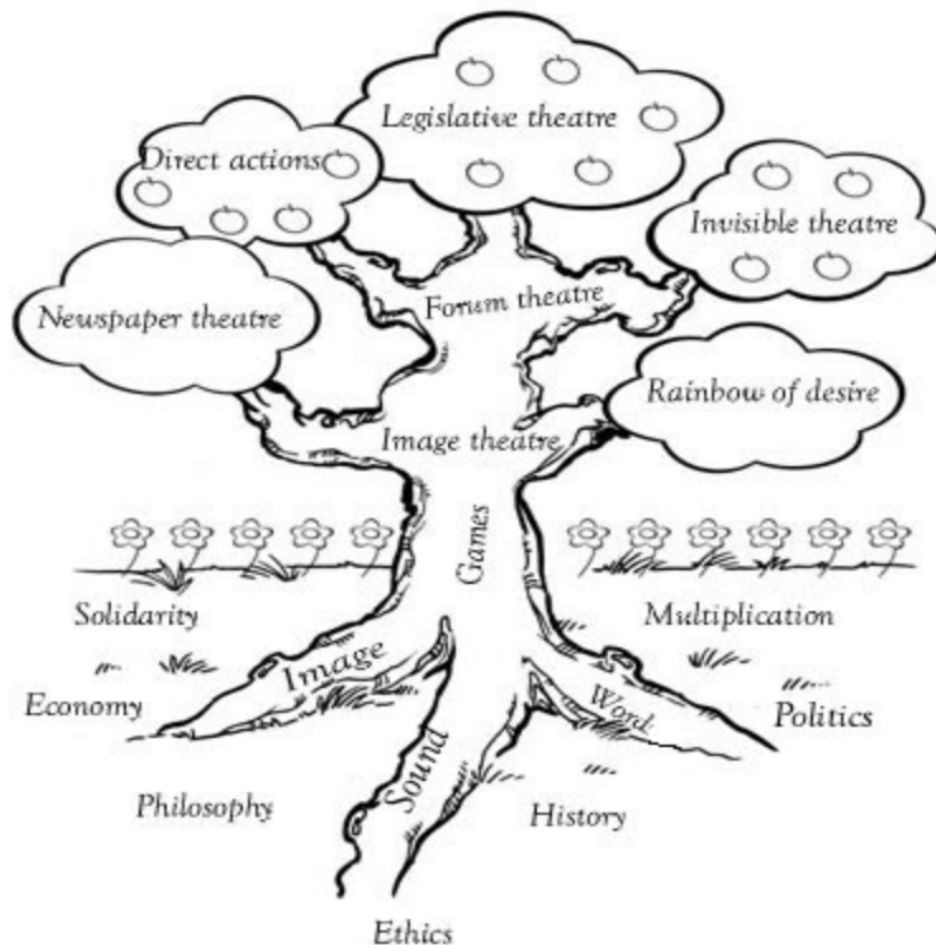
In the final chapter, he explained the Arena theatre development work in Sao Paulo, Joker’s structure, and his duties in his book Theatre of the Oppressed. The Joker is a symbolic character, and he is the show conductor. Joker can interact in-between the show with the audience, allowing the spectators to become spect-actors.

The Tree of the Theatre of the Oppressed

Augusto Boal designed and theorized his method of interaction and its quality of application in models of the tree, which is called "The Tree of the Theatre of the Oppressed". The techniques are all designed and developed in the spirit of Ethics and Politics, History and Philosophy. He suggested that the ethics and politics of history and philosophy are nutrition to

‘The tree of the Theatre of the oppressed.’ The regenerating fallen fruits of the tree resembled multiplication's Theatre of the Oppressed technique. The transformed energy generated by Theatre of the Oppressed should have been extended and expanded. The successful efforts by the practitioners could be connected to help other oppressions or other groups that can utilize Theatre of the Oppressed for different problems. Solidarity is another term he coined subsequently to describe how understanding self-oppression could lead to understanding others' oppressions also, which is essential to carrying forward the process to deal with other issues.

Figure 1. *Tree of Theatre of the Oppressed.*



Note. By A. Boal, 2006 pg. 3, Augusto Boal described the Theatre of the Oppressed method of evolution, approach and their interconnectivity of all techniques in a tree model.

Word. "Words in order to be symbols - a symbol being a thing which stands in the place of another need to be charged with the hopes, desires, needs, and life experiences of each citizen" (Boal, 2006, pg. 44). Literature contribution to and for the Theatre of the Oppressed is called here as "Word". Boal suggested to the facilitators of Theatre of the Oppressed that the word meant the working group's collection of life experiences through stories, songs, and poems. The things that made the strongest impression on working groups in recent times can be collected through a short narrative story. The "declaration of identity" technique helps determine the participant's social status and responsibilities. "Poetry" in a short form can resemble the group's silent agitation over their oppressions and a method to make the word.

The Image. The Theatre of the Oppressed process requires substantial knowledge of creating, understanding, and creating new images. Painting, sculpture, and photography are spectrums of image language that can enhance creative thinking while doing Image Theatre. Boal demands that the Theatre of the Oppressed participants acquire knowledge of image creation, understanding of a created image, insights into the facts and information, inserted messages, and communications of an emitting image.

The Sound. In this session, participants can be prepared to learn the musical rhythms, and compositions to produce new sounds from existing instruments. To rediscover and connect with one's own internal rhythms.

Ethics. "Theatre of the oppressed is an ethical theatre, and in it, nothing can be done unless we know why and for whom it is being done" (Boal. pg. 50, 2006). To know why and what we can do with Theatre of the Oppressed? The answer lies in sharing and spreading the idea of Theatre of the Oppressed, finding more possibilities with Theatre of the Oppressed to address different kinds

of problems and stretching the wings of the Theatre of the Oppressed to many issues with Theory, Solidarity, and Multiplication.

Games for Actors and Non-Actor

In 1992, Boal published "Games for Actors and Non-Actors." book. He introduced a new system of exercises and games for Theatre of the Oppressed, and he called them "The arsenal of Theatre of the Oppressed". Boal says that "games and techniques are similar to society: they have rules but also require creative freedom. He emphasizes the need to establish a creative atmosphere" (Robinson, 2016). Games in theatre are an unconventional element of conventional theatre. In this book, Boal explains how human beings practice unintentional works like mechanized things that do not need any consciousness while doing them.

Boal's firm philosophy is that the actor in the Theatre of the Oppressed actions in the space should be conscious, his presence on stage should be accurate, and the actor must be precise in his actions. Before entering the Theatre of the Oppressed, actors must be de-mechanized in order to achieve proper consciousness. To prepare the participants for a particular goal, they need to activate their body sensors and consciousness throughout this session, called "activation." ^[1] An activation session at the beginning of the Theatre of the Oppressed process by playing games and exercises is essential whenever doing your first interaction with actors or attempting a new technique. Activation is a process in Theatre of the Oppressed to bring the participant from his normal state to a participative state through an activation session. Its primary aim is to de-mechanize human activities by observing self-action, with joy, and pleasure.

Boal proposed a systematic approach to practice his game exercises (Gamesercises)⁶ to de-mechanism the actors. The importance of de-mechanization an actor's body has been explained in this book's early chapters. In detail, how games and exercises can tune the actor's mental and physical abilities is demonstrated. Boal composed a fair number of games in exercises and exercises in games; hence, he called them 'Gamesercises'. The practical usage of gamesercises and their adaptation in actor's preparations are elaborated on in detail in this chapter. The Gamesercises offer general body exercise to critical consciousness with pleasure by simply understanding rules and regulations. "The goal of the exercises is a better awareness of the body and its mechanism's its atrophies and hypertrophies, and its capacities for recuperation, restructuring, and reharmonization" (Boal, 2002, p. 48). The arsenal of the Theatre of the Oppressed is trying to fill the gap between feeling and touching and listening and hearing. Senses develop at once, see what we look at, the memory of senses, and try to awaken that memory. Unit-wise, it works on muscular, sensory, waking, hearing, observing, imaginative, rhythmic, sensory dynamizing, sound and noises, mirror series, image theatre exercises, etc., which are crafted in a methodological order to prepare the actor for Theatre of the Oppressed practice. Boal arranged the games in appropriate sequence to fill the gap between the general actor or participant and the Theatre of the Oppressed related persons. Games for actors and non-actors is a handbook for the beginners of the Theatre of the oppressed aspirants.

The further chapters provide essential information on Image Theatre, Invisible Theatre and Forum Theatre. In the extension of the chapter, he mentioned a series of practical examples that

⁶ A combined word of Exercise and Games.

were practiced in different venues in various countries around the globe. In addition, Boal details twenty fundamental doubts and certainties about Forum Theatre practice at the end of the book.

The Rainbow of the desires

Boal continually added new methods to refine Theatre of the Oppressed; he expanded his thoughts to serve his theatre as a therapeutic instrument for psychological oppression, where oppression is invisible. By adding new approaches to his previous works, he produced "The Rainbow of Desires" in 1995. "The Rainbow of Desires is the therapeutic ability of theatre to liberate individuals and change their lives". The simple way Rainbow desires is "the Boal method of theatre and therapy," When Boal was in Europe, his experiences motivated him to change his theatre preferences. He thought that individual violation had dominion over political persecution, and at that point, Boal was prompted to think about more restorative methodologies instead of political issues.

"The idea of a 'rainbow' is an idea of splitting desire into its colours to recombine them in new, desired ways. Emotions don't exist in a pure state; they exist in various proportions, usually with one emotion dominant. Internalized oppression can be complex. For example, people often take pleasure in situations that are also painful and oppressive" (Robinson, 2017).

Cops in the Head

Cops in the Head, a well-acclaimed technique from Boal, is discussed in this book. The rainbow of the desires modes and styles seems like Image theatre, and it will mostly become applicable when the oppression is invisible. "The Rainbow of Desire replays situations from our everyday lives and reveals invisible elements of our relationships, such as emotions, mental obstacles (a.k.a. "Cops in the Head"), and desires that may be of hindrance or of help".

The Theatre of the Oppressed is widely applied all over the world, effectively according to their needs. Few contemporary Theatre of the Oppressed practitioners are creating modern trends in Theatre of the Oppressed by adding new approaches, experimenting with an everyday issue, combining Theatre of the Oppressed with other applied art methods, and applying it to different venues around the world. Women's oppression, domestic violence, gender discrimination, therapy, prisoner rehabilitation issues, homeless communities, and war refugee issues are handled with therapeutic approaches in *The Rainbow of Desire* by contemporary practitioners.

Pedagogy of the Oppressed

Educator and philosopher Paulo Freire's pedagogy of the oppressed is a reputed literary work. In his experience as a teacher, Freire observed the educational structure in his exile, and he came up with the pedagogy of the oppressed. Through this book, he found that humankind's central problem is dehumanization. "Freire argues that persecuted individuals can recapture their humankind in the freedom of battle, it is possible whenever abused individuals lead that battle. Freire's freedom is not a gift. To enhance his statement, he said, "Freedom is acquired by conquest, not by gift; it must be pursued constantly and responsibly. Freedom is not an ideal located outside of man, nor is it an idea that becomes a myth. It is rather the indispensable condition for the quest for human completion" (Freire, 1972, p. 24).

In the second chapter, he elaborated on his banking education system, where the teachers are oppressors and the students are oppressed. Freire proposed a "Problem posing education system" to counter the banking education system. Freire suggested that teachers and students follow a mutual knowledge-sharing system to vary the banking concept of education.

"Indeed, problem-posing education, which breaks with the vertical pattern's characteristic of banking education, can fulfil its function as the practice of freedom only if it can overcome the

above contradiction. Through dialogue, the teacher-of-the-students and the students-of-the-teacher cease to exist, and a new term emerges: "teacher-student" with students-teachers. The teacher is no longer merely the-one-who-teaches, but one who is himself taught in dialogue with the students, who in turn while being taught also teach. They become jointly responsible for a process in which all grow. In this process, arguments based on "authority" are no longer valid; in order to function, authority must be on the side of freedom, not against it. Here, no one teaches another, nor is anyone self-taught. People teach each other, mediated by the world, by the cognizable objects which in banking education are "owned" by the teacher" (Freire 1972, p. 53).

In the third chapter, he expands on the concept of dialogue and argues that "dialogue is an act of "love, humility, and faith" in humanity. Dialogue also requires hope, mutual trust, and critical thinking from the people who are in dialogue together" (Freire, 1993).

In the final chapter, he theorizes "cultural action". He divides cultural action into "dialogical action" and "anti-dialogical action". Freire makes clear that the oppressors use anti-dialogical action to protect their power and separate groups of people, and radical political leaders can use dialogical action to bring people together in the struggle for freedom. Freire goes into the various methods of "anti-dialogical action" in detail: conquest, divide and rule, manipulation, and cultural invasion. He then directly contrasts these with the "dialogical action" of radical political leaders: cooperation, unity, organization, and cultural synthesis.

“How to use Forum theatre for community Dialogue”

How to Use Forum Theatre for Community Dialogue is a facilitator's handbook by Angelo Miramonti. This book provides the essential practical knowledge of Forum theatre, application, and practice. Angelo Miramonti is a Theatre of the Oppressed practitioner working in UNICEF Senegal for the protection of children from violence and exploitation. In this book, he discussed

the general Theater of the Oppressed process, including forum theater, image theater, and techniques for Theatre of the Oppressed beginners. He graded games and exercises from the Arsenal of the Theatre of the Oppressed, which can be easily adapted for schoolchildren. This book provides a more practical understanding than theoretical information for new aspirants to the Theater of the Oppressed. In crafting this book, Miramonti followed the Theatre of the Oppressed tree from roots to branches, which was proposed by Boal. This book can offer initial knowledge to start a Theatre of the Oppressed workshop with general participants.

Theatre of the oppressed in India

Through my experience in Theatre of the Oppressed, I was across three major contemporary Theatre of the oppressed reserves in India, Jana Sanskriti⁷ Kolkata, Centre for Community Dialogue and Change (CCDC) at Bangalore, and TIE (Theatre in Education) by National School of Drama, Tripura wing. Jana Sanskriti and CCDC organizations worked for political theatre and social changing programs through Theatre of the Oppressed methods. TIE is a drama-based educational institution run by the cultural wing of the Government of India, associated with the Department of Information and Cultural Affairs and Higher Education, Govt. of Tripura. TIE is widely practicing the experimental Theatre of the Oppressed methods in their curriculum to find modern teaching and classroom skills.

Jana Sanskriti Kolkata

Jana Sanskriti's cultural wing has been working on rural communities' issues by applying Theatre of the Oppressed methods and techniques since 1985. Sanjay Ganguly is the Jana Sanskriti cultural centre founder at Girish Bhavan, located in Kolkata, West Bengal. Augusto Boal is a

⁷ Jana means public, Sanskriti means Culture, Jana sanskriti is an organization that uses Theatre of the Oppressed methods to their performances.

frequent visitor to Jana Sanskriti and monitors their activities frequently. Jana Sanskriti actively works for women's empowerment issues, alcohol eradication, child marriages, education, and many other oppressive social problems in rural West Bengal using Theatre of the Oppressed methods and techniques. The Forum Theatre method is very prominent in Jana Sanskriti. And Jana Sanskriti is expanding Theatre of the Oppressed heredity by conducting training camps for Theatre of the Oppressed and producing new practitioners consecutively. Regular workshops, creating new plays, performing in villages, addressing contemporary issues, effective joking, spreading team members to every town, establishing new Theatre of the Oppressed centres in every possible city in India, and holding international festivals for Theatre of the Oppressed are indispensable elements in Jana Sanskriti and strengthening components for Theatre of the Oppressed in Kolkata and India.

Jana Sanskriti extended their wings all over India. They have centres in metropolitan cities in India. They have active participants in Uttar Pradesh, Bihar, Jharkhand, Orissa, Chhattisgarh, etc. In the name of Muktaadhara, Jana Sanskriti conducts an International Forum Theatre Festival in Kolkata every two years. This festival is the best place to witness Boal's theatre and its applications across a huge spectrum. Internationally renowned contemporary Theatre of the Oppressed practitioners gather in rural Kolkata in the name of the Muktaadhara festival. Sanjoy Ganguly published a book called "Jana Sanskriti Forum Theatre and Democracy in India" about their journey with the Theatre of the Oppressed.

Centre for Community Dialog and Change (CCDC) Bangalore

CCDC (Centre for Community Dialog and Change) is an active community building program that utilizes Theatre of the Oppressed techniques. In 2011, Radha Ramaswamy started CCDC, propelled by the Theatre of the Oppressed workshop by Marc Weinblatt's preparation for

Theatre of the Oppressed facilitators at Washington. CCDC is running to advance the training and utilisation of Theatre of the Oppressed for community building, enhance the affectability and comprehension of human associations, empower, and create basic reasoning, and apply the bits of knowledge picked up to the investigation of various procedures for tackling issues of the social communities. It also spread the Theatre of the Oppressed with assorted populations engaged in standard schooling in India, trying to achieve a personal change in the idea of the instructive cycle.

TSWREIS and Theatre of the Oppressed

TSWREI and Societies. Telangana Social Welfare Residential Education Institution Societies (TSWREIS) facilitate quality education for poor Scheduled Caste communities in Telangana State. It is a registered society (Reg. No. 452 of 2014) working under the Ministry of Scheduled Caste Development Department, Government of Telangana. Presently, the society operates 268 residential education institutions across the state. TSWREIS provides both genders qualitative, secure, and residential education from 6th grade to graduation level. The SR Shankaran (IAS) officer, who is called the people's IAS officer, is the backbone of these institutions. He is the same person who received the Padma Bhushan⁸, which is the third-highest civilian award by the Government of India in 2005. Through his visionary and outstanding policy-making abilities, he did his best to empower the welfare of the Scheduled Caste and Scheduled Tribe of the United Telugu States.

When SR Shankaran was appointed as Principal Secretary of Andhra Pradesh, he initiated Integrated Tribal Development Agencies for single-line administration of tribal areas and implemented the "Special Component Plan". Tribal Sub-Plans To fortify the adequate provision of

⁸ Indian award for distinguished service of higher order.

budgetary resources to be earmarked for the financially weaker sections of society under these schemes, he addressed issues such as atrocities, violence against women, and education for Dalits⁹. He set up dedicated schools and hostels for Dalit people through his plans and efforts, which eventually developed into the Andhra Pradesh Social Welfare Residential Schools. After the separation from Andhra Pradesh on 2 June 2014, Telangana formed as the 29th state of India, and then the TSWREIS evolved. In the same year, TSWREIS emerged as an independent entity. Present TSWREIS provide quality education in the English medium¹⁰ for poor communities. The society offers education from 6th grade to graduation level for both men and women. TSWREIS is an education shelter for 1,43,872 students. Every year, through 268 different kinds of educational setups across Telangana State, they are working to provide free education for Schedule Caste, backward, and poor community children. The TSWREI Summer Camp Program offers their children 50 different kinds of learning fields like craft, arts, dance, robotics, yoga, stock market, horse riding, western music, wrestling, theatre etc.

Competition for joining TSWREIs while simultaneously establishing new institutions is continually increasing every year, and the success rate of the students in TSWREIS is impressively growing in every examination platform. TSWREIS students are getting seats in the world's most prestigious institutions across the globe. Students from TSWREIS are recruited in every significant job sector.

⁹ Dalits is a defunct term that generally refers to people from the Scheduled Community. Dalit means broken or scattered.

¹⁰ English medium is what most parents consider a learning medium in schools.

Aims and Objective for the TSWREIS.

TSWREI is dedicated to providing quality education for Schedule Caste (SC) children (75% of seats are reserved for SC) and other weaker sections. TSWREI aims to provide multiple opportunities to realize the student's full strengths in the classroom and other curriculum activities. To proclaim a standard education policy, TSWREI tends to conduct study courses, conferences, lectures, seminars, workshops, study tours, and the like for the benefit of the staff and students at the Social Welfare Residential Schools and Colleges. Affiliation capacity to recognize similar kinds of educational establishments dedicated to SC empowerment. TSWREI obtains the authority to prepare, introduce, supervise, and modify the curriculum, syllabi, and other programs from time to time and conduct examinations for the pupils in the Social Welfare Residential Schools and Colleges to ensure an authentic and timely education facility for their pupils.

Mission. The TSWREI Society is dedicated to creating a platform for the students to prepare themselves as worthwhile, globalized, and congruently educated personalities for the 21st century. This is done by providing exposure to all segments of learning modules in the classroom and outside the school (society). It can establish an atmosphere for the students to realize their potential and gain self-confidence by organizing themselves for collective responsibility for the enrichment of their communities and benefits.

SWAEROES

SWAEROES is a representational name for all who have studied and are studying (present and alumni) or candidates who utilized facilities of the society's social welfare residential schools and colleges in both Telugu speaking states in India. In abbreviation, SW stands for Social Welfare, and the remaining "Aeroes" is a geek for "The sky". SWAEROEs motivates the students to set the limit to the sky for achievements. TSWREIS conducts commemorative events and celebrations in

the name of SWAEROEs Day. They recall their students' successful journeys and achievements in huge gatherings. SWAEROE's became a part of society in 2012; the new system was introduced by the Secretary of the TSWREI Society, Mr. RS Praveen Kumar IPS. The "SWAEROEs 10 commandments"¹¹ are given to every student of TSWREIS as an oath to be remembered for their entire life. To maintain self-responsibility among the children, build their confidence to reach goals. Then, tune them up as savant workers for their community's development. And they can transform the children into dignified civilian members of society. A few of the commands mentioned in SWAEROE are I am not inferior to anyone; I shall be the leader wherever I am; I shall be honest, hardworking, and punctual; I shall neither beg nor cheat; and I shall never give up. "SWAEROEs Olympics" is a mega-sports event that will bring together all branches. "SWAEROE's Author Program" is for developing creative writing skills in students; "SWAEROE's in-house journal program" is for dwelling media skills in students. Through this program, society students publish papers with inspiring new articles, literature, art, sports, matches, and inspiring leader articles in a bimonthly system. Along with these SWAEROE's circles, the "SWAEROE's network" and "SWAEROE's Bheem Deeksha"¹² programs," meant for encouraging, motivating, and organising social gatherings, are happening because of the students of TSWREIS SWAEROE's.

¹¹ SWAEROES stands for Social Welfare Aeroes (Greek for "sky"). It means that the sky is the limit and there is no reverse gear, no looking back, and no slowing down. SWAEROES follow 10 must-have commandments in their lives.

¹² Bheem is the representational word for Dr. BR Ambedkar. In his name, B stands for "Bheem." "Deeksha" means Initiation.

Women education in TSWREIS

Once upon a time in Indian society, women's education was a long and difficult journey. Irrespective of caste, women in India were not allowed to go to school until Savitribai Phule started the first school for women in 1848. However, post-independent Indian governments implemented

Hence, the women's education ratio is increasing rapidly in rural and urban India. Women compete in all segments to prove themselves as a potential force for national development. In this context, education for Dalits, marginal communities, and tribal women is a considerable element in achieving equal growth in the social system.

The government of Telangana reinforced policies for Dalit and Tribal women's education through TSWREIs. TSWREIS is more focused on women's education and welfare by allotting 65% of seats for women in their assigned schools and proving that the United Andhra Pradesh State had 88 girls' schools; after bifurcation, the Telangana State government is operating 56 girls' TSWREI schools dedicated to providing quality education for poor Dalit girls alone in a single state. Every academic year, the number of schools grows constantly.

CHAPTER 3 - METHODOLOGY

Introduction

The beginning of this chapter discusses the research methods, how they are applied to the study, how they are associated with this study, and how they fit into this research. In this chapter, research design, a plan of action, goals, data collection methods, and analysis have been presented.

This research focuses on evaluating the potentialities of the Theatre of the Oppressed and its associated techniques in the case of TSWREI's students and their issues, while simultaneously finding the Theatre of the Oppressed practical possibilities and limitations in the application process.

The Theatre of the Oppressed is a cluster of pedagogical theatre techniques. Every technique and method have a uniqueness to formulate the oppressed issues, which are applied to strengthen the oppressed communities by establishing the atmosphere to understand the circumstances of the oppression and get self-liberation from the stigma. The theatre's journey begins with sensory activation to formulate legislation against social problems through different interactive theatrical techniques and methods. In the accounts of the TSWREIS atmosphere, each method and style have to be investigated. Evaluate the capabilities of Theatre of the Oppressed, its techniques, and strategies. Every branch of Theatre of the Oppressed must be investigated for compatible problems in a healthy theatre workshop. The student's behavior, explicit understandability of the process, behavior, adaptiveness, progress, complications, benefits, and personifications of the student should be observed while engaged with the selected theatre medium. And understanding TSWREIS student's lifestyles and social setups, like school activities, their strengths and hurdles, inspirations, relationships, residential society, issues, and struggles,

must be scrutinized with personal observation by the researchers. The observations, outcomes, and reflections must be analyzed qualitatively by combining all related and co-associated elements.

Different methodologies are applied for this research to obtain accurate information and a proper research process, which are essential to gathering various levels of multi-layered information.

Two compatible research methodologies are taken for the research observations.

1. Action Research
2. Art-Based Action Research

The two research methodologies are interrelated and interconnected and support each other in the research process. The fundamental nature of the "Action Research" methodology is to find the problems in the community. It plans action to change or resolve the problem by executing solutions for the community's situation. Participation in the research subject is essential when researching communities that are exclusively designed for targets like TSWREI societies. Here the students are new to the selected research topic (the researcher and the theatre subject are unknown to the researched groups). The research is mainly associated with art, and the research outputs also compare with art-related materials like acting, theatre crafts, storytelling, story writing, dialogues, scene works, stage properties, etc. In this setting, "Art Based Action Research" is a possible research methodology where the findings are interrelated with art and art-associated queries.

Detecting the constructive and rooted problems of the TSWREIS students, establishing the reason for the problems, having an elaborated discussion about the consequences of the problems, an action plan, art intervention, finding suitable theatre technique for that problem, adequate drama (a theatre scene), audience interaction, and collecting reflections on the problem are the essential

elements of the research inquiry. The qualitative research methodologies Action Research and Art-Based Action Research are combined to answer the series of research queries.

Action Research

In 1934, Kurt Lewin (1890–1977) mentioned the word Action Research and developed the characteristics in early 1940. Action research gives an elective way to deal with achieving changes in information, strategy, and practice.

Action research is a systematic inquiry for all participants in the quest for greater effectiveness through democratic participation. Action research is comparative research on the conditions and effects of various forms of social action. Action research insights differ from other traditional methodologies. O'Brien differentiates the Action Research methodology by stating that "several attributes distinguish independent action research from other types of research. Primarily, it focuses on turning the people involved into researchers, and people learn best and more willingly apply what they have learned when they do it themselves. It also has a social dimension; the research takes place in real-world situations and aims to solve real problems (O'Brien, 2001).

Action Research is a spiral-shaped, cyclical plan of activity that includes a goal, action, observation, and reflection. Action Research is based on a strategic plan to solve an issue that has been identified. The researcher creates a specific strategy for the problem that was discovered via observations. The strategy becomes a reality. The researcher should monitor the results of the new method and then re-examine the reflections and outcomes of the new approach through an updated plan and course of action. New strategies will emerge as a result of planning, action, observation, and reflection. Hence, the spiral will continue until a better outcome or an appropriate solution to the problem is found. The fundamental component of the Action Research approach is co-learning, which involves both the researcher and the participant in a reciprocal learning state.

Coghlan & Brydon (2014) said that Action Research is a word that refers to a group of similar techniques that combine theory and practice to tackle major organizational, community, and societal issues in collaboration with people who are affected by them. It focuses on constructing collaborative learning areas and the design, implementation, and assessment of liberating activities through a cycle of co-generative knowledge that combines actions and reflection (Coghlan & Brydon-Miller, 2014). Action Research is a shared-values orientation based on a commitment to generating knowledge through democratic practice with the aim of effective social change. (Coghlan & Brydon-Miller, 2014). "Action Research methodology" is an adequately fitted qualitative research method to formulate a research area for this study to understand the Theatre of the Oppressed possibilities in TSWREIs. The addressable issues in TSWREIS are diversified and interconnected with participants and their social settings (institutional and socially related issues). The exchange of knowledge between researchers and participants is essential for research and development.

According to O'Brien (2001), action research has evolved into four key areas from that time to the present. Traditional action research, contextual action research, radical action research, and educational action research are some of the diverse types of action research. Educational Action Research (EAR) has insights into the works of John Dewey. Educational Action Research is a methodical approach that is planned and carried out to identify problems in the educational framework. Professional development, curriculum development, individual, institutional, and community transformation, democratic management, and administration growth are all areas where EAR is frequently utilized. The Educational Action Research technique was utilized to assess how engaged the students were with the selected method (Theatre of the Oppressed). "The

primary aim of action research is the improvement of teaching practice, rather than the production of knowledge" (Eisner, 1965).

The Educational Action Research methodology consists of classroom assessment methods that are vastly applied to learning issues and improving teaching methods in the classroom. However, this study does not focus on students' learning abilities or the evaluation of other teachers and students in the classroom. In this study, the action research spiral aims to discover the possibilities of Theatre of the Oppressed strategies for finding solutions to the student's problems.

Comprehensive knowledge about TSWREIS is a vital element in this study. TSWREIS are free residential educational institutions in Telangana solely for children from the Scheduled Caste community. We need deep knowledge about each component in school and for students to understand the basic structure and operations of TSWREIS. The knowledge about the school and students can resolve the school's higher or practical issues. For example, school dropouts, child marriage in a girl's school, classroom violations against students, and personality development are some profound issues in school. Generally, ragging, drugs, bullying, addiction, gangs, and gang wars were not present in TSWREIS schools across the selected schools.

How institutions contribute to changing students' lives and motivate them to enhance their lives by providing qualitative inputs, positive contributions, and education are significant and noticeable issues. An outline observation cannot be used to identify the most pressing issues at school. Understanding such objects needs more profound observation. Students who participate in research can provide more information about the student's problems in school. When students ARE involved in the research work, there is a possibility to know about their social lives also. Here, the Participatory Action Research methodology is applied to make more students participate in the research. "You cannot understand a system until you try to change it" (Lewin, 1946).

Art-based Action Research (ABAR)

"Art-based action research is a research strategy that guides the progress of research in the cycles of action research and uses art as a catalyst for development work. Art-based Action Research is usually used in the development projects of art education, applied visual art, and contemporary art" (Jokela, 2015). Gutberlet (2017) said that "In the context of marginalized communities across the world, participatory action research and arts-based approaches have been used to generate conversation among participants with the ultimate objective of achieving social change (Gutberlet. 2017).

"Arts-based action research is a blanket term that refers to the use of the arts, in various forms, as the basis for inquiry, intervention, knowledge production, and/or information sharing" (Coghlan & Brydon-Miller, n.d.). Action Research that is focused on the use of the arts in various forms is known as Arts-based Action Research (ABAR). Arts-based approaches as a research method "consist of combining the conventions of 'traditional' qualitative methodologies with those of the arts to allow for more profound research insight, interpretation, meaning-making, and creative expression, as well as alternative knowledge and ways of knowing (Brydon-Miller & Coghlan, 2014).

According to Leavy, P. (2015), quantitative research seeks freedom of values, while qualitative research is founded on values and principles, and art-based action research is political and encourages freedom. Images, music, drama, and other forms of artistic expression are used to convey art-based research. Other artistic media such as poetry, fiction, dance, cinema, and fabric work are used in conjunction with the chosen art form in order to examine the potential of that particular artistic medium. Artistic understandings and conceptual explanations are essential

components of the arts and arts-based research methods, and this is one of their distinguished qualities.

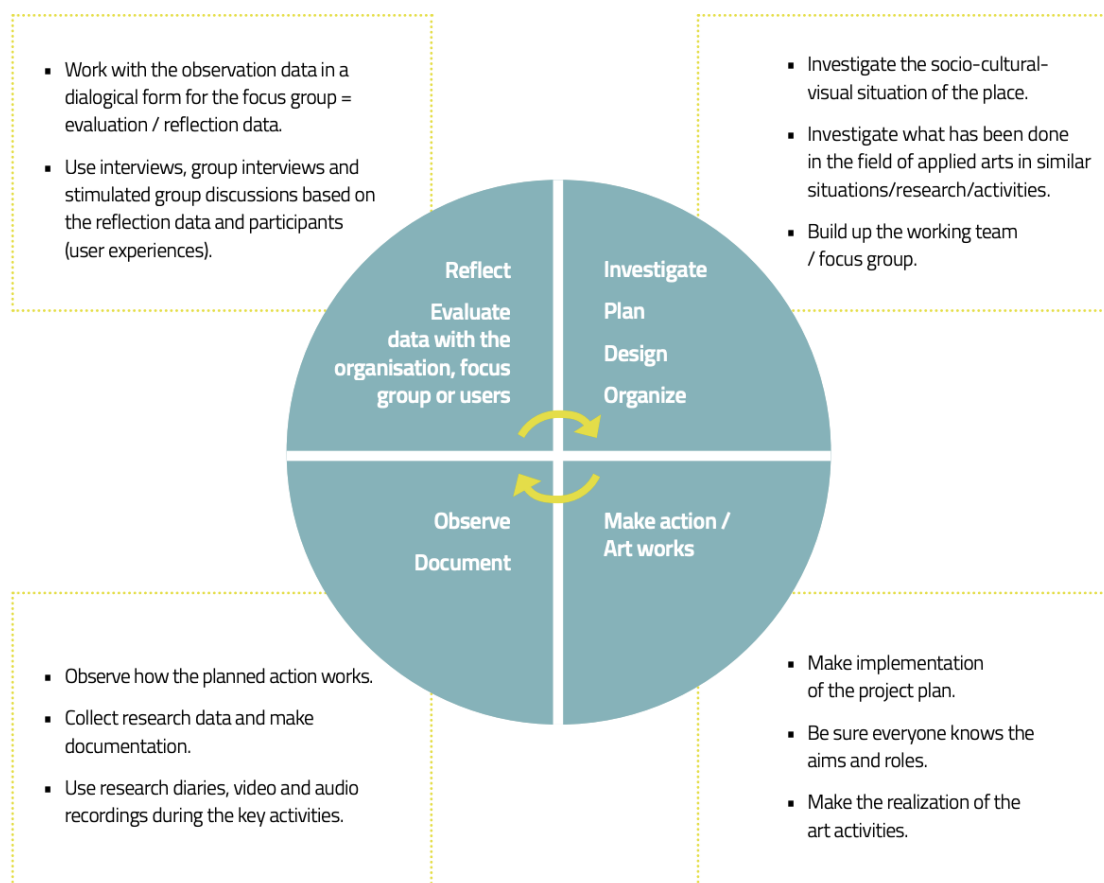
Art-based action research entails doing studies on teaching, therapy, or community development using one or more of the arts. The arts are largely used for teaching and learning in this context. When theatre is used as a teaching medium, for example, the instructor may guide the class by playing a fictitious part in the story that encourages students to prepare, argue, or act. Students may be encouraged to play roles, develop improvisations, investigate physical representations of ideas or conflicts, and investigate complex issues in safe fictional situations. Because it investigates both work within an art form and changes in learners' or community members' knowledge of other concerns.

Art-Based Action Research usually starts with a place and a community mapping, where the researcher-artist familiarizes himself with the operating environment and various methods.

Art-based action research is case-specific and developmental research. It follows the traditions of action research that are formed as part of qualitative research. “Art-based action research also shares similarities with the processes of service design, in which artist-designers aim to solve the problems of communities and environments by means of communal and interactive methods” (Jokela & Hiltunen, Härkönen, 2015).

Art-based action research is a cyclical process of research and development. It includes the definition of objectives and research tasks, planning, theoretical background work, artistic work and similar interventions, reflective observation, conceptualization, and the specification of objectives for the next cycle.

Figure 2. *Art Based Action Research cycle*



Note. By Tim Jokela, 2015, Art-Based Action Research cycles described by Timo Jokela in article Art-Based Action Research for Art Education in the North.

Art-based Action Research is an art-related enquiry. The student's personality, behaviours, issues (positive and negative), and strengths will be examined through a selected art medium, particularly a theatre medium. Theatre and performance-related research and enquires are not possible through traditional methodological approaches where the study is targeted for an experiment oriented with art and artistic insights or to examine the potential of art with social issues. Research assessments should be possible when the participant's nature is analyzed by a psychological approach, applications, reflective concepts, perspectives of the method, and many

other undefined factors. Selective theatre method, a selected topic, story, the story's intensity, subject, theatricalities, participants number, time, space, participants involvement, reflections, and participant reliability on the concept, such fields must be observed consciously. However, the result will not be presented in a qualitative or traditional methodological way. Art Based Action Research methodology is a systematic way to conduct research where the findings are pure art-related enquiries. So, the research methodology is extended and clubbed with Action research and Participatory Action Research methodologies.

Each cycle of Art-Based Action Research begins with planning, setting goals, and investigating sociocultural situations in the community or place. Making action and artwork can be defined as an intervention. Activities are observed and documented as research material. Each cycle closes with a reflection on and analysis of the research data. The research process and results are documented, and this documentation is used as research material. Produced artistic work and artistic productions, as well as the participatory observation of activities, are also essential research materials.

The 'researcher' is always a 'key' participant in the research process. In art-based action research, community experiences or research topics are not intended to be studied from a third-party perspective. It is more the opposite in the sense that experiences are often intended to influence and be influenced as part of the research process.

Jokela (2008) explains the logical problem of ABAR that sidetracks and mistakes are common in the ABAR research method, as they are in artistic creation. The process of creating art is partially intuitive, challenging, and dependent on experience and tacit knowledge. The goal and approach selected in creative work are typically not particularly obvious at the beginning of the process (Jokela, 2008; Jokela, Hiltunen, & Härkönen, 2015).

The Study Design

Permissions. Telangana Social Welfare Residential Institutions are working under the Scheduled Caste Development Department of the Telangana State Government. The related government bodies monitor the curriculum and activities of every institution. Prior approvals and permissions are essential for conducting any activities on the institution's premises. Unauthorized activities and persons are strictly not allowed on any campus. Doing fieldwork for academic research in the TSWREI requires prior permission from the secretary of the societies. So, permission was granted with proper proposals by the concerned authorities. Through a request letter from the university authorities, the institution's secretary has been permitted to conduct research in selected schools. "First, the researcher must ensure that all relevant persons, committees, and authorities have been consulted and that the principles guiding the work are accepted prior to commencing the research" (Winter, R. 1987). The necessary permissions from authorities, all school principals, every class teacher, and the participants' willingness, were acquired before initiating the workshop.

Selection of Schools. A total of four TSWREI branches were allowed for research work. Two Institutions for girls and two for boys were permitted for research work. Two schools (boys and girls) are in urban areas, and two (for boys and girls) are located in rural areas. The school authorities did not allow the 10th grade and Intermediate (+2) students to participate in activities other than exam preparations. 10th and Intermediate students had board examinations, so clearing the particular exams was essential for moving to the next level. The class teachers kept the students glued to their studies to obtain a good percentage. Since the class teachers did not permit students to participate in any other activities, the school authorities allowed only 8th and 9th grade students to participate in the research. With concern over availability and possibility, only the allowed ninth-

class students were chosen for the workshop. In an introduction and evaluation session from every class, twenty enthusiasts were selected as the participants for the workshop. In some demanding situations, a few other school inmates were involved in the workshop.

Work duration. Each school allowed 2-3 continuous hours to be dedicated each day for three consecutive days for the workshop. In a few instances, the sessions were allowed to be extended for a few more hours. On average, seven to eight hours were spent at every school during the first session workshop. For all four schools, 30 to 40 hours were spent on the Theatre of the Oppressed workshop. The allotted time was suitable for achieving the planned goals with the first workshop session.

Action plan. The action research plan commenced at the field according to the circumstances of the field and the research participants. The research plan or study plan was designed according to the available time and the participants' comfort.

The top down activity was something like this, A general introduction session with the selected class to pick the participant showing interest => segregating the chosen students for workshop => Introduction about the workshop => A discussion to know the oppressive elements in school => Playing games => challenging the oppression with selected method of Theatre of the Oppressed => involving student-designed story and theatre piece=> observing the reflections => planning again with new problem and technique or old problem with the new technique.

Introduction session with the class. Attempting the Theatre of the Oppressed workshop with new people requires a good introduction before the workshop begins. The introduction session will provide clear information about the participants, like their interests and capabilities. In the introduction session, participants and the workshop facilitator (myself) discussed the possibilities of doing target theatre.

As a researcher and observer, I have explained what needs to be done with students during the workshop after introducing myself and the purpose of the gathering. Quick information about what is Theatre, the difference between regular theatre and Theatre of the Oppressed, the importance of the work, the researcher's background, what participants might learn through this workshop, the duration of the workshop, the timetable, and the rules to be followed and agreements to be committed were discussed in the session.

Rules and understanding. Only 20–25 interested students were selected for the workshop. Participants interested in joining in the middle of the process are not permitted to maintain the process healthily, and uninterested students are also not forced to join the workshop, they are free to drop at any stage. The workshop needed proper connectivity and continuity; moreover, participants were observed from the beginning of the workshop. Participants' comfort is prioritized in this Theatre of the Oppressed workshop. Winter explains that "all participants must be allowed to influence the work, and the wishes of those who do not wish to participate must be respected" (Winter, 1987).

This session's plan of action, work schedule, space (rehearsals place), time, using Theatre of the Oppressed techniques, and student's issues in and around the school were discussed with the participants.

Journey with the participants. As a researcher, I spent a few days in a boy's school with students to observe the students and learn the TSWREIS system. Student's culture, practices, behaviour, language, relationships, daily activities, dining time, playground, kitchen, classrooms, etc. In the girls' hostel, details about the culture of the hostel, its working system, and related information were collected through a healthy discussion with the inmates.

Research fieldwork is designed into two significant sections, Workshop I and Workshop II.

Workshop I. The first workshop session was dedicated to de-mechanizing the participants' actions by playing Theatre of the Oppressed games and exercises. Then a discussion with participants about a significant issue and the application of a suitable Theatre of the Oppressed technique to determine the conflict were done.

Some of the issues were school dropouts, homesickness, student-teacher relationships, misusing TSWREI facilities, language learning problems, child labour, food quality, how to collectively work for better facilities, and how to notice a problem addressed in the first workshop session using a few Theatre of the Oppressed techniques. Various games, exercises, and techniques like Forum Theatre, Newspaper Theatre, Invisible Theatre, Rainbow of Desire, and Legislative Theatre were done with students relating their problems. The reflections and tendencies of the students and the workshop participants were thoroughly observed in every session.

Workshop II. The second workshop focused only on a few selected Theatre of the Oppressed techniques that were most understandable to the students, like Forum Theatre, Rainbow of Desires, Cops in the Head, etc. Then, through these selected methods, external issues like social and culturally associated problems have been examined. Forum Theatre and other selected techniques discussed topics like discrimination, inequality, poverty, encouraging students to aim for high goals, personality development, gender discrimination, child marriages, women's education, caste struggles, and untouchability. To achieve these topics, the TSWREIs, famous "SWAEROES Ten Commandments" were utilized as concepts. Converted each command into a tiny story and modified them as theatre performances that resemble the student's social issues (not their institutional issues).

Data collection

Reflective research data must be gathered in Art-Based Action Research to get information about the activities for development work purposes. Data compilation and analysis are steps that simplify development work and confirm the research. Research data is compiled in a variety of methods and is generally available in a variety of formats. Data can include, for example:

- Meeting notes and memorandum.
- Personal observations of the researcher of the activities in which he or she is participating.
- Photographic and video recording of the activities.
- Plans, and artworks complete drafts.
- The participant's sketches, drawings, and other planning and design materials.
- Recording of activity reflection and assessment conversations.
- Numerous interviews, surveys, and other forms of feedback

The researcher's personal observations were compiled in an observation diary. The recording of observations is systematic and regular. Discussions with members of the community (students) as well as personal thoughts and feelings are meant to be recorded.

My (researcher) Positionality in the research

I consulted with Mr. RS Praveen Kumar, Secretary of TSWREIS, and explained the purpose of the research and plan of action several times. I informed the mutual benefits and acquirable knowledge with this theatre workshop and activities to the secretary. Finally, I have convinced the secretary to allow TSWREIS to conduct a theatre workshop. Usually, outsiders were strictly prohibited from entering the premises of TSWREIS, mainly the girl's campus. The supreme of these vast institutions allotted four regional schools belonging to the Hyderabad zone.

Before starting the workshop, I visited the boys' campuses to observe the students' daily lives and simultaneously note all the working possibilities by having a good discussion with the selected variables.

To acquire a thorough knowledge of facilitating Theatre of the Oppressed, I attended Mr. Sanjoy Ganguly's classes at the University of Hyderabad. He is the founder of Jana Sanskriti Kolkata. He is a very resourceful person for the Theatre of the Oppressed in India wing, and he has closely worked with Augusto Boal around rural Kolkata. Sanjoy Ganguly has adequate knowledge about the Theatre of the Oppressed and its facilitation. I have attended Prof. Ola Johnson's Theatre of the Oppressed workshop sessions at the University of Hyderabad. Under his supervision, I have facilitated Theatre of the Oppressed sessions with orphan children in Hyderabad. While working with Ola, I have acquired adequate facilitating and application knowledge of Theatre of the Oppressed. I attended Theatre in Education orientation class at the National School Drama Tripura Wing in Agartala. Here I have acquired classroom management knowledge by applying theatre methods, which are very important and valuable for research fieldwork. I have personally attended the Theatre of the oppressed annual festival called "Muktadhara" by "Jana Sanskriti," hosted by Sanjoy Ganguly. "Muktadhara" is where the world family of Theatre of the Oppressed gather yearly to share their knowledge and experiences in workshop sessions. Here I met a great forum of the world's contemporary Theatre of the Oppressed practitioners and enthusiasts. Muktadhara is the place to experience the potential of Theatre of the Oppressed and its trends by worldwide contemporary practitioners.

As a student, I was raised in a social welfare residential school. I got my education from 6th grade to +12 stage in Andhra Pradesh Social Welfare Residential Schools and Colleges before the bifurcation of Telugu states into Andhra Pradesh and Telangana. As an alumnus of Andhra

Pradesh Social Welfare Residential Schools, I have adequate knowledge about TSWREIS to understand the student's nature, culture, abilities, possibilities, and potentialities.

CHAPTER 4 - WORKSHOP - I

Introduction. This chapter briefly discusses how the Theatre of the Oppressed and its prominent components have been introduced and systematically tested in selected schools with everyday problems around the campus. In a workshop method, the way students are selected and engaged in Theatre of the Oppressed games, exercises, activities, story development sessions, group discussions, acting, script development etc., is discussed in this chapter. The way students participated in core strategies of the Theatre of the Oppressed such as De-mechanization games and exercises, Image Theatre, Newspaper Theatre, Forum Theatre, and a few Rainbow of Desire techniques elaborated in this chapter, will be seen. The practical and possible theatre techniques that can be comfortably learned and practiced were selected for the students, and they will be discussed at the chapter end. Recognizing the student problems through various interactive theatre techniques and applying different approaches to provide solutions and outcomes over the process is discussed in this chapter.

Preparing the participants for the workshop

The games can integrate cultures with their unique formation. Theatre games can engage the participants by offering participation, activity, playfulness, joy, engagement, focus, finding things, sharing, and more. By allowing the process of playing games and exercises, the facilitator can gain an idea of the participant's abilities quickly. Games are nothing but rules, understanding, cooperation, focus, exchange of words, strength and organizing. These are advantageous characteristics for the participants involved in any theatre event. Theatre games can help in the proper selection of participants for the following stages.

Most of the games were played according to the Boal's description. In some instances, the games were improvised and modified, and the modifications depended on the student's

adaptability, space, possibility, feasibility, and the number of participants. Games were played to gain coordination between individuals and groups, build cooperation in the groups, reduce group blare answers, and estimate the student's cognitive behavior. A few more games were planned from the Theatre in Education curriculum, which is exclusively helpful to understand classroom management and student behavior. The primary purpose of playing different kinds of games collected from various sources is to connect the participants with the core content of the workshop.

Most games were played to make a counter to the problems raised in the process of the workshop. Exchanging dialogue is a prominent part of the Theatre of the Oppressed workshop. Due to the enthusiasm, children were seen shouting and screaming, especially when they were asked general questions in every school. So, in this situation, the cross and circle game is the best counter for the class to avoid multiple answers simultaneously.

Cross and circle. Cross and circle are an exercise which can be done with the students while sitting in their own places. This starts with raising the left hand above the shoulder, and drawing an imaginary cross down the left hand, then raising the right hand and drawing an imaginary circle. This continues till all students have successfully finished. Then they were asked to raise both hands and draw both crosses and circles simultaneously with specified hands. Maximum students failed to draw the circle and cross at a time. The complexity of the human brain needs practice to understand cross commands. For a few children, it is easy. For many, it was not.

This exercise was done with the children at the beginning of the session.

Unrepeated 20. Counting from 1 to 20 without any interruption is the task in this game. The entire class must try to call 1 to 20 numbers in one successful attempt. Two students should not call numbers at a time; numbers must be called clearly and loudly. If two or more students call any two numbers at a time, the exercise should be restarted again.

Unrepeated 20, Cross and circle are similar games that produce logic to stop the blaring answers. Children who came to the theatre workshop are new to theatre activities. Moreover, they have never had any theatre or dramatic experience before. If the group is boisterous and difficult to control, such games are suitable for handling the class. Simple and easy to demonstrate, with fewer rules, clear logic, a challenge, and no requirement for a separate place to play, these are the accessibility features in both games.

Agreements and promises with the participants

Agreements and promises are new phenomena in the contemporary practice of Theatre of the Oppressed. These are mandatory when the participants are students or teens. It will produce a democratic understanding between participants and the facilitator. Before starting the Theatre of the Oppressed workshop, the facilitator (me) and participants made a few oral agreements to prepare ourselves for the smooth operation of the workshop. Theatre of the Oppressed is a systematic process to understand and achieve qualitative results. Participants and facilitator (I) followed standard forethought for better workshop results. Theatre of the Oppressed is a community theatre practice that contains group tasks and physical works. Participants were in close contact in many situations. In group work, participant cooperation was essential, and participants had to work together collaboratively on assignments, exercises, games, trust, and interventions, mainly in the Image Theatre session. So, the facilitator had to mention clear guidelines to participants for the plan of action to be implemented successfully. Before beginning the process, participating groups must notice the workshop's planning and execution. Participants' physical and psychological conditions, abilities and capabilities, limitations, and language barriers were considered elements to be frequently discussed with participants. The proper intermission

between sessions, the participant's moods, and the schedules of the activities had to be discussed constantly with the participants.

Facilitation is a crucial task in the Theatre of the Oppressed workshop. A systematic approach to identifying and analysing the causes of the oppression, planning for elevating the problem, applying a suitable method for problem solution, and analysing the results were typical duties of the facilitator during the workshop. A strict schedule is essential in the Theatre of the Oppressed workshop for the sake of both participants and facilitators. The silent atmosphere is vital in Forum Theatre interventions; a quick understanding of Image theatre and sharing and support were required at games and exercises. Humble cooperation was essential in building an oppressive scene, and blind trust was vital while playing games, especially in blind games and activities. A keen observation of various stages of the Theatre of the Oppressed workshop was an essential aspect of carrying forward the process.

Conscious awareness is fundamental when practicing Theatre of the Oppressed with children. A thorough self-scrutinizing has to be followed in every session. He/she should be aware of all parameters before initiating the work. Clear notifications, rules, guidelines, and what to do and not do are clearly explained to each student before going to the sessions. Students get excited in game sessions, so the stage or working area should be comfortable to prevent them from being harmed. At the same time, running, walking, and chasing are performed with sufficient precautions. Classroom furniture may harm students (participants), and so such obstacles were removed at the start of the workshop. Before attempting any critical task, children should be strictly cautioned. Participation, questions, responses, and interventions should follow the queue system by raising hands before asking a question. To present a reply, each opinion should be mentioned one by one. The facilitator should provide equal opportunity and importance, considering every

opinion of the participants. Proper encouragement for every participant's contribution is also essential for better results. Every possible idea is valuable in Theatre of the Oppressed to resolve someone's oppression. Consolidating valid arguments can free up significant problems, so every ideological contribution should be considered worthy.

Contemporary Theatre of the Oppressed practitioners use sign language instead of clapping to avoid unwanted noise during the Theatre of the Oppressed process, mainly while practicing Image Theatre and Forum Theatre sessions. Theatre of the oppressed is not meant to receive applause; it focuses more on finding solutions for the oppression. Clapping, applause, and cheering can divert attention from work. Limiting the participants is also a common practice in the modern Theatre of the Oppressed workshop approach. Ten participants are a minimal number for participation, 15 participants are moderated, and 20 is the maximum number to handle the workshop in a convenient manner for the organization. Beyond 20 participants, the group might be overcrowded, unworthy, and hard to manage.

Interaction with the students for the workshop

Proper interaction between the facilitator and participants is most beneficial in any kind of theatre workshop, but it is especially useful in the Theatre of the Oppressed workshop. The facilitator has to introduce himself to his participants, and they have to know about their facilitator too. Before starting the process, his curriculum, plan of action, and purpose for doing the Theatre of the Oppressed workshop were also mentioned. While introducing himself, he is able to learn about his participant's strengths and weaknesses. Usually, an individual's self-introduction can provide substantial detail about the selected group. The nature of participation, group discussions, sharing ideas, coordination with other group members, the construction of theatrical scenes, response to the facilitator's command, and other vital qualities of a group can be understood.

Listening to every student's self-introduction will provide a piece of valuable information about the student. It can be considered a guide to the plan of action for the facilitator.

For the interaction session with the students, different kinds of methods were followed according to the age and social perspectives of the selected group. Asking about their selves, habits, desires, motivational personality, acting experiences, telling a story, or doing a small stage activity as such can provide enormous details about the student's nature of participation. Building a small theatre piece or a small composition of dramatic scenes can interact with the group.

Chilkur TSWREI's boys were encouraged to introduce themselves by telling their unforgettable incidents with a narrative style and dramatic expressions. RK Puram TSWREI's girl students were asked to imitate their favourite TV anchors and film actors. In action, they needed to mention their names, families, village name, ambitions, plans, and possibilities to fulfil their respective aspirations, like a TV anchor. To achieve this task, every participant must imagine a TV anchor or a film star according to their wishes and act like them.

"Round of Rhythm and Movement" (Boal, 1992) exercise is designed for an introduction session for Kokapet and Shaikpet schools. The exercise was slightly modified and adapted for the students to do it quickly and flexibly.

Participants (students) stood in a circle; one of the students from the circle came to the middle with a peculiar gesture or pose. Along with the pose, the student said his name with a rhythmic sound. All the remaining participants mimicked his actions and said his name. One after another introduced themselves the same way.

Moments and poses, rhythm, or beautiful patterns may not mean anything. They needed just a flow of their inner spark provocations. After finishing one complete round, students were allowed to add a few more moves to explore themselves.

Finding conflicts

In Theatre of the Oppressed, conflict is a situation where the oppressed cannot overcome it. In a few instances, one cannot even realize that they are facing oppression or being oppressed. Every social structure has some potential structural issues; the respective community notices some and does not recognize others. TSWREIS are boarding schools. The common problems faced by the students are mostly institutional problems compared to personal and communal issues. Many of them will be rectified by the institution's concerned departments in TSWREI societies. Every section has a body to monitor the problem with the concerned authorities. However, in the process of the Theatre of the Oppressed workshop, the facilitator should not address the problem directly with the oppressed.

The traditional practice of Theatre of the Oppressed" presents the characteristics of the problem instead of straightaway discussing the oppressive problem. Theatre of the Oppressed will create an atmosphere to understand the problem by providing reasons, surrounding information, causes, and effects by following the situation. It can provide a platform to identify the oppressive situation, the reasons for the problem, its effects on oppressed people, and the oppressor's benefits. An elaborative discussion on the community's surroundings will be an opportunity to figure out the critical problems of the particular community group. Building a dialogical conversation with the group will lead to identifying their oppressions among themselves. Through the discussion, the facilitator can determine the actual problems in the group. An intimate journey with the group, participation in their daily lives, and keen observation can yield some potential points about their oppression. Playing games and doing creative dramatic scenes with the group by scripting their own stories, exercises, group discussions, personal interactions with the participants, and collecting the participants' experiences are the few techniques used in the traditional Theatre of the

Oppressed practices to find information about the oppression problem of this selected group. Augusto Boal proposed that fundamental Theatre of the Oppressed strategies be applied exclusively in the schools to collect data.

90% of the parents' monthly income is less than 10,000. Most of the income generators in the family have engaged themselves as daily workers, agricultural coolies, drivers, manual scavengers, sweepers, municipal sanitation workers, street vendors, building workers, painters, etc. They get only a minimum income for their daily needs and to survive. In these poor conditions, they cannot afford their children's education requirements, and many families cannot afford or even provide sufficient food for their children. Caste barriers, untouchability, social exclusion, humiliation, illiteracy, and poverty are the root causes and hidden oppressive elements that affect the parents of TSWREIS students in every school. Hence, these effects indirectly pressurize the TSWREI student's education and social growth. With this conditional lifestyle of these poor and marginal communities, parents are assured themselves to approach TSWREI societies as a safe and secure place to raise their children and to provide a better education even as they are separated from their families.

Boarding education restricts students from crossing campus boundaries. The primary policy of the TSWREIs is to safeguard the inmate students rather than provide freedom to them. Spending 6–8 years in boarding school, children might be distanced from changing social trends. Moreover, the lack of freedom can impact children's cognitive behaviour in contemporary society. Society can provide all essential requirements for the all-round development of children, but those efforts will not be sufficient to cover up the social gap. Most TSWREI students do not know their family's exact economic and social conditions. Economic imbalances in society, parents' poverty, the struggle to acquire their children's basic needs, and, from the children's side, the struggle to

survive in school by distancing the parents and families are concealed things to TSWREI students. Moreover, the triggering elements are unsusceptible for boarding school children, where adolescent life is restricted.

The students' triggering problems were collected by briefly discussing their family backgrounds with all the participants. It involved questions about the occupation of the parents, income sources of the family, financial potentials, general problems in the family, reasons for joining the residential school, government policies for the school, facilities being provided on the campus, and children's duties and responsibilities on the campus, while comparing other public and private educational bodies around the city with TSWREI. What are the expectations between family and institutions? Targets, ambitions, relationships with other classmates, schoolmates, and teachers, homesickness, the school timetable, the boarding structure, all related outside perimeter information of the campus premises, and the associated lifestyle of the student were collected through discussion. Healthy talk with the children was the only possible way to find the conflicts hiding in the community instead of addressing the complicated issues of the students that can mislead them.

The discussion provided a better understanding of the student lifestyle in the hostel. Subsequently, the data revealed the frequent issues faced by TSWREI students. Through the collected information, the facilitator (me) raised logical questions to get at the hidden issues in each section of questions.

Insufficient facilities and resources, irresponsibility, absenteeism, school-leavers (dropouts), early marriages, women's education, disrespectful behavior, truancy, and many more issues were noticed in the discussion session. Among these most significant problems that can

impact children's quality of education, personality, and social life were those identified in the literature. A few significant matters are mentioned below.

1. School dropouts
2. Personality development
3. Child laboring
4. Importance of education
5. Overall growth
6. Question and raising problematic issues.
7. Building leadership qualities
8. Classroom violence. Etc.

De-Mechanization

Before doing the Theatre of the Oppressed workshop, de-mechanizing the participants was the crucial stage in the workshop. Humans are mechanized by practicing their livelihood activities for an extended period, and they might not focus on their regular activities. They are mechanized by doing them unintentionally. Mechanized activities must be understood by being awake and aware; otherwise, they cannot see themselves in their actions. Without de-mechanization, the participant cannot look into his oppression or problem. Every time, he/she may not notice their problem due to mechanized behavior. De-mechanization is the only possible approach to making the participants aware of their problem through aimed games and exercises. While playing targeted games and exercises, the participants can emerge from their regular mechanized world. Muscular exercises, sensory exercises, memory exercises, imagination exercises, and emotion exercises can challenge the participants' mechanized acts and enhance their conscious observation of their surroundings.

Gamesercises

The even combination of exercises and games is proposed as "Gamesercises" by Augusto Boal. "The games and exercises I offered are mostly 'gamesercises' there is a fair proportion of exercise in the games and a fair proportion of games in the exercises. The difference overall is one of didactic intent" (Boal, 2002, p. 48). Games and exercises relate to each other to understand and enhance the participant's physical and mental potentials and associate them with their surroundings.

Exercises. Understanding one's own recognition of the participant body is an exercise in Theatre of the Oppressed. The nerves, muscles, respiration, and coordination among them should be apparent by doing exercises. Sensing the natural forces of gravity and its force over other objects speed, volume, light, and densities is possible by doing the proposed exercises concerning other bodies. "The goal of the exercises is a better awareness of the body and its mechanisms, its atrophies and hypertrophies, its capacities for recuperation, restricting, and reharmonizing." Each exercise is a 'physical reflection' on oneself. A monologue. An introversion" (Boal, p. 48, 2001).

Games. "The games, on the other hand, deal with the expressivity of the body as emitter and receiver of messages. The games are a dialogue, they require an interlocutor. They are extroversion." (Boal, p.48. 2001) Boal believes that theatre games will de-mechanize the human body's and mind's repetitive programs. The social behaviour of human beings is a combination of the structural flow of conventional commands generated by the human mind and the unresisted following of the human body. Games are the remedy to break these biomechanics. Games are a particular combination of rules and freedom, so they enact social life in an understandable space. So, games can establish a disciplined structural ambience to understand the branches of 'The tree of the Theatre of the Oppressed'.

The Boal's games and exercises work on the five senses of actors like hearing, touching, looking, feeling, dynamizing the senses, making observations, using memory, and more. All his Theatre of the Oppressed actor preparation games and exercises have been kept in five categories.

A short description of how to play the game is mentioned at the beginning of all game and exercise topics for the reader's best understanding.

Touch (reconstructing muscular relations)

In this series, actors can sense what they are touched with. They will get a clear understanding of their mechanized ways of steps and motions with amplified feelings; they evaluate themselves in a new way to configure the muscles. It can enhance the actors' expressions on stage and off stage and help them discover themselves.

I. General Exercises

Colombian Hypnosis. Most contemporary Theatre of the Oppressed practitioners start with this Colombian hypnosis exercise. Two actors are needed: one hypnotizer and another being hypnotized. The hypnotizer will raise his hand straight in his palm and keep it in front of his partner, standing a minimum of thirty centimeters from his partner's face. The hypnotizer moves his hand anywhere at any angle around the room. The hypnotized partner should follow the hand by keeping thirty centimeters distance after practicing for a few minutes to become hypnotized.

Effects from the exercise. A fair understanding between the two actors was achieved. Through this exercise, the participant gets a proper warm-up for the session. Understanding psychological oppression is a beneficial exercise.

Figure 3. *Columbian hypnosis*



Note. TSWREIS Shaikpet school boys doing Colombian hypnosis exercises (Boal, 2002, pg. 51).
Photo Own work 2018.

Result. Through this exercise, participants quickly got engaged with the process. It can establish the essential nature of the oppressed and oppressor without creating any scene. The power shifting between oppressors, oppressed, and their expressions was demonstrated by freezing action and analyzing it.

Observed elements. Children were interested in doing the Colombian hypnosis exercise. There was healthy participation in the Narsingi girls' and RK Puram girls' schools. But girls raised many questions about the exercise's necessity and benefits. More discussions like this on the process can divert the problem and attention of the workshop. A proper workspace was not available at Shaikpet School. A windowless, under-construction hall on the third floor was allotted

for the research. Unsuitable to practice such exercises with children in hazardous places, the Columbian hypnosis exercise was stopped in the middle at the Shaikpet school campus. At Chilkur boy's school, the process went so far as to seek revenge between a few pairs, but significant and joyful participation was seen in all schools.

Circles and Knots

'Circles and Knots' is the exercise for a full body stretch and expands the vocal cords of the participants. The entire class stood in a circle, holding hands very tightly together like a human chain. By the facilitator's call, the human chain was widened (stretched) to the maximum without breaking the chain. At the same time, participants projected their voices according to their applied force to stop breaking the chain. After achieving maximum strength, exercise was reversed to shrink the human circle. All participants came close without leaving any space between them. The addition of voice to this exercise increased its effectiveness. When expanding the ring, the group sounded like their beloved one was apart, while coming closer, it sounded like they were uniting with their best one after a long time.

Effect. Stretching the body beyond its limits with related feelings and voice can get the working group together as one unit. Warming up the voice and body of all participants with a single set of actions is possible with this exercise.

Result. The enormous amount of physical strength, delicate balance, and great vocal practice are available with minimal space and time. Selected age-group students showed interest in doing this exercise. Mostly boys were involved in this exercise. They participated and shared their feelings more voluntarily when compared with girls. Necessary precautions were mentioned before starting the activity, and monitoring of the task was done very carefully.

Figure 4. *Circles and knots*



Note. Participants are tightly knotted and trying to free themselves from the knots in circles and knots exercise. *Photo* Own work 2018.

Rhythm with chairs. This exercise provides the ability to focus, observe, and enhance the ability to remember the image. This exercise can be used to initiate the Image Theatre method with young participants, like school students and other children.

Five participants from the class had to come with each chair. Each group had to produce a unique image by utilizing the chair, so they had five different kinds of stills with their chair. The facilitator (I) allotted a number to each participant. Let the participants spread out the space. The facilitator calls the random number when the total cluster moves around the room. With the call, the group that belonged to the announced number had to produce its image quickly without any disturbance. Participants who fail to give their image have to be eliminated from the game to build competency, and the remaining participants act as judges for the game.

Effect. A sharp observation was made, and the group effectively got into the theatre mood. The children had the idea of an "image" and its characteristics. A bright and sharp engagement was achieved in the class.

Observations. A keen eye for observation, memorization, and noticing the still in a short time will help the participants convert themselves into active participants. De-mechanizing the memory process is also a beneficial outcome of this exercise. All the schoolchildren tried this exercise. Through this game, children rapidly got into the process of "Image Theatre. Initiating Image Theatre with this exercise is a preferred possibility to engage the children.

II. Walking series

This series of exercises will focus on walking and its patterns. The mechanized way of every individual walking style is mostly unnoticeable. Through this series of practices, an awareness of self-observation was induced in every individual participant. Conscious knowledge of one's own walking technique benefits stage action.

Slow-motion.

Slow-motion is a gamesercise, a comfortable and straightforward task to practice with high school students. Divide the class into groups depending on the available area to play in. All students or groups will stay behind the line, ready to start the race. Mark a target line for every participant to reach. Every participant starts with the facilitator's command by taking significant, long steps and moving towards the goal, sometimes by stopping, but pushing others is not allowed once the exercise begins. Whoever gets to the goal line first will lose the game.

Effects. Balancing the body with timely slow motion can improve self-knowledge. This self-knowledge involves understanding one's own body abilities, muscle efficiency, deliberate body control, and de-mechanization of the body's movements. With focus, these abilities will be effectively developed in children.

Observations. Slow motion with precise movement and balancing of the bodies was given as a challenge to the students. Every student was asked to consciously observe every involved muscle and its strength to the students. Every student was asked to consciously observe every involved muscle and its strength. This exercise contrasts time and resistance. In regular games and activities, most children are tuned to achieve or gain something in the targeted time. Unconsciously, students adopted the regular winning attitude for all the events. However, this particular game de-mechanized regular practice. This game is easy to understand and easy to describe to the students.

Boys spent more time achieving the target without strain when compared with girls. Participation interest was the same in both schools.

Figure 5. *Different walking styles.*



Note. Participants trying to present different walking styles in the workshop. *Photo* Own work 2018.

Crab and Cross legs.

Moving like a crab on both hands and both legs is the main task in the crab walking exercise. While walking, moving forward is not allowed; only sideways walking is allowed. This is a warm-up exercise. On the boy's campus, crab exercises were practiced.

Cross-legged exercise is two people moving together with only two shared legs out of four. Equal builds are selected in pairs, and then one leg from each is bent to join at the soles and wrapped so as not to allow any movement. If 'A' and 'B' are the partners, A's left leg will be B's

right leg, and vice versa. The partners are made to stand facing each other with their backs, and the legs are bent and joined at the soles, rendering them motionless. Like this, all the pairs will have to race each other to the target, and this happens on the facilitator's command. This exercise can be more effective when done with people of unequal height.

Figure 6. *Cross legs exercise*



Note. TSWREIS at Narsingi girls doing “Cross legs” exercise at work. *Photo* Own work 2018.

Effects. Coordination, balance, thinking as a unit, organizing the strengths to balance the body and movement, reaching the target with partners, and mutual support are the main elements of this exercise.

Observations. Both boys and girls participated actively in this exercise. This exercise is easy to understand, and there are only a few rules that make it easier to demonstrate. Rushing the students to reach the target is not advisable for this exercise, and proper care is essential during work on this exercise.

Along with this exercise, imitating different kinds of animal walking styles was also practiced. Monkey walk, camel walk, elephant walk, etc. were also practiced in the open.

As you like it (Imitating others)

Modifying the way of walking style and rhythm is the "As you like it" exercise. While walking, every individual can have their own style. Some people walk slowly, some fast, some shake their whole body, some people lean, some people scratch their legs, etc. Like this, every individual has a manner, mostly unnoticed. Through this exercise, participants have to consciously observe their walking style and change the pattern to create a new walking pattern.

Figure 7. *Imitating others.*



Note. TSWREIS Chilkur boys school students imitating others walking styles in “walking series” exercise session. *Photo* Own work 2018.

Participants are allowed to imitate others walking styles; it can be anyone like a teacher, friend, leader, senior, father, favorite hero, inspiring personality, etc.

Effects. Imitation is nothing but acting. By enhancing the quality of observation and adaptation of other mannerisms, children's acting ability develops, which also happens with great joy.

Observations. For the children, this exercise generated lots of fun. For holding the children's mood and for smooth operation, proper facilitation was necessary for this exercise. Otherwise, children used to get carried away easily. Analyzing the imitated style of fellow students and participants made the exercise more enjoyable.

III Messages

After doing all the physical activities and exercises, a good body massage was necessary to relax their bodies. Boal designed a systematic method of massage exercises for participants to relax their tired muscles. In this section, a few massage exercises and techniques are mentioned.

In a circle

Participants can sit or stand, one behind another in a circle, by maintaining half-hand distance and with closed eyes. Everyone is allowed to find the hard part in the opposite person, like the head, shoulder, neck, etc. After every participant gets settled at a measured distance in the circle, the facilitator calls the participants to give a good massage to the front person's reachable body parts like ears, cheeks, the head, the neck, etc. After a few minutes, the facilitator asks the participants to turn 180 degrees, which means half-circle, and that completes the exchange of services. Each turn lasts 3–4 minutes.

Effects. Systematic relaxation through massage can be provided with this exercise. After doing many movements, games, and exercises, this massage task provided better relaxation to the participants.

Observations. A quick demonstration is required to do this exercise. It was noticed that tickling each other caused disturbance during this exercise, mainly in girl's sessions. However, it greatly relaxed the students after doing strenuous physical activities. All members engaged at once helped in the consumption of less time. Everybody gets the same opportunity to get or give a massage. This exercise might be essential after doing enormous strength exercises.

Back Massage.

The class members stand in pairs, and each person from the pair shows back to the other and rests on their back. Then they rub (massage) each other with their backs without involving their hands.

Effects. Both participants relaxed simultaneously, and the entire body was involved in the practice.

Observation. Without using their hands, students got confused while moving and shaking their bodies; hence, this exercise generated even more fun for the children. Joyful participation occurred in both boys' and girls' schools, which is somewhat an essential output for these kinds of exercises.

IV. Integration Games

This section of theatre games will integrate the actor into the Theatre of the oppressed.

Person to person.

Heads to heads, hands to ankles, elbows to the knee, etc. For this, the facilitator calls two different body parts, and all the participants in pairs must touch the body parts. Once this is

achieved, the facilitator asks the couples to freeze in that position until the next instruction. Commands extend until a complete full-length body warm-up. The director/facilitator can tighten the instructions according to the feasibility of the group members. Head-to-toe, thigh-neck, knee-ears, and so on can be tried. This exercise is a better option to intensify the warm-up session and make the group active.

Effects. Listening, understanding, responding to the facilitator's commands, and other spontaneous reactions were achieved through this exercise. While doing the Theatre of the Oppressed, participants required such essential qualities in all process stages. "Person to person" exercise improves these important theatre qualities significantly. The person-to-person exercise contains the qualities of 'Image Theatre' so the participants were introduced to 'Image Theatre' through this exercise. What is meant by image? How to build an image How to relate to other images and associate with partners to strengthen or support their image and other suggestive images Such were the fundamental ideas gained through these exercises.

Observations. Simple, easy, and joyful games were played with the children. All the age groups, standing, sitting, staying in challenging postures for a while, and bending the body in different angles and styles in this game ensured the outpouring of the child's real potential. All boys and girls have done this exercise without any inconvenience. Simple to demonstrate, fewer rules, and easy to do are the significant factors for this game to try with mainly selected age group students.

Stick in the mud.

Playfulness, chasing, and coordination make this game a more suitable one for children. Two actors must chase the whole group to catch them and tag them. If anybody is caught, he/she (the actor) should stand where he was captured by separating his legs apart. The separated legs are

to be used to allow someone to pass through them during the game. Any person being chased can pass through the separated legs; that person is free to join the remaining class and move. The game will end when all participants are tagged by two participants or when both parties reach the point of exhaustion.

Effects. A tremendous amount of physical activity was involved in this game. Along with its rules, sharing, considering others' problems, cooperation among the group, taking advantage to relieve others from a situation, and coordination were all the main key factors of this game.

Observation. All boys and girls participated in this game. This game is a mixture of many activities to enhance student's soft skills, like noticing a critical situation, practicing self-defense, helping others resolve their cases, cooperating with other participants, etc. It was a pleasure game that involved enormous physical activities, "Stick in the Mud" game can examine the participant's strength. Joyful participation was observed in all schools during this game.

Sticky paper

One participant stands in the middle of the group, and the rest of the group stands around him, placing him in the middle. They have to touch the person's body out of their individual choice with a single finger where they want to stick a paper. So now, the person's body and the remaining group members will be separated by the stuck piece of paper (the actor should be covered from top to bottom). At the call of the facilitator, the participants in the middle slowly move around the room; the remaining group that contacted him with a bit of paper will follow the actor by keeping their finger on the sticker. (Sticker must not fall.) So, all groups will have to move like a single unit.

Effects. This game effectively creates group working skills, a sensibility for actions, organized planning, care, and the ability to search for possibilities.

Observations. A clear demonstration was necessary while beginning this game. Planning, execution, concentration and sensible movements were observed in the game while playing at the girl's campus. Nevertheless, at the boy's campus, most children were unable to play the whole game due to a lack of organizing capabilities, planning and patience. Stuck papers got dropped all over the floor, so in the middle of the game, participants collected the papers and placed them on the mid participant's body wherever they wanted. This seemed like an unsuitable game for the selected age group of boys.

Grandmother footsteps

Figure 8. *Grandmother footsteps game*



Note. TSWREIS Chilkur Boys school participants playing Grandmother footsteps game. Group of students trying to touch the person. *Photo* Own work 2018.

All participants stand at a distance on one side. One player (participant) will stand facing the wall on the other side; in the beginning, he/she should not see the participants at a distance on

the other side. For this, he will have to face the wall and stand. Then, all the remaining players must cover the distance and come toward the player to touch him. As this happens, the player facing the wall will have to turn back intermittently, as frequently as possible, to avoid the approaching group reaching him. For this reason, when this player faces the approaching group, they will have to freeze in the position wherever they are. If anyone is seen moving, they will have to go back to the start line and begin the game again, or in some instances, they are eliminated from the game. If any members of the approaching group succeed in touching the person facing the wall, he/she can replace the player facing the wall by taking his place, and then the game is repeated.

Effects. Precise observation quality, image creation, alertness, and quick response were the outcomes generated while playing the "Grandmother Footsteps" game.

Observations. "Grandmother Footsteps" is a game that can be adapted to start the Image Theatre. By generating fun and joy using this game, the facilitator can create an ambiance of Image Theatre. This game is easy to demonstrate, as there is no need to teach how to create an image with freeze. This game provides detailed observation ability, which was considered the foundation for Image Theatre.

Cat and mouse

All participants should group in pairs. Among them, one pair should become a cat and mouse. The cat has to chase the mouse, and when the mouse wants to escape from the cat, he/she should stand on any of the pairs' left sides; then, the one who stands on the right side becomes the mouse, so the cat chases the new mouse (now the extreme right-side person). If the cat succeeds in catching the mouse, the characters of the cat and mouse get exchanged, and then the game continues.

Effects. Participants experienced the dramatics of the game, and the following aspects were observed, logical relation, physical warm-up, sharp response for survival, and de-mechanization of the rhythms.

Observation. Participants understood this game quickly, but following the rules and strategies while playing confused them. While playing, I confused them. This game has developed collaborative behaviour in participants. Alertness, focus, and observation of the surroundings increased among the participants. Chasing, escape, spontaneity, occupation, sharp response, keen observation, and logical thinking enhanced the participants' focus on the workshop. Many children were confused at the beginning due to the game's complexity. After having a clear idea about observation and reaction, students played this game thoroughly with joy and energy.

Race for a handkerchief

This game was modified from Boal's proposed "Handkerchief" game. A small circle is drawn in the middle of the hall, and a handkerchief/scarf is placed in the drawn circle. The class is divided into two even groups. The two groups then competed to grab the handkerchief. From each side, one participant (A/B) will come to the circle and then try to take the kerchief without entering the ring. If anyone grabs the kerchief, the opponent will have to touch him before he/she runs back to their group line. If anyone succeeds in grabbing the kerchief and running back to their group without being touched, or one succeeds in touching the opponent as he/she is returned to the group line, then the succeeding person's group gains a point every time. This way, members from each group are called, and the activity continues.

Effects. With this exercise, A quick response about the surroundings, alertness, escaping from the opponent, planning, diversion, logic, and survival can be achieved.

Observations. The race for a handkerchief was a simple classroom game for the participants to understand. Healthy and joyful participation was noticed in this game. Sharp response, escaping from the opponent, fighting for the object, challenging themselves, and encouraging their partner were the essential qualities learned from this game. This game prepared the participants for the Forum Theatre. Fair umpiring (Joker) is necessary for such games. Unnecessary disputes might have occurred while playing similar games, and these can disturb the following level process by damaging the unity of the class.

Gravity

This section is about understanding the natural earth power, which is gravity and sensing the dynamics of the body and its association with surfaces. The Series of exercises will focus on invisible gravitational force. This section contains a long and complicated series of activities. The facilitator has to be aware of this series. Smooth and humble operation is necessary while introducing this process. “It should be handled with extreme gentleness, without hostility or conflict.” (Boal, 2002, p. 86). How to work with gravitational force? What kind of impacts can this gravity have on the human body? Closely observing the body mechanism associated with gravity is necessary during this process. “This exercise helps us to become aware of and recognize these mechanizations. In this series, all the body muscles are continually activated and deactivated, and care should be exercised” (Boal, 2002, p. 87).

The gravity section should not be practiced with children due to the complexity of the practice, duration, participant understandability, working conditions, and aftereffects of the exercises.

Listening to what we hear

In this section, participants can understand and find a way to show the inner rhythms of a particular expression, like love, hate, fear, or any feeling, instead of imitation or unpleasant facial expressions. In this section, five different series have been worked on in terms of participants' inner rhythms and corresponding elements.

Rhythm

A round of rhythm and movement.

To play this game, all children should stand in a circle. One of the participants has to come inside the ring; he/she has to produce an unnatural movement with a rhythmic sound, and the group in the circle will follow the same rhythm and movement along with the sound. If the center person is satisfied with the actions and movements to the music, he has to go back to the circle by raising his hand without disturbing the main action. The next actor, who is in spirit, should come to the center with his action and movement along with the sound. When the rhythmic movements reach a certain point, the facilitator can choose to stop the exercise.

Effects. In this process, the participants will be able to emerge from their regular conventional stamp actions (mechanized), which are rooted in their minds. He will disconnect from his rhythm of body actions and associated rhythms. “When we attempt to imitate someone else's movements, singing style, etc., we start to dismantle our own mechanisations.” (Boal, 2002, p. 92).

Observations. This game is for comfortable practice with students who do not have any practical knowledge of performance or acting-related experience. This exercise ignited the active participation of the students without any fear or shyness. Deep involvement was noticed in all the

schools. Students were curiously observing the everyday actions that their friends generated. Few participants were noticed imitating their favourite film actors.

"Game of the Rhythm and Movement" is also a practicable game followed by the previous game to enhance the beginner's acting intuition. "The machine of the rhythm" is also the best exercise to develop synchronized participation with other participants. However, the procedure and guidance are tricky and hard to practice with the children, and because of this, these exercises were dropped after beginning them.

Horseshoe rhythm

As for comfort, groups or the whole class can do this exercise. Children can stand or sit in a half circle like the 'Horseshoe' shape. One rhythmic sound (sometimes a gesture with vocal music) starts from the horseshoe's beginning and travels to the endpoint of the shoe. When it ends, another rhythm will start from end to beginning. The participants must catch the coming rhythm and render the action one after another from both ends. The facilitator should allow every participant to be in the middle. The middle participants must catch both actions at a time and dispatch them in sequence.

Effects. Multitasking, focus on the task, observation, memorization, quick response, organization, and vocal practice.

Observations. A flow of rhythmical commands from both the left and right sides will make the children very alert. Participation with a sharp focus was achieved. When a student was kept in the middle of the semicircle, they were confused by the commands. But this task challenges them to perfection.

The big chief

"The big chief" game is exciting for children, but it consumes more time when practiced with TSWREIS children. Make the students understand the game quickly. The accessibility and style of the game have changed without missing the core of the game for the sake of the students. Usually, this game is applied at the beginning of the Forum or Image theatre to increase the participation ability of participants.

Figure 9. *Big chief position*



Note. One of the team members in the trio is trying to build a unique pose. *Photo* Own work 2018.

The class is divided into small groups, with three participants in each. Out of the three, one will go outside the room, and he must not see the process. The remaining two will be in place. One of them should take an object like a chair, stick, table, etc., and by using that object, he must compose a pose, a still image, or a challenging composition, whichever is preferable. The other actor must observe the created image correctly. The facilitator should provide the required time to notice the composed image's details and dissolve the composition. Then the facilitator invites the outside person of the trio back to the room and asks him to recreate the image precisely with the help of the witness participant. The witness participant should describe the image to the new participant with a minimum of description. The second person should not give hints, suggestions, or signals to the new person. As the witness participant describes, the facilitator has to count every point of his/her description. Like this, he must do it for every group. And the group that uses fewer words to describe and succeeds in accurately reconstructing the image will be declared the winner of the game.

Effects. Memory building, conscious conversations, avoiding unnecessary creations in the work, observation, re-enactment, drama, visualization, and establishing the witnessed scene.

Observations. This game was a bit of a complicated exercise to practice with the selected age group of students, but after understanding, students challenged themselves to prove their memory and observation ability. Girls and boys participated with excellent attention in this game. This exercise leads to the Image Theatre and Forum Theatre. It is a lengthy exercise that consumes more time, so the director/facilitator should limit the groups to maintain the time. Two or three attempts are permissible. The active students showed better results with minimum description than the class toppers in both boys' and girls' schools.

The president's bodyguards

The class is divided into five-member groups. And from each group, four act as bodyguards and one as president. The four participants spread to all four sides of the president, keeping him in the centre. Then, this cluster of participants moves around the floor from all angles. If the president makes any moment with rhythm and sound, the guards will have to follow the president.

Effect. Coordination with fellow actors, spatial knowledge and presence on the floor and imitating others to break the self-rhythm are achieved through this exercise.

Observations. It is also a child-playable game and an exciting game for active participation. Simple to demonstrate to any age group. To break the rhythm of one actor's fixed movement, he could replace any bodyguard's position. This exercise helped students who were unable to work as a team with other actors to gain coordination. This exercise improves coordination with fellow actors, spatial knowledge and presence on the floor, and imitating others to break the self-rhythm.

How many A's, in a single 'A'

All students form a circle. One should be in the middle of the circle to deliberately project an idea, thought, or moment, using only sound A; the remaining students who stand in the circle should follow his actions and sounds, and the same should be repeated. All the other students, one by one, come to the middle and contribute a moment along with the sound "A." The workshop facilitator can extend the exercise with the remaining vowels.

Observation. Simple and easy vocal and physical exercise for children.

Melody, Sounds and Noises

"Melody, Sounds, and noises" is another series in the "Games for Actor's and non-actors" book. These series deal with music and related topics like sounds, noises, orchestra, music and dance exercises. This series was also not tried with TSWREIs because of the complexity of the

structure. This section is not adaptable to the selected age group of students and not relevant to the selected study.

The rhythm of respiration

This series will work on strengthening the respiratory system and its related muscles. The mechanized way of the unnoticed respiratory pattern makes humans fall into irregular breathing patterns and fall ill. Concentrated de-mechanization exercises will provide an understanding of adequately controlled respiration for better health and good command on stage. Boal explains "Because of the mechanization, we breathe badly. "We breathe poorly due to the mechanized way of doing things. Our lungs contain enormous areas of unclean air that are not replenished. We hardly ever use all of our lung capacity. We become conscious of our ability to de-mechanize and control our breathing through these activities" (Boal, 2002, p. 109).

In this section, many composed exercises are available. However, only a few selective activities were collected for the student's understanding, based on ease of practice and essentiality for the current study.

Breathe slowly!

All participants will sit comfortably, take a gentle breath with one nostril, and slowly release from another nostril. Furthermore, in this way, the pattern of the nostrils is changed from left to right and from right to left.

Pressure cooker

Participants are made to inhale as much air as possible into their lungs, and then, by closing their mouths and nostrils, breath is withheld for as much time as possible. Then the breath is released from both the mouth and nostrils simultaneously.

A, E, I, O, U

All participants will walk around the room to spread out. One actor makes a loud sound by using the vowel letter A. Then the entire group will increase the sound's intensity when he comes close to them and decrease the sound's intensity when he goes away from them.

These three are the exercises with selected age-group students. These are done every morning in the school exercise period, and all students perform these few exercises regularly.

Dynamising several senses. Blind series and Space series are described in this section. After briefly discussing and explaining the blind game rules¹³ and measurable safeties in this Trust game, the workshop has been started.

The blind series

In this series, the participant will have to experience the objectives and sense the emotions without sight. Sight is the major sensing organ in the human body to identify an object. As it is practiced relentlessly, the practices become mechanized automatically. Human vision can create a believing atmosphere to make the body confident; hence, that confidence makes the human body a mechanized object. Blind exercise can provoke the other sensing organs by using sight. These exercises will de-mechanize the body's action without eye participation.

Precautions. All exercises were designed, giving importance to safety measures. However, more proper care and observation are still necessary when it comes to doing it with young students. Obstacles in the working area are to be removed, ample space is required, and adequate facilitation is also essential for this exercise. While doing with students in a limited place, more attention and aerial observation of students' movements are vital. Careful facilitation is of great importance.

¹³ To avoid collision and self-protection while playing blind games, Boal proposed a few rules for the participants in a blind series of games and exercises.

Noises

Divide all the participants into pairs. From the pair, one will act blind. And then, the blind should find his partner. Before starting the game, the other participant in his pair should make a unique sound that his blind partner should note down as an identification signal. With the facilitator's call, all blinds are kept in one place, and others are spread all over the acting area.

Figure 10. *Noises*



Note. TSWREIS girls' school in Narsingi campus girls playing the noises game in the activation session. In pairs, one girl (pilot) calls her blind partner with her unique vocal sound, stimulating her to get herself caught. Own work 2018.

When the facilitator asks them to start, the blind actors start searching for their partners, and the partners should make their identification sounds to guide them to them. The blind actors should focus on their partner's unique identification sound and follow it to reach him. When the blind person comes close to his partner, he should shift to another place, which should be done

constantly by continuing the signal. After five minutes of exercise, the characters from the pair will be reversed, and the game will continue.

Observations. Noises is a simple exercise for students, among other blind games. This game can improve flexibility and hearing sense and tune the sensory organs. While playing in boys' schools, a few students teased their partners by giving them wrong directions to make them hit others, so proper invigilation is essential for this exercise.

One blind line, one sightline

In this exercise, with closed eyes, participants will have to find their partners. In the beginning, the class is divided evenly into two groups, and the groups face each other. One group of participants closed their eyes and touched the other participant standing before him. Each member will have to remember the unique features of the person they are touching. Like this, everyone in the blind group is engaged, with everyone else in the group standing opposite them. Then the blind group is shuffled, and when the facilitator makes a call, they will have to identify their partner from the entire opposite group with the memorized features using touch. For this, they must go through every participant and touch their faces.

Observations. This de-mechanization game enhanced the participant's sensory observations. Usually, students remember their friends by their name and, physically, by their height, etc., but this exercise challenged the regular identification process of their nearest persons. Every student tried very hard to find their partner and, in the process, checked everyone thoroughly.

The magnet positive and negative

All participants must close their eyes and walk on the floor. While walking on the floor, they must be very slow and make sure not to hit each other. These are to be done while remembering the safety rules of the game. When the facilitator calls "positive!" With their closed

eyes, the participants will have to find the nearest person and attach themselves to him/her by holding on to him/her. Participants can attach to as many other participants as they want and walk together as a single unit. When the director calls, "Negative!" All the participants should detach from each other and walk around without opening their eyes.

Observations. This game challenges the mechanized walking style and confidence of the participants. Children tried to sense their co-participant's presence by using senses other than their eyes. They needed to detect their nearest participant and maintain the force when positively charged. For this, students have tried different approaches to attaching to their closest. There was a flow in the girls' participation, and they were well disciplined, but most of them opened their eyes in between due to a lack of confidence in the process. When this continued, it was decided to eliminate the participants who lacked confidence in the process. This was done to avoid interruptions. When the same was done on the boy's campus, students collided with each other, hurting each other, so the class was divided into two groups, each playing separately.

The sound of seven doorways

Six participants are set up in three pairs. Then, these three pairs arrange themselves as three-doorways (members from each team stand face-to-face and raise their hands to touch like doorways). Each doorway should make three types of sounds: seductive, alarming, and celebratory. The remaining participants should pass through all these gateways with closed eyes. Actors should hear the sound made by the doors as they pass through. While passing, actors should make a voice or sound-related action and have to sync it with the door's voice.

Observations. The sound of seven doorways is a perfect game for de-mechanization, especially for this selected age group of students. This exercise improved the young participants' possibilities for acting. Three kinds of actions, like dramatic sounds, blind walking, and observing

the surroundings using other senses, helped develop the actor's abilities on stage. Active participation was observed in this exercise. This game is very adaptable for young beginners in theatre.

Space series

Most Theatre of the Oppressed practitioners and regular theater directors begin their work with space series in India. This series can provide a sensible idea about utilizing the acting area. Boal believed that the participants could feel the power generated by the acting space by doing this exercise. This session contained seven different kinds of exercises to understand space and other interconnected elements. All the activities were clubbed together for better accessibility and results in the workshop.

Figure 11. *Occupy the space.*



Note. Girls at RK Puram TSWREIS campus doing “Occupying the space” exercise in activation session. Participants trying to fill the empty space rapidly by facilitators commands. *Photo.* Own work 2018.

Participants will have to fill the space while walking around the floor. When the facilitator calls "Stop!" they should all stop without leaving a noticeable space around the room. Actors should be aware of the area while walking. Consciously or unconsciously, actors must focus on the floor where they are walking.

Observations. As they walked, participants cautiously observed the floor. They sensed the gaps between each other and constantly planned to fill the gaps on the stage. While doing the task, they were very focused on the exercise. This exercise increased the observational quality of the participants, as it is essential for performing the exercise.

Numbers and geometric figures of commands

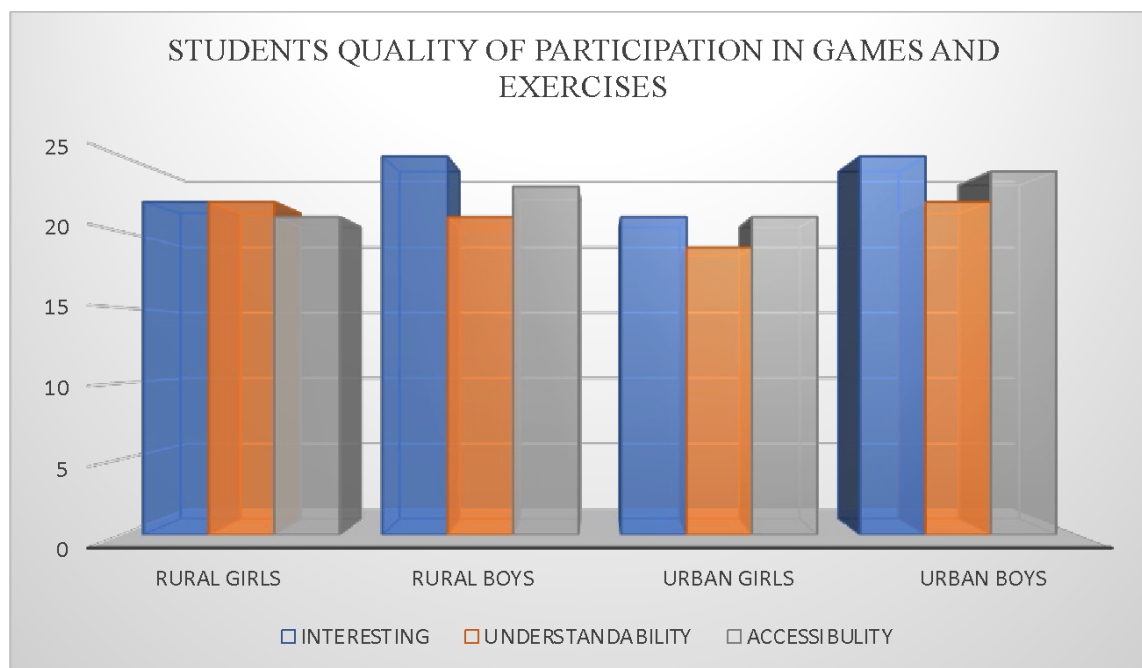
At the start of this, participants are asked to walk around freely, and then they are asked to follow the facilitator's instructions. When the facilitator calls a number, shape, or familiar figure, the participants must collectively form themselves as the called number or figure. For instance, if the facilitator calls number five, all the participants will arrange themselves into five groups. If the facilitator calls two, the participants will divide into two groups without counting the members from each formed group. In the same way, when the director mentions any geometric shape, all the participants will have to form the announced shape quickly by arranging themselves without any discussion within the group. For example, if the facilitator calls for two circles and one square, all participants arrange themselves to create two circles and one square with the available members without discussion or plan.

Body parts

The facilitator calls different body parts by associating numbers to them, like four hands, three ears, and seven hands," and then immediately, all the participants will have to attach the announced body parts without any discussion or plan.

Observations. Both exercises immediately instilled a theatrical atmosphere in the participants. In the beginning, students struggled to follow the commands. After a few attempts, they successfully arranged the announced forms. Instead of dialogue, the participants used their sense organs for adjusting, managing, collaborating, and cooperating in this exercise to achieve the goals.

Table 1. *Participants data in games session.*



Note. Student's quality of participation in games and exercises sessions.

Chart description. Games and exercises and their efficiency in the workshop to connect the participants to the Theatre of the Oppressed were determined by three significant elements: the participant's interest, understandability, and accessibility in selected participants. In all four schools, the variables were examined with 100 participants, each being 25 from a school. Two from urban areas and two from rural areas represented both genders. 35% of the participants were interested in playing these games and exercises, and 31% stated they clearly understood how to play them and their importance in the Theatre of the Oppressed practice. Furthermore, 31% of

Theatre of the Oppressed games are playable in select TSWREIs schools. Through observation, it was learned that there was no significant difference in interest between rural and urban students in game sessions. Boys and girls from both areas have actively participated in the games and exercise sessions.

Image Theatre

Language of the Image

Image and Theatre. Words are sounds to be felt, understood, remembered, and imagined, establishing an idea. However, in reality, there is no connection between a word and a related thought, object, or feeling. Words can represent human convenience, but they are not the perfect match for what humans precisely expect. Boal's explanation about the conventional language is "The word spoken is never the word heard" words are like trucks: they carry the loads you put on them. Words do not exist in nature, and they did not come into being like trees: they were invented by people (Boal, 2002, p. 174). Images cannot provide words, but they resemble a universal language. So, while doing Image Theatre, word usage is deemed inadequate.

At the beginning stage of Image Theatre, Boal called it "Statue Theatre" because there was no movement in his images; later, images were given the ability to move and talk, and therefore it was called "Image Theatre" from then on.

In Image Theatre, spectators may not understand the meaning of every created image, and they need not go deep to search for the accurate definition and meaning. But still, they can sense the core of the imaged material.

"The meaning of an image is the image itself. Image is language" (Boal, 2002, p. 175). Every image has coded content; the information is revealed according to the viewer's outlook, state of observation, idea of composition, and adaptation. Here, the comments that take the form out of

the spectator's perspective explain the image maker's work. “The whole method of Theatre of the Oppressed, and particularly the series of Image Theatre is based on the multiple mirrors of the gaze of others” (Boal, 2002, p. 175). Whatever the perspective, Image Theatre should lead its spectators to grasp things from its sign language, and it should not let its audience make a definite conclusion about the created image. The audience might have come from multiple backgrounds and can make their own judgments after watching the work. Otherwise, the process of Image Theatre and crafted images are passive to the audience, which means the image travels to the receiver like words. With the words, the audience remains like insignificant spectators. The conventional theatre practice does this with their audience every time. In Boal’s words “if an image is interpreted in just one way like ‘this is that’ it ceases to be Image Theatre and mere illustration of the word spoken” (Boal, 2002, p. 175).

Preparation for Image theatre.

Rules for Image Theatre. Before starting the session, it is essential to explain Image Theatre’s rules and regulations to all participants, irrespective of their age groups. TSWREI's students are new to the image theatre method. They might have had little exposure to regular theatre. However, it is very meagre to zero probable possibility that they might have experienced a new approach to the theatre like the Image Theatre. At the beginning of the Image Theatre, students failed to produce images during the exercise. Constant movements in the freeze mode of an image, talking to each other in image mode, descriptions of the formed image, non-syncing images, storytelling images, and formal images were constantly done in Image Theatre sessions. So before doing the core image theatre work, students were asked to explain the quality of an image and its importance in further work.

Images should be in sign language, and the crafted image did not present the actual oppression formally; it should be in a metaphorical state. The image resembles the core of oppression but is not an accurate impression. Once the image is created, no movements are allowed, the participant should remain static while the process is in image freezing mode, and the composed image should not talk without the facilitator's command. No changes are allowed once the image is composed; disturbing or distracting images and other related images are strictly prohibited. In the dynamisation session, changes are made possible only with the director's or facilitator's decision. Such important fundamental rules were explained to the students.

Walk Stop and Image

"Walk, Stop, Image" is an improvised exercise to learn about an image. Through this exercise, participants can learn how to create an image, how to express a message with an image, and how to understand it.

In the beginning, all the students are asked to walk in an open space. And then, the facilitator asks them to stop and create an image in turn. For this, the participants react by freezing and adopting a pose that indicates an image. The image that happens is neither pre-planned nor done with conscious thought. The pose that happens can be anything and is considered an image formed out of randomness and spontaneity. Also, the image is not scripted, unrelated, non-specific, or thoughtless; without hesitation, it is out of the first thought.

So, no expressions or feelings are required to be shown. The images that happened followed all these rules and were maintained the same for a few seconds by the facilitator. The facilitator's call to freeze an image should happen when there is proper distance between the images. Then, each person creating an image should keep an eye on the person creating other

images without disturbing them. Four or five attempts are enough for a better understanding of this exercise.

Adding emotions.

In this exercise, the facilitator commands the children to add emotions like happiness, sadness, joy, excitement, etc. This exercise builds the basic knowledge of image creation, composition, expression, reaction, etc.

The same exercises tried another style using two groups. The procedure goes like this: the first group asks the second group to make images. Then the facilitator calls on the first group to create images that can be associated with the image created by the second group. The composed image should be present for the audience's observation and interpretation.

Auto Images

Image of the word. This "Auto Image" exercise is recommended for introducing image theatre to new participants, especially those who are unaware of even the basics regarding the images. For this, a few common words that are understandable and associated with all participants must be picked. Then, when the facilitator's call arrives, participants must produce the image by attaching significance to the word that has been given to them. For this, the students must listen to the facilitator's words clearly. The words thus heard must be internalized, felt, and given form as an image using imagination. After revealing the image, acting on the first thought is necessary for the exercise.

Note: The facilitator must find the words by observing the working group. They can be chosen because of the further development of the workshop. Care should be taken to avoid unrelated topics, as they can miss leading the group and the concept.

The auto-image exercise began with simple words related to the students and school premises, like hobbies, interests, classroom, games, dormitory, mess hall, assembly, playground,

etc. Then the words were made slightly more complex, like "lab" (a lab is a commonplace where the computers are placed and students are allowed to watch movies following a particular timetable), motivation board (a board in a place with motivational words for students to notice), "TSWREI mirrors (in every corner of TSWREI's schools, many mirrors are fixed to the walls), school gate, parents room, Sunday and Monday, annual holidays, study period," etc. When these words are used, they elevate the student's deep insight into their campus premise. This exercise helped me understand the issues faced by students in schools where they cannot raise their voices. This task helped bring out the difficulties, problems, interests, and dislikes of the students in the TSWREI society and helped them understand the roots of oppression.

Figure 12. *Image of the Word*



Note. Participants from TSWREIs at the Chilkur campus created the images for the word given by the facilitator. This group of individual images represents the word 'politics. Students are shown images of what they think about politics. *Photo.* Own work 2018.

Auto Images exercise in girl's school

A special focus was placed on the "Auto Images" session on the girl's campus. This was to bring out the oppressive situations faced by girls that were lying deep inside them. Through these exercises, the girls were pushed to think about the situation, which is difficult for them to fight. Since most of the situations are difficult to reveal through oral narration, the Image Theatre method provided them an opportunity to reveal some deeply saved oppressive situations that otherwise would have been very difficult to extract. As member of audience, one can see and guess the inner workings of the minds of these girls, through the images presented.

Figure 13. *Auto Images of women oppression*



Note. In auto image and image of the word exercises, random and multiple images of oppression and being silenced by oppression were presented by Narsingi and RK Puram girls campus participants. *Photo Own work 2018.*

At the beginning of the auto image session, girls were asked to present their emotions and feelings over a situation where they wanted to say 'no,' refuse, or stand against certain decisions. Different kinds and levels of oppression are more prevalent in women's lives. Some are inequality, discrimination, shaming, gender inequality, physical abuse, mental harassment, Eve teasing, sexism, etc. These generally have a profound effect on many girls lives and sometimes even become psychological complications. The cause of all this is oppression in some form, as observed in the above list.

So, with deep scars embedded in troubling psychological concepts, most are not visible directly. Furthermore, some digging needs to be done to extract these deeply buried, unexpressed feelings. In the process of the reveal, triggers can be applied by using keywords like "don't go out at night", "you cannot do", "you are not like boys", "look at your dressing", "women don't need education", "because you are a girl," etc. These triggers can stimulate and expose the deep-lying and intense feelings caused by oppression and can be applied to broader areas. Considering all the above, associated words were again given to be transformed into images using their deep feelings.

School gate

In this part of the work, the images that are generated through the "Image of a Word Game" exercises were assembled for audience discussion. Many images exposed the inner thoughts of the students. For instance, the 'school gate' word produced multi-dimensional metaphorical images. The outside of the school gate is the most desirable place for every TSWREI student. Nobody is allowed to go outside the campus; only with proper permission from school authorities can one go out of the school. Here, the school gate is considered a symbol of freedom, so crossing it and going out is a thick desire for every TSWREI boarding school student. The younger students consider

boarding schools as prisons. The school authorities highly restrict unauthorized access to the school gate. Strict maintenance is essential for child security and health.

Dynamization. The audience (other participants) observes all images and collects the related images, closely reflecting the "school gate concept." Every unique, surrealistic image is composed and gathered in one place to create a single, constructive image.

Freeze the image first for dynamisation, then let the audience intervene with the image. Each spectator has to give their opinion on the image and explain how the particular image is associated with their inner emotion or thought.

Most of the student's opinions are reflected in the modelled image. They said, 'I want to cross the gate', 'hassle-free accessibility through this gate is my dream', 'my parents just came through this gate', 'I do not want this gate anymore', 'I hate the gatekeeper', 'It is protecting us', 'I will break the gate'.

Multiple Image of happiness

"What is happiness? Without a doubt, it is the absence of oppression. Consequently, the images of happiness shown will be devoid of oppression; that is, the sculpture will not show her/his oppression but her/his happiness, real or ideal, true or imaginary" (Boal, 2002, p. 189). This technique is extended to keep the children's attention intact in Image Theatre. This exercise is connected to the previous image of the word exercise to make it more accessible to students' personalities. In this exercise, students have to imagine their happiest scenarios if they could go through the gate and outside the campus. For example, what would their feelings and emotions be like if they were allowed to go outside the school gate? What will they be doing first after going off campus? How will they behave in civil society? In this way, students were asked for images of their happiest moments outside campus.

Procedure. In this session, the concept of image theatre was the presentation of happy moments when students were outside the campus. For this, the class was divided into two groups. One group member was asked to present the most satisfying incident with family members as a brief image, and another group member was asked to compose a happy image of themselves being with friends and their other mates while roaming the city.

The first group presented their time with family as an image titled "City tour with family". For this exercise, the group was further divided into mini groups and asked to present several attractions available in the city and the way their imagined moments would be spent, such as in a zoo park, in local temples, by crossing roads with family members, at bus stops, sharing ice cream with siblings, etc.

And then "Friends and City" is the other group's work title. They also crafted images by dividing themselves into mini groups. They designed images of how they would enjoy themselves if allowed to go outside the campus during school sessions. Their enjoyment consisted of watching movies, visiting Tank Bund (local tourist attraction), roaming on city buses, having their desired foods, etc.

Many of the students were with family members in the image compositions. In some images, they watched movies with friends, roamed around and visited places locally, had food with their parents, tried to go to their villages, etc.

However, most images reflect that students need freedom from restricted education. Moreover, they are quite separated from family because many images reflect their families and attachment; this might be the cause of not allowing them to spend sufficient time with their families. Student access outside the gated premises is also very restricted and under strict vigilance. Here, the big, all-the-time closed school gate has a prominent influence on abducting the children

silently. In many cases, students felt that TSWREIS suppressed their freedom. And separation from families for school education was indicated as painful by them. This outlook in children generally leads to school dropouts, again pushing the whole community back to the suppressed state.

After the exercise, the elegant and conveyable images were placed for audience intervention.

Dynamisation. The audience (fellow participants) noticed the content of the image and the character in the image clearly, and they were thinking about themselves while the image was being created. The audience was asked to pick the 'happiest person' in the created image and was even asked to identify the reasons behind their happiness, etc.

After a lengthy discussion, gradually the focus shifts to the main consequences of taking freedom from school by crossing or jumping the school gate to get joy. What are the further consequences of skipping the classes? How often are they skipping classes? What would be the disciplinary action against the students who miss school? And furthermore, the students' security issues were discussed with the audience and actors.

The dialogue and the discussion session targeted building a healthy conversation about "school dropout students" and its impact on students' careers.

Multiple Images of Oppression

This technique focuses on a single problem and shows how it can be used to understand the nature of the problem. Through these multiple images of the happiness exercise, the student will learn a contradictory point that they would never have thought about or discussed before. The facilitator had an extensive dialogue with his participants; they were asked a series of questions like, "Do you like to be here (TSWREIS)? Are you enjoying skipping school time? What if the

school authority dismisses you from the school for violating the school's norms? What are the possibilities of providing education for you by your family at home? What are your family's economic conditions? How can you maintain friendships and other relationships after TSWREIS? What are the struggles faced by your parents to get you into TSWREIS? Does your family have a better option than TSWREIS to provide quality education? etc. Such questions will provoke the students to rethink their current situation in association with TSWREIS. A good discussion among the students over the positives and negatives of TSWREIS facilities can make them rethink their circumstances. Discussing the bond issues will bring essential awareness to their conditions in school and society.

What are the exclusive government policies for the empowerment of marginal communities? Why are they provided to only a few communities? What is the essentiality? How are they working for the all-around development of marginal children? What is the condition of the child who did not get to join TSWREIS? What is the difference between children who are studying at TSWREIS and other institutions? Such an arguable and exchangeable conversation among the participants creates awareness of the conditions of their problem. This kind of open discussion is not possible in the course undertaken by TSWREIS. And no teacher or parent discusses these elements with their children. Theatre of the Oppressed provides the opportunity to elaborate on these possibilities and hurdles in issues that are currently running and where the problem is unexamined.

Figure 14. *Untouchability*



Note. The TSWREIS Shaikpet campus students created the ‘untouchability’¹⁴ concept in building models exercises. In the above picture, a man was pouring water on a peasant, not allowing him to use the glass and maintaining distance to avoid touching him. *Photo* Own work 2018.

Building Model. After a fruitful discussion, the class was divided into three groups and asked to create oppressive images about their lives outside of TSWREI, which is the opposite of previous exercises. 15 minutes were given to each group to think and build an assembled image. The students produced three well-structured images, and one of them was used for the next stage.

¹⁴ In the Vedic tradition, people of low caste or those who are not included in the caste system are considered to have the quality or state of being untouchable, according to Hindu texts.

Kirana shop (grocery shop) keeper

Among the three images, 'a TSWREIS school dropout student working as a helper in a general store was a good and apt concept over the school dropout issue. A school dropout from TSWREI Society was working as a store assistant at a grocery store. And this child was physically assaulted every time for the minor mistakes he made in his work. One day the child's teacher came to the store. After seeing the teacher, the school dropout child tried to hide to avoid interaction with his class teacher.

Dynamization I. The image was presented for audience intervention. While most children recognized the central theme of the image, many students quickly revealed the roles and what each character in the image did. Few viewers were allowed to reveal the story to their fellow viewers according to their perspective and understanding of the story. A simple movement for the static image is used to better understand the story and character themes of the image. Many students quickly revealed the roles and what each character in the image did. Few viewers were allowed to reveal the story to their fellow viewers according to their perspective and understanding of the story. A simple movement for the static image is used to better understand the story and characters. If anyone has any doubts about the image in the story, he/she (the audience) can go straight into the acting area and touch any character. Then, the character reveals more about his image through small movements.

Taking suggestions from the spectator and allowing their point of view is one intervention method to help understand the concept better. They can come on stage, find a possible model, and adjust it to provide a solution to the current problem. In this way, the viewer realizes the roles of the real oppressor and oppressed through the presented image. So that he/she can replicate the image of the oppressed to offer a solution, the new outcome of the image should be kept for other

spectators' intervention. So, the other spectators can judge and see if the redesigned image is a real solution for the oppressed or not. In line with the above explanation of the process, most of the spectators/children similarly accepted the new answers to the problem.

Hence, the process moved on to the next stage. Every spectator intervention was considered a considerable and valid solution to the problem. The spectator was allowed to change any character in the image because the challenge set for the Theatre of the Oppressed was applied to a particular community.

Second Dynamization. This exercise involves replacing the oppressed characters with other characters, which means the oppressed character from the presented image replaces the possible character that can resolve the oppression. Joker¹⁵ or the director invites the audience to replace the oppressed character and offer a better solution. The audience was allowed to consciously observe the displayed image to find the oppressive character and theme behind it. After giving it some thought, the member of the audience could enter the stage (the acting area) and touch the specific character, where they would find a perfect loop to fix the problem. So, the spectator can create a new image with his own body instead of the existing character.

Interventions. Many students explored different possibilities to find a solution for the showcased problem. One student replaced the child labourer character with a character full of aggression who resisted the shop owner.

¹⁵ A joker is a middleman in Forum Theatre audience interventions. He tries to make the conflict stronger by supporting all parties in debate and discussion.

Another student replaced the shop owner's character with one that displayed understanding and loyalty. He refused to offer the job because the boy was a minor, so he wanted to join him again in school.

The schoolteacher noticed the boy in the shop and brought him back to school—another intervention approach offered by a student.

One student wanted to bring the working boy's father onto the stage to reveal the economic condition of the boy's family to the audience. Thus, he tried to explain the importance of education to the boy and his father. One guy discussed child labour crimes with the shop owner from the teacher's point of view. Another student compared the TSWREIS facilities with those of public and private educational institutions to acknowledge the benefit of the TSWREIS free boarding education facilities for particular backward communities with fathers and children. One student suggested informing the police about child labour and arresting the owner.

Many interventions happened through the student's participation in the dynamization session. (This exercise did not mention a specific oppressor in this issue, the nature of the problem is more centric than the oppressor's character.)

Observations

Possibilities and limitations in Image Theatre at TSWREIs. Image Theatre is an interactive technique that needs active participation from everyone involved. For this, actors, spectators, and facilitators need good attention and require a sharp focus on the process.

The pedagogy of the Image theatre involves.

- Combination of actors and their collective work to show the oppression.
- Joker must balance the problem and the intensity of spectators and actors.
- Spectator's observation and their reflections on the currently elevated problem.

In many dimensions, an image theatre is a successful approach to issues of oppression when the actor, joker and spectator are engaged in active participation. Image theatre thrives only when the trinity (actor, joker, and spectator) has knowledge of a specific problem and is revealed through various perspectives. The effective response and principles of resistance to the enigma are significant for better results and production processes. The produced image should be surrealistic, and the actor has to express oppression or resistance in the way suggested. It cannot be a realistic presentation.

The joker, facilitator/workshop conductor must guide the participants in constructing simple suggestive images. Suggestive images can provoke the spectator's subconscious memory in many possible ways, where the oppressed are affected but fail to resist due to weakness. Spectators also play a crucial role in Image Theatre; they must identify the elements of oppression hidden in the image, decode the image, and identify their own struggle in the image. When the image is dynamised, the spectator transforms into an active spectator; in some cases, they even share the stage, and the audience becomes actors offering their ideas to resolve the problem. This state of spectatorship is called spect-actor¹⁶. The language of the human body in the model, communicating the message, and pointing out the oppression presented in the image are vital elements of audience participation. How is the image connecting with him? Understanding the image, finding possible ways to solve the oppression, and creating a counter-image fit to resolve a problem are to be done by the participants. A series of "gamesercises" and image theatre games proposed by Augusto Boal will help the trio establish a platform to deal with problems of image theatre and guide them towards beneficial results.

¹⁶ The spectator who came to the actor's position became Spect-actor. He is half spectator, half actor.

Knowledge about social problems, self-interest in participation, interest in theatre activity, participatory behaviour in social works, responsive nature to social stigma, social activism, and such active practices are commonly helpful in getting qualitative results with the help of the Theatre of the Oppressed. In Image Theatre, conscious activation of actors (participants), facilitators, and the active transformation of the spectator into Spect-actors is required. This vital behaviour would have come along with the participants' age, maturity, surroundings, social reflection, economic reflection, political reflection upon the person, group, or community, and interest in and awareness of social problems.

During observation, it was noticed that the participant's age is an element to consider when planning the Theatre of the Oppressed workshop. The in-take age for students into TSWREIS was fixed at a minimum of ten years old, which we know is the joining age for the 5th grade. Most children are not exposed to public life and are not part of social life. The boarding education system has a very tight curriculum, so less interaction with families is the primary cause of the gap in social interaction. Due to the lack of social interaction with outside society, most children are unaware of their everyday problems, like gender issues, violations of children's rights, child slavery, sexual abuse of children, physical assault, domestic violence, etc. Even they are not aware of their surrounding social and institutional oppressions.

In the schools for boys, students actively participated in Image Theatre. Their participation was conscious in theatre games, exercises, and preparation sessions. When the process went deep, like improvising images, conceptualizing the problem with the Image Theatre medium, compositions, problem adaptation with Image Theatre techniques, and raising concepts through the methods, children needed to be more flexible in these areas of image theatre. Many students

were silent during the core sessions, and the inactivity increased due to a lack of awareness, a lack of consideration, and resistance to the problem.

Modifying techniques according to age is the suggested approach when dealing with image theatre with students. Generally, Image Theatre needs more time to prepare the participants to engage in this technique; therefore, spending more time will produce better results. Simple concepts, uncomplicated images, and easy dynamizations will help the student get better.

When it came to girls, the intensity of their oppression and the presentation of different perspectives on the girl's problems were effective. Later, they made efforts to find a solution to their problems. Their engagement in activity was better compared to boys, and their active participation was good enough for their age. Girls chose more contemporary issues with simple details like gender inequality, domestic violence, and women's illiteracy. Girls presented their response to the oppression in possible ways. The vital elements noticed in the girls' workshop were learning enthusiasm, countering oppression and oppressors, image dynamics, creating and understanding the images, and spect-actor participation.

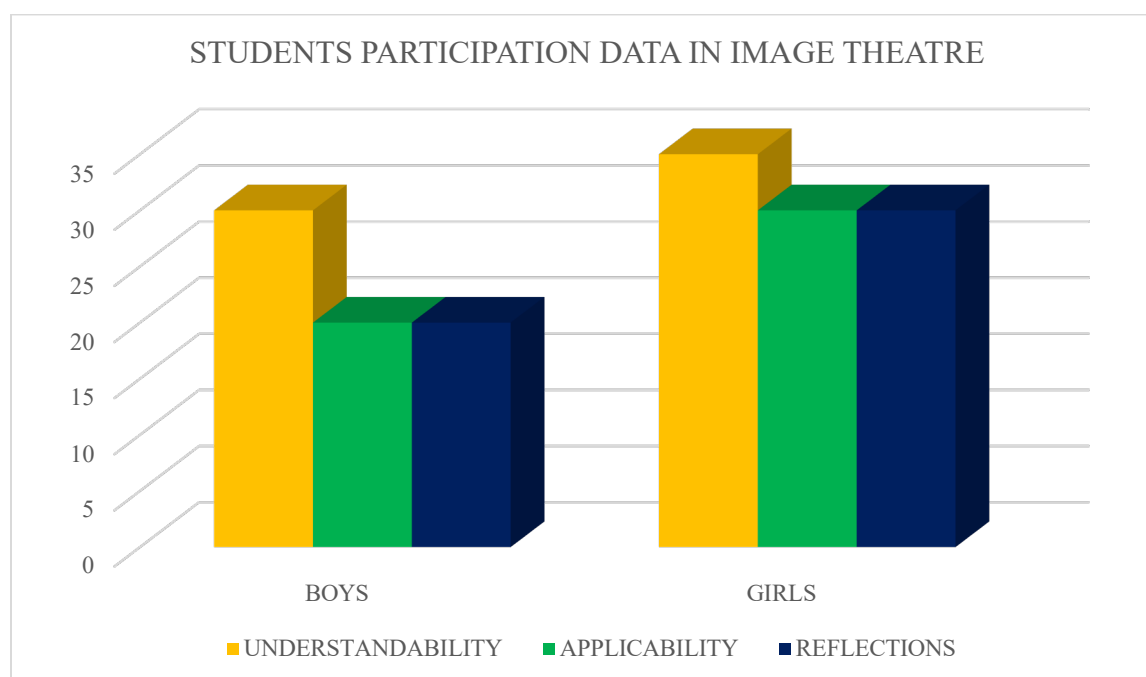
Image theatre reflections

Image Theatre practice in TSWREIS depended on examining three components: understandability, applicability, and reflection in the Image Theatre session. In all selected schools, a total of 100 participants were involved in Image Theatre. Sixty-five participants stated that they understood the Image Theatre and process, and there is no significant difference between boys and girls. Both boys and girls students understood the concept of image theatre and its theory. There was a noticeable difference in the presentation of boys and girls over the applicability of Image Theatre. Understanding and applicability are different when it comes to the practice of Image

Theatre. It requires more sensibility, more focus, and more attentive participation. Reasonable observations and reflections are essential elements of participant behaviour for successful practice.

The applicability of Image Theatre was under study during the workshop. Children's responses to the facilitator's instructions and the relevance between instructions and output from the participants were monitored during the workshop.

Table 2. *Date of student's participation in Image Theatre.*



Note. The student's statistics about Image theatre participation are presented in the above chart.

The applicability of Image Theatre had recognizable differences when done with boys and girls in their schools; only 20 boys and 30 girls followed the facilitator's instructions and responded to the guidance. For reflections on Image Theatre, the kind of topics that were chosen and, for the selected topics, the way participants used methods for their implementation were studied.

This study noted that boys didn't seem as reflective because only 20 students from the boys' schools actively participated in the selected issues. However, the participation rate was a bit

higher in the case of girls. Altogether, thirty girls engaged thoroughly in all stages of Image Theatre and contributed more possible images and reflective concepts to the entire process. Hence, according to the calculation, understandability is 26%, applicability is 26%, and reflection is 48% in all four schools.

Forum Theatre

Introduction. This section discusses the fundamental qualities of Forum Theatre, its approach, and the structure of its technique. Some of this section involves how Forum Theatre is practiced in TSWREIs, the design of Forum Theatre and the participant's reflections.

What is Forum Theatre?

Forum means "discussion." Forum Theatre has evolved from Boal's early work on "simultaneous dramaturgy." In simultaneous dramaturgy, actors can take the spectator's suggestion to provide solutions for the problem being presented.

Forum Theatre is an essential method in the theatre of the oppressed. It is a constructive way to engage the audience with the ongoing performance. Forum Theatre is one of the interactive theatre methods in the Theatre of the Oppressed, and it powers the spectators and converts them to spect-actors. Forum Theatre can convert the regular monologue performance into dialogue using interaction. In Forum Theatre, the barriers of the fourth wall in the conventional dramatic aspect vanish. In Forum Theatre performances, spectators can stop the performance and alter it with a possible solution because they are unwilling to accept the protagonist's oppression. In a live performance, the spectator can replace the oppressed character to propose a new solution to the oppressed.

Spect-Actor. "Spectator" is Boal's derived word. He/she is the viewer of the performance who has a possible approach and wants to change the oppressed situation and debate with the most

potent antagonist using democratic dialogue. Hence, he/she is called a "spect-actor". The spect-actor can energize the other passive, silent spectators against oppression through a solid, logical dialogue. Forum Theatre transforms the passive spectators into active "spect-actors".

Forum theatre technique

Forum Theatre is a simple 5- to 10-minute play presented in front of an audience. Primarily, the story is developed by using the participants' suggestions, drawing on their experiences, or creating a new story that targets a particular problem. The play contains a strong oppressive element where the protagonist cannot stop the antagonist. The play must be simple to understand, and the oppression should be presented clearly. Forum Theatre presents a powerless oppressed, a strong oppressor, stigma, and potential allies. The play should be presented once to make the audience aware of the problem. This is called the "anti-model". Then again, the same play is opened for audience participation. The second performance allows the spectators to replace themselves in place of actors and to dissolve the oppression with a new strategy or approach. Spectators can stop the play when they notice the oppression, which is not achievable by the oppressed. If any spectator does not agree with the new possibility or if the oppression still needs to be cleared, another spectator can try giving a new possibility by replacing himself with the oppressed character. Dialogue and debate are more important than providing solutions in Forum Theatre interventions.

Boal said that Forum Theatre should be identical to traditional theatre style and follow all theatre grammar like proper costumes, lights, properties, etc. Forum theatre must be filled with all possible theatrical aesthetics.

Audiences will have to watch the entire play once to notice possible ways to intervene. How is oppression affecting the oppressed? How strong is the oppressor? the power stigma

between the characters, and what kind of solution can be given to the oppressed to solve the problem? Those are some of the points meant to be observed during the first show.

The Joker

Joker, mediator, conductor, or facilitator are the names that can work for actors and spectators. Joker is mainly present in Forum theatre practice. He organizes, operates, and mediates the Forum theatre process. Joker constantly talks about each side he equally represents for actors and spectators. Summarizing the play's content for uneducated and peasant communities, projecting the oppressive scene in the play, selecting the proper fitting interventions, selecting the proper intervention, judging the spectators' argument before inviting them to the stage, and supporting the spectator to join the play, are a few duties for the joker. Usually, the facilitator of the workshop becomes a joker in practice. Before allowing the spectator, the joker will interact with every spectator to refine the possible interventions. He can raise questions to intensify the debate occasionally. Forum theatre has a beginning, but there is no end. The session does not have an ending point; the dialogue and debate are infinitely dependent on the audience's reflection on the play. Joker has the power to decide to prolong or stop the debate. Few renowned Forum theatre groups like Jana Sanskriti etc. Is performed by professional actors who are trained persons.

Anti-Model

Anti-model is the first-time presentation of the selected play's content, actors, concept, oppressed, and oppressor for audience observation. It allows the audience to witness and notice the "conflict" points in the play, where the oppressor struggles with the oppressed on a physical, mental, oral, and direct or indirect plane.

‘STOP.’

Once the audience understands the play in anti-model, replay the same skit again. Whoever disagrees with the way of presenting oppression, and whoever wants to support the oppressed in changing his situation, can call for "Stop!" And can intervene in the show. Anyone can stop the show to resolve the oppression. When actors hear "stop" from the audience, they should freeze the show. The joker talks with a particular spectator and allows him to join the stage if his suggestion or plan can be counted upon. The spectators can come onto the stage and support the oppressed with their actions. The spectator can change any character in the play except the oppressor or antagonist. After the "anti-model" play presentation, the same play is presented again for audience participation.

Forum Theatre in TSWREIS

Preparation for Forum Theatre. A brief discussion between actors and spectators, joker and spectators, and spect-actor and spectator is an essential element in the Forum Theatre. Before starting the Forum Theatre workshop, a brief discussion about Forum Theatre procedures, rules, and approaches was given to the participants. Every story that the students developed for the Forum theatre session was filled with their experiences, and the stories were directly or indirectly associated with TSWREIs and their surrounding topics.

A rude teacher

From the preschool to high school stages, most Indian students are subjected to mild or severe punishment by their teachers every now and then. In the name of discipline or progress, physically assaulting schoolchildren in government or private education sectors is a common practice in India. "88% of marginal children were receiving corporal punishment" (Sanghera, 2018). Beating children with sticks, hands, over lower limbs and buttocks, and slapping can be

frequently seen in Indian schools. TSWREIs are also not an exception to this culture. The Indian government has created many policies and guidelines for child safety. But still, many brutal assaults are happening on schoolchildren in the name of discipline and in a hurry to meet the schedule requirements.

As a researcher, I have noticed that TSWREI children are beaten up by their teachers in many situations, mainly in boys' schools, where teachers beat young and high school children for simple reasons. But the schoolteachers did not punish the high school students, like the 10th, 11th, and 12th grade students, because the older students would oppose and defend themselves when threatened by the teachers. After studying the above situations, "classroom violence" was chosen as the topic for the Forum Theatre workshop session.

Did your teachers beat you? Were you ever hit by your class teacher? The forum session began with this straightforward question for the students. But none of the students answered the question; Instead of answering, they looked at each other in fear. On an individual level, they were even afraid of their own classmates and others, as there was a possibility of receiving a complaint from any of their classmates, and their teacher was informed of it. The Forum theatre is easier to make out with an evidently oppressive character. But in this case, students are not providing their oppressors' voices fearlessly in the discussion. So, a plan of action is required for this session.

Story development exercise for Forum theatre

Story development games and activities can help students formulate skills such as creating stories and setting scenes. A few exercises from Forum Theater were practiced for the workshop to provide basic knowledge about the concept of Forum Theatre.

Enactment exercise

Village, house, town, favorite place, etc. Or any situation can be used as a theme, a plot can be created and enacted with vocal narration. The fellow group members should travel with the narration. All class members stand in a group, and one narrator will come forward to tell his story or a scene from the group. The narrator has to accommodate the entire group into his imaginative story in the classroom. For example, if the narrator wants to explain about his village, he should have the group enact his imagined village; he must convey his idea of the imagined village using the classroom or the acting area and by presenting details with the available things in the class or acting area as his village and detailing the available things. Like this, all participants should adapt to and follow the narrator's imaginative story. The ambience of the village, cattle, farms, dusty roads, and relatives and family members are to be described in the story by adding actions and gestures. If he introduces his uncle in the story, even if he should be interacting with him, the group must interact with all the characters who are introduced on stage.

Example scene for Forum Theatre Intervention

Narrator: This is my village. The day is so hot, but usually at this time it is very chill during this season.

(The group that follows, acts like they are in a cool place)

Narrator: This is my house. He is my dad.

Group: Hi uncle. (Actually, nobody was used for dad character).

Narrator: That is my dog, and she is called Lilly

One visitor: Wow, it is so cute. (Anyone from the group can choose to interact with the story). Visitors support the narrator's action.

Another Visitor: It is so beautiful!

2nd Visitor: Is it an angry dog? I too have a dog (gently rub the dog and that should be an imaginary dog)

The group should feel and support the narrator's scaled descriptions. After finishing the story, another narrator separates from the group and offers a new story. The group has to follow the new story as they have done before.

Effects. The enactment exercise is a simple task to improve participants' acting ability and storytelling quality. Re-imagining the narrator's story, traveling along with the actor, transforming the classroom as a stage for different platforms, using random imagination in an empty place, providing continuous narration, and explaining the vision of a story helped the students flourish with its quality of engagement in theatre.

Games for Story development

Story development games provide essential insights to create new stories in amateur participants like TSWREI students. A disconnected theme was given to the group with few characters and also with minimal information. With the help of a few elements, the groups have to construct a concrete story. The participants sit comfortably in a circle, and the facilitator gives keywords of the concept like character, age of the character, time, objects (things), and conflict. With the help of keywords, the group has to form a new story by using the keywords in the required places within the individual's imagination. The task starts at one end of the circle, and the first student will create the story using one keyword. He should develop a small storyline with his thoughts using any of the provided keywords and pass someone on his left. The second student should add more stories with the help of another keyword and move it to the third student. The third student adds more content to the story without disconnecting from the previous story developers' context, which goes on until the last participant. Ultimately, a possible story will evolve

from all the student's contributions. The facilitator must monitor the task to restrict disconnections, irrelevant extensions, and deviating elements while forming the story.

Effects. Story building is essential in the Forum Theatre sessions, where the workshop involves new participants and their issues. While participating in this exercise, students concentrated on coming up with new creative stories. All participants were consciously trying to add their creative lines. All students contributed ideas to bring out the creativity inside them. A clear sense of competition was noticeable among the students during the exercise. Few students participated in this exercise and have yet to show much interest in other activities.

After the games and exercises, students were asked about their recent punishments from their teachers. For this, the students shared many stories about classroom violence and oppressive situations. Then the class was divided into three groups, with 5-7 students in each group. Each group should construct their own story of punishment that they have taken on campus premises, like in a classroom, dining hall, lab, or playground, or anywhere on the institute's premises. However, those stories should contain inappropriate punishments, scolding, harassment, and threats by any school faculty, school officials, or other workers in the TSWREI school surroundings.

One group has written an outrageous story about a recent incident with their class teacher. At the beginning of this workshop, selected students reported to their class leader about their theatre workshop class schedule. Students left an attendance list with the class leader and mentioned their willingness to participate in the theatre workshop. The TSWREI Secretary also provided no-objection orders for all school principals for the hassle-free workshop in all schools. The particular school principal also reported to the class teachers about the workshop and the schedule of the workshop. So, the class teacher is aware of the theatre research workshop and its

participants' schedules. After knowing all the circumstances, the teacher severely beat the students with a stick without listening to the cause of their absence.

Forum Theatre Process

The intervention of the audience in a performance is the primary element in Forum theatre. The story's content is presented in a short theatre piece (skit) as an anti-model first. The audience recognized the play's characters, concept, content, and conflict through the performance. After the skit, the joker raised a few questions about the play, like: who is the oppressed and oppressor? What and where is the oppression in the play? Such questions are asked of the audience to know whether they understand the play correctly. After asking all the questions, students realized the selected content's characters. They said, "The teacher is the oppressor, the students who the teacher beats are the oppressed", and other students are potential allies in the story.

While doing the second performance, the students came up with more possible interventions. In this fictional space, the voiceless students could project their objections over the offensive behaviour of the teacher without any fear. Here in the performance, the teacher is not a real teacher; he is a character, and his group members are performing that particular role, so there is no space for fear of anyone. So, every assaulted student can raise a question against their teacher. "The Forum theatre can provide freedom to the powerless oppressed against the intense abuse. Forum Theatre is the rehearsal of the future" (Boal 2004).

In the concept of the rude teacher, more than 20 students stood to take punishment, but because of their voiceless condition and unawareness of their rights in the classroom, none were prepared to object to the oppression. Here, the oppressed are mute because they believe that their teacher has the right to punish them, and they must accept it without refusing his/her authority. In the skit, the particular position where the teacher punishes the children and the teacher's actions

silence the remaining class was taken for the core point. Hence this scene contains a strong oppressor, an oppressed, and a potential ally (a potential ally means witness, the remaining students who did not attend the theatre workshop are considered potential allies). This is the triggering point of the play to activate the participant against the oppression, and mainly this scene had the potential for audience intervention.

The actor who played the teacher role was kept in the middle of the stage, and the students were called to interact with the oppressor (teacher character) if they thought they had any idea to oppose his/her violent actions. They were asked to talk about the teacher's character, why he was beating them, and what he had to do. The teacher's character suggested pretending to answer every intervention (question raised by the students) in all possible ways to show his dominance. On the other side, the interveners should defend the oppressor at the same time. Then, the students again were silent in the factional play, they did not know how to argue with the class teacher, and a few students thought that they didn't have any problem with being punished by the teacher because it was a common school practice. In Sanghera research on classroom violence, it stated that 71% of children believed it was okay to be beaten up "for a reason", having been taught it's for "their own good" and necessary". But the right to education act of 2009 stated that "no child shall be subjected to physical punishment or mental harassment".

Students made few interventions, but they made baseless arguments and raised wage questions. The show stopped for that day, and the students were asked to collect data about the children's rights, fundamental education policy, the right to education policy, laws for child protection, acts, rights, court verdicts, new items in corporal punishment, and a teacher's issue for the next day of the forum workshop. Without the knowledge of their rights, safeguard rules, judiciary rights, and clauses, proper and standard solutions did not appear. If the spectator wanted

to save the oppressed, he was obligated to know the substantial cause. Forum theatre requires spect-actors to have basic knowledge about oppression.

The next day, a few children came up with possible interventions to defend the rude teacher's character. Children with sufficient data on classroom violence have made a few compelling arguments mentioned in the forum intervention session. Many children raised points on child protection laws and policies in their debates. A few of the debates and discussions are mentioned below.

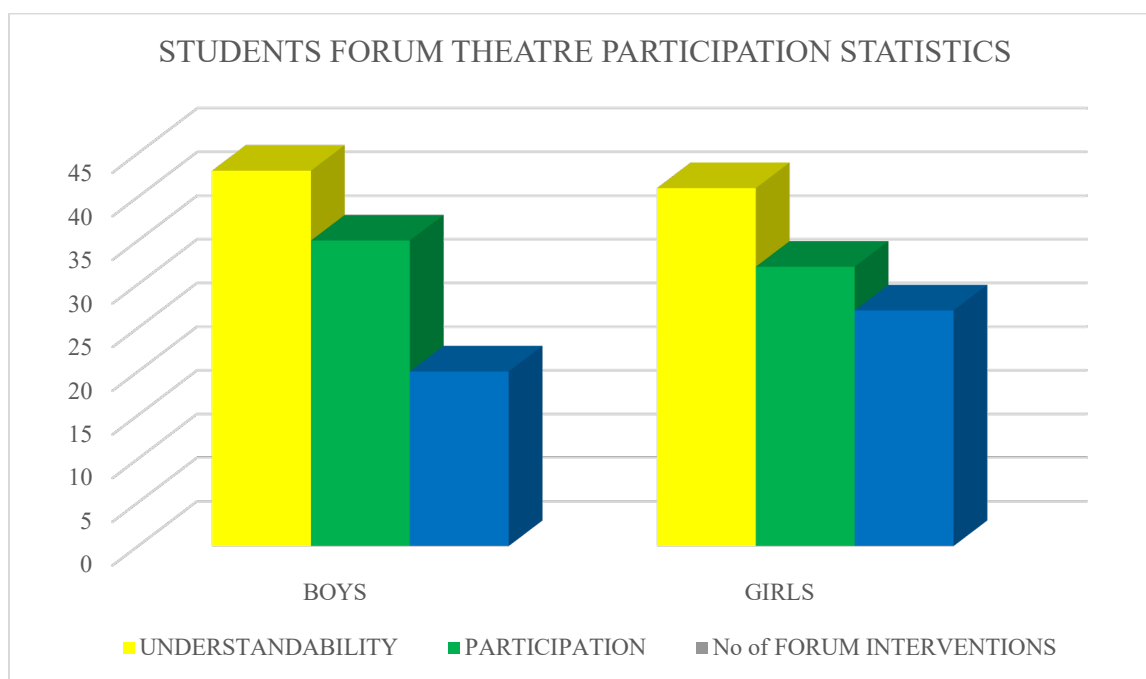
1. The children discussed teaching aides and their essentiality in the class.
2. Fundamental rights of children were discussed in the forum session.
3. The judiciary process and legal proceedings against the teacher were mentioned in the class.
4. Complaint writing over the problems, addressing the issue and
5. how to collectively fight against the problem with the other classmates was also discussed.
6. The NGO (non-governmental organization), organizations and child welfare societies that can fight for child protection groups were brought to the notice.
7. Previous news articles about classroom outbreaks of violence, child abuse, severe punishment from teachers and society's reaction to child abuse through the media were brought to the forum session by some active students.
8. Building courage in frightened students due to the problems and finding ways to strengthen and gain support from each other in the class to stand against violence, punishments, and charges on poor students raised in the forum interventions.
9. How to create a peaceful ambience in the classroom? And a possible way to establish a friendly and knowledge-sharing atmosphere were the factors focused.

10. The classroom monitoring system was brought to the discussion to prevent violence against students. School in-charges, like principals, higher officials, SPLs (school pupil leaders), CPLs, and their duties and commitments to protect children from irrelevant punishments, are discussed in the interventions.
11. The unutilized complaint boxes placed in the school premises were noticed during the session, and the ways to utilize the complaint box system were discussed. Conducting awareness campaign programs for young students who are frequently assaulted by teachers was also discussed in the forum interventions.

Observations. Forum Theatre can expose the audience to the core point of oppression in the chosen story. Forum Theatre is a possible intervention for the participants to engage them with the issue. Forum Theatre techniques are not complex like other methods. It is easier to convey an idea using participants than other Theatre of the Oppressed methods. Forum Theatre is a possible approach for TSWREI students because it has a simple approach to understanding, application, and practice. It reaches every participant in terms of understanding, application, and practice.

Forum Theatre technique application and results

In Forum Theatre, understanding the audience intervention and its practicality depends on its understandability, active participation, and the number of interventions attempted by the participants in the forum session. The following outcomes were noted from the observations and recorded responses from the questionnaire during the workshop.

Table 3. *Students Forum theatre participation statistics.*

Note. Student statistics of Forum Theatre participation presented in a chart.

Twenty-five students from each school have participated in the Forum Theatre workshop. Eighty-four participants have understood the technique and its applications in both boy's and girl's schools. In the Forum Theatre workshop, 67 participants from all schools actively participated in all sessions. Forum interventions (audience interaction with actors) are essential to determining various factors in Forum Theatre. Forty-seven participants individually participated in Forum Theatre interventions that happened in various concepts. From girls, 27 interventions occurred in both schools. Twenty interventions were presented in both boys' schools.

Legislative Theatre

Introduction. Legislative Theatre is a theatrical-based approach to shaping public policies by using various Theatre of the Oppressed techniques, which should happen with active public intervention. The Legislative Theatre focuses on transitive democracy, enhancing civilians' social responsibility, and creating a chance for civilians to share their ideas when developing vital public

policies through participatory theatre methods. Boal condemns the passive elector, who has to be silent after the election. He energized the civilian voters against the scant politicians and their implemented policies, which happen taking into consideration the opinions of only a few members. Boal wants to allow public opinion when the government wants to bring a new scheme. Boal describes the electors' position after the election and during the implementation of new policies "we do not accept that the elector should be a mere spectator to the actions of the parliamentarian, even when these actions are right: we want the electors to give their opinions, to discuss the issue, to put counterarguments. We want them to share the responsibility for what their parliamentarian does" (Boal, 1998, p. 20). For that primary reason, he developed legislative theatre with forum theatre techniques as its roots. He introduced all public sections in theatre to public contribution for creating new amendments in democratic legislation. Eduardo Salvador's opinion about Boal's idea of Legislative theatre is "Boal, aware of the limitations of both direct and represented democracy, designed a democratic methodology which involves collective reflection, dialogue and transformation. He baptized transitive democracy. He then transformed the forum theatre into a Legislative Theatre adding a participatory methodology that closes the cycle from desires, or wills to laws" (Salvador, 2014, p. 3-4).

Structure of Legislative theatre

Legislative Theatre can be derived as an extension of Forum Theatre to make legislation with the help of active "spectatorship". Three significant stages generally occur in the Legislative theater. The first stage is building the desired atmosphere with collective forms of the Theatre of the Oppressed. The second state is creating an emphasized story that will show the problem's conflict and create Forum Theatre for the story's conflict. The results derived from Forum Theatre interventions will have brought about the legislation. Legislative Theatre can be derived as an

extension of Forum Theatre to make legislation with the help of active "spectatorship". Three significant stages generally occur in the Legislative Theatre. The first stage is building the desired atmosphere with collective forms of the Theatre of the Oppressed. The second state is creating an emphasized story that will show the problem's conflict and make Forum theatre for the story's conflict. The results derived from Forum Theatre interventions will have brought about the legislation.

First stage. The workshop conductor/facilitator must build the group with creative activities to make the participants reliable and confident in the selected technique. Games, exercises and group activities can build the participant's trust. It can create a free atmosphere in groups where everyone can express their views. The outcomes from the activation session will establish a hassle-free space for each participant to share their opinions. This warm-up session is essential for every participatory improvised theatre, primarily for the Theatre of the Oppressed related theatre techniques.

When all participants arrive at a comfortable stage, the facilitator will propose a theme for the group. The group will share their experiences with the working theme. After collecting all participants' thoughts, experiences and ideas the suitable and adaptable concepts can be considered to create a new theatre piece.

The group has to build a play with proposed inputs from the group members. The play must show the problem, the nature of the issue and other co-related problems for the taken point and the oppressed and oppressor present in the anti-model show. The play presentation must follow all the artistic disciplines. Symbolic scenes, creative stage works, costumes, identical characterizations, proper dialogues, lighting, scenography, and all other associated theatre tools should be effectively used to build the performance.

2nd Stage. When the audience entered the auditorium, a blank piece of paper and three different coloured cards—green, yellow, and red—were given to every spectator. At first, the story was presented in normal mode with all theatrical decorations for the audience to clarify the concept. After the first performance, the facilitator described the methodology and characteristics of Forum and Legislative Theatre and their differences to the audience before getting into the process.

The play will be in Forum Theatre mode to find solutions. Next to this, the spect-actors replace the actual characters to offer a solution to the noticed problem. Then the public will be invited onto the stage to judge the proposed solutions. Through public opinion, modifications will be presented in the performance. The performance will take place for all members, like actors, the public, and spect-actors, to scrutinize the new solutions and modified interventions. This session activates the silent spectators who observed the performance by encouraging them to analyse the presented problem critically. At this point, the facilitator calls on the public to mention their proposals on the paper.

3rd stage. The new proposals collected from the audience during their participation (public) are brought to the metabolizing cells¹⁷. Here the legal advisors will do cross-checks and the new proposals and their status with the existing legalities. The final outputs will commence for public use as legislation.

¹⁷ Influential personalities in a society or community like doctors, lawyers, teachers, social workers, journalists, etc.

Legislative Theatre in TSWREIS

Few urban TSWREI do not have proper resources to engage the children in sports and physical activities. TSWREI for girls in RK Puram, Dilsukhnagar, and Hyderabad school its services in a small apartment; space for them on campus is inadequate. This school is in a tiny, packed location. There is no playground; a single open area is not available on school premises, and the children only played indoor games like chess, caroms, and other board games. Exposure to open, fresh air is impossible in this school due to the overcrowded classrooms.

Boy's schools have better places to play games, but the school curriculum for sports allows only one and a half hours per day. Daily, 4 p.m. to 6 p.m. is the scheduled time for games and activities. Lack of time, insufficient sports material, a lack of opportunity to play for all students, and busy schedules make TSWREI students distant from sports. Among them, only a few children are engaged in sports but do not have the time to train properly. So, in this concept, Legislative Theatre has been applied to create more possible ways to develop new amendments for the proper time for sports in TSWREI.

Preparation for Forum session. The warm-up session is essential for every participant to attempt any new method of the Theatre of the Oppressed, so the course began with Boal's suggested games and exercises. These were done to de-mechanize them from their common mindsets. In this session, students were provided with a comfortable atmosphere for hassle-free participation in all stages.

The atmosphere was conducive to group building, forming bonds with other participants, and sharing ideas, like how an equal opportunity was given to all students to express their views on the active topic. Discussion on concept building for better results was focused on in this activation session. Legislative Theatre requires every community member's opinion on the

problems. Without their participation, there is no point in creating new legislation regarding their welfare.

After playing games and exercises, there was a discussion over the importance of education and sports during the school years. For this discussion, each student was given one minute to contribute to the topic. Some students argued about the importance of education, and a few pointed out the significance of games. After that, the class was divided into two groups according to their choices. With proper monitoring, these two groups were invited for a healthy and extensive debate over selected topics. During the debate session, another group came forward following the former two groups' arguments, and the new group suggested that both education and games are essential for a child's growth. In this way, they were separated from both groups and allowed to form a new group.

The facilitator noted the main arguments in the discussion and was occasionally utilized to drive the groups towards a focused topic. Group A suggested that education is the only important element for students; group B stood for the importance of games; and group C stood for both education and sports. The debate was developed using the student's existing knowledge; no external inputs were given to the students, and no other sources were provided while debating. The arguments, clauses, and logical views used in the discussion have helped deepen students' self-experiences and understanding of the problem.

Group A believes education is essential to gaining better jobs, and education is the only platform that can give responsible citizens to society. Group b argues that games can provide easy jobs through sports quotas, so spending more time in games and tournaments is the best thing to do. One of the arguments is that TSWREI's contribution to national and international sports is abysmal, so representing their schools on international stages is possible only through games.

Hence, group B showed obstinacy in their support for sports. The third group mentioned that education could provide basic needs like jobs, social respect, and knowledge, whereas games can provide excellent strength and better health. So, the argument over the proper balance between sports and games was convincing.

Figure 15. *Debate session in Legislative Theatre.*



Note. Group discussion and debate over the importance of games in school. A student is explaining the benefits of games for students in school. He is debating with another group over the physical and mental benefits of students who play games. *Photo Own work 2018.*

Then the facilitator selected one persuasive speaker from each group. The three chosen individuals separated from the group and were now representing their respective groups. The remaining children should convey their opinions through their representatives. Anyone can ask

any question according to their viewpoint. The group that talked about the importance of games was able to cover issues extensively and generate many potential arguments.

A few of the compelling arguments from the debate are mentioned below for reference.

- Sports persons can get a good reputation in public. They may be considered celebrities.
- Sportspersons get a good income when compared to other jobs.
- Engaging in sports can increase the life span.
- Becoming a sportsperson is a gifted quality.
- Jobs can be done at any stage, but there is a specific age limit for a career in sports, so students should priorities sports more.
- There is no such contribution in sports from their belonging community people (SC and ST), so strengthening their community in games is the better way to lighten up their communities.
- Sports persons receive more honorariums and awards when compared to other sectors.
- Only sports cannot give a proper positionality in society. Students need to maintain both streams to gain strength by playing games regularly and social status through education.
- Sports require more time for practice, and it might spoil the time for getting a quality education, so students should prefer more time for taking education rather than playing games.
- In our community, there is no significant contribution to government positions, so giving more time to education is better for getting good officer jobs and serving the community better. Sports careers will be taken by somebody else.

The above topics mention that more students are willing to prefer games, so the workshop drives towards their majority wishes.

After the session, all students regrouped into one group, and then each participant was given a piece of paper and asked to write answers to a few questions. They were, like, your favourite sportsperson names? What makes him a star in society? How long have they practiced on the ground every day? What are the significant struggles they faced during their sports career? Is it so effortless to become a sports star? What is the educational qualification of their beloved sportsperson? Such kinds of cross-questions were asked of the students to let them think more deeply about their selected area. In this session, students needed facilitators to support them, as in some areas, they needed more knowledge about the problem. Few topics were beyond their understanding as the age of the students, their gender, lack of exposure to society, the boarding structure, and other factors may have hindered their development.

In the next session, students were asked more relevant questions about the sports schedule in their school, and this was done to make the student think more about relevant information about their topic.

- a) What is the scheduled time for games in school?
- b) What are your favorite games?
- c) Do you have all the essential sports materials to play games, like a ball, sports gear, needed infrastructure, grounds, etc.?
- d) What are the major hurdles and problems for your sports career in school?
- e) Till now, how many tournaments or events have you participated in?
- f) Is the allotted schedule for games and sports sufficient for your growth in sports?
- g) Is the available ground enough for all boarding school members?

Some more related questions were intentionally raised in the session to collect data from students, establish a Forum Theatre piece, and find intervention points for the next level. Relevant answers and replies were collected and sorted for subsequent levels.

Based on the answers given by the students, they have been divided into three groups again. Each group was asked to create small theatre scenes containing significant sports problems experienced in school. Each group suggested constructing a problem that can be interlinked with related issues to verify the problem much deeper.

The facilitator created a well-structured participatory atmosphere for every student throughout the entire procedure. Every student's view on the problem was considered valid, and every student was encouraged to participate. The process for legislative theatre is lengthy and complicated when it comes to early high school boarding students, so the facilitator needed to maintain proper continuity in all stages. The facilitator had to drive the group towards the straightforward topic, as pragmatic participation was essential.

Forum Theatre in Legislative Theatre. The inputs collected from the previous session are essential for this session's construction of a profound play. With the help of key points, the group has to build a story, and this story has to be brought to the Forum Theatre.

Group A raised a few points; from the sixth to the ninth grades, students were allowed to play in all events available in school. But when the same student was promoted to 10th grade, the school authorities did not allow the student to participate in anything because he/she had reached level 10. According to the education system, level 10th is considered a crucial stage. For this grade, the atmosphere was filled with fear, and due to this, even the best performers in sports quit their games to focus on 10th-grade exams due to the fear of clearing 10th-class exams. It is known that government bodies conduct 10th-grade exams and are considered essential to be promoted to the

next level, intermediate (+2). Failure at this level does not ensure entry into the next level. So, based on this, group B argued that why should one play knowing that their exam results are at stake, and that might sometimes even result in dropout? So, according to them, games are useless for career building.

Group B argued that few teachers who teach general subjects are utilizing the allocated sports time to finish their syllabus, as completing their allotted subjects and syllabus in the given TSWREI time frame is not easy. These come under unscheduled classes, which happen in the allotted game period to cover up the remaining portion. In this case, students must sacrifice their fun time for no fault of theirs. Here, the students raised their voices against the teachers and expressed their disinterest in classes during sports time.

Group C participants demand to extend the duration of the sports period. They argue that the given time for sports and games is short, so they need to extend the game period. They felt that games are essential for a child's physical and mental growth. Every day, ninety minutes are available for playing games for every student, and getting back from school to the ground can consume a significant portion of sports time. Many similar reasons affect sports time, so the given time is insufficient for practice. During winter, the sunlight fades fast, so the sports time gets shrunk to just one hour or less. The group wanted to extend the sports time for more than two hours.

*The facilitator can modify or redesign any action in the play for the comfort of the audience. The facilitator fine-tuned all three stories. However, the play should be precise enough for the audience to understand.

The three stories were clubbed into one account because all concepts' central issue was the same. After editing and tuning up the play, the refined theatre piece was set for Forum Theatre

discussion. Forum Theatre is an important stage in Legislative Theatre. Before audience intervention, the created story should be tested by Forum Theatre discussion with ‘organic bodies’.

Organic Bodies. Democratic societies are indirectly organized by all serving units of society, like doctors, lawyers, professors, and teachers. These are all associated with the dynamics of society and democracy. If any problem or issue happens in the community, these social bodies respond to the problem. So, Augusto Boal called these sections of people ‘organic bodies’. They are valid and legitimate bodies in a democratic society. These organic bodies are essential to the community and can empower it, so he called them nuclei. And these nuclei can create a link with policy-making bodies like governments and public-sector bodies.

TSWREIs are a unit of society; the organic units in the TSWREI are the principals of the schools, teachers, school leaders, working bodies of the schools, class leaders, etc. They can be the ‘linked’ persons to stabilize the situation and are also considered when the situation changes during problems on their school premises. They can change or reorganize the established system by making possible modifications for smooth operation.

Forum session. Active students made possible interventions to resolve the issue and made a few amendments through the Forum session. The responses happened against the roots of the problems, and possible suggestions made by Forum Theatre interventions are mentioned below.

- Class teachers were not allowed to take any classes in between games period.
- If it is necessary to take a class, they must finish their courses by taking another teacher’s period or managing with other sources.
- Pet or PD (physical education teacher or physical director) and school principals are to take responsibility for the entire issue, and they must take a stand for students.

- Early high school children did not get equal opportunities in the game due to their age, so the concerned class teachers must address the problem. The class teacher has to take a personal interest in the children in the games period.
- The time given for games is not sufficient, so 6th-class to 9th-class students need more time to spend on the ground. A genuine 3-hour game period is required for every student to excel in their desired sport.
- Every student must be engaged in any game or sport. The scheduled time must be used appropriately.
- 10th and intermediate students also spend some time on the ground. They should not be excluded for the sake of marks and results.
- Sports awareness is the right word to spread all over the campus.
- Every student must be monitored by the class sports representative on the ground.
- The principal must make frequent visits to check the student's physical activity on the ground.

With the new proposals made by oppressive interventions, the newly designed theatrical piece must be presented in front of the audience. In the workshop, leftover students from 9th, 8th, and lower classes and a few other interested students and teachers served as the audience for the show. Again, the 10th and intermediate (+2) students could not watch the show due to strict study hours for annual exams. One class teacher, three senior students, a few classmates, and other participants were kept as the organic bodies of the show.

When entering the hall, the audience was given a red card, a yellow card, a green card, and a piece of white paper. The cards and the colours represent the audience's wish to agree or disagree with the proposed solution. If the audience thinks the new proposal is worthy of solving the

problem, they may show the green card. If they disagree, they can show the red card. If the audience doubts the new proposals, they must show the yellow card. A green card for passing or agreeing with the new proposal. However, agreements and disagreements must be offered in a democratic way to solve the problem.

The show has begun with a Forum Theatre performance using new possible interventions and inputs from the spect-actor partnership. Many audience interventions offered possible solutions, but the established practice system is not about accepting the new proposals. The issues raised are interlinked with many other factors. The forum session went to some other unplanned topics and deviated. Whatever it is, the actors and facilitator had to collect the accepted results derived from the audience forum session.

Then the audience was called upon to write about their agreement and disagreement and review a given paper in a short description. The joker/facilitator collected the written papers at the show's end. Usually, the participant-documented opinions collected on paper will be considered when the new policy is in a dilemmatic state.

Accepted new resolutions.

1. The significant audience accepted the extended games period for the 6th class to the 9th class.
2. The major audience did not accept the teachers utilizing the allotted games period.
3. Mixed opinions were presented when the solution came for 10th and intermediate students.

Most of the audience stuck to the old format.

4. These three new opinions by the school's organic bodies were considered new legislation from the student's side.

The collected data, results, opinions, possibilities, non-possibilities, and new approaches were obtained through the Legislative Theatre and sent to the school principal. If the principal accepts the new legislation, the new rules will be visible in the current schedule.

Observations in Legislative Theatre

The Legislative Theatre was a lengthy process when it was applied to children, so more time allocation is essential. The process, extensive questions, constant revisions on the current practice, and various steps and methods are clumsiest for the selected age group of students. A systematic approach can give better results, but the enormous process needs more time, a larger workforce, and students' attention.

Facilitation is an essential task in the Legislative Theatre. The facilitator must balance the vital things in all stages and not deviate from the main point. Legislative Theatre is a process. It contains more steps and approaches, and the time-consuming tasks can divert the participant's attention. The students are distracted by multitasking, which is common in Legislative Theatre. So, when it comes to children under the age of 15, Legislative Theatre is very hard to do practically.

Legislative Theatre can raise unnoticed oppressions in any field by examining the circumstances of the problem. It required active participation, well-constructed groups, and tremendous freedom to express oppression. Creating a friendly and free atmosphere for involvement, equal opportunities, and sharing of knowledge among group members is essential to the legislative theatre technique, so facilitation techniques should be constantly monitored.

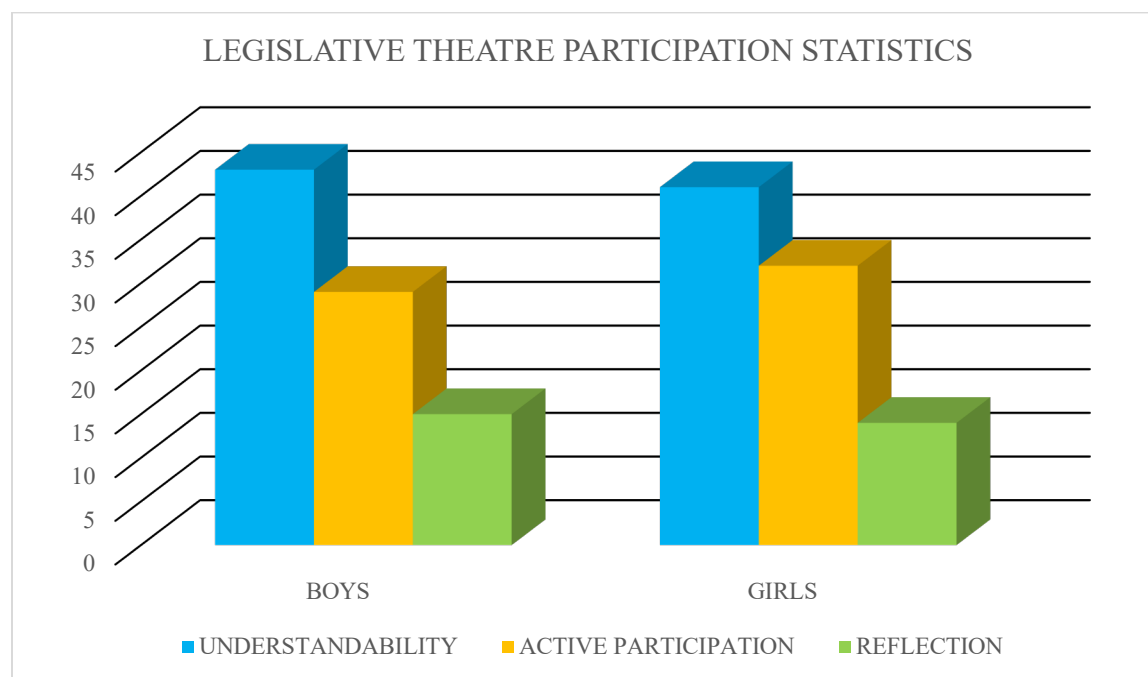
"You are right, but!" Such situations happen more in Legislative Theatre, but the possible ways must be found instantly to reduce the impact on other areas of legislative theatre.

Legislative Theatre in TSWREI discovered many issues in schools, and the solutions were also tailored to the problems, so the children created more proposals for changing the stubborn

issues. Still, the structures and organizing bodies are massive in these TSWREI institutions. So, new implications and modifications would be possible when the subject is brought to the attention of higher officials. The school principals need the authority to authenticate the students' (oppressed) proposed changes to the existing problems; hence, the final step of marking legislation is still pending.

Legislative Theatre explores the participation abilities of the TSWREI children and encourages the knowledge-sharing nature of groups to make new plans. It can teach the observation quality to study a problem and methodologically find the cause of the problem. It can improve the ability to see new ways of solving the problem democratically. Forum Theatre on the identified problem can provide many ways to investigate the issue with many interventions.

Table 4. *Legislative Theatre participation statistics.*



Note. The student's participation statistics about Legislative theatre presented in a chart.

Statistics of the Legislative theatre and student's participation

Legislative Theatre is simple to understand, but when practicality was involved with multi-level tasks, the active participation in all schools decreased during the workshop session. 84% of participants from all schools mentioned that they understood the Legislative Theatre method. But regarding the application, only 60% of students actively participated in all stages. Because more processes, multiple stages, and complexity impacted the student's reflection on the method taken, 28% of students, both boys and girls, made progress in all Legislative Theatre sessions through their participation and reflection on the process. In terms of all observed fields, there is no significant difference between the two variables.

Newspaper Theatre

Introduction. The Newspaper Theatre technique is one of the early Theatre of the Oppressed techniques developed by Augusto Boal. Newspaper Theatre can scrutinize the daily newspaper articles on actors and audience interference using various participatory theatre techniques to check and confirm the facts of the published material. Newspaper Theatre contains a collection of multiple techniques for people to create their own theatre (Boland & Cameron, 2005). Spectators can examine the standards of news content and study the perspectives of the readers and the community by using various interactive and content reading methods. Newspaper Theatre techniques create a space for participants to look deeply into the transmitted message from newspapers and evaluate themselves to know the facts much better. It allows the participant to understand how the ruling parties manipulate the civilians by covering the news with distorted content. The governments divert public attention from burning issues by providing flash news, unnecessary news articles, and different headlines, and by creating sudden awareness of unrelated

topics to hide a severe problem. Newspaper Theatre is a method to understand such public management tricks used to expose politicians' hidden agendas and misleading statements.

Augusto Boal created Newspaper Theatre in his early stage. He wanted to make the people of Brazil aware of political propaganda through newspapers. Initially, Newspaper Theatre was started as manifestos of Augusto Boal's arena theatre¹⁸ of São Paulo. He started Newspaper Theatre in 1964 against the military dictatorship in Brazil, and he created several groups for reading news articles. He used various theatre techniques to devise the news content and present the different reflections of the published news material. On the same day and night, he created plays with news articles for public intervention through the newspaper plays and created public awareness about the dictatorship in Brazilian society and the oppressions. Every night, dozens of Boal's groups conducted street plays secretly to avoid being caught by the supporters of the ruling party. Later, these night plays became the primary source for spreading the news in public.

Structure of the Newspaper technique

Newspaper Theatre is mostly a non-actors process. The basic structure of Newspaper Theatre is to select a news article from the daily newspaper and elaborate the text with theatrical techniques. This was to find accurate information about the material and share the news article with large groups. Initially, the groups had to decide about the quality of news articles to work with and whether they wanted to accept the item as it was, or if they wanted to check it. In some cases, the facilitator could decide on the news article according to the importance of the topic directly. Highlighting the key lines, adding dramatic lines to the main text to emphasize the news item, loud text reading, eliminating the oppressors or oppressed names in the news article,

¹⁸ Teatro de Arena means Arena Theatre. It was founded in 1953 and is located in Sao Paulo, Brazil.

rendering the headlines, splitting the text lines, focusing reading, and miming the story are a few of the techniques frequently used in contemporary Newspaper Theatre. All the techniques applied were meant to achieve a critical, conscious understanding of the news article. The central concept of Newspaper Theater is to understand the truth behind current events and make mindful observations about them in all possible ways. Outputs and the reflections gained through the process will be presented in a public performance.

Techniques of Newspaper Theatre.

Boal proposed 12 kinds of methods for achieving newspaper theatre.

Simple reading. Participants must select their relevant news article item from a daily newspaper. The participants then had to read the chosen article many times. The reader should refrain from reading the article with an opinion and should not intentionally emphasize any line, and this technique can detach the audience from exaggerated headlines or titles of the news.

Complimentary reading. The governing bodies influence the news articles published in the paper so that the news can be fabricated in most cases. Adding information from the sources, background, group discussion, and researching the related matters will make the news item clear to the audience. Complementary readings can provide more information about the given article.

Crossed Reading. The crossed-reading technique involves reading other newspapers' coverage of the same topic to present different projections on the same news. This technique is frequently used in fake news issues. Comparing the news article with other related matters and exchanging news lines in two different contradictory reports can explore more possibilities for understanding the different stances of the same news.

Rhythmical reading. Reading newspaper lines in different musical rhythms or rendering the lines in different kinds of vocal percussion is called rhythmic technique. Boal believes that

music and rhythms allow the audience to catch the hidden lines and highlight the news item's core concept or material.

Parallel Action. When one actor is reading the news article loudly, the co-actors simultaneously do actions according to the text parallelly. Miming, commentary, and exaggerated responses for the lines to emphasize the specified news are part of the parallel action technique.

Improvisation. The actors will improvise the news article-related theatrical actions to show the importance of the uncovered information and to display the extra details. Actors will extend the news matter with dramatic improvisations, and the improvised story can be presented in front of the audience to find more possibilities and suggestions for the news piece.

Historical reading. The selected news item can be read along with the same kind of news item in similar past incidents. Audience interaction is vital in the process, and the facilitator should give a hint to the audience about recollecting the same events they have read about in the past. While comparing new and old articles in the theater space, spectators will find possibilities to understand the current news material. For more details about the performance, two actors can read similar lines from the old and present news items in front of the audience. Two actors reading both articles in different modulations is one of the few techniques of historical reading.

Reinforcement. Reinforcement is done by reading the news item and improvising the content with songs, digital projections, slides, commentary, and publicity materials.

The concretion of the Abstract. Some titles can cover the news with abstract words, like global warming, hunger, homeless people, etc. In this concretion, the audience will find the abstract concepts and terms in the news article. The actors make a concrete explanation with their actions by reinforcing things and specifically drawing the information from abstract words.

Text out of context. Sometimes the news article's hidden meaning is covered by sympathetic concepts or diverted topics, and they must be exposed using different theater reading techniques. For example, a political leader usually delivers a message about integrity while being summoned for bribery. The actual truth in the context is the specific politician diverting or misleading the public.

Insertion into the actual context. The participants make a theatre performance, taking the news text and then actualizing it into actual events. Then the observation of the truths in the covered story is done.

For example, suppose the news content is about mob lynching. In that case, the mob lynching scene should be developed on stage with all possible details to observe and find out the related unexplained events in the actual location.

Interrogation or field interview. This technique is about interviewing the actual person or character behind the collected news. For example, suppose a political leader makes an unreliable promise to the public in the election campaign. So, Newspaper Theatre actors should create the particular political leader's character and bring him directly to the public for intervention. The public will then have an opportunity to voice their doubts about the fake promises. Actually, the people did not get the chance to interact with the original leader. So, in this fictional space, they can present the political leader through a character.

Primarily, this technique is used as dynamic investigation or hot seat interrogation. The audience will interact with the specific actor representing the person in the news with quick questions about his part in the issue.

Newspaper theatre in TSWREIs

Augusto Boal's participatory theatre technique in the Newspaper Theatre Method can reveal the manipulated, favored, and propagandized news in all possible ways and how the fabricated and manipulated articles support the ruling sections. This workshop aims to understand how these Newspaper Theatre techniques can be adapted for women-centric news items recently published in the local newspaper. And how these techniques work on general women's matters like protection, welfare, policies, equality, benefits, empowerment, socializing, etc.

Gamesercises for Newspaper Theatre

The Newspaper Theatre Workshop started with the "Wishing Mary" interactive exercises to activate and energize the group as a warm-up exercise. It gains the participant's attention and stimulates attentiveness in a short time. This is essential to participating in various Newspaper Theater techniques.

The girls (participants) were called to form a proper standing circle. The game can start from any point in the circle. One of the participants (A) starts the game and wishes the right side of person B, Hi Marry! The person who was wished, i.e., the right-side B, must reply to A, Hello, Marry! Immediately, A must respond to B, saying, Bye, Marry! After taking bye from A, B must wish C, like Hi Mary! C will respond, Hello, Mary! B will reply again to C with Bye Mary!" Again, C can wish her right side, D, "Hi Mary! D's response is Hello, Mary! and so on, and the wishing continues in the circle. Choking and swirling are not allowed in between the delivery of responses. If anyone fails, that participant must sit down and not disturb the circle. This pattern will continue with the remaining participants until the last successful person can fulfil all three wishes. The students were allowed to try their best and stopped the exercise.

News article. The total participants were divided into three groups for the story-creating session. Participants were asked to bring today's newspapers from all noted publishers. All newspapers from different publications were mixed, including additions, and the papers were spread all over the floor. Then, the participants were asked to walk around the spread papers. Then, with the facilitator's clap, participants should freeze. They must notice a catchy article, headline, ad, photograph, or anything else on the spread papers in that frozen state. With the second clap, participants must walk around the room without noticing the papers. With the next clap, the participants will again freeze and find an interesting article after repeating the exercise five to six times.

Reflections. The facilitator collected reflections during the exercise and asked the students to write their observations on paper. What kind of news article has attracted them? Why are they attracted to particular publishers? Do you remember the highlighted lines while you were walking? colour of the lines, font, size, the importance of news arrangements, and other observations were made to write.

After the exercise, at the student's request, two news articles were selected for the workshop. The class was divided into two groups, and each group was asked to work on a different story. For this, the facilitator has to keep the students in an active and participatory mood throughout the workshop.

The first group picked up a news article about rural children suffering from drinking mineral water published in an edition of the local paper. The public complained about the mineral water facility to a politician, who maintained that the water plant was under government policy. And the local kids are suffering from joint pains from drinking mineral water.

The public argument is that water needs to be properly treated for public use. The owner of the water plant is a politician, so he refused to consider public complaints. He argues that he is also consuming the same water used by the public, so he does not have any complaints about the water. He says that the water is pure and safe to drink, and there is no problem with water quality

Process. A simple reading technique was applied to know the story accurately for the audience's sake. The article was divided into small lines and was shared into two groups. Voice modifications were used to differentiate the oppressed and oppressors in the content. The news article line in content was projected in different modulations to find more possibilities to project the inner content of the politician's speech and his diverting points in the news. Every participant delivered at least one sentence of the report to test many variations of projecting the same content. Headlines, keywords, dates, names, and other important information were emphasized by saying them in different rhythms and patterns.

Interrogation technique

The interrogation technique in a fictional dramatic space allows interaction with a specific character in the news article. The girl reads the politician's verse using the "simple reading method". She was separated as a replica of the oppressor politician's character. So, the silenced people in the news article get an opportunity to counter the politician in this acting area. And in the same way, the cheating politicians who did not take a stand for the poor and voiceless people should respond in the same acting area. Here, the people have the freedom to interrogate the politician without fear, which is like a hot seat exercise. The audience who wanted to ask questions on behalf of the antagonist in the news article can raise their arguments using the politician's character. The politician must defend them and stick firmly to his lines. This technique will give a voice to the oppressed in a fictional space using the audience's perspective.

The 2nd news article is about a murder case that was solved by the police and reported to the media. Coming to the case details, this is about lovers who have been in love with each other for a couple of years, and suddenly one day, the boyfriend kills her girlfriend to marry another girl proposed to by his family. When the police dug deeper, they discovered that the boy's father had forced him into an arranged marriage with another girl. So, he pressured the son, got his girlfriend killed, and was buried secretly in a remote area.

For the selected age group of participants, this is a weird story to be dealt with. But most participants chose this article during the previous methodological preparation session about news gathering. However, the story has the potential to create awareness about the safeguarding of women. And this was the reason for selecting the above story for the Newspaper Theatre process.

Process. The simple reading technique made the story easy to grasp for the participants and the audience. The selected news item was very dramatic to read for the high school students and was tedious while doing it with the children. Instead of reading the news, dramatizing the story with characters according to the available information was the easiest way to deliver the story. Rhythmic reading is also a possible way to show the characters' behaviours in the story. "Inner voice technique" from "rainbow of the desires" is also a better strategy to present the nature of the antagonist.

Improvised reading and Mime reading

In this section, the students were asked to use a simple reading technique in which the words were mimicked. For this purpose, the class was divided into two groups: one group was selected for story narration, and the other group was to mimic the words from the narration. Actors were asked to extend the story with theatrical improvisations and to provide more information about uncovered news material. Adding extra information to the story by deliberately explaining

the circumstances of the crime location and situations, provocative story keywords, the mode of incidences in the scene, and using essential 'hand properties' to present the background are the main elements in this process. The innocent girl failed to read her boyfriend's intentions. The boy could not fight his forced marriage to another girl and the killing of his girlfriend. Here, the critical elements for the audience to understand are the girls' innocence, blind belief in others, and going to a lonely, insecure place without proper care or preparations, etc.

These are the key factors that the participant audience (especially TSWREI girls) must rethink to become aware of such situations. In the story, the oppressed innocent girl overlooked the threat against her planned by her beloved person. Through this technique, students have witnessed the dark sides of society through the re-enactment of an actual incident.

Suggestion. "The interrogation method" was also applied to make the scene more advanced. The boy (murderer) could be brought into the 'hot seat' position to scrutinize diplomatic and strategic selfish attitudes. Listening to public opinion about the case is another viable option for bringing the silent victims in the audience gallery to attention. Through this process, the audience can select any character to interrogate the nature of a subject. The facilitator must organize this particular kind of sensible topic carefully. In some instances, the audience may overreact to oppressed characters and hurt the actor.

Historical reading

Compare the selected news with news that is similar in pattern and has found a place in records of history (i.e., prior or previous similar incidents recorded in newspapers or any other alternate sources, in the current case), and this needs to be done in order to assess the current issue. Accordingly, the class was instructed to collect similar news articles from a library, an internet database, or any other resource. The present news article, which is being worked on, was compared

with the collected material in order to gauge the depth of the issue and to decide upon further actions and possible solutions to the case. This way, let the children see the judicial proceedings on a particular topic. With this learning, the oppressed can apply the observed and learned solution to his problems in the future.

The audience can also choose to tell similar stories that they know, which they think can be used as historical resources for the present situation. This can establish the possibility of understanding the current situation using similar old incidents.

Students (audience) have brought a large amount of historical news to the workshop to be compared with the selected news item. However, their information was learned but not utilized in the process. Conscious engagement with the process is very efficient for the chosen age group of participants, especially when it comes to creating awareness about such weird situations without overdoing it.

Emphasis technique

This technique emphasizes the similarity of news items with other news items and highlights how the newspapers or media have presented the same cases for different people at different levels. How were the police, judiciary, and publicity given importance to the news? Through this technique, the actors must make the audience aware of how the news is emphasized as being discriminated against when it is published and how it has lost its importance.

The selected children were not aware of law and order or the politics of discrimination, so the chosen method was not executed.

Observations in Newspaper Theatre

Newspaper Theatre applies different techniques to present the content of the message in the news. When the Newspaper Theatre applications are implied with young age participants like

TSWREI students, it is a more suggestible technique among others from the Theatre of the Oppressed because it has simplified acting and interactive methods. It does not require profound theatre skills. The activation period for the participants is very minimal, and a few exercises are more than enough to get their attention.

Having general knowledge of the selected news topic is essential in Newspaper Theatre. The audience and participants need a minimum awareness of the selected issues and their related effects. So the facilitator has to choose topics that are close to the audience and need to be acknowledged before initiating the process. Without a prior idea about the news article, the process might be hard to carry forward in Newspaper Theatre. Participation in an unknown topic will not push the workshop ahead. And basic knowledge of theatre is required to acquire "genuine" involvement in the Newspaper Theatre practice. When working with amateur participants, simple participatory acting methods are suggested to highlight a problem. Miming, narration, storytelling, improvisation skills, presenting the news item with actions, improvisations, and extending the concepts are needed topics.

Newspaper Theatre communicates the content of the news and provides the possibility to work in multiple ways. The audience here has limited interventional options because the technique encourages more spectatorship than participation. Adding Forum Theatre with newspaper theatre will provide more involvement for both actors and spectators. Newspaper theatre seems like an exercise rather than a general theatrical approach.

Invisible Theatre

In 1960, "Augusto Boal" and "Panagiotis Assimakopoulos" developed the Invisible Theatre in Argentina. Invisible theatre is a Theatrical performance where the spectators do not realize the happening of a performance. The actors start the show with current issues in places of

public gathering, where the public usually does not expect to see the performance. After a few minutes from the beginning of the performance, people start to identify that they are watching a performance. Invisible theatre can ignite a spark in the spectator's mind over a sudden unexpected event of the ruptured or rupturing social issue, this grabs their attention and diverts them to a targeted concept.

It can break the spectator's silence and allows them to talk and share their opinion in the debate. Indian political theatre practitioners, mainly those working in street theatre, apply this invisible theatre method.

The Invisible theatre method was not attempted in TSWREI schools due to the complexity of the process and practice. Invisible theatre actors must be adequately trained and have dedicated time to rehearse. The concern of participants' age and other students' curriculum and the focused vigilance of school authorities makes it impossible to present an invisible show in school premises in a short duration.

Conclusion of the chapter

After finishing the first phase workshop, the main components of the Theatre of the Oppressed were examined in all four selected TSWREI societies.

The first phase workshop's primary focus is to sort out the most accessible, best possible, and most convenient techniques from the Theatre of the Oppressed application in TSWREI. Every selected theatre method had some criteria, and this was to achieve reasonable goals supported by a proper approach to liberate the oppressed. TSWREI being the unique platform, it provides the grounds for observation of the possibility of Theatre of the Oppressed. Factors like understandability, accessibility, applicability, reflection, receiving, giving, and adaptation were observed during the workshop. Games and exercises had the best accessibility to students'

willingness because of their unique design of being more playful and their ability to build curiosity in students. The games are designed to de-mechanize the participant's body and prepare it for Theatre of the Oppressed, but in the workshop, students participated in them, considering it a session for play. So, the games provide more possibilities for practice, and because they have characteristics like understandability, accessibility, and applicability, they are suitable for TSWREI. While playing those games and exercises, students consciously observe themselves in every session. They are driven by the main goal of the practice.

Image Theatre is more comfortable to practice, but the students needed help understanding the images and the message projected by the oppressed due to the complexity of the Image Theatre process. Comfortable participation in creating auto-images and compound images, playing Image Theatre games, and presenting stories in image language was observed in children. But still, they still need to succeed in explaining the power relations between the oppressed and oppressor in a constructed image. More clumsiness in students was noticed in all schools during the Image Theatre workshop. But every student participated in Image Theatre activities. And a lengthy constructive schedule, analytical classes, and a pedagogical approach were deemed essential in Image Theatre to get better results in TSWREI.

The Legislative Theatre has various steps like constant discussions, debates, plans of action, interventions, Forum Theatre, and electoral approaches that can prove lengthy to achieve the desired result. Students looked more comfortable in discussions and debates at the group level. Still, most students suffered from an inferiority complex while expressing their views on a selected topic in front of an audience or groups. They felt afraid to express their opinions individually in discussion and debate sessions. But very few students confidently and freely expressed their

opinion. So, the Legislative Theatre was concluded at the discussion and debate stage for a few topics.

Newspaper Theatre is more accessible to children. It is simple to understand and practice for TSWREI students. It has more diversified methods to project news articles using different theatre methods. Newspaper Theatre activities kept the students interested and engaged, but most of them were short in presentation and repetitive. Students are engaged in the busy school schedule, mainly boys, so they need to present adequate involvement. But girls are more interested in and involved in Newspaper Theatre.

Invisible Theatre is easy to do but more complex to understand. It has more limitations than the TSWREIS. TSWREIs have susceptible structures. They have very young students aged between 9 to 17 years, and students of TSWREIs have students with a more diversified understanding. Sometimes Invisible Theatre may lead to misunderstandings in invisible performances. It might disturb the other students' curriculum, so Invisible Theatre was just explained and attempted in the classroom with the selected audience but not presented as a show.

After sorting out all methods and techniques of Theatre of the Oppressed, Forum Theatre is a unique, simple method to execute and convey in TSWREIS. Participants need to go through only a few processes to reach the Forum Theatre. It is simple to understand. Forum Theatre is an important participatory technique that has constantly been used in major branches of the Theatre of the Oppressed. It was applied as a sub-particle in the workshop while doing Legislative, Playback, and Image Theatre, so it had broad exposure among students. The majority of participants are comfortable in the Forum Theatre.

Regarding practice, the selected concepts and topics are more related to the TSWREIs. Boys worked on school dropout issues, addictions, social life, sports, personality development,

and social oppression. Girls are more interested in women's welfare issues like child marriages, women's empowerment, security, equality, etc.

In this first workshop session, the most prominent Theatre of the Oppressed methods were all practiced. Most of the time, students contributed positively by understanding the commands and engaging in reflective participation as well as facilitation. Games and exercise sessions were utilized properly to link the participants with the planned sessions. But most of the games consumed the actual schedule of the workshop. The students are very interested in the games and exercises. Image Theatre, Legislative Theatre, and techniques are all somewhat confusing to them. A bit of a dilemma was noticed while creating images in the Image Theatre session. In the Image Theatre, more commands are required. Newspaper Theatre explored more performative skills in children in mimic reading, historical reading, etc. Girls did their homework in the Newspaper Theatre session to get better involvement and explore more possible outcomes through it. Collecting news articles from various sources and trying to identify the real and hidden objectives in the news content explains the quality of involvement in Newspaper Theatre. The session becomes more progressive, however, when the children are allowed to create their own stories using the Image Theatre method, like the "school gate" concept. Concepts such as mirror images and body-moulding exercises are simple to apply to the selected older participants based on observations.

In the Playback Theatre method, it was also noticed that the students were very interested when they were contributing their stories. Because it appears to be regular theatre, Invisible Theatre yields significant progress as classroom practice.

According to observations, boys show more attention and participation in joyful sessions such as games, Forum Theatre, and Playback Theatre. However, while participants in girl schools

are usually interested in games, exercises, and Forum Theatre, they are also interested in tricky techniques such as Image Theatre, Newspaper Theatre, and therapeutic methods. Depending on the methods used, there is a significant amount of choice in the nature of the participation.

CHAPTER 5 - WORKSHOP - II

Introduction. The previous workshop exposed the potential of the Theatre of the Oppressed and the efficiency of its methodology in dealing with TSWREI student issues in the residential education system and related problems. Potential techniques and the methods of Theatre of the Oppressed were sorted out to find the best and easiest way to handle the most profound issues of the students. Problem identification, understanding the impact of stigma, collectively working against the problem, participation, interaction, understandability, sharing ideas, and engaging with theatre activity and intricacies are the considerable things achieved in the foundation workshop session.

Forum Theatre, Newspaper Theatre, Legislative Theatre and Games and Exercises are the techniques that can work with TSWREI students efficiently. Participation in Forum Theatre proved an easy practice in TSWREI. It is simple to understand and participatory, and the structure is more similar to regular drama. In a feedback session after the first session, students mentioned that, after attempting all the possibilities of the Theatre of Oppressed and its branches, the Forum Theatre was found to be more feasible. Students felt more comfortable working in the Forum Theatre workshop. The majority of students have actively participated in Forum Theatre. When observed in the workshop, it was found that students learned the Forum Theatre techniques quickly compared to other methods. Teaching, facilitating, and engaging the students was also comfortable when compared to other Theatre of the Oppressed techniques. After a long workshop, students got many opportunities in Forum Theatre to present their skills and contributions.

They received a good amount of knowledge about spectatorship, spect-actor, Forum Theatre actors, 'joker' and his/she interventions, and other essential components of Forum Theatre.

Forum Theatre can access broad areas of the problem with profound observation and straightforward applications. Forum Theatre had the best possibility to introduce the students to deep concepts in TSWREI and get better results with the maximum number of participants.

Students have shown enormous enthusiasm to participate in Boal's proposed theatre "gamesercise" (games and exercises) in all the previous sessions. Boal games were successful in achieving the TSWREI participants (students) interest. A significant amount of enthusiasm was noticed while making the participants play Boal games during the workshop. Games can enhance the quality of actor's participation and project the differences between de-mechanized and mechanized practices. Boal games are the joy of theatre with a meaningful purpose. There was opportunity for everyone; creativity, relation, coordination, sharing, engagement, sport, etc. were the essential qualities that could be achieved by playing those games. This is for a thriving Theatre of the Oppressed participation.

Newspaper Theatre is also a student-compatible Theatre of the Oppressed technique in TSWREIs. Using these 12 different techniques will help the students understand the truth behind a message. Newspaper theatre is also a better option in TSWREIs to notice student oppression.

Games, Forum Theatre, few Newspaper Theatre techniques and a few more adaptable techniques from 'Rainbow of the Desires' were utilized in the second workshop to address more constructive issues in TSWREIs student's social lives.

Formulating the topics for Forum Theatre

When the participants were observed during the workshop, students did not mention their issues during the interactive sessions. So as a facilitator, researcher, and alumni of TSWREI, I have searched for the triggering points around the school to work on exclusive topics that significantly impact students' learning. During my search for profound topics, I have noticed the students'

motivational quotes and the SWAEROES 10 commandments that are exclusively associated with the TSWREIS students.

Quotes on walls

Teaching ethics, moral values, the importance of education, creating awareness of nature and resources, and building social behaviour are some vital concepts that may not be entirely possible to teach separately in classrooms as a curriculum. Because it is not possible to include them entirely in the classroom schedule. So, in Indian government schools, this job is done by the writings on the walls of the schools and classrooms; their importance lies in the selection of text, as only famous lines, inspiring quotations, and lines preaching morals are chosen for this purpose. So, the purpose of teaching morality is achieved without allocating any additional classes. Most of the Indian school walls have quotes from freedom fighters and social reformers written all over them. There are also inspiring lines from famous authors, and these could act as silent teachers in shaping an individual's personality during childhood.

"Satyameva Jayate," an ancient Sanskrit Vedic text embedded within (truth alone triumphs), is also found in the Indian national emblem surrounded by four lions and was popularly delivered by MK Gandhi. This was placed in schools to encourage the students to always speak the truth. "Vruksho Rakshati Rakshitaha" (one protects trees, and they, in return, will protect us) is the line given to create awareness regarding the importance of nature, its relationship with us, and the dependence between us humans and the trees. Some government schools in both Andhra Pradesh and Telangana have even used these lines as slogans, such as "The purpose of education is to moralize and socialize the people" by Dr B.R. Ambedkar, and some slogans like "Vidya leni vadu vintha pashuvu" (an uneducated person is like a strange animal).

Personality development through quotes in TSWREI

Most government schools post inspiring quotes of leaders and freedom fighters on school premises. In most cases, quotations are neutral and relatively general.

Motivational quotations, inspiring lines of great personalities, and commands that are meant to be put into practice have significant importance in TSWREI societies to motivate the students all the time. We can find such inspiring lines in all schools across the campus for students to notice constantly. These have the welfare of the students, personality development, unity, collectiveness, progression, and organizational motives as their targets. Most quotes or lines try to empower the students against caste imbalances. They also mention education's value, which is useful in countering the inequalities and the change that it can bring in social status and quality of life by changing the mindset of communities. Those lines can motivate the students in critical situations during their social lives. Motivational quotations are inspiring lines that bring out the students' hidden potentials, which are being suppressed by the oppressions surrounding the social structures. In every TSWREI school classroom, entrance gates, student gathering points, dining halls, dormitories, and other places where the students frequently gather are covered with motivational quotes, proactive words, and inspirational words. These words enhance the abilities of the students to make themselves reliable against the caste barrier and build in them the dynamism required to face a stigmatized society.

Usually, Dr B. R. Ambedkar is the role model for every TSWREI student. He was raised in the same marginal community where the students of TSWREIs came from. In post-independent India, education for the lower caste communities is a caste-based issue, and oppressed communities cannot receive an education. In this social inequality situation, Dr B R Ambedkar alone successfully gained higher education. For higher education, he studied at Columbia

University and the London School of Economics and became the first law minister of independent India. He was the representative for the marginal communities, and he is the most inspirational personality of the depressed classes of India. His followers spread his ideology to fight against the caste system and the lag created by the inequalities affecting the growth of Indian society. So, for most TSWREI projects, Dr B. R. Ambedkar's motivational lines constantly encourage the students to study hard like him and to prove their ability.

TSWREI is constantly working to strengthen the student's overall progress, making them potential civilians for the country's future. The authorities of TSWREIs introduced an important list of ten commandments for the students, and they must be remembered when they are inside and outside the institute. These well-designed ten commands are written on big boards and placed at every TSWREI school's entrance. They frequently appear on classrooms, walls, school dresses, notebooks, etc. Every institution's student must render these ten commands every day on different occasions. These necessary commands are to be followed by every welfare student during his/her entire life. These ten commandments are familiar as SWAEROES¹⁹ commandments. The ten commandments apply to the institute's present boarding students and alumni.

¹⁹ SWAEROES is a common referent name for all students and alumni of TSWEREIs.

Figure 16. SWAEROES 10 Commandments.



Note. SWAEROES 10 commands, which commonly appear in all TSWREIS campuses. *Photo*

Own work 2018.

SWAEROES 10 Commandments

The following are the list of 10 commands in order.

1. I am not inferior to anyone.
2. I shall be the leader wherever I am.
3. I shall do what I love and be different.
4. I shall always think big and aim high.
5. I shall be honest, hardworking and punctual.
6. I shall never blame others for my failures.
7. I shall neither beg nor cheat.
8. I shall repay what I borrow.
9. I shall never fear the unknown.
10. I shall never give up.

The importance of the ten commands is explained in the TSWREI manual, which states that "the ten commands are created to inculcate a sense of self-confidence and social responsibility among the children from marginalized communities". (Government of Telangana Social Welfare Residential Educational Institutions Society, 2019). Society insists that all the SWAEROES have to take an oath to reaffirm their commitment to the observance of the ten commandments throughout their lives.

The SWAEROES commands will appear in all schools and colleges at entrance gates, main blocks of the school, and school walls. Furthermore, they have printed on society-provided materials for students such as reading materials, hostel rooms, clothing, and so on.

Such is the importance of the ten commands, and this is why they emphasize them so much in TSWREIs.

Figure 17. Cartoon presentation of SWAEROES 10 commandments.



Note. SWAEROES 10 commandments placed at main gate in TSWREIS Narsingi school campus.
Photo Own work 2018.

Invisible Oppression

It may not be possible to understand TSWREI students' unidentified social issues without knowing their caste and its structure, how it is related to the students, and how it brings them to the TSWREIs. Caste is the silent and invisible oppressor in the marginal communities of India. Caste discrimination is not readily observable at the institutional level, like TSWREI. So, the students are unaware of their oppression at the school level because TSWREIs are state governing bodies, and these governing bodies are not so open about such oppression in the name of welfare. With these surrounding circumstances, it may be difficult for the students to realize such oppression and discrimination. Moreover, students may not be mature enough to understand caste discrimination until their teens. But these caste-related discrimination problems will impact the quality of the inmate's life invisibly and indirectly. Parents of the students, family members, their

nature of work, economic and living conditions based on their urban or rural status, standards of social life and income levels, etc., are the vital factors that will impact the student's lifestyle and the quality of their ambitions, motives, and living style unknowingly.

Most of the TSWREI students and their families come from rural areas, where caste-based atrocities are imposed by culture and hereditary practices like untouchability, inequality, poverty, social boycotting, filthy and low-income jobs (manual scavenging), and discrimination. Since many generations, out of discrimination, exclusively low-profile jobs are being allocated to them, like those of cobblers, rickshaw pullers, garbage cleaners, scavengers, agricultural laborers, etc. Upper caste hegemony is a profound thing in the villages, and their troubling vigilance is difficult for the marginals to escape. This is how discrimination is being passed on from generation to generation, and so these structural elements will impact social dignity and create unequal social sections, leading to poverty and differences. And these circumstances will affect the social level and economic status of the weaker sections. The paradoxical thing is that few of the TSWREIs students, whether fathers or mothers, who were alumni of TSWREIs had a good education but were still unable to get a dignified job. So, these poor and incapable families joined their children again in TSWREI.

The lifestyle of the scheduled caste communities from the urban areas is different from rural communities. Urban families might have escaped from the vigilance of and the powerful caste prejudices of dominant communities at the village level.

However, the lack of economic stability and the struggle with urbanization and huge job competition will bring these weaker urban sections to the previous humiliating positions, equal to that of rural conditions. These conditions can lead the families again to hereditary inhuman jobs. `

Due to the poor and unstable conditions in cities, the Dalits and the weaker sections are

channelized and forced to do low-income jobs, even if they have proper education. Most of the marginal communities in cities are engaged in manual scavenging, domestic laboring, small-scale jobs, daily wage workers, garbage cleaning, sanitization at shopping malls and hospitals, security jobs, cab drivers, auto drivers, street vendors, domestic laborers (mostly women), hotel servers, watchmen, mason work, painters, etc. The primary source of income for urban Dalit families in modern metropolitan India is specific insecure and unstable jobs. According to the 2011–12 NSSO statistics, the share of wage laborers among SCs (schedule caste) was 63%. This is significantly higher than the values for other social groups (Thorat, 2018). The disadvantage faced by SCs extends beyond their disproportionate dependence on wage work. Because SCs face caste-based discrimination in hiring, they also have a greater unemployment rate than the rest of the population (Thorat, 2018).

Furthermore, these families live in slums, tiny rooms, congested streets, roadside shutters, rent-free places, or low-rent areas. To survive in urban areas, the whole family should work for their survival, and this struggle for survival can impact the growth of their children in all possible ways. To survive these poor economic conditions, the SCs (scheduled caste community people) and marginalized communities cannot afford private education due to massive fee structures. Henceforth, every generation of Dalit communities will rely on TSWREI. Because of vast migrations from rural to urban, competition for admission into TSWREIs is increasing year over year. Most of these family struggles are unknown to the children studying at TSWREI.

Understanding caste and caste-related issues through the Theatre of the Oppressed is one way to empower students and prepare them to be potential citizens in society. Nevertheless, addressing caste issues directly with high school students is not feasible. Fourteen-year-old students from TSWREIs may be incapable of comprehending caste hegemony and its impact on

their family members' and their own lifestyles. Commonly, the parents of lower-class communities avoid having caste discussions with their children. Because discussions about the caste system impact adolescents, discussions about caste in the classroom also impact their behaviour and its integrity, which can create differences among students. Such discussions can ignite groupism in young children, which is not a good factor in boarding schools where other communities are also part of the class. 75% of seats are reserved exclusively for Scheduled Community students, and the remaining seats are reserved for other backward communities, economically weaker sections, and children from tribal communities.

A direct discussion about the caste issues in class will impact the unity of the class and further affect the integrity of the students. Students join TSWREI at the age of nine when they have absolutely no idea of caste and its problems. Caste discussions generally create divisions in society, where the society has different and mixed views about it. It can create hurdles affecting the togetherness of the students because, at the age of schooling, people are unaware of the subsequent matters of caste, freedom, and prosperity. In his writings, Dr BR Ambedkar mentions the reason for differences in society as follows: "Indifferentism is the worst kind of disease that can affect people." The new kind of disagreements profoundly harm the growing learners at their early stage and ruin the students' personality development and social life. However, creating a platform for debate and discussion without raising the caste issue cannot enhance their knowledge of caste and its settings.

In this unique situation, motivational lines, exclusively Dr BR Ambedkar and TSWREI's 10 SWAEROES commands, are the most feasible option for implementing the Theatre of the Oppressed workshop.

Theatre of the Oppressed with SWAEROE 10 commands

The SWAEROES commands work in two ways. They help enhance the student's capabilities and suggest the qualities necessary to become a responsible human being needed by society. They also create awareness of backwardness' drawbacks and build in these sections of people the proficiency and functionality required for facing the challenges, encouraging in them the quality of contribution to their own marginal community.

The second phase of the workshop was focused on observing the Theatre of the Oppressed positivity to sort out the caste issues in TSWREIS and to let the students understand the effect of caste stigma on their lives in their community. Further, the second phase targeted the upliftment of students, making them credible civilians using selective Theatre of the oppressed techniques and also striking a balance with a competitive society.

Technique. With the student's participation, I converted the SWAEROES Ten Commandments and inspirational lines into short stories. These adaptable and compatible stories were used for this Theatre of the Oppressed session. Each command will be converted into a theme for a story; those stories could be fictional or representations of the student's personal stories. The stories should show explicit scenes of oppression involving the strong oppressor and the weak oppressed. The Forum Theatre technique will be used to scrutinize the well-constructed stories.

Design of the process. The workshop process was designed and divided into four stages. The first was the activation stage, and the student had free space for comfortable participation. Through activation, students can think, speak, share, act, and engage. In the second stage, students were divided into small groups and encouraged to construct their own stories on a given theme collectively. To present a problem in the third stage, the groups performed their stories using as

many theatrical sources as possible. Finally, in the fourth stage, all groups performed their skits for Forum Theatre intervention to discuss the chosen problem.

Participants Activation

Participants' activation is essential in every session before starting a new technique. Activation sessions can act as a bridge between the Theatre of the Oppressed and the participants. From session to session, consecutive breaks in between the workshop and before applying every new approach are essential. Participants might have to disconnect themselves from the ongoing method during every significant gap during the workshop. Constant activation sessions are required for participants to distinguish the various Theatre of the Oppressed techniques.

The activation session contains games, exercises, group discussions, storytelling, theatre activities, energizing the participants, songs, music, and more according to their needs. The facilitator has to set up a free and unconstrained space to share information among the participants, and this can be done only through a proper activation session. Interactions, theatre of the oppressed games, storytelling, stand-up comedy sessions, imitating others, observing premises, group building, and task management were the techniques used during this session.

To create an engaging atmosphere at the TSWREI workshop, a few games and exercises from the book "Games for Actors and Non-Actors" were used. Blind series games have a unique approach to engaging the participants and activating their sensory observations.

Glass cobra, Positive and negative magnets, The blind car, Find the hand, Musical chairs, and the movements come back were some exclusively selected games that were experimentally applied before the activation session. The mention of the practiced games was done collectively for quick notice. However, they were applied on different occasions for different purposes.

Workshop Process

Activation session. Regularly, TSWREI students have a very tight academic schedule; they are busy sticking to the curriculum plan prepared annually. Sports, robotics, science experiments, horse riding, and trekking are incorporated into their annual schedule. After an apparent gap between theatre workshop sessions, students may have gotten disconnected from the theatrical mood, so they may need to remember the first theatre workshop. So, through a methodological approach, the facilitator has to make his participants remember the previous workshop, and at the same time, the facilitator needs to drive the participants towards his new plan of action. So, an activation session is the only possible way to hold the participants in the desired state and to achieve these vital stages. The activation session consists of memorizing the previous workshop and preparing participants for the new program.

Boal proposed memory exercises that will help the students remember the last theatre workshop on the Theatre of the Oppressed and its methods easily. The "memory of the senses" exercise can be chosen to start the workshop. "The Memory of Senses" is a series of exercises to recollect the memories of a working scene. Reconnecting memory, emotion, and imagination, 'remembering yesterday', 'remembering a day in the past', Boal said, "remembering actual oppression, exercises used to remember the last workshop activities for the further workshop" (Boal, 2002. Pg. 171) During the activation session for "the memory of senses," students/participants significantly recalled the key characteristics of the oppressed theatre. Oppressed, oppressor, protagonist, passive characters, and scenes of oppression were the elements brought to the participant's attention with this exercise. Simultaneously, students were motivated to recollect the main terms of the theatre of the oppressed and to link them to their previous work.

Exercises for Memory and Emotions

Remembering Yesterday. The "remembering yesterday" exercise was done to motivate the participants to recollect past events. To begin, the actor/participant must sit quietly with closed eyes in a comfortable location. Then, the facilitator therapeutically commands the actor to imagine the series of events they did yesterday. Dress, colours, smells, sounds, sensations, music, food, the places where they have spent relatively more time, who is with them, etc. Simultaneously, the actor must follow the facilitator's commands by remembering each task. At some seemingly convenient point, the facilitator inquired about engaging events where the students needed to give proper attention to memorizing things. It goes like, "What happened yesterday? At a particular time, what happened when they were dressing up, who wished first when they entered the class, what they had for breakfast, who was sitting beside them while having breakfast, who were the group members in the classroom task, what kind of work they participated in, group members names, etc. Further, extend the exercise to gain a more conscious understanding of yesterday. After gaining control of the group, the facilitator will ask participants to recall a specific day in the past.

Remembering a day in the past. The participants will be asked to recall a particular day, like a birthday, last Monday, Fresher's day, holiday, Independence Day, environment day, the first day of joining the school, a victory day, a day they got appreciation from their class teacher, etc. Then the participant will have to recollect the series of events that they should have remembered from their memories on that day. The next stage tries to focus on attire, colours, celebration, what they did on that particular day, especially the prominent persons they met, their names, and many more possible things that are to be reconciled during this exercise.

Similarly, students are motivated to think about the past Theatre of the Oppressed workshop process and co-related important events by adapting the same technique to the present workshop.

As a facilitator and researcher, I have asked the students to remember the details of the last theatre session and the order in which their unique participation in Theatre of the Oppressed happened during the workshop days.

Figure 18. *Remember.*



Note. RK Puram campus girls engaged in remembering the last workshop session. *Photo Own work 2018*

All the participants were asked to lie down comfortably in a relaxed posture. Students were made to go into deep reflection by closing their eyes. Then they were asked about past contributions to the Theatre of the Oppressed workshop. What do you think about the first day of the workshop? What time it is? Regarding their participation in the Theatre of the Oppressed, the number of games they played, are they interested or not in any session, and what about their partners? Their favorite workshop technique, audience interventions, most enjoyed and

disappointed workshop sessions, and so on. Students were encouraged to recollect in a sequential manner during their participation. To respond to the facilitator's questions, students who want to respond can slowly raise their hands from where they are. Sometimes, they can talk to the facilitator about their feelings in a low voice without disturbing their fellow students' concentration.

Pilot and copilot

The class was divided into pairs. In each group, one will become a pilot, and another will act as a copilot. The pilot remembers the details of a special day and explains them to the copilot. Then, as the pilot narrates the story, the copilot acts using his imagination. However, there are certain rules: the pilot should avoid giving details about the day, and then the copilot imagines the pilot's vision and presents the scene. The surrealistic action method was considered for achieving a proper scene presentation during this exercise.

Remembering the actual oppression

The class was again divided into pairs, one of them being the pilot and another co-pilot, and this time the pilot will narrate the oppressive story which strongly impacted him/her. The co-pilot will act his story in a Playback theatre²⁰ style. For instance, if the pilot remembers a harsh situation in his life and explains it to the co-pilot, the co-pilot should imagine the time, space, action and intensity of the narrated story and recreate the pilot's story in a theatrical language by using minimal objects. Through this exercise, participants can thoroughly engage themselves in the theatre atmosphere. The ability of imagination and actions flowing out of it were enhanced

²⁰ Playback Theatre is an improvisational community-based theatre style in which audience members or group members tell stories from their lives and watch them enacted on the spot. Augusto Boal did not develop this method, but it is frequently used in The Theatre of the Oppressed.

through this exercise. Imagination, presentation, and theatricalities, such as hidden theatre objectives, can activate the students quickly in this exercise.

These pilot and copilot exercises have established a bustling atmosphere in the class and simultaneously pushed the participants (students) to act without practice. The oppressions they faced in life were made visible with this activity which does not happen in passive narration. More importantly, these exercises energize the mute audience (silent oppressed) who must have faced oppression in their real life but have not resisted it. The Theatre of the Oppressed can rearrange the possibilities to correct themselves to overcome the oppression.

Games for Activation

The second phase of the workshop is concentrated mainly on Forum Theatre and its related techniques, as well as other possible simple techniques like the Rainbow of Desires, Cop in the Head, etc. Dynamizing several scenes in the Forum Theatre method to remember the last workshop is used as an activation method.

Playing games and exercising, de-mechanizing the student's body and mind from conventional practices, and preparing them are concentrated in this session. According to the age, gender, place, practicality, comfortability, ease of application, position, and focus on workshop benefits, a few games and exercises from "Games for Actors and Non-Actors" were used to activate the class and teach the Forum theatre methods profoundly.

Furthermore, the activation session included memory-boosting exercises, physically engaging games, and group-building activities. The collective games and activities were taken from various resources. The musical chairs game was taken from the series, "Feeling What We Touch." 'The movement comes back' is collected from the massage series. Noises, The Glass Cobra, The Positive and Negative Magnets, The Blind Car, Recognizing the Sound, Grandmother's

Footsteps, and Balancing the Circle Games were taken from the Trust series. Cage-parrot-storm, memory games, numbers with signs, describing home by actions, finding black sheep, and a few other games were taken from the Theatre in Education curriculum.

Dramaturgy rules for Forum Theatre

The text and the characters of the performance must be present very clearly. The spect-actor focus on the play is an important task. The facilitator must assess the output of the performance thoroughly. The proposed solution for the problem must be in the form of a suggestion or hint, and it may not be a static solution. While rehearsing the scene, the protagonist's solution for the problem should be like a model, and it may not be a proper final solution for the problem. The errors will be rehearsed theatrically. Augusto Boal said "The Forum is not a propagandist theatre, neither is it a didactic theatre in the conventional sense. It is educational in the sense that performer and audience both learn together. The original play, the model, must show a flaw, a failure, in order to motivate the spect-actor to seek answers and develop new methods to combat oppression. We ask pointed questions, but the audience must provide appropriate responses". (Boal, 2002, p. 242).

The performing piece can be in any genre like realism, symbolism, expressionism etc., but the objective of the performance is to be reliable to the audience.

Workshop at TSWREIS Shaikpet Boys Campus

Wind blows for (Game exercise). "The wind blows for " is an object's observation game and is most suitable for the student's activation. At first, the class will be asked to stand in a circle, and then, the facilitator will draw a small circle around each participant. One student or participant will stand in the circle made by the class to call an object commonly appearing among fellow students, like colours of dresses, pens, common names, ribbons, class sections, the starting letters

of the characters, etc. The remaining students standing in circles have to notice the similarities by observing themselves and each other immediately, and then whoever has the named similarity will exchange places with each other. When the players rush to occupy different positions, the centre player also tries to grab an empty area so that every caller will change randomly. There is a rule to the game, repetition of similarity is to be avoided by each participant during every call.

Example. One who stands in the centre will call the players standing in a circle like "the wind blows for those who have pens in their pockets". Immediately, the students who have the pens in their pockets must shift from their place to another place, including the centre player, and the remaining students will stand in the same place. At every turn, one person will stand in the middle, so every child will be given the opportunity to explore a new similarity that the others did not mention.

Effect and Observations. This exercise made the students focus on their actions. Observation ability will be enhanced among the students, and finding new objects can create curiosity in every individual to find a different thing every time. In a short period of time, students participated in this game with tremendous energy and joy.

Numbers and action. This game is frequently used in "Theatre in education" courses for developing focus over words and actions. At the start, students should stand in a comfortable position without disturbing others. Then, the composition should happen in such a way that different activities are assigned to numbers divisible by different sets of numbers. For example, we can assign a single clap to all numbers divisible by two and a snap for the remaining numbers. So, when the workshop leader calls 1, all members will snap. And if the facilitator calls number 2, participants will clap, 3 for a snap, and 4 for a clap; like this, it will continue. After achieving success in attempts with the former numbers, the facilitator adds actions for numbers divisible by

three; it can be a simple tap on the floor with the right leg. Then the facilitator will count from 1 to 25 numbers in a sequence, and then the student will have to do the actions assigned to the numbers. So, if the facilitator calls 4, the response should be a clap, if he calls 7, the response should be a snap, and if he calls 6, it should be a right leg tap. This process will be repeated until there are a total of 25 numbers. The facilitator can tighten the exercise to challenge the participants' memory by adding more numbers with different divisibility's. Elimination may be chosen to be followed for unsuccessful attempts. The activity continues for a successful participant who can successfully match all actions assigned to numbers without any mistakes.

Effect. Simple exercise to understand but hard to achieve. Students made a considerable effort to remember the actions by spending all their efforts in the practice session. Students challenged themselves to accomplish the task. The listing, remembering, following, responding, and attention skills were enhanced through this exercise.

TSWREI Shaikpet students worked on two SWAEROES commands and a quote. They are, "I am not inferior to anyone", "I shall never give up", and one is from Dr BR Ambedkar's quotes. They created small stories with the selected commands and quotes and developed them into a skit.

I'm not inferior to anyone.

"I'm not inferior to anyone" is a command for TSWREI students to encourage them to overcome the inferiority complex. From generations on, the inferiority complex has become an inherent quality of the oppressed communities of India. Poverty, illiteracy, dependency, untouchability, a lack of equal justice, social exclusion, political weaknesses, and other factors render these marginalized communities powerless. So, to liberate the students from this inferiority complex, which can halt the progress of the TSWREI students, "I'm not inferior to anyone" is mentioned as one of the commands in 'SWAEROES'.

Among the three groups, one group selected the "I'm not inferior to anyone" command and developed a story to emphasize problems related to the inferiority complex in fellow students. This story was taken from the real-life experience of one of the participant's families, and it was further converted into a form suitable for forum theatre.

Manual scavenging, with its putrid conditions, is deemed to be an inhumane job. Exclusively marginal community people do this job in India. They are often forced into this because this job is exclusively dedicated to scheduled caste communities. A poor father working as a manual scavenger aims not to see his son as another manual scavenger just like him. And so he works relentlessly to provide a good education for his son. With time, his efforts bear fruit as his son studies and settles well into a dignified job. Then one day, the happy father brought his son to the tea vendor friend to share his happiness. The tea vendor appreciates the boy and offers the father and son a chair because of their achievement. The father hesitates to sit on the chair as he is accustomed to his community regulations, but the vendor persuades him to sit and reasons that now he is the proud father of a respected lecturer. The vendor explains to the son (lecturer) all about his poor father's enormous efforts to arrange money for his education and how he suffered from poverty while raising him.

Then suddenly, the village landlord comes to the tea shop and notices the poor father sitting on a chair. People like him are not allowed to sit on a chair in front of the village head (as a practice, the scheduled communities are not allowed to sit in front of the village head). So, the landlord warns the father to show respect for the village customs and forces him to get up. The father apologizes to the landlord and prepares to get up from the chair. But his educated son refuses to accept the father's meaningless obedience to the landlord and argues with the landlord about the outdated old customs. The landlord asserts the rules for lower communities that are made

mandatory even when the lower communities are wealthy, educated, or good professionals. But the son stands against these barbaric laws and motivates his father to explain to him about his capabilities, contributions to society, and dignity of labour in front of the landlord.

After well-rehearsed refinements, the story was simplified to show the exact point of evident oppression in the story. A full-length story presented in an "anti-model" show to provide the audience with the story's content. In the anti-model performance, actors presented the oppressed, the oppressor, and the triggering point of the story to the audience. Then, the play opened for the forum theatre session to debate and discuss the story's conflict.

Figure 19. *I'm not inferior to anyone - play.*



Note. The landlord of the village pointed out the father who was sitting in a chair in front of him.

Photo Own work 2018.

The forum scene has been elaborated with characters and their dialogues below.

- Landlord: Mr. Mallayah, you are not obeying your village elders. Show respect to the village heads and follow the rules which are being followed from generations.
- Father: Sorry, sir, I did not notice you.
- Landlord: Don't you know about the village customs? And how to behave in public places! Has your father ever before sat in a chair in front of village heads? Then how can you sit in front of me?! Why are you disobeying the rules?
- Father: (Stands immediately and signals his son silently to get up from the chair and follow the rules)
- Excuse us sir! My son qualified for the government job, and in that joy and excitement, I did not notice you and forgot all about the village customs and rules.
- Son: I can't do this! I studied with the help of my father and his sacrifices. I will only respect my father, so what if I don't get up from the chair, and my father does the same!? We can't keep bowing our heads to everyone in the village! There are no such special rules or restrictions for us. All are equal. My father also is a capable person like you (pointing at the landlord), so what if my father did not show any specific respect to others!? "We are not inferior to anyone". So, we cannot compromise our dignity.
- Landlord: (He warns the father about the unexpected situation. Argument raises by both parties to present their arguments).
- Mallayah! I will bring this issue to the notice of village heads, and you will have to answer for this. I will not let this go so easily.

Interventions in Forum session

1. One of the students replaced the son character, and he wanted to report this issue to the media, and he wants to show this discrimination of caste through the media.
2. Another student replaced the poor father's character with himself, and then he disobeyed the oppressor's words. He condemned inequalities and the unevenness of customs.
3. One more student has replaced the vendor character with himself and explained the struggle of lower-caste people with the landlord. He pointed out that the modern world is not accepting caste-based barriers. So, everybody must change according to the time.
4. One of the viewer interventions is that, for one day, the landlord must live the life of a poor father. He wants to see the landlord do manual scavenging work, at least for one day.
5. Another response is that the passive tea vendor must intervene in the middle of the conversation. He must argue with the oppressor (landlord) and suggest the importance of education and how it can change a person's social status.

The key achievements through the Forum session

Students from rural backgrounds discussed their fathers' job challenges in villages, as well as their fathers' tireless efforts and handwork to provide them with an education. Many students were concerned about the dignity of labour and showed a solid urge to abolish jobs such as manual scavenging. The students elaborately discussed the priority of education to avoid caste hegemony and complex caste practices. How can an educated person fight against oppression? How can an educated person stand against caste oppression? Moreover, how can education give students the courage to live as potential civilians? Such were the topics discussed during the forum session.

The Theatre of the Oppressed seeks fruitful dialogue among the oppressed rather than achieving victory over the oppressor. The democratic dialogue can substantially impact the

oppressed (the audience that silently observes the whole debate), who cannot resist the oppression. This dialogue exchange can make him think of himself against his oppression.

I shall never give up

Along with general education, TSWREI students will have to acquire life skills and train themselves in the aspects of personality development, and this will strengthen their positive outlook and inculcate habits of well-being that will benefit them in the future. Students must maintain an unwavering attitude in order to improve their achievement behaviour in any difficult situation. The inferiority complex is a significant hurdle for the SC and ST communities' student's growth, which can create many more potential obstacles to their progress. Poverty, inequality, lack of opportunities, lack of proper social support, fear, etc. These are some of the factors that can make it difficult for them to achieve the desired state, this can provoke the poor marginal communities to drop out in the middle of their schooling, affecting their path to well-being. "I shall never give up" command can render the TSWREI student's mindset to avoid quitting habits in any circumstance. This particular command reminds the student to remember his or her strengths and gives the courage to face any challenging situation. The "I shall never give up" command plays a prominent role in TSWREI students' lives. It relieves feelings of fear and inferiority complex and aids in character development.

I shall never give up command was converted into a short story and was titled "Paleru" (agriculture labour). Another group of students wrote a story that was based on the "I shall never give up" command. The developed story needed to fit the required projection. Students have developed a story that is immediately unsuitable for the concept in the workshop process. However, it resembles the core content of the command in a few parts.

The plot of the story. “Paleru”²¹ is about a working boy whose schooling was stopped forcibly by his father to earn extra money to pay off debts. After dropping out of school, he worked as a servant in the landlord's house. One day, Paleru was suspected of stealing a costly mobile phone from his owner. The son of the owner took the phone without informing his father. Unfortunately, the boy (Paleru) was severely beaten up by his master and was forced to accept the thievery. The boy denies it vehemently, but the master tries to scare the boy using the name of the police. The boy's father also suggests that he confesses just because the wealthy man, by his power and dominance, tried to steer the situation otherwise. But the sincere boy refuses to accept the false allegation and stands firm in his decision. The master tries all possible ways to make the boy accept his guilt. Then, after two days, the masters' young son is caught with the stolen phone.

Oppressive point in the story. The boy was not frightened in any manner, so the master yelled, "You are the people who always steal the things you want, and you people cannot change at all" Like this, he scolded him in front of his father. He also threatens the boy, forcing him to accept the crime. The discussions for this story were focused on one specific dialogue that "you people cannot change at all." And this specific line has the potential to raise dialogue in the community.

²¹ Paleru is an agricultural labor. Usually, SC community members do agriculture work in the houses or paddy fields of village leaders or village heads to clear debts taken from them. The majority of SC community children will appear in this Paleru Jobs position rather than their father's.

Interventions

1. Many students chose the boy character and revolted against his master. They said, "Why did you threaten the boy"? "He is a weak kid, and how can you blame him without any evidence". Child rights were discussed in their arguments.
2. A few students chose to play the boy's father and tried to strengthen his son. The main focus stayed on the line "you people cannot change your mindsets", and a discussion was raised over this. Spect- actors even questioned the oppressor like this: who are these particular people? How can you judge an entire community with one unproven incident? What is the point in saying "you people cannot change"? They asked the oppressor for an explanation of his words with evidence.

Figure 20. *I shall never give up.*



Note. TSWREI Shaikpet boys presenting a play over 'I shall never give up' command. In this scene, the boy (paleru) was trashed by his owner and falsely blamed for cell phone theft. The boy's father is trying to stop him. *Photo* Own work 2018.

Then the oppressed character was separated from the play and was placed in the middle of the stage for direct intervention.

Some of the frequently asked questions are mentioned below.

- a. How can you blame others without knowing their nature?
 - b. Without proof, how could you beat the kid?
 - c. What if the boy gets severely injured and something happens to him over false accusations of thievery? Can you bring back what 's lost?
 - d. Who are the people mentioned in your line "who did not change?" How can you judge a community without any proper evidence?
 - e. what kind of right do you have to blame or scold a person unknown to you?
 - f. Some students encouraged the father to call the police, and then, the police helped the boy by arresting the master for encouraging child labor.
3. Some of the students replaced the house master's son character with themselves and confessed the crime to save the innocent child.
 4. The majority of interventions strengthened the innocent child. Their conclusion is that; no matter what the reason, there is no right for anyone to beat children, and the judiciary system will look into the proceeding. No one is allowed to harm a child for any reason, and child labour is offensive.

Students were unable to present the perfect conclusion for these two oppressive dialogues: "You people cannot change" and "you are the people who always steal the things whatever you want." They were constantly raised in the forum session, but no one had a proper understanding of the two lines and the hidden oppression in them. As for understanding, the students were

silenced because of a lack of exposure, related knowledge, and cohesive thinking about the wide spectrum of society and customs interlinked with that topic for their age.

I shall repay what I borrow

Dr B.R. Ambedkar's famous quote, "Payback to the society", has been converted into one of the SWAEROES Ten Commandments for TSWREIS. Dr B.R. Ambedkar delivered this line in a public speech at Agra on March 18, 1956, to promote cooperation among the communities of depressed classes. He urged the developed individuals to spend their efforts on the well-being of the remaining suppressed people in their community. The benefited persons who utilized the welfare schemes and policies that were exclusively crafted to remove social inequalities have to come back and serve their excluded society, which is called "payback to the society". He asked capable people to help oppressed people who face social exclusion.

Another group has presented a simple skit upon the "Pay back to the society" command of SWAEROES.

The plot of the story

In a village, a five-year-old orphan boy from a scheduled community struggled to survive in a Dalitawada (usually where the Dalit community lives). In the same village, three friends who were alumni of the TSWREI Society are also living with their families. Two of them settled well by doing jobs, and the other had a small shop from which he made a living. The two well-to-do gentlemen refused to adopt the child out of concern for his well-being, concern for his provision, and fear of financial outlay; they feared he would become an additional burden for them. However, the third friend, the poor shopkeeper who has been an ardent follower of Dr BR Ambedkar's words, adopted the boy, bore all his expenses, and sent him to the nearest school to provide a good education.

The Adaptation

Most students did not know about this chosen command, which had an important principal value of supporting the needy throughout their lives. In this context, the students (participants) primarily associated with the command must know the particular command's essentiality and exclusivity.

Figure 21. *'I shall repay what I borrow'.*



Note. TSWREIS Boys School presenting a play 'I shall repay what I borrow. Own work 2018

The story's content did not have any clear evidence of oppression. Forum Theatre is not possible without presenting a clear oppression, the oppressor and the oppressed. However, they were allowed to present their designed skit so as not to disappoint the group; moreover, it was considered an opportunity to develop a story where there is no clear evidential oppression and where the content is helpful for the community. Disappointing and condemning the efforts of participants to craft a play in theatre activity, especially in children's cases, can impact the other participant's attention and the mode of the workshop. In the Theatre of the Oppressed process, the director or facilitator has to encourage the participants at every stage, and if there are any disagreements, polite adjustments are to be made without disturbing the participants, actors, or process. So, the group was called to present the story in the anti-model show for audience reference. Instead of Forum Theatre intervention, the newspaper theatre method was applied for this skit to make the participants focus on the command and its importance.

To build the discussion on this particular passive story, students were asked to collect the details and information over the selected command, particularly from Dr B. R. Ambedkar's speeches.

In the next session, students brought news material on Dr Ambedkar's public speech at Agra, where he mentioned "pay back to the society". The keywords from Dr B.R. Ambedkar's speech were separated from the core content and asked to be read in different styles and modulations. For this story, the Newspaper Theatre method was applied to elaborate the core concept for that parallel action, and improvised and historical reading methods were applied to determine the news content.

In the first method, the parallel reading technique was applied in the scene where the two villagers refused to adopt the boy. This method can allow the participants to understand the

narration of the actual content and its importance in practical life. After the session, the students were called to give their opinions on the method. One student said, "It is easy to identify the actual content of the line. I didn't know the actual meaning of "payback to society" before these parallel tasks (reading and performance). I've noticed the precise location where the slogan must be applied in the real world, as well as the importance of Ambedkar's verse."

In the improvisation method, the facilitator asked the students to improvise a skit with the reading material, which means the students created stories to improvise with the news article. They need to add the article content to their performance.

Through this exercise, students (participants) had the opportunity to understand the actual content of their fiction story, which can resemble the same message. They can use the actual news as evidence to refer to their performance so that the audience can grasp the exact message in the news.

The group was again divided into two for the historical reading method. One group was asked to read the collected article, and another group was asked to remember any similar supporting news or incident suitable for the first group. So the second group came up with an actual incident where a SWAEROES alumni from a village arranged money for the further studies of an economically poor and bright student of TSWREIs.

In this exercise, one of the groups was asked to read their content line after line, and the other had to perform it on the stage. The audience was given a choice to compare them. In this way, the content of the news article and the actual incidents were both available for the audience's scrutiny.

Through this exercise, the audience or participants noticed the benefits of the given command in practical application; hence, they understood the essence of the SWAEROES command "I shall repay what I borrow" or "payback to the society".

The Theatre of the Oppressed does not have a specific method for a particular issue. It is not possible to determine a problem in one way. The Theatre of the oppressed is a process that contains observation, understanding, feeling, and reflection. The community, intensity, width of the problem, effectiveness, participant flexibility, and compatibility are elements that must be considered during the workshop. The facilitator must choose a combination of various techniques to reach the issue's core. Adapting Theatre of the Oppressed techniques with other methods, combining two or more different styles, finding various possibilities, and mixing them with other methods are to be done in order to find new opportunities for approaching their issues. The ultimate goal of the Theatre of the Oppressed is to activate the oppressed regarding oppression.

Workshop at Chilkur TSWREI Boys campus

Activation session. Students were encouraged to remember the past workshop activities through a few games and exercises. Remembering yesterday, the day in the past, the wind blows for, etc., were the exercises and games done in the activation session. Along with the games, a few blind games and trust-building games and exercises were introduced in this session.

Blind games

Blind games are commonly called trust games. They are frequently used in many Theatre workshops to build trust in the actors or participants. Different kinds of trust games are found in Boal's book "Games for Actors and Non-actor". They build better trust and interaction among participants during various stages of the workshop. Trust games can activate the participant's

sensory organs by engaging them constantly. Participants can improve their listening, hearing, touch, smell, and other skills through specially designed and targeted games and exercises.

Cautions for playing blind games. Blind games are risky to practice with young actors/participants, mainly with children ages 13 or 14. Building good trust in the community is necessary for these exercises to be possible. Before initiating the session, the facilitator must come to a reasonable conclusion about the readiness of his participants. While doing trust games and exercises, participants' behavior in the working space has to be monitored very thoroughly. The ruckus created by some children has to be observed and dealt with when the game is in progress for other participants. Removing obstacles from the workspace before starting the exercise is advised.

Blind fall. The class was divided into five-member groups. Four members from each group will stand in the shape of a box, and the fifth person will stand in the middle of the box by closing his eyes. When the facilitator calls, the center actor has to fall by closing his eyes at any side, and the remaining four members standing as walls in four corners have to make sure that the center person does not fall and hurt himself. The center person must trust the four participants around him, close his eyes, and play confidently. The way the remaining four persons are dealing with the middle person is the factor that builds trust in the centre participant. After one minute, change the centre participant and replace him/her with others, which happens in turns.

Figure 22. *Blind fall.*



Note. In an activation session, participants are engaged in the 'Blind fall exercise'. The candidate at the center is falling with closed eyes, and the students around him are protecting him from hurting himself and building trust. *Photo Own work 2018.*

If the facilitator feels confident about the working group, he may choose not to inform the centre person about the surrounding people. Moreover, this can prove more effective without any plan.

Glass cobra. The glass cobra game was played to teach coordination among the participants in the workshop. Participant coordination is essential in various stages of the workshop

process, like concept building, performance, acting, script development for multiple stages, collective working, etc.

The entire class stands in the shape of a circle, one behind another, with closed eyes, and rests their hands on the front participant's shoulder, so all the group members look like a chain. The facilitator asks the students in the circle to close their eyes and feel the participants at their front with their arms. After a while of precise observation, the group must dissolve the chain formation with closed eyes at the facilitator's call. Then the participants are jumbled by making them walk around the room with closed eyes; this is to make the participants forget about their former position and surroundings. After one minute, the facilitator asks the participants to create the same chain by searching for participants who previously stood at their front. For this, the class will be given time to observe every person in the chain with closed eyes. After some time, ask the participants to open their eyes and observe.

The participants were divided into three groups when the facilitator felt that the students were in an active participation mood for doing theatre. Each group was called to choose any one command from the 10 SWAEROES commands to work on. Alternatively, they can search for a good quote or any motivational and inspiring lines that have been written on the walls around school premises.

Group A: "Pay back to society."

"Payback to society" and "I shall repay what I borrow" both can be considered to have the same meaning and motivation. "Payback to the society" is one of the modified SWAEROES commands, which originally was "I shall repay what I borrow". The command is meant to teach responsibility for community welfare and empower the oppressed community through the utilization of resources. "Payback to society", the slogan given by BR Ambedkar, was incorporated

into the SWAEROES Ten Commands. Many marginal communities from the depressed civilian classes overcome the caste-based oppressions through enormous efforts. Some of them received proper education by utilizing various policies and benefits; hence, they settled well as government officials and did honourable jobs. Those community members who are in a position of advantage are not making efforts to uplift their poor community members. Here, Dr B. R. Ambedkar noticed that, after moving to a good position in society, the uplifted who were raised by the same community, are not giving a thought about their vastly dispersed community members who are still struggling with social oppressions caused by caste and inequality. Out of gratitude, they did not contribute to the welfare of the needy in their community.

Schedule caste and tribal community students are constantly withdrawing from education at significant stages. To abolish the social oppression of scheduled caste communities, the provision of free education is the main agenda of TSWREIs. Many scheduled caste communities struggle with a lack of social support and face issues like inequality in social status and social justice, untouchability, discrimination, and poverty. There is an adequate need for economic support, social guidance, planning, academic support, motivation, and inspiration in these situations. There is no proper educational guidance for these scheduled caste children. The youth from these communities' struggle with a lack of guidance in their career-building. Without proper guidance, most students settle down in low-profile jobs even when their educational background is good. Many girls from these communities live hopelessly without proper living conditions and security, leading to early marriages. Poor people from the lower communities need judicial help, welfare guidance, health advice, teaching, leadership, etc. In this situation, the educated or settled members of the same community have remained passive observers, where they were actually required to play an active role.

In the process of education, a teacher from a depressed community did not guide the poor children from the same community. A lawyer who struggled to reach that position did not help his own illiterate community's judiciary needs, which are expensive to bear. The unfortunate thing is that the well-settled Dalits (the most diminutive status in the caste structure) did not disclose their caste and social background after getting into respectable positions, even though they did not declare their caste in public as obligatory.

Dr B.R. Ambedkar, by doing enormous observations, mentioned in his speeches and writings about the passive behavior of self-serving community members and their escapism. Dr B.R. Ambedkar gave a "payback to the society"²² slogan to fill the gap between the developed and the needy. This was to teach the essentiality of collectiveness needed to fight against caste oppression. Dr B.R. Ambedkar said, "If you are in an ethical and respectful position by utilizing welfare benefits and educational facilities, you have to come back for the needed people and support the required. Contributing knowledge, time, money, and strength, whatever you can do make an effort to release the pressure of poverty as payback to the society".

So, for the children's awareness about their essential and unforgettable duty and commitment towards their community, the authorities of TSWREIS mentioned this quote in the SWAEROES command.

The plot of the story. Once upon a time, there were four student friends, and one of them was good at education. One of his teachers recognizes his talent for study, so the teacher tries to send him for a better and higher education. The student is also interested in going for higher studies,

²² Pay back to the society is a slogan given by Dr. BR Ambedkar to the lower section of the community to empower themselves and avoid dependence.

but his poor father cannot afford the expenses of his education, so the teacher takes responsibility for sending the student to higher education. After some time, the village leaders, the locals, and the past students at the school try to close the school due to a lack of proper resources and maintenance. However, the actual intention of the village heads to close the school is to stop the poor communities from leaving their community jobs, as it is creating a vacuum. After ten years, the student who was sent for higher education returned. He saw the old, neglected school, which offered excellent services to many poor children, and adopted it to renovate the place, which he did by convincing some and arguing with others of the village heads. As a school alumnus, he donated adequate grants for his school's development, inspired by his teacher and adhering to the "payback to society" slogan. Moreover, he also spent money to give quality education to the impoverished like him.

Figure 23. *Pay back to society.*



Note. Chilkur TSWREIS campus boys perform a scene using the "payback to the society" command. An alumnus of the school donating his money for school development is presented in this scene. *Photo* Own work 2018.

Developed scene for the Forum Theatre. In the argument scene, where the village leaders try to hide their intention to stop the school, the teacher argues with the village leaders, and old students are picked for forum intervention. This was to make the children more focused and to notice their active contribution. This particular scene can make the students think about their responsibility to safeguard their growth resources. This situation had many debatable elements for the students and their obstacle creators.

Villagers: There are no funds to repair this old school.

 This school can be run safely for the children.

Old Teacher: No, please do not do that. Please raise funds to renovate this school, which has educated people for many generations. Closing this school will affect the poor village children who cannot afford private tuition fees.

Villagers: Who will give money to this school? It is merely a waste of time and money.

Teacher: Your sons and daughters are wealthy and capable enough to raise funds, aren't they? Moreover, they received free education from this school, so they are responsible for taking care of this school.

School children: Without school, we would have been working as child laborers in the fields, and education is essential for everyone; please do not spoil our education.

(After a lengthy discussion, the village head's actual idea about free education got exposed. Rather than concern over children losing valuable education, his concern was about the vacuum that would be created in caste occupations if all children left for education. Basically, he did not have any interest in providing free education to poor children)

Village leaders: However, free education is only suitable for some children, and these children are misusing and making this facility useless. They are wasting time and their valuable age by studying. These working-class people are meant to work in fields, and they must dedicate time to their hereditary jobs from their ancestors and elders. Their caste and community work can provide a better future livelihood and help maintain the harmony of the village and the system.

The key characters of the story are mentioned here for reference.

Oppressors: Villagers and educated alumni of the school are the oppressors who are unwilling to run the school in the village.

Oppressed: Current school children, low-income families and the village's downtrodden communities that cannot bear private education expenses.

Protagonists: The school teacher and current students are the protagonists.

Forum Theatre Intervention

Most interventions happened against the village heads who were creating hurdles for free education for the poor. The second most highlighted intervention focused on preserving the school for a long time.

Below are some of the important points from the interventions.

- Education is an investment; we should not expect profits without a good investment like the one student suggested to the village head.
- One of the spect-actor acted against the villagers, and he said, "we can also close all other operational bodies, if they are proving not worthy" but "we cannot adapt this method and measurement to the educational institutions like schools and their services with money".

- Another intervention was about the teacher; the teacher should collect funds from alums who settled in a good position and utilize the collected money for developing the school infrastructure and other related expenditures.
- One student said that students should even contribute to physical work to build their collapsed school to reduce costs.
- One student wanted to complain against the villagers to higher officials and report their objection to renovating the old school.
- If your children are studying in this school, what will you do? Do you still want to stop school, then? A student wanted to question the villagers thus.
- We have the right to choose our desired jobs, and you cannot stop free education from reaching the poor and needy people.

A few more interventions happened against the village's youth. They suggested that the youngsters among the villagers who studied at the school should stand up for the school because the alums have to safeguard their school and its history. It is their social responsibility and commitment.

Group B performance: "I shall always think big and aim high."

The group B students worked on "I shall always think big and aim high," which is one of the SWAEROES commands. They have improvised a theatre scene for the selected command. The objectives focused in the working area are finding ways to encourage TSWREIS children to think progressively, adopting better habits, and aiming high so that they occupy jobs in ruling positions with a service motto ensuring good social status.

So now, specific questions arise, what could be the damages if the students aimed for small conventional targets? What is the goal of the command behind driving the children towards a big goal? Why is this particular command being discussed with the class? Etc.

As a researcher and Theatre of the Oppressed facilitator, I asked the children about their ambitions and goals on the first day of school. This was to find possible points to work on in the workshop, and unexpectedly, 60% of the class still needed to answer the question. They did not have any plans for their future; a few said that they wanted to become police officers, a couple of children wanted to become teachers, very few wanted to be in the public service commission, and only a single boy wanted to become a member of parliament. When the same question was asked to girls, above 10% said they wanted to settle down as housewives. Few girls were interested in teaching, and very few were interested in the medical (doctor) profession. However, to reach a level where they could give something back to their society, support and prevent the atrocities in their own marginal communities, and empower them, these ambitions and dreams regarding their future goals did not seem enough to contribute in line with the "pay back to the society" command. So to improve the quality of their aims, dreams, objectives, and goals, students needed to choose to work in commendable positions.

To motivate the TSWREIS children towards a better ideology for their future and make them the potential leaders of the nation, the "I shall always think big and aim high" command was placed in the SWAEROES 10-command list.

The plot of the story. Once upon a time, there was a schoolboy who always expressed his interest in cars and wanted to become a cab driver. This ambition was instilled in him after seeing his father work as a cab driver. However, his father could not meet the family's needs with this small income job, so he joined his son in TSWREIS. The poor father did not want to see his son

as a cab driver like him. He wants to see his son succeed, so his teachers, friends, and father encourage him to abandon his low ambition and aim high by explaining the consequences of devoting his life to easy goals. The class teacher motivated the boy by explaining the great leader's life and the lives of other inspirational figures. That is when this boy decides to change his not-so-progressive ambition.

Word boxing. In this play, the oppressor is not present. But the content presents a significant problem. The effects of the problem could be more straightforward. The essence of the content will take time to reach the spectators and for them to be able to connect with the proposed issue. So, the standard forum theatre techniques have been changed to achieve the core point of the problem.

Figure 24. *Word boxing exercise.*



Note. Spectators are debating with the actors in a word boxing session after the performance. *Photo* Own work 2018.

The technique. Children who are stuck on minor goals or have no goals were only permitted to interact with this. The child who acted in the role of a cab driver job enthusiast was made to sit alone on a chair to be interacted with. Many in the audience are concerned that the taxi driving profession will not provide a better future. In the story, where the teacher character tries to motivate the student, he is played by another student in the workshop. So, this student was chosen to act as a joker (mediator) during the interaction session between the student on the chair and the inquirers. For this session to go well, the mediator or joker character should have been played by the facilitator of the workshop, but instead, a student was chosen as he is of the same age as the others and can observe his peers well. The selected audience was called for an interaction with the boy to cross-questioning about his ambition. The boy must defend his ambition by answering every question raised by like-minded students. The joker was responsible for balancing the arguments between the two sections.

The exercise's task is that the boy was called to defend himself and was asked not to change his desire, but the audience had to convince him to change his passion. The typical thing in this exercise is that the audience with lower aspirations has to argue with the aspirant who has similar aspirations.

Outcomes from the exercise. Interestingly, the students who have no proper aims and goals in their lives are given their best shot at changing the boy's low ambitions. They had hardly tried to convince him to change his aspiration. Moreover, they have suggested a few possible goals and aims to improve his quality of life. The facilitator advised the boy to defend his desire in all possible ways. After every intervention, the joker suggested asking the interveners to disclose their aims and ambitions to the audience. Through this method, many audience members who did not think about having goals or who had no good goals can think about constantly dedicating

themselves to goals and aims. While the other participants are persuading the hot-seated character (the play's main character), they also come forward to defend themselves by making good aims or considering the benefits of aiming high. The hot-seated character also thinks about himself and his low aims and consequences that might affect his future and career. Through this fruitful debate, all participants have done conscious thinking about their targets, objectives, desires, dreams, and problem-solving strategies.

In the argument's session, a few more interesting points came from the interveners. How they argued with the main character mentioned below.

- How can you (hot seated) survive your family with a low-profile job like car driving in future?
- What is your credibility to society by getting a better education facility in TSWREIS if you choose simple jobs? What is the benefit to society from you as a student of TSWREIS if you attain a low-profile job?
- How can you inspire your juniors who from TSWREIS will try to follow you?
- How can you serve your community if you are not in a good position?
- If you do not think big or aim for high positions, the expenditure incurred by TSWREIS on you will go to waste, which could have been used on another deserving student with higher goals or ambition.
- In the second session, the characters were switched. The audience who intervened were brought to the center of the stage so that the switched set of the audience could now have the chance to advise on aims and ambitions.

The discussion for a better outcome process was stopped.

“I shall neither beg nor cheat.”

"I shall neither beg nor cheat" is an unconventional and awkward element to teach to any level student at school. Most of these kinds of things about personality development can be taught at home by their parents. There is a solid reason for placing this command in SWAEROE's 10 commands of TSWREIS. It is essential to always give such character-building commands to a particular community's students from childhood when that community has constantly been denigrated by society in terms of character, wellbeing, dignity, and morals. Self-respect, dignity, and genuineness are the essential traits in students that should be developed from childhood, and this is to enhance in them the potential for usefulness to society. The social imbalance caused by untouchability, poverty, and inequality in opportunities impacts the downtrodden and depressed communities' personalities and social behaviour. It can lead to losing their self-dignity and respect during challenging times.

The command "I shall neither beg nor cheat" helps TSWREIS students' build character by improving their self-dignity, and gaining respect, ingenuity, and capability. This command reminds a person about the ethical behaviour needed when he/she is in a moral dilemma and guides them on whether or not to make a wrong decision.

Plot of the story. The story for the workshop was given by a participant who considered his own experience, and the group developed it into a theatrical performance. In the story, two friends are studying in a village school, and one is a wanderer who enjoys lavishly lending his father's money. Before an important school examination, the duo went to a movie without preparing for the exam, and so both failed the test.

When asked about the exam result by the wanderer's father, the son lied to his father about the result and cheated him. Moreover, he blames his father for not providing sufficient pocket

money. The father's friend noticed the irresponsible boy spending time at the movie theatre before the exam, so he informed the boy's father of this information.

Scene selection. Oppression is not visible directly in this story, but it provides a noticeable element through the students' behavioural problems. The issue was outlined profoundly and presented a reckless student's characteristic behaviour. So the argument between father and son, where the son talks disrespectfully to his father, was the vital scene presented. The selected scene or situation had the potential elements for the TSWREIS students to notice and learn from the situations where the students commonly resort to such small deceptions.

Image Theatre technique. During the performance, the main character (reckless boy) was at fault when he cheated on his father. This behaviour may not go well with anyone, and it can further blemish the boy's personality. The audience thoroughly noticed every subtle exchange between the father and the son during the show. Thus, the scene was considered for the Image Theatre technique.

For the observation of the audience, the selected scene (father and son conversation) was performed twice, the first performance was in dialogue mode, and the second time in Image Theatre mode. In the Image Theatre mode, the audience was asked to see the performance clearly, think for a few minutes about the characters, and feel the relationship and emotions between the roles. The participants were advised to recollect an intense situation from their past where they blamed or cheated their parents to save themselves from a situation. After a few minutes, they were asked to present a sharp, oppressive image through their observations. To achieve this exercise, two participants (one for the father role and the other for the son role) were called onto the stage to perform. A few sharp and suggestive images were collected from all the given images, and then the same method was repeated with other interested participants. The most reflective images were

gathered by freezing and arranging the participants on stage in different patterns. Then the remaining audience was asked to observe these new images for a while. In the next step, all the father's character images were removed. The son's character images are only placed alone on the stage in a scattered manner. Then the audience was called upon the stage to roam around the frozen images of the characters. After a few minutes of observation, they asked for their reflection on the particular reckless boy's image.

The entire process was conducted therapeutically. An apparent silence was maintained during the session. Students were asked to think positively to achieve genuine emotions and reflections throughout the entire session.

Observations. While doing the exercise, participants felt like mirror reflections, mainly when roaming around the solo images. The children also had a mirror experience of past events as they observed the son's character. While playing the son's character, participants made a critical self-observation of their behaviour with their parents in every desired session. This exercise made the children think about their parents' efforts to provide them with education and other facilities. Through this therapeutic activity, students could rethink their responsibility towards their education and social growth. Students got time to justify themselves about their poor families and their conditions. Moreover, students thought about their duty to safeguard the family and their commitment to answer their parents.

After the exercise, participants who played the son character were asked to talk about their feelings while playing the character. A few of the comments they received are listed below.

When I saw one image, "I remembered my father. He is a daily labourer and works hard for money. I am ashamed of myself for spending that hard earned money over my desires." It is not fair enough from my side, and I need to think of myself.

"While doing the character of the son, I felt very sad thinking of my mother, who works as a road sweeper in the municipality. She is the guardian of my sister and me, she works at night without proper sleep or rest. My hopeful mom regularly tells our neighbours that I'm so tired of this work, but my children are studying well to get a good job, leave this job, and take sufficient rest".

"While doing the character of a son, I remembered all my past when I frequently told lies to my father to conceal my mistakes."

"I recollected my family's hopes for my future while playing the character of my son." My father believed whatever I said, but I often fooled him for my own benefit.

The mirror image technique is a therapeutic method; it is quite tricky to perform in venues such as TSWREIS, where the participants are emotionally vulnerable and separated from their families. It is a more connected and intimidating topic with the participants and their board education situation. So, the participants will naturally feel emotional while doing this therapeutic method. The facilitator must command reasonable control over his participants while attempting this method.

Workshop at TSWREIS Kokapet Girls campus

TSWREI Kokapet Girls School looked well-organized compared to other schools; the difference was seen in infrastructure, schedules, organization, maintenance, and discipline. The girls looked very enthusiastic about participating in the theatre of the oppressed workshop. 98% attendance was noticed during this session, and the girls are willingly more participative in the workshop.

Activation session. The activation session was targeted to build a friendly atmosphere for participation and to create a hassle-free atmosphere to share knowledge and promote further active

participation. During this session, productive working partnerships, liberation from fear of involvement, games, story development sessions, writing skills, and other theatre-associated creative works were done.

Musical chair game.

Figure 25. *Musical chairs.*



Note. TSWREIS Narsingi campus girls playing the second version of the Musical chairs game. In the image, all the girls are trying to sit on only the remaining chair. *Photo* Own work 2018.

This workshop started with the most familiar musical chairs game, and its different improvisations were also adopted. The musical chair is a fascinating game for children, irrespective of their age and gender. For the game, fifteen chairs were placed in a circular

formation, and 20 players walked around the chairs following a music piece; these players were meant to occupy a chair when the music stopped. After the second round, fifteen players remained, and these fifteen players later fought for ten positions. Like this, the elimination continued until one chair remained and only two players remained. The person who successfully occupies the chair in the final stage wins the game, as is customary in the general version of the musical chair game.

The musical chair game strengthens the engagement attitude of the selected participants within a short time. It energizes the group, making them more competitive and willing to accept challenges for future participation.

2nd version. This version is familiar to those who have worked in theatre education; only chairs will be removed in place of players. At the start, 20 players walk around 15 chairs following a piece of rhythmic music, and when the music stops, all the participants will have to occupy the 15 chairs immediately. Then, five more chairs will be removed during the game in the second round, but no player will be eliminated from the game. Like this, twenty players will have to adjust to the remaining ten chairs until there remains only one left. So, no participant will be left alone, and if anyone is left alone, they will be considered losers in the game.

Trust games

Find your partner. Finding a partner is a trust game useful to build confidence in a group. The class was divided into pairs, and in these pairs, one will act blindly by closing his eyes, and the other will open his eyes. The person with open eyes will approach the centre and make a sound that is distinct from the others' sounds; after making a good and distinct sound, they will be able to join their partner. The other partner with closed eyes will have to listen to his partner's unique sound until he gets a good understanding. After a few minutes, the facilitator will divide the pairs

and scatter them all around the room. The partner with open eyes has to call his blind partner with his unique sound, and the blind one has to identify his partner's sound among other sounds.

At this school, blindfolded fall exercises were also practiced.

After the activation session, the class was divided into three groups to work on three SWAEROES commands. Each group was instructed to write a story based on the Ten Commandments or any other motivational lines that piqued their interest. The stories can be fictitious or based on a real-life incident.

“I shall never blame others for my failures.”

I shall never blame others for my failures is a SWAEROES command aimed at ensuring the improvement of responsible nature in students. Usually, students frequently blame others for their failures in the early stages of their lives. So, taking responsibility for their actions is an essential thing to learn at this age. It is very important for TSWREI's students.

The plot of the story

A girl boxer went to a boxing competition to represent her TSWREIS school. Before the match, she spent the entire night on her mobile phone and failed to get enough sleep before the match. Due to this, she lost the important match and left the tournament. In the match's easement session, she argued with her coach about her lost battle. She blamed the coach and doubted his ability instead of taking responsibility for her own faulty behaviour.

In this story, the oppressor is not visible in physical form, and the mode of oppression is invisible. The girl's attitude is a considerable thing to look at through the lens of the Theatre of the Oppressed, so the actual problem lies in her attachment to her mobile phone and her failure to realize the same.

Contemporary 'Theatre of oppressed practices' ' considers not only physical oppression but other kinds of oppression too. It works on any kind of oppression, whether visible or invisible, communicable or noncommunicable. The contemporary facilitation of the theatre of the oppressed considers physical oppression, material oppression, and non-materialistic oppression. Fake news, social media addictions, pornography, self-isolation, refugees, phone addiction, etc., are also potential oppressive elements to be considered. These examples do not clearly show an oppressor to the average audience, but they are more dominant and have more oppressive characteristics if we dig deep.

Figure 26. *'I shall never blame others for my failures' – play.*



Note. TSWREIS Narsingi campus girls are performing the forum play. The lead character is arguing with the coach after the match and is blaming the coach for her failure. *Photo Own work 2018*

The selected story is more focused on young students' addiction to mobile phones. When their family members came to visit them in TSWREIS, the children took their parents' phones and did not spend the allotted short time properly with their parents, according to observations. Generally, two days per month are scheduled for parents to see their children in TSWREIS, and two hours are the only available time for the parents to spend with their children. But, in this short period, many of the children were busy with their parents' mobile phones. Mobile phones are not permitted on campus for the use of children. So, the urge to explore smartphones is also a critical factor in the current context. However, the problem with smartphone addiction and other general addictions was addressed in this session through the story developed by students.

Stop and think mode technique.

"Stop and think mode" is a rehearsal technique used in the "Rainbow of Desires" method of the Theatre of the Oppressed. This technique helps enhance the conscious observation of one's own actions, and systematic observation creates self-awareness. The stop and think mode technique can be applied when the protagonist fails to focus on his actions.

After the first performance, the facilitator asked the students to notice the causes and reasons for oppression in the presented play. So most of the viewers mentioned that, the girl's negligent behaviour and phone usage, and among these, blaming others was the most frequently mentioned reason. In this context, participants must focus more accurately on the protagonist, and they have to make a conscious observation of the lead character's behaviour. Having the same situation in real time allows you to comprehend the circumstances of a problem and its submerged elements. Applying "stop and think mode" is one possible approach to achieving the task.

While applying "stop and think mode," students were first asked to present the key scene of the play where the girl spent time on the mobile, and this scene was used for the audience to

observe. In the second step, a few other participants were allowed to present similar incidents like using mobile phones in an inappropriate location, for example, using mobile phones while crossing the roads, cell phone driving, etc. Then, after combining newly improvised scenes and the main scene, both of them were asked to be performed at once. When the performance reaches the point of the start of the main scene, the facilitator calls, "Stop!" and immediately every action has to stop. If at that point an actor's leg was about to touch the floor, he has to freeze it there; if anyone was stretching their body to reach something, he too had to stop the motion and freeze. Like this, when all the participants have frozen in their positions, the facilitator calls for the actor to "think." With this, the actors have to think about their actions, like whom, why, and what they relate to, using an inner monologue. The actors should try not to censor the inner monologue; whatever comes first to their mind must be focused. They must recall and concentrate on their first thoughts, which are the pure generation of their mind, while engaged in the action.

By consciously thinking about their actions, the actor can become aware of their reactions through proper self-observation. When they are in the moment of freeze, the actor can focus on his brain and the actions driven by it. Usually, actors do the actions physically on the stage, and their activities are completely mechanized due to rigorous rehearsals. Through the "stop and think" exercise, the actor can make a conscious effort to know about their works at a particular time frame. After a few seconds of freezing, the facilitator says "action," and the group can continue the scene.

Observations. While doing the "Stop and Think" exercise, students observed that they struggled to understand the process. When they were at the point of freezing, they were unable to think about their actions. "The stop and think" technique is a rehearsal technique and an exercise in the Theatre of the Oppressed when making a play. Practicing "the stop and think" technique

requires dedicated participation to understand and produce better results. "The stop and think mode" technique was poorly executed; in this particular context, synchronization with students was not achieved." The age group of the participants, their understanding abilities, adaptiveness, the strict approach of residential education, and opportunities are the effective components in this situation and the causes of the problem. Students followed all the actions mentioned by the facilitator, but from the participants' side, they were not satisfied with the outcomes of these exercises when estimating the process in relation to the actual problem. After the workshop session, students raised several questions about the exercises and their engagement with the problem. The students argued that how could they possibly know the problem without facing it, and without knowing the problem, how could they think of it? And they asked how the problem of addiction could be solved by explaining the consequences of the problem to the victim. Frequently talking with the victim and teaching him good habits may bring about a change in his nature. Such kinds of questions occurred during the discussion session. As a result, the story's final, central theme of irresponsibility and blaming others for our failures was shifted to the problem of addiction and related issues.

Note. There is no proper measurement for validating the "Theatre of the Oppressed" technique. While approaching the Theatre of the Oppressed, the facilitator first noticed two crucial elements: who are the participants, and what types of issues are being attempted? These are both the main scales to measure the applicability of this method. So, in this case, the participant's age, their knowledge about the considered issue, how much time was spent on the process to explore the possibilities while trying to elevate the problem, and how accurately the facilitator applied the technique to reach the participants are the main elements to be considered.

Lightning Images

After an unsuccessful application, the lightning forum technique was applied. It is simpler than the "stop and think" method for the participants. In this, the girls were asked to show their feelings in simple flash images about the phone-addicted girl. The main task in this technique is to develop a sharp image in order to show a possible solution to the oppressed.

Figure 27. *Image for Inner voice.*



Note. The main character (boxer) was placed in the middle of the stage, showcasing a strong image for the lighting image session. *Photo* Own work 2018.

The girl who played the lead role was positioned alone at the center of the stage, giving out a strong image that could emphasize the fascination with mobile phones. The remaining participants (audience) were asked to come to the stage, observe her, and give a reaction to the main girl's image with a counter-image that would be negative or positive for the main character,

meaning if the audience wants to please her to stop the habit or slap her for that behavior, but the image should be suggestive and one single static image. No time was given to the participants to think about creating a perfect image, because the image was meant to happen in an instant like a spark, so participants should not think of a better image. In this exercise, the first impression when they see the addicted person is essential. If the participants let themselves think of that image, they would add some feeling to that image, so the outcome will not be helpful for the victim in the process of the exercise.

The audience can observe the lead character consciously through this exercise, and while doing so, they may reflect on their own backdrops, hard practices, and addictions. The main character also considers how the public perceives her based on her backdrops and weaknesses.

I shall never fear the unknown

"I shall never fear the unknown" is a SWAEROES command. Fear of everything is a behaviour observed in depressed, marginal communities. This command was added to the list of the Ten Commandments to help students overcome their fear of confronting difficult situations. This command is all about identifying the student's potential, assisting them in dealing with any problem at any stage of their lives involving unknown things, and preparing them as potential individuals to know everything without any restrictions and achieve anything they desire without fear with prominent knowledge.

The plot of the story. Around 10 p.m., a middle-aged woman was waiting at an uncrowded bus stop near a liquor shop. A college girl rushed to the same bus stop to catch the last bus, but the expected bus got delayed. The girl was afraid of the drunkards and their gangs, who created nuisances at the bus stop frequently. Suddenly, four drunkards come to the bus stop and start teasing the girl. Nevertheless, the frightened girl was saved by the middle-aged woman. After the

drunkards leave, the woman asks the girl, "Why are you letting them frighten you?" You have the potential to face the situation. If I were not present in this place, what would you do to survive? You have to realize your abilities and strengthen them.

Regardless of age and time of the day, these types of situations are common for women in India. This story has potential elements to be explored through "Forum Theatre." It has a good setup to encourage discussion within the group. Moreover, this kind of story has to be especially debated for the girls to intervene and observe as they face similar situations every day.

Actually, this command allows TSWREIS students to learn anything without fear and to do all of the things that their peers of the same age do in society. This command broadens the children's knowledge and curiosities by removing the fear and lingering "unknowingness" from their lives and encouraging them to develop strong personalities.

*During the story-building process for this command, children misinterpreted the command's meaning, so the story was slightly diverted, but the core concept was correct.

The Forum Theatre was used to concentrate the play's core content, where conflict has triggered the stigma.

Below are the created dialogues for this story mentioned.

(Drinkers approach the girl)

- | | |
|------------|--|
| Drinker1: | What is the time? (Sarcastically to the girl),

without replying, the afraid girl moves closer to the women. |
| Drinker 2: | What are you doing here at this time? |
| Drinker 3: | She might be spending some time with her boyfriend. |
| Drinker 1: | Girls are crossing their limits and even telling lies on their own. |
| Drinker 4: | Ok let her go, she is a kid, let us ask this woman for time. |

- Drinker 1: Hi aunty! What is the time now?
- Women: Where are you coming from?! Why are you asking me while I'm alone?
- Drinker: Who? We! We are coming from the bar and restaurant. But the shop was closed.
- Women: When will the bar close?
- Drinker: 10 pm!!
- Women: So, you know the time, but you are still asking me, don't you have ladies at home! Why are you treating women like this! Why are you teasing this young girl?!
- Drinkers: Oh, she is getting angry, "Sorry, we are moving". (The drinkers moved from the bus stop by her yelling).

Forum Intervention. It was suggested that the oppressors' (alcoholics') roles be played with extra vigour (more sense) in order to strengthen the forum session. So, the audience's intervention will be vital for defending the problem. Spect-actors were also encouraged to build solid arguments to face the oppression. They were suggested to remember similar incidents that made them fearful of drunken nuisance creators on the road.

Typically, the public perceives drunks as a nuisance. They bear it silently and take the situation casually, but there are many victims who want to raise their voice against such situations but fear the consequences. Hence, most of them remain passive spectators or become victims. Here, in this fictional dramatic situation that gives them a fictional platform, they can utilize the opportunity to raise their voice and activate themselves by witnessing each other's interventions in Forum Theatre. Loud arguments and a potential debate against oppression can strongly trigger emotions in passive spectators and force a positive intervention that can dissolve their passivity.

Forum Theatre is a dialogue exchange between oppressors and the oppressed that targets the passive spectator who cannot activate himself due to his unknown fears.

Figure 28. *Girls at Bus stop.*



Note. TSWREIS Narsingi girls' campus students performing a play over 'I shall never fear the unknown' command. In this image, three drunkards can be seen trying to frighten a girl at the bus stop. *Photo Own work 2018.*

Audience Intervention.

1. A girl spect-actor replaced the girl character. She spoke to one of the drunkards and intelligently called him brother (usually, when women are abused by the unknown, they will call the abuser "brother" to escape from him) to escape from him. For this, the drunkards sarcastically demanded that she not call her brother, as they would not prefer sending their sister at night 10pm to the bus stop. Another drunkard interrupted him and said, "Let her call you brother because you're my brother-in-law, and I can gain all the

rights to tease her". (While most boys exploit girls by referring to them as daughters-in-law or sisters-in-law, many South Indian communities believe that men have the right to tease their daughters-in-law or sisters-in-law).

2. One more girl replaced the girl character, and what she said was, "Why are you talking to me? I don't know you, and how can you speak to me like this? It is none of your business." and one of the drunkards said, "You are spoiling our culture; girls should be at their house before the light goes off! (Old fashioned men's typical consideration of women in Indian culture is that a decent family woman does not come out after sundown) Where are you coming from? "You are supposed to be at your house at this time, you might have met your boyfriend, so you are late."
3. For this, the girl says, "How can you question me like this?" You are not my family member; what right do you have over me? "My dad does not bother about me coming late." And the drunkard disapprovingly says, "So then make a phone call to your father; I will ask him about you."
4. At this intersection, another girl raised her voice in support of the previous intervention. Her argument is, "Yes, I had a meeting with my boyfriend, so what!?" "Your daughter too may have a boyfriend, and you don't have any right to ask about my issues."
5. One more girl wanted to call the police to be saved. Another girl suggested that girls must be trained in life-saving skills like martial arts, etc., or use pepper spray to protect themselves.
6. One of the interesting interventions from a spect-actor is that the bar shop needs to be removed from the area surrounding the bus stop. As the alcoholics don't understand

anything about this, there is a need to begin a campaign against the bars built in the wrong locations.

7. One girl wanted to film and share the entire incident on social media in order to raise more awareness about this issue.
8. One more intervention said that girls need police protection after 7 p.m., and strict vigilance is essential at bus stops and such kinds of areas regularly.

Figure 29. *Forum intervention.*



Note. A participant is exchanging dialogue with the drunk character during the forum session.

Photo Own work 2018.

Observations. The possibilities for forum intervention may appear limitless, but they should be expanded to raise more issues, and we should care about them because unrelated discussion frequently diverts attention away from the issues at hand. All the stages of forum theatre require proper monitoring of the process to pick the right interventions. Students generally have limited knowledge about the issue, and they don't have good exposure to such incidents because, most of

the time, they live in a secure place, i.e., TSWREIS compared to general girls, so most of the time, interventions are misleading, and debates do not lead to reasonable conclusions.

TSWREI RK School for Girls

One of the TSWREIS girls' schools is in RK Puram village, Hyderabad. The entire boarding school is packed into a single, multi-story building. Both classes and dormitories are in the same place, and there is no playground for the children. Indoor games are available only to the inmates. In these small, overcrowded classrooms and congested dormitories, students are studying without proper residential school infrastructure and facilities. However, the students looked interested in doing the theatre of the oppressed workshop.

‘I shall be the leader wherever I am.’

Games and exercises Activation session. The student's activation session started with games and exercises. Due to a lack of a suitable location for games and other activities, only a few selected games were played on this campus. The building has a vast cellar area that was being utilized as a dining hall and kitchen. So, arrangements were made for the workshop to be conducted in this area. During the session, exercises such as blind car, recognize the same pose, wind blows for, and recognize the partner's voice were performed.

Blind car. The blind car game is a coordination improvement exercise. It stimulates the actions rather than the voice. Participants may have difficulty conveying the details of the action in this case. The "Blind car" exercise points out the fact that human activities are overly dependent on voice rather than actions.

After making the members of the entire class form into pairs, one of the pairs will do the driving (piloting), while the other will drive the car. The pilot must drive the car using his actions. He will be given five actions to drive his car: turning left requires tapping the car's left shoulder;

turning right requires tapping the car's right shoulder; moving forward requires tapping the head; and stopping requires no tapping. Using these five actions, the pilot must drive the car. The car character must close his eyes and move, grasping the sensations from the pilot and reacting quickly to his taps. Like this, the entire class will have to move in pairs without hitting each other.

Figure 30. *Blind car.*



Note. Girls trying to move their car (partners) by using given commands. *Photo* Own work 2018.

Recognizing the same pose, recognizing the partner's voice, and recognizing the wind blowing were all played on campus but not elaborated on here because they had already been mentioned.

The plot of the story for the process is that TSWREIS authorities frequently and randomly do inspections to check the teachers' teaching proficiency, the facilities provided in the school, and the welfare of the children. TSWREIS authorities can make sudden visits to a classroom and ask any random questions regarding the running class to check the teacher's proficiency. In a school, one of the teachers learns in advance about the visit of the authorities. So, this frightened class

teacher tries to manage the situation by changing the students' arrangement in class. Because the authorities usually pay attention to the last benchers, the teacher shuffles the back benchers with the bright front benchers. However, one of the girls refuses to change her place and questions the teacher's unfair motive. She argues with the teacher over this about her low proficiency and her unequal focus on all students. Later, when the authorities arrive, the deluded officer believes the teacher, but the girl student who argued complains about the teacher's cheating.

The story was divided into two parts: the first part involves the story before the officer's visit (the teacher and student scene), and the second part involves the conversation between the class teacher and student in front of the officer. These two incidents with good potential were considered for the Forum Theatre interventions.

Figure 31. *I shall be the leader wherever I am.*



Note. RK Puram TSWREIS girls' campus participants performing the story related to 'I shall be the leader wherever I am' for Forum theatre. The inspection officer is talking with the class on the scene. *Photo* Own work 2018.

A scene extracted for Forum Theatre intervention.

- Teacher: Today we have an inspection, so students, you must switch seats, and every row is to be filled with at least one brilliant student. If an officer asks questions to a poor student, the clever student must support him.
- Refused student: (Did not move to the front seat).
- Teacher: Why are you not coming to the first bench? I think you did not study properly, and you are not bright either, so come to the front bench.
- Refused student: I can manage teacher! I don't want to shift to another seat.
- Teacher: You dare oppose me! Okay, I'm going to punish you after this inspection. How can you pass this grade without my help?! I will not tolerate this. I will cut your practical marks, and how do you think you can survive this level without practical marks?
- Refused student: I'm not clever because you are the reason behind it. You did not give necessary attention to the class, and you did not treat all students equally; you supported only a few students whom you liked more, and this was not a good thing. (A few more students also raised their voices with the girl).
(In the second stage, inspection official comes to the class and asks few questions to students as he wants to know about the performance of teacher)
- Officer: How did your teacher treat you? Are you okay with your teacher? If there is any problem with her, we will sort it out, anybody? (Students remained silent, nobody complained about the teacher.)
- Refused student: No, sir, we have a problem with this teacher, she is not treating students equally, she has wrongly arranged this classroom for your visit, and she

cheated you. There are many poor students in this class, and she is threatening the students.

Teacher: No, sir. (Tries to explain the situation)

Officer: (appreciates the girl) Is it! Okay, we'll take the necessary steps to address this issue. You are a brave girl, and this kind of bravery should be followed by everyone. You must raise your voice and face these issues without fear.

This story is an example of how students fear about their teachers in residential school. Students were unusually quiet about their school facilities, rights, and their teacher's oppression.

Spect-actors intervention in Forum session

- One girl played the oppressed girl role during the Forum session. She questioned the teacher; thus, "If your children were to face the same situation, would you accept the situation and leave the teacher without any action?"
- Another girl replaced the oppressed character. Her argument with the teacher is, "How can you (a teacher) threaten a student using practical marks?" Practical marks and classroom issues are both different. How can a teacher like you take revenge on her students? Every teacher is blackmailing their students using valuable marks. Teachers like you should not exert control over students by exploiting their flaws.
- "You can escape the inspection officers, but what about our knowledge of your subject?" If you are failing to provide thorough knowledge on your topic, how can we succeed? "You are pushing us because of your own faults and laziness, argued one more girl with the teacher.

- "We do not fear practical marks; we will complain about you to the secretary of the institution," said another girl who wanted to boycott the class teacher.
- "If you were to focus equally on all the students, every student would have been good in your subject." said one more girl from the group.

“I shall do what I love and be different.”

"I shall do what I love and be different" is also one of the SWAEROES commands. This command encourages the students to try to accomplish their desires and to project themselves as seekers of unexplored new fields and creative thinkers. Removing students' inferiority complex and motivating them to grab unique learning opportunities and try a new and different sector is what this command, "I shall do what I love and be different," reinforces. This command can help the students get over their routine ideas and think of new, innovative approaches. This command can encourage the students' hidden desires, ambitions, goals, and ideas, which can project them as unique beings.

The plot of the story. The developed story is based on an actual incident from the life of a student. A TSWREIS girl went home during the holidays. Her mother used to compare her to her two brothers and restrict her by pointing out her gender. She never sent her alone to buy groceries at the shop, but she allowed both of her sons to roam free without any restrictions.

But the girl wanted to be free to learn anything, escaping this gender bias. She asks her father to teach her how to ride a motorcycle one day. Hearing this, her enraged mother scolded her harshly and advised her to stay away from motorcycles because they are a masculine thing. The disappointed girl remained silent. One day, the girl went to the fields to help her father with cultivation. Her father, having noticed his child's interest in driving, teaches her the basics of

tractor driving without disappointing her. The girl then learned to drive the tractor alone in a short time, which her two brothers could not do.

Figure 32. *"I shall do what I love and be different."*



Note. TSWREIS RK Puram Girl's campus performs the created story on the "I shall do what I love and be different" command. In the image, both brothers are not playing with their sister, as they are of the opinion that playing games is only for boys. *Photo* Own work 2018.

"Agora mode"

"Agora mode" is a frequently applied technique in Boal's "Rainbow of Desires." The Rainbow of Desires consists of several actions and deconstruction methods to show the protagonist's inner thoughts over "will and desires" in order to better understand his condition. In Boal's words, "whenever possible, when using any technique that, broadly speaking, analyses and deconstructs the elements of the will or desire of the protagonist, such as a specific technique called the "Rainbow of Desire" (Boal, pg. 64, 1995), In Agora mode, the protagonist has to come out of

the performance and present a strong defensive image of his/ her negotiations. The characters who oppose the protagonist's "will" and "desires" will have to impersonate his/her strengths and weaknesses with a strong counter representative image. The combination of these impressions will reflect the hidden conflicts and settings of both parties. Giving a dedicated voice to the counter images will project the reactions and causes of the insights of the hidden problem.

Figure 33. *"Agora mode"*.



Note. The participants are engaged in "Agora mode" for their performance. The discriminated girl is presenting her deep pain using a static image, and the two spect-actors are observing the girl and trying to understand her issue. *Photo* Own work 2018.

Application of the technique

The selected part of the play was presented twice for the clarity of the audience. In the scene where the mother and brothers discriminate, the girl has chosen to apply the Agora mode technique. So, the girl (the protagonist) stands in the middle of the stage with a strong, oppressive image. The three family members, a mother and two brothers, stood near the girl and continuously delivered their oppressive dialogues. In this situation, the audience was called upon to offer a strong image that can relieve the protagonist's pressure. The spect-actors will have to think for themselves, imagining a similar situation they faced to achieve this sort of situation.

Mother:	You are a girl! You have limitations.	(Pose is pleasing the girl)
Brother 1:	You cannot do this.	(Suggesting pose)
Brother 2:	How could you do that?	(Warning pose)

The three of them will have to say their words loudly until the facilitator stops. Next, the spect-actors will have to respond to the oppression that is witnessed by comparing their situations with the protagonist's current situation. Feeling the struggle, they must feel her in their thoughts and remember the discrimination they faced or are facing. After conscious observation, every individual must react with a sharp image to counter or suggest the protagonist's image. After completing all participants' interventions, the facilitator can allow the images to express their inner voice to counter the main image.

Few noticeable audiences image.

1. You can do whatever you like. (Suggesting Image).
2. You are born to do anything and everything. (Supporting Image)

3. Nature did not create bias by gender. (Advising Image)
4. Take your father's support, he is the only one who can support you. (suggestion)
5. I don't want this situation at all. (Avoiding Image)
6. I will show you how efficient I am. (Confidence Image)
7. I don't want to live like your mother. Etc.,

I remembered oppression in my life when I was listening to three oppressors' voices. My mother also never used to send me alone without accompaniment. I had an argument with her about this, during which she said that the girls do not go alone. I was silent at that time.

1. One day I argued with my mother about sweeping the floor. I said, "Why should I always sweep the floor but not my brother", for this my mother slapped me and said, "sweeping is girls' work", and I did not have an answer for her logic.
2. My father speaks frequently to my brother but not me, he also takes his suggestion to make decisions, said another girl.
3. One day I went to my friend's house without informing my family. When I came back, my dad shouted at me, and my mother slapped me. But my brother did the same the other day, and nobody warned him.

The girls are more restricted in a family in the name of security and culture, but the same does not apply for brothers and the father. Gender bias is also one of the reasons behind this. The concept of the session was diverted to another point. However, it made sense to the participants about inequality and discrimination based on gender. The girls had an opportunity to think about their dreams, hurdles, and discriminatory perspectives during the session.

Table 5. *Workshop - II students participation data.*

	NARSINGI GIRLS	RKPURAM GIRLS SCHOOL	SHAIKPET BOYS SCHOOL	CHILKUR BOYS SCHOOL
No. of games played during the Games session.	6	4	6	5
No of participants.	20	20	20	20
Selected SWAEROES commands for creating a play.	f, i	a, c	a, b, j, h	h, d, g
No of stories attempted in Forum Theatre.	3	2	3	4
No of forum Interventions	15	9	9	12
Possible interventions.	3	2	3	2
No. of active participants.	18	15	14	16

Note. The performances, number of schools and participants, considered SWAEROES commands, number of activation games, tried interventions, applied methods, and active participation are mentioned in the chart.

Description of the chart

(a) I am not inferior to anyone, (b) I shall be the leader wherever I am. (c) I shall do what I love and be different. (d) I shall always think big and aim high. (e) I shall be honest, hardworking, and punctual. (f) I shall never blame others for my failures. (g) I shall neither beg nor cheat. (h) I shall repay what I borrow. (i) I shall never fear the unknown. (j) I shall never give up.

In both boys' and girls' schools, the Theatre of the Oppressed was comfortably practiced. Participation, involvement, and engagement with the selected theatre methods were more intense than in the first phase of the workshop, when it was more focused on the "Forum Theatre" method and other easy selective methods. The participation of the students and the issues that have arisen are also significantly stronger than in the past. The boys focused on discrimination, community-based problems, and empowerment-related topics, whereas for the girls, discrimination based on gender and institutional issues were chosen. A meaningful and appropriate level of participation was noticed during the activation session in the second workshop. Students' participation in games and exercise sessions was good, and they were able to identify the importance of the essential application of games and exercises for the Theatre of the Oppressed.

Conclusion of the chapter

When the second session was compared to the first session of the Forum Theatre workshop, certain changes were observed. The students' involvement and contribution of ideas and suggestions to resolve a problem increased. The stories got more focused on establishing relevant issues that surrounded these students' lives. Most of them even followed the core idea of the SWAEROES ten commands while engaging in the Forum Theatre method. Active participation was noticed in both boys and girls, and they collectively focused more to create the best performance piece using profound concepts. On a few occasions, students struggled to understand certain areas where the methods and approaches seemed difficult to grasp.

Forum Theatre is the most adaptable interactive theatre method among other Theatre of the Oppressed techniques to mobilize the TSWREIS students in dealing with their circumstances and profound issues. Observation games and exercises, group discussions, clustered works for the application of a variety of possible Theatre of the Oppressed techniques, experimentation, the collection of reflections from practice, and regular validation of the processes were the most successful methods in dealing with the student issues in TSWREIS.

Attempting Forum Theatre with every play makes for a unique experience for the participants. They had an opportunity to share ideas openly to deal with the problem. It has the freedom to replace the characters wherever the spectators want, and so the students quickly understood the method and tried to resolve their problems arising out of oppression. During the Forum Theatre sessions, the passive spectators became active "spect-actors" through a decisive intervention. The kind of interference that happens in Forum session does not happen in general theatre. The intense interventions have energized the weak participants in the selected group. By seeing the participants strongly participate in the forum session, the passive audience too was motivated and energized, so they too came to participate in the forum discussions. Forum Theatre is an opportunity to scrutinize the problem and its associations. In all significant stages of the workshop, Forum Theatre increased the students' critical consciousness for dealing with a problem. It gave a path to identify a problem, discuss the consequences, and derive possible solutions from it, and it is reflected in every participant's interaction in the forum theatre session.

In every stage of the workshop, students constantly applied critical thinking about the root causes of the problem, the reasons and essentiality for placing the ten commandments at their fingertips, and the importance of their personal growth. In the group discussions, the development of stories, the rehearsals, the performances, and at the stage of interventions, students always

pushed themselves to consciously think about the SWAEROES ten commandments and the vitality of following them. When the participants came up with their own stories for the Forum Theatre session, the interventions were more progressive. The selected stories and topics are more related to their community because the selected participants are more grounded in the topics when compared with the first workshop, which was profoundly targeted at the issues related to their residential education institution. Stories created using the ten SWAEROES commandments seemed like a potential way to bring to the surface the TSWREIS students' unrecognized, deeply rooted social oppressions, and this approach extended the possibilities for deeper understanding.

CHAPTER 6 - CONCLUSION

Theatre of the Oppressed comes with many possibilities to activate TSWREIs community against their oppressions; it has possibilities to implicate its ideas and methods in TSWREI. And it has limitations due to the restricted, conditioned, boarding method of education, and the chosen research topic is concerned with the caste system and its related oppression. This conclusion chapter discusses the major possibilities and limitations that emerged from the research observations.

Possibilities

Theatre of the Oppressed has many components that attract the children of TSWREIS to learn many theatre activities like theatre games, exercises, creative works, story building, group activities, rehearsals, and stage works. In all significant stages, participants showed good interest in learning new things about the theatre medium.

Theatre of the Oppressed has significant possibilities for making the children progressively prepare to face different oppressions. Some of its benefits include: the power of a word; exchanging dialogue; increasing rational thinking abilities; communicative abilities; personality development; understanding their body's language; improving the questioning nature; understanding and analysing information; collaborative planning; recognizing the importance of education in combating inequalities; and so on. Theatre of the oppressed had more possibilities to explore in girls' school, where there were many issues surrounding the girls, like women's empowerment in education, society, sports, child marriage, dowry, gender inequality, etc., which they had not addressed before in regular school life.

Games and exercises were the most popular sessions in all schools, so selective games that involved more of the children's perspective were done. This session quickly integrated the

participants with the workshop by establishing a conducive atmosphere for them to leap into drama from their regular curricula. Image theatre was mainly applied to observe nonverbal and secret messages of oppression; it also tried to understand the dynamics of the oppressed person's body language and the oppressor's authoritative body language. Instead of complex images, simple illustrations made it more understandable because most of the students seemed to have no connection with Image Theatre and its process. Simple methods like group images, auto images, constructive images, and body moulding exercises were the only possible image methods applied in TSWREI. Simplified Image Theatre was applied to understand the body dynamics of invisible and nonverbal oppression, which is suggested for the TSWREIS.

As a result of this work, "Forum Theatre" was found to be a suitable and interactive method for doing "Theatre of the Oppressed" actively and meaningfully in TSWREIS. High schoolers can learn Forum Theatre quickly because of the design elements and structure of the method. This technique encouraged the children to engage in a democratic dialogue against oppression. The Forum Theatre Method seems like a regular contemporary theatre in which the forum session is the only element that differs from traditional theatre. So teaching and practicing Forum Theatre in TSWREIS and similar organizations is a good fit. Theatre of the Oppressed needs to explain every step that takes place in the process to the participants, and some of its methods require more knowledge to understand and participate. In order to deal with a young audience, Forum Theatre technique is not as complex as other techniques; it is easy to understand and liberally practiced in TSWREIS. Forum Theatre is an interactive theatre technique that allows a debate between the audience and the antagonist and is also an open stage for every observer. This, with its curious form, held the attention of high school students in TSWREIS who may have never seen such theatre. The Forum Theatre's unique quality is "anti-model," because it allowed the audience to

see the performance twice; thus, they clearly understood the play to identify oppression and its impact on the oppressed. So the participants of the TSWREIS were motivated to present their strongest oppressive elements through their performance. Intervention opportunities for the discussions were given equally to every participant, and there was deliberate collection of every spectator's response during the workshop. This needed more time with effective results, and Forum Theatre has the ability to do this in every school. Only diversified oppressive issues that are invisibly impacting the students were handled during the Forum Theatre method in TSWREIS, because of the exclusive selection of the plays. Because of this, students are encouraged to identify and bring the toughest issues to the Forum Theatre. During the intervention session, every participant's idea is considered a valid point on the taken issue, and every idea, suggestion, or argument is fairly debated with the joker character. Through this method, the participants who became spect-actors made reliable arguments for the fact that they consciously participated in this Forum Theatre; hence, the passive audience (who were just silently observing the play or stage-fearing participants) too were activated by the active spect-actors who constantly participated in the forum sessions. The ten commandments of the SWAEROES were transformed into theatrical stories that addressed their issues and were performed in front of their own community. Later, the audience's reflections and views were gathered, allowing the participants from TSWREIS to clarify their problems with their own suggested solutions. With this technique, students came up with their own personal stories. Those stories contain elements of leadership, organization, cooperation, motivation, progression, collectiveness, description of their rights, etc. Girls came up with effective stories like early marriages, the importance of women's education, resistance to social evils, women's contributions to society like politics, sports, difference and equality, women's rights, etc.; their stories had strong oppression. On the girls' campus, significant participation in

Forum Theatre was noticed. Every girl came to the stage and contributed an idea to resolve the stigma. In the class, students personally motivated their classmates to offer a suggestion for the problem. While in the Forum session moving deeper into the topic, the discussion between the oppressed and oppressor, the audience is motivated to personally think about the problem from their side, which leads them to encourage themselves to participate in the forum session at the same time they try to break their silence against the oppression they have faced before. Forum Theatre has the liberty in its structure to allow the audience to speak out their views fearlessly in front of the oppressor.

Legislative Theatre, with its interactive theatre methods, can be used to create new policies and legislation in an existing system or to create a new scheme in a society or community. A Legislative Theatre is an approach with its elements in the following sequence: raising an issue, discussion, debate, outputs, a creative theatre piece with outcomes, making Forum Theatre with that performance, taking opinions of social workers or influencers, and collecting new outcomes to create new legislation. It is a time-consuming process that necessitates constant follow-up throughout the session. While doing Legislative Theatre, many students looked interested only until the debate section; there was a lack of interest in the students when the later sections were done, and this had a negative impact on their focus, even though they participated in all the stages. The lack of interest is due to the length of the process, which included many steps that were essential to follow. Moreover, already-participating students performed a significant amount of Forum Theatre in the previous session. In the debate and discussion sessions, Legislative Theatre encouraged the participants to express their opinions on selected topics without any fear. They debated firmly about the essential requirements and the injustice that happened to them. At Chilkur Boys School, participants actively participated in Legislative Theatre; students discussed the

importance of sports during the school years and the need to protect their sports careers without affecting their regular curriculum. They made a few policies using the legislative method and submitted them to their principal. Girls debated over women's empowerment policies and the importance of economic security. However, Legislative Theatre is not effectively processed due to its complexity and understandability for the students.

Newspaper Theatre made the students analyse the contents of the news by using various performative techniques. It drove the students to recreate published news content using theatrical characters and to scrutinize and better understand the content of the text by applying different interactive theatre techniques. Collecting news articles, recreating the news content with characters as a theatre performance, and making forums was fascinating for TSWREI children. Students (participants) learned various theatrical actions like dramatic readings, miming, and enacting news articles in multiple styles through Newspaper Theatre. But, due to the requirement of constant reading of the news articles, rendering lines in different ways, and collecting data from different sources, the boys lost interest and did not pay proper attention to the Newspaper Theatre workshop. In contrast, the girls' school enthusiastically participated in Newspaper Theatre and enacted several news items during the workshop.

Theatre of the Oppressed opened many possibilities for working at TSWREI. Most of the methods and their approaches were practical and usable in TSWREIs societies, but only a few of them needed more time to be practiced. Some methods gained the attention of girls, and some gained the attention of boys.

However, it has more potential to teach theatre as a learning medium in areas where opportunities are more limited. Theatre of the Oppressed is the only possible choice to teach theatre or at least introduce theatre as a learning subject over traditional theatre, which is not available as

subjective material in the TSWREIs. "Theatre of the Oppressed" is a viable option for teaching traditional theatre where exposure to theatre arts is limited.

Limitations

Theatre of the Oppressed in TSWREIS has limitations while doing workshops: the selected art forms, their complexity of practice, policies in the TSWREIS society, etc.

TSWREI is working exclusively for SC and ST communities' empowerment through education, so a major part of the workshop was focused on caste-based issues. Skipping caste and related issues is not possible all the time, so frequently working on caste-centred issues may lead to unnecessary provocations. Students may exercise more caution than is required and can develop a radical attitude, so some forum theatre interventions, discussions, and debates were stopped in the middle of the process.

Boys expected more entertaining aspects in Theatre of the Oppressed, so they were more interested in creative elements like acting, direction, story building, etc. When the process reached the forum and image theatre, many participants refused, and they frequently asked about the games and exercises.

The Theatre of the Oppressed is regenerated from one plan to another, and it must be used experimentally according to the situation and intensity of the problem and the related community. Most of the games and exercises mentioned in the workshop are not possible to do with high school students, so only selective games were preferred in schools. Most of Boal's theatre activities are related to community unifying elements, widely energizing the human body, so this meant modification for application of the same techniques in TSWREIS. All the Boal games and exercises are not possible to do in TSWREIS schools. Converting and adapting the games and exercises for the school students limits the essence of these exercises. Space, gender sensibility,

safety, schedule, and participant interest are essential factors while doing games and exercise sessions in TSWREIs.

Image Theatre is a theatre technique based on observation; it requires participants' sensibility, reflection, and analysis. The selected participants were between 13 and 14 years old. The majority of student interactions in Image Theatre are unreal and have nothing to do with the basic concept of Image Theatre or the desired target. The Image Theatre process in the chosen area of research was limited by the participants' age, comprehension abilities, and reflection on the experimented topic.

The possibility of executing "Invisible Theatre" was very low in TSWREIS circumstances. Other class members were confused and disturbed by an unexpected theatrical presentation while practicing Invisible Theatre on TSWREIS grounds. Few incidents cause unexpected fears on campus. In order to keep the performance invisible, skilled theatre actors are required. Furthermore, they must disguise themselves as performers and present themselves to a general audience. To achieve a successful performance of "Invisible Theatre" with TSWREIS students, they needed adequate time for rehearsals and practice. The selected participants did not have much exposure to theatre, so no Invisible Theatre was done in the workshop. If they were to engage and give more time to Invisible Theatre and its skills, Invisible Theatre would have been possible in TSWREIS without any disturbances.

Training, teaching, and demonstration of the Theatre of the Oppressed methods took most of the research time. The researcher needed extra time and effort to focus on his teaching sessions in the research field. Participants, mostly high school students, cannot effectively participate in the workshop unless they understand the form. So, teaching takes extra time for the researcher, and these extra efforts consume valuable research time. A lack of required time affects participant

involvement, so if the researchers' valuable time is spent teaching or explaining the techniques and collecting participant reflections, this has a significant impact on the research work. Choosing limited working groups (schools) for workshops and prolonging the workshop schedules are possible solutions to avoid this situation.

Students' selection of stories reflects their distance from public and civil life as a result of their long stay in the residential education system. Most students' selected topics were related to the residential campus; students were unable to stretch their creativity beyond campus issues. In this situation, the facilitator had to push the students by applying various methods in order to get them to extend their topics beyond the school issues. The requirement for more time to engage and stimulate the participants resulted in an extended schedule, which limited the Theatre of the Oppressed progress in TSWREIS.

Recommendations

The Theatre of the Oppressed contained various interactive strategies combined with different methods, approaches, and techniques; however, every branch has its own potential to reach the oppressed. If the researcher needs to work in similar conditions to TSWREIS, where the students are participants and abide by a strict schedule, only one or two techniques among all the Theatre of the Oppressed techniques will give better results and provide fruitful results. Participants (students) can also choose to concentrate on what they are doing. Attempting many theatre methods and techniques can lead to clumsiness and deviation from the core point.

Any discussion, debate, or argument in TSWREIS can lead to sensitive topics like caste, unequal society, humiliation, etc., which are directly related to the student's social and cultural background. The discussions can remain healthier when the facilitator succeeds in balancing the session and controlling the groups. Otherwise, it can lead to a mess, and students' social and

societal understanding may go wayward. Sometimes it can harm the students' integrity by radicalizing their understanding and thoughts about the existing society, and it can also create imbalances in their perception of the existing society. As a result, the facilitator must be capable of organizing each session consciously and meticulously. He has to stop the discussions or ideas that damage the students' integrity, ruin their attention, and create knots in the workshop process.

TSWREIS schools located in urban and rural areas did not seem different. Because the majority of the institutions admit students from both regions, it was not deemed necessary to select a sample based on a distinction between urban and rural areas. Selecting both girls and boys from their respective schools was enough for the research. Girls' participation was effective compared to boys in the Theatre of the Oppressed workshop. Aspects like understanding, adapting, responding, reflecting, and participating were more noticeable in girls. The girls' selection of topics and issues was also more sensible and contemporary. To address broader issues, an exclusive and full-length the Theatre of the Oppressed workshop on the girl's campus is recommended.

REFERENCES

- Allen, M. (2017). *The saga encyclopedia of communication research methods* (Vols. 1–4). Thousand Oaks, CA: SAGE Publication, Inc.
- Allen, M. (2017). *The saga encyclopedia of communication research methods* (Vols. 1–4). Thousand Oaks, CA: SAGE Publication.
- Ambedkar, B. R. (1979). *Castes in India: Their mechanism, genesis, and development*.
- Ambedkar, B. R. (1979). *The untouchables: Who were they, and why they became*.
- Babbage, F. (1996). *Working Without Boal*. Routledge.
- Bars. *Counterpoints*, 416, 129-140. Retrieved April 1, 2021, from
- Baum, F., MacDougall, C., & Smith, D. (2006). Participatory action research. *Epidemiol Community Health*, (PMCID: PMC2566051). <https://doi.org/doi: 10.1136/jech.2004.028662>
- Bellinger, M. (1927). *Aristotle, Classic Technique, and Greek Drama*. Imagi-nation.com. Retrieved 14 June 2018, from <http://imagi-nation.com/moonstruck/spectop007.html>.
- Boal, A. & Jackson, A., 2006. *The aesthetics of the oppressed*. London: Routledge.
- Boal, A. (2007). *Games for actors and non-actors* (2nd ed.). Routledge.
- Boal, A. (2000, March 1). *Theatre of the Oppressed*. Pluto.
- Boal, A. (2013). *Hamlet and the Baker's Son*. Taylor and Francis.
- Boal, A., & Epstein, S. (1990). The Cop in the Head: Three Hypotheses. *TDR* (1988-), 34(3), 35-42. doi:10.2307/1146067
- Boal, A., & Schechner, R. (1970). [Letter from Augusto Boal]. *The Drama Review: TDR*, 15(1), 152. <https://doi.org/10.2307/1144615>.

- Boal, A., Cohen-Cruz, J., & Schutzman, M. (1990). Theatre of the Oppressed Workshops with Women: An Interview with Augusto Boal. *TDR* (1988-), 34(3), 66.
<https://doi.org/10.2307/1146070>.
- Bogdan, R. C., & Biklen, S. K. *Qualitative Research for Education: An Introduction to Theory and Methods*. Scientific Research An Academic Publisher. Retrieved 11 May 2016, from [https://www.scirp.org/\(S\(lz5mqp453edsnp55rrgjet55\)\)/reference/ReferencesPapers.aspx?ReferenceID=1305939.1](https://www.scirp.org/(S(lz5mqp453edsnp55rrgjet55))/reference/ReferencesPapers.aspx?ReferenceID=1305939.1)
- Boland, G., & Cameron, D. (2005). Newspaper Theatre: Applying performance- based learning to journalism education. Conference: Proceedings of The Journalism Education Association Conference. Retrieved from https://www.researchgate.net/publication/266606972_Newspaper_Theatre_Applying_performance-based_learning_to_journalism_education.
- Britannica, T. Editors of Encyclopedia (2021, March 12). Augusto Boal. Encyclopedia Britannica. <https://www.britannica.com/biography/Augusto-Boal>
- Brydon-Miller, M., & Coghlan, D. (2014). The big picture: Implications and imperatives for the action research community from the SAGE Encyclopedia of Action Research. *Action Research*, 12(2), 224-233. doi: 10.1177/1476750314533135
- Draper, P. (2001). *Handbook of Action Research - Participative Inquiry and Practice* edited by Peter Reason and Hilary Bradbury Sage, London, 2001, 509 pages, £69.00, ISBN 0 761 96645 5. *Journal of Advanced Nursing*, 34(4), 563-563. <https://doi.org/10.1046/j.1365-2648.2001.0668>.
- Castañeda, Q. (2006). The Invisible Theatre of Ethnography: Performative Principles of Fieldwork. *Anthropological Quarterly*, 79(1):75-104. doi: DOI:10.1353/anq.2006.0004

- Chandler, D., & Torbert, B. (2003). Transforming inquiry and action interweaving 27 flavors of action research. *Action Research*, 1, 133-152.
- Coghlan, D., & Brydon-Miller, M. (2014). *The SAGE Encyclopedia of Action Research*. <https://doi.org/10.4135/9781446294406>
- Coghlan, D., & Brydon-Miller, M. (2014). *The SAGE Encyclopedia of Action Research*. SAGE Publications Ltd, ISBN: 9781849200271.
- Cohen-Cruz, Jan, and Mady Schutzman. *Playing Boal*. New York, Routledge Press: 1994.
- Cohen-Cruz. "Boal at NYU: A Workshop and Its Aftermath." in: *The Drama Review*. 34, Fall 1990, 43-49.
- Coudray, S. (2019). Revolutionary reflections | Theatre of the Oppressed as a political method. *Revolutionary Socialism In 21st Century*. <https://doi.org/10.1332/204986017x14951776937239>.
- Drain, R., 1995. *Twentieth Century Theatre*. London: Routledge. 1996. *Contemporary theatre review*. Londres: Routledge.
- Drennan, B. (1994). *Theatre Journal*, 46(2), 299-300. doi:10.2307/3208476
- Eisner, E. (1965). Children's Creativity in Art: A Study of Types. *American Educational Research Journal*, 2(3), 125-136. <https://doi.org/10.3102/00028312002003125>
- Fals-Borda O 2001 'Participatory (Action) Research in Social Theory: Origins and Challenges' in for social transformation. *Critical and Radical Social Work*, 5(2), 241-252.
- Freire P. *Pedagogy of the oppressed*. Harmondsworth: Penguin, 1972
- Freire, P. (1996). *Letters to Cristina: Reflections on my life and work*. Routledge: New York
- Freire, P. (1993). *Pedagogy of the oppressed*. Translated by Myra Bergman Ramos (30th ed.). Penguin.

- Freire, P. (1998). Education for critical consciousness. New York: Continuum.
from <https://files.eric.ed.gov/fulltext/EJ908178.pdf>.
- Gaffney, M. (2008). Participatory Action Research: An Overview What makes it tick? KAIRARANGA – X, VOLUME 9, Retrieved 16 May 2019,
- Geetanath, V. (2017). R.S. Praveen Kumar is the wind beneath the wings of students at telangana’s social welfare hostels. Hindu, p. 1. Retrieved 28 September 2018, from <https://www.thehindu.com/news/national/telangana/R.S.-Praveen-Kumar-transforms-Telanganas-social-welfare-hostels/article>.
- Gewertz, K. (2011). Augusto Boal’s ‘Theatre of the Oppressed’. Harvard Gazette. Retrieved 17 October 2017, from <https://news.harvard.edu/gazette/story/2003/12/augusto-boals-theatre-of-the-oppressed/>.
- Government of Telangana Social Welfare Residential Educational Institutions Society.
- Greenwood, D., Whyte, W., & Harkavy, I. (1993). Participatory Action Research as a Process and as a Goal. Human Relations, 46(2), 175-192.
<https://doi.org/10.1177/001872679304600203>
- Gutberlet J., de Oliveira B.J., Tremblay C. (2017) Arts-Based and Participatory Action Research with Recycling Cooperatives. In: Rowell L., Bruce C., Shosh J., Riel M. (eds) The Palgrave International Handbook of Action Research. Palgrave Macmillan, New York. Harper and Row, NY. ISBN 978-0285647190, pp. 82, 202-6
- Hopkins, D. (2007). Every school is a great school: Realizing the potential of system leadership. Maidenhead, UK: Open University.
- Ganguly, S. (2010). Jana Sanskriti. Taylor & Francis.
- Ganguly, S. (2010). Jana Sanskriti: Forum theatre and democracy in India. Routledge.

- Jokela, T., Hiltunen, M., & Härkönen, E. (2015). Art-based action research – participatory art for the north. *International Journal of Education Through Art*.
- Kemmis, S., & McTaggart, R. (2000). Participatory action research. In N. K. Denzin & Y. S. Lincoln (Eds.), *Handbook of qualitative research* (2nd ed., pp. 567-607). Thousand Oaks, CA: Sage.
- Kina, V., & Fernandes, K. (2017). Augusto Boal's Theatre of the oppressed: democratizing art
- Koch, T., & Kralik, D. (2006). *Participatory action research in health care*. Blackwell publishing.
- Leavy, P. (2017). *Research design: quantitative, qualitative, mixed methods, art-based, and community based participatory research approaches*. New York: Guilford Press.
- LEE, Y. (2015). Theatre for the Less Oppressed than I: Reconsidering Augusto Boal's Concept of Spect-actor. *Theatre Research International*, 40(2), 156-169.
- Lewin, K. (1946). Action Research and Minority Problems. *Journal Of Social Issues*, 2(4).
- Lewin, K. (1946). Action Research and Minority Problems (pp. 34-36). *The Society for the Psychological Study of Social Issues*.
- Lewin, K. (1948) *Resolving Social Conflicts: Selected Papers on Group Dynamics*.
- Lewin, K. (2008). *Resolving social conflicts*. American Psychological Association.
- MacDonald, C. (2012). Understanding Participatory Action Research: A Qualitative Research Methodology Option. (2021), Volume 13, (Issue 2, 2012), pages 34-50. Retrieved 12 March 2018,
- Maguire, P. (1987). *Doing Participatory Research: A Feminist Approach*. Center for International Education, School of Education, University of Massachusetts, Amherst.
- McLaughlin, J. (2021). Aristotle – On Tragedy. *Open.library.okstate.edu*. Retrieved 26 October 2016, from <https://open.library.okstate.edu/introphilosophy/chapter/aristotle-on-tragedy/>.

- McLaughlin, J. Aristotle – On Tragedy. Open.library.okstate.edu. Retrieved 7 September 2018, from <https://open.library.okstate.edu/introphilosophy/chapter/aristotle-on-tragedy/>.
- McNiff J. (1988). Action Research: Principles & Practice. MacMillan Education Ltd. London.
- McNiff, S. 92013). Critical focus on art-based research. In S. McNiff (Ed.), Art as Research, opportunities and challenges.
- Mills, S. (2009). Theatre for Transformation and Empowerment: A Case Study of Jana Sanskriti Theatre of the Oppressed. Development in Practice, 19(4/5), 550-559. Retrieved June 14, 2021, from <http://www.jstor.org/stable/27752094>
- Murphy, J. W. (2014). Community-based interventions: Philosophy and action. New York: Springer.
- Noble, T. (2000). Social theory and social change. New York: St. Martin's Press.
- Norden, Barbara. "The Cop in the Head." in: New Statesman & Society. 5, Mar 27, 1992.
- O'Brien R. (2001). An overview of the Methodological Approach of Action Research. English version [On-line]. Available: www.web.ca/robrien/papers/arfinal.html
- O'Brien, R. (2001). An Overview of the Methodological Approach of Action Research. Web.ca. Retrieved 17 July 2018, from <https://www.web.ca/~robrien/papers/arfinal.html>.
- Park, J. (2012). Youth and Theatre of the Oppressed. Edited by Peter Duffy and Elinor Vettraino. New York: Palgrave Macmillan, 2010; pp. 304. \$80.00 cloth. Theatre Survey, 53(1), 168-170. <https://doi.org/10.1017/s0040557411000937>
- Paterson, D. (1994). A Role to Play for the Theatre of the Oppressed. TDR (1988-), 38(3), 37-49. doi:10.2307/1146378
- Paterson, D. (1994). A Role to Play for the Theatre of the Oppressed. TDR (1988-), 38(3), 37-49. doi:10.2307/1146378 pdf.

Richard Winter, *Learning from Experience: Principles and Practice in Action-Research* (Philadelphia: The Falmer Press, 1989) 43-67.

Robinson, A. (2016). An A to Z of Theory | Augusto Boal: Brecht and Beyond – The Boal Method. Ceasefire, single page. Retrieved 30 August 2016, from <https://ceasefiremagazine.co.uk/augusto-boal-brecht-boal-method/>.

Royal Roads University INDS 510 Team 5 presentation on Action Research and Participatory Action Research, 2018. Participatory Action Research Presentation. [video] Available at: <<https://www.youtube.com/watch?v=0Zng5AoMvVA>> [Accessed 27 Jan 2019].

Salvador, E. (2014). Legislative Theatre: Art for Community Conflict Resolution. From Desires to Laws. *Journal of Conflictology*.

Sanghera, T. (2018 Nov 22). 88% of marginalized children are beaten at school; 91% parents okay with it. *Business Standard*, 1. Retrieved from <https://www.business-standard.com/article/current-affairs/88-of-marginalised-children-beaten-at-school-91-parents-okay-with-it>

Schneider, B. (2012). Participatory Action Research, Mental Health Service User Research, and the Hearing (our) Voices Projects. *International Journal of Qualitative Methods*, 11(2), 152-165. <https://doi.org/10.1177/160940691201100203>

Schutzman, Mady, and Jan Cohen Cruz. "Theatre of the Oppressed Workshops with Women." in: *The Drama Review*. 34, Fall 1990, 66-76.

Schutzman, Mady. "Activism, Therapy, or Nostalgia? Theatre of the Oppressed in NYC." in: *The Drama Review*. T – 143, Fall, 1994, 77-83.

Soifer, R. (2011). CHAPTER ELEVEN: Last-Minute Theatre: Bringing Boal Behind.

- Stichter, A. (2016). The Role of Breaking the Fourth Wall in Audience Ego Identification. *Aletheia*, 1(2). <https://doi.org/10.21081/ax011>
- Sullivan, J. (2008). Environmental Justice and Augusto Boal's Theatre of the Oppressed: a Unique Community Tool for Outreach, Communication, Education and Advocacy. *Theory In Action*, 1(2), 20-39. doi: 10.3798/tia.1937-0237.08006
- Tandon, R. (ed.) (2002) *Participatory Research: Revisiting the Roots*, Mosaic, New Delhi. ISBN 978-8190129732.
- Taussig, M., Schechner, R., & Boal, A. (1990). Boal in Brazil, France, the USA: An Interview with Augusto Boal. *TDR* (1988-), 34(3), 50-65. doi:10.2307/1146069
- Taussig, Michael, and Richard Schechner. "Boal in Brazil, France, and the USA: An Interview with Augusto Boal." in: *The Drama Review*. 34, Fall 1990, 50-65.
- Telangana Social Welfare residential educational institutions society. (2019, n.d.)
- Thorat, S. (2018). Thorat. *Hindustan Times*. Retrieved 22 November 2019, from <https://www.hindustantimes.com/india-news/scheduled-castes-among-worst-sufferers-of-india-s-job-problem>.
- Wadsworth, Y. (1998). What is Participatory Action Research? *Action Research International*. Retrieved 19 September 2018, from <https://www.montana.edu/cpa/news/images/articles/hires/img200603291143660763-1.pdf>.
- Whyte, W. F. (Ed.) (1991). *Participatory action research*. SAGE Publications, Inc. <https://www.doi.org/10.4135/9781412985383>
- Whyte, W. F. (Ed.). (1991). *Sage focus editions, Vol. 123. Participatory action research*. Sage Publications, Inc.

Yadav, V., Dasgupta, S., & Kumar, B. (2020). "All Human Beings are of Equal Status Since Birth": Caste, Inequality and B.R. Ambedkar's Universal Claim for Human Equality. *Indian Journal of Human Development*, 14(3).

<https://doi.org/10.1177/0973703020974442>

Zanin-Yost, A., & Tapley, E. (2008). Learning in the Art Classroom: Making the Connection Between Research and Art. *Art Documentation: Journal of the Art Libraries Society of North America*, 27(2), 40-45. Retrieved April 13, 2021, from <http://www.jstor.org/stable/>

APPENDIX

Questionnaire for Games and Exercises

1. Do you like Theatre games? (Y), (N).
 a) Yes b) no c) boring d) not getting anything.
2. How many games did you participate in?
 a) 3 b) 4 c) 5 d) none.
3. Are those games easy to play or hard? (Y) (N).
4. Do you want to play more theatre games? (Y). (N).
5. What do you think about the central idea of this game?
 a) Worm up b) Gateway to theatre activity
 c) Understanding for oppression d) all above.
6. Are you enjoying playing these Theatre games?
 a) Yes
 b) No
7. Have you ever played theatre games before?
 a) Yes, I played.
 b) I watched when my friends were playing theatre games.
 c) My class teachers used to play theatre games in class.
 d) Never.
8. Do you play these games with your friends after this session?
 a) Yes, I do. b) No, I will not play.
9. What is your opinion on this particular game session? Write a few words?

Questionnaire for Image theatre

- 1) Do you like the Image theatre? Y..... N.....
- 2) How many theatre images did you make in this session? No.....
- 3) Did you understand how to create an Image in the Theatre of the Oppressed?
 - a) The Image is myself.
 - b) Just I joined.
 - c) It is created because instructor commanded me.
 - d) I don't understand what Image theatre is?
- 4) What do you think about doing Image theatre?
 - a) Doing image theatre is very fun.
 - b) Fun, but very tough to create the image.
 - c) Physically and mentally, it is not understandable.
 - d) I don't get what Image Theatre is.
- 5) How is your image?
 - a) It is my imagination.
 - b) It is my thought.
 - c) It is flexible with others.
 - d) It is a coordinated image with other images.
 - e) All above.
- 6) Write some comments on the image theater?

Questionnaire for Newspaper theatre

1) Do you like the Newspaper theatre? Y..... N.....

2) Which kind of story did you collect from the newspaper?

- a) Politics
- b) Sports
- c) Entertainment
- d) Crime
- e) Others (.....)

3) Which kind of character did you enact in the newspaper theatre?

Answer: -

4) Did you understand the process of doing Newspaper theatre? Y..... N.....

5) What do you think about doing Newspaper Theatre?

- e) Doing newspaper theatre is very fun.
- f) Collecting story is tough.
- g) Enact newspaper articles are interesting.
- h) I don't get what a Newspaper Theatre is.

6) Write some comments on the Newspaper Theater?

Questionnaire for Forum Theatre

- 1) Do you have a clear knowledge about making Forum Theatre? Y..... N.....

- 2) What is Forum Theatre?
 - a) Looking at particular scene of the story
 - b) Observing the oppression
 - c) Stop the oppression.
 - d) Discuss and make some suggestion on particular oppression.
 - e) All above

- 3) Are you interested in doing a Forum session in a particular scene? Y..... N.....

- 4) Can you find any scenes of oppression in your playback, newspaper, Image Theatres?
 - a) Yes, I did.
 - b) No, I am unable to find.
 - c) I don't know what oppression is.
 - d) I know what oppression is, but I am unable to point it out.

- 5) Did you give any suggestion to a particular oppression scene?
 - a) No, I afraid to involve in that scene.
 - b) Just I enjoyed the show?
 - c) I have a suggestion but maybe it is not a proper solution?
 - d) Yes, I have a solution. I don't know if it will resolve the oppression, but I will give my best.

- 6) What is the use of doing a Forum?
 - a) It can provide a space to think.
 - b) It can be a time for notice the oppression.
 - c) It is processed to evaluate over self.
 - d) All above

- 7) Write some words about your forum session experience.

Questionnaire for Playback Theatre

- 1) What is playback theatre?
- 2) Which kind of story did you collect from your experience?
 - a) Family
 - b) Friends
 - c) School
 - d) Others (.....)
- 3) Which kind of character did you play in that playback theatre?

Answer:

- 4) Did you understand the process of doing playback theatre? Y..... N.....
- 5) Did you make a forum for your playback Theatre?
- 6) What do you think about doing Playback theatre?
 - a) Doing playback theatre is nice to thinking of my past.
 - b) I don't want to think my past.
 - c) Reenacting in my real life is curious.
 - d) I don't get what Playback theatre is.
- 7) What did you think when you were doing forum to your own story in the Playback Theatre session?
- 8) Write some comments on the playback theatre?

Action Research in Social Welfare Residential Schools in Hyderabad Investigating the Possibilities (Potentials and Limitations) of Theatre of the Oppressed in Resolving a Conflict

by Kiran Kumar Sangala

Submission date: 24-Mar-2023 04:54PM (UTC+0530)

Submission ID: 2045330939

File name: Kiran_Kumar_Sangala.pdf (30.63M)

Word count: 63840 Character count: 344005



Librarian
Indira Gandhi Memorial Library
UNIVERSITY OF HYDERABAD
Central University P.O.
HYDERABAD-500 046.

Action Research in Social Welfare Residential Schools in Hyderabad Investigating the Possibilities (Potentials and Limitations) of Theatre of the Oppressed in Resolving a Conflict

ORIGINALITY REPORT

6%

SIMILARITY INDEX

6%

INTERNET SOURCES

2%

PUBLICATIONS

3%

STUDENT PAPERS

PRIMARY SOURCES

1

core.ac.uk

Internet Source

<1%

2

www.tswreis.telangana.gov.in

Internet Source

<1%

3

en.wikipedia.org

Internet Source

<1%

4

www.tamarackcommunity.ca

Internet Source

<1%

5

dokumen.pub

Internet Source

<1%

6

mronline.org

Internet Source

<1%

7

Submitted to Mount St. Mary's University

Student Paper

<1%

8

kipdf.com

Internet Source

<1%

aura.antioch.edu

9	Internet Source	<1 %
10	www.researchgate.net Internet Source	<1 %
11	theforumproject.org Internet Source	<1 %
12	epdf.pub Internet Source	<1 %
13	researchspace.ukzn.ac.za Internet Source	<1 %
14	ebin.pub Internet Source	<1 %
15	citeseerx.ist.psu.edu Internet Source	<1 %
16	lauda.ulapland.fi Internet Source	<1 %
17	Submitted to Tulane University Student Paper	<1 %
18	ceasefiremagazine.co.uk Internet Source	<1 %
19	etheses.whiterose.ac.uk Internet Source	<1 %
20	www.litcharts.com Internet Source	<1 %

21	connectoo.belgium.be Internet Source	<1 %
22	eprints.soas.ac.uk Internet Source	<1 %
23	digitalcommons.bucknell.edu Internet Source	<1 %
24	Submitted to California Baptist University Student Paper	<1 %
25	Submitted to University of Kent at Canterbury Student Paper	<1 %
26	theatrelinks.com Internet Source	<1 %
27	"The Wiley Handbook of Ethnography of Education", Wiley, 2018 Publication	<1 %
28	www.cambridgescholars.com Internet Source	<1 %
29	www.files.ethz.ch Internet Source	<1 %
30	iwgia.org Internet Source	<1 %
31	Submitted to Ecole Mondiale World School Student Paper	<1 %
32	Submitted to Higher Ed Holdings	

<1 %

33

Submitted to University of New England

Student Paper

<1 %

34

"Youth and Theatre of the Oppressed",
Springer Science and Business Media LLC,
2010

Publication

<1 %

35

Submitted to International School Hilversum

Student Paper

<1 %

36

cccu.org

Internet Source

<1 %

37

Submitted to University of Auckland

Student Paper

<1 %

38

www.ibdocuments.com

Internet Source

<1 %

39

Submitted to Distance Learning Centre

Student Paper

<1 %

40

scholar.ufs.ac.za

Internet Source

<1 %

41

scholarworks.umt.edu

Internet Source

<1 %

42

ijpe.in

Internet Source

<1 %

43	iuu.ac Internet Source	<1 %
44	mu.ac.in Internet Source	<1 %
45	Submitted to University of Bedfordshire Student Paper	<1 %
46	Submitted to Creative Secondary School Student Paper	<1 %
47	Submitted to Roffey Park Institute Student Paper	<1 %
48	Submitted to Sydney Church of England Co-Educational Grammar School, Redlands Student Paper	<1 %
49	Submitted to University of Huddersfield Student Paper	<1 %
50	digitalcommons.lsu.edu Internet Source	<1 %
51	www.icmica-miic.org Internet Source	<1 %
52	www.itaucultural.org.br Internet Source	<1 %
53	Submitted to 8779 Student Paper	<1 %
54	www.digitaltheatreplus.com	

Internet Source

<1%

55

Elena Landone. "Chapter 21 Community Studies and Action Research", Springer Science and Business Media LLC, 2022 Publication

<1%

56

etd.lsu.edu
Internet Source

<1%

57

www.tandfonline.com
Internet Source

<1%

58

Submitted to Pennsylvania State System of Higher Education
Student Paper

<1%

59

www.africaknows.eu
Internet Source

<1%

60

www.ijsrp.org
Internet Source

<1%

61

www.vkmaheshwari.com
Internet Source

<1%

62

www.workingwithstories.org
Internet Source

<1%

63

escholarship.org
Internet Source

<1%

64

repository.asu.edu
Internet Source

<1%

65	www.anamuh.org Internet Source	<1 %
66	www.scribd.com Internet Source	<1 %
67	Submitted to Colorado Technical University Online Student Paper	<1 %
68	Submitted to Liberal Arts and Science Academy Student Paper	<1 %
69	pustakmarket.com Internet Source	<1 %

Exclude quotes On
Exclude bibliography On

Exclude matches < 14 words