



Wits School of Arts
Drama for Life
Masters Research Report

Albert Shangu Zitha
STUDENT NO: 956459

RESEARCH TOPIC: Teaching at Sir Alba Tutoring and Arts Academy: Investigating Theatre of the Oppressed as a teaching approach to After Care Centre Classrooms in Etwatwa Township in Johannesburg.

SUPERVISOR(S): Sibongile Bhebhe



Declaration of Original Work

I, Albert Shangu Zitha Student number: 956459 know and accept that plagiarism (i.e., to use another's work and to pretend that it is one's own) is dishonest.

Please confirm the following:

	I declare that the assignment entitled: <u>Teaching at Sir Alba Tutoring and Arts Academy: Investigating Theatre of the Oppressed as a teaching approach to After Care Centre Classrooms in Etwatwa Township in Johannesburg</u> handed in on the date below is my own work.
	I have acknowledged all direct quotations and paraphrased ideas.
	I have provided a complete, alphabetised reference list, as required by the APA method of referencing (described in the Referencing Handbook).
	I have not allowed, and will not allow, anyone to copy my work with the intention of passing it off as his or her own work.
	I understand that the University of the Witwatersrand will take disciplinary action against me if evidence suggests that this is not my own unaided work or that I failed to acknowledge the source of the ideas or words in my writing
	Did you use AI? ☐ Yes ☒ No If yes, please fill in the following statement: During the preparation of this work, I used (name of AI tool/platform) _____ in order to (provide reason/s) _____. After using this/these tool/s or platform/s, I reviewed and edited the content as needed and take full responsibility for the content of my work.

Signed: 

Date: 04/10/2024

Course code: WSOA7099A

Lecturer / Tutor: Nondumiso Lwazi Msimanga

Abstract

After care centre has become alternative spaces where teaching and learning happens, parents enroll their children in these centre not only to keep their children safe but they have become spaces where supplementary learning happens. Covid-19 has affected education and its systems, schools are still in a 'catching up' phases, the schools and teachers are in need of assistance in terms of teaching and learning and making education more interactive and experiential to the learners. Alternative teaching approaches are in high demand. This study's primary aim is to investigate to investigate the use of Theatre of the Oppressed as a teaching approach to various topics covered in an after care tutoring centre and to answer how Theatre of the Oppressed can be used as a teaching approach to various topics covered in an after care tutoring centre and school curriculum. This study uses a Practice as Research design. In this Practice as Research there where Theatre of the Oppressed workshops conducted. The data was collected through these research instruments: picture and videos were recorded and notes were documented through journaling. Some of the findings are; tutors explored self expression through image Theatre and engaged in discourse during and after forum theatre however tutors still need thorough training in an application of Theatre of the Oppressed. This study adds to knowledge development, practice and advocacy by liberating teaching and learning spaces. This study shows the value of expressive learning and how applied drama and theatre can be a useful mediator to decaying South African education system to promote quality, effective and give learners agency of their own learning and develop responsible citizens.

Acknowledgments

I would like to thank my family especially my mother for being the pillar of my strength throughout my academic journey. Also to show gratitude to Dr. Sibongile Bhebhe my supervisor for never allowing me to quit even at my lowest academic moments, her guidance and encouragement and sleepless night fueled me to press on. I would also like to thank Drama for Life (DFL) for giving me the opportunity to pursue and complete my studies. I would also like to thank myself for allowing me to push myself over the limit of what I thought I couldn't be for growing and being better day by day.

TABLE OF CONTENTS

Declaration

Abstract

Acknowledgements

Table of contents

CHAPTER 1

1.1. Research Title

1.2. Background of research

1.3. Rationale

1.4. Aims

1.5. Objectives

1.6. Research Questions

1.7. Literature Review

1.7.1. Games

1.7.2. Image Theatre

1.7.3. Forum Theatre

1.7.4. A democratic classroom

1.8. Theoretical Framework

1.9. Method

1.10. Data Collection

CHAPTER 2

2.1. Theoretical Framework

CHAPTER 3

3.1. Research Method

CHAPTER 4

4.1 Research findings

4.1.1 Image Theatre

4.1.2 Games

4.1.3 Forum Theatre

4.2 Synopsis

4.3 Findings

CHAPTER 5

5.1. Discussion of Findings

CHAPTER 6

6.1. General Conclusion

6.2. Limitation

6.3. Recommendations

6.4. Final Closing Remarks

Reference list

Appendices

Appendix A: Information sheet

Appendix B: Consent letter

CHAPTER 1

1.1. Research Title

Teaching at Sir Alba Tutoring and Arts Academy: Investigating Theatre of the Oppressed as a teaching approach to After Care Centre Classrooms in Etwatwa Township in Johannesburg.

1.2. Background to the research

Growing up as a black child in a township of East Johannesburg, South Africa, the dream is progress in life, to learn ways in which to progress. The most valuable resource easily accessed is basic education which constitutionally is a basic human right. This progress can come in many ways but the core one is education. For one to progress need a progressive education system and learning environment.

Regardless of all the tries by the new South African government to put into operation new curriculums, from Outcomes based Education (OBE) to Curriculum Assessment policy Statement (CAPS), Etwatwa is still lacking access to high-quality education. South Africa has high rates of enrolment in school, but its educational system is of low quality. Despite comparatively high levels of public investment on education, South Africa has poor quality education (Mlachila and Moeletsi 2019).

South Africa has the weakest educational system among the middle-income nations that participate in international comparisons of educational attainment in terms of educational results (Spaulls, 2013:3). The current state of the South African education system is egregiously unjust, terribly underperforming, and extremely inefficient. Allen (2014) argues that the minimal pass criterion of 30% set by the Minister of Basic Education is in opposition to high-quality education.

Dewey (1938) asserts that for education to become progressive it must give an opportunity to a learner to have personal expressive ability and development. A learner must be able to learn by experiencing, free to act and accumulate skills to be able to survive in the ever changing surroundings. This study seeks to employ Theatre of the Oppressed (TO) as an alternative way in teaching primary school learners. It is hoped that TO will help, provide Tutors and learners with participatory and engaging ways in the learning process.

This study used the research design of "Participatory Action Research (PAR). McIntyre (2007) points out that Participatory Action Research is a method that provides opportunities for development of knowledge. He further points out that it emphasizes people's lived experiences that are their individual and social. This study seeks to work with Tutors in Etwatwa after care centre as learners in the exploration of the use of Theatre of the Oppressed as an alternative teaching approach which then PAR is the best method to employ as it is participatory in nature, this study seeks to explore, develop and create with the people which is PAR core principle.

Barrett and Bolt (2014) avers that practice as Research (PaR) is a research approach that entails employing artistic or creative practices for enquiry and knowledge generation. It is especially common in areas such as performing arts, visual arts, and design, where artistic practice becomes a type of inquiry in and of itself. PaR recognizes that creative practice may provide unique insights, fresh viewpoints, and alternative perspectives on the world.

Nelson (2013) points out that PaR makes artistic practice the core emphasis of the research process, and the deliverables might include performances, exhibits, installations, or other kinds of artistic presentation in addition to standard textual outputs. The goal is to merge practice and study, dissolving the lines between them and viewing creative practice as a means of exploration and knowledge creation.

This study investigated how Theatre of the Oppressed techniques, Games, Image theatre and Forum Theatre can be used in previously disadvantaged after-care learning centers of Etwatwa. Sir Alba Tutoring and Arts Academy (SATAA) is the location where the investigation takes place. It is based in Etwatwa East of Johannesburg, Ekurhuleni Municipality. There are many such centers that contribute to the education in South African townships, but are not recognized.

The study explored how tutors teach in an approach that permits innovative in their learning by collaborating, participating and exploring with Tutors. Sir Alba Tutoring and Arts academy is an after-care center that renders academic and arts training services for learners from grades RR to Grade 7. Nothing has been published about this center and this will be its first time for it to be focused on in a research study.

Freire (2009) Points out that education ought to be a dialogue between a Tutor and a learner, resolving the conflict between the two roles into collaboration. It is the lack of these ways of teaching that exacerbates poor quality of education in Etwatwa. Arguably, the lack of dichotomy between the Tutors and learners takes away the democracy to learn.

Rogers (1996) argues that education theorists believe that process-based learning is more important than product based. The former refers to learning that is explorative and the later refers to tests and results oriented. Diverse education methods should be permitted, supported, and seen as necessary to knowledge development in education (hooks, 1994: 203). This promotes quality education. The study will use diverse teaching methods to make teaching more explorative and participatory.

Few South African schools may be deemed "functioning" when taking into account staff and learner attendance (Wilkinson, 2015). Wilkinson also found that eighty percent of South African schools are not able to provide children with the necessary abilities. According to Mlachila and Moeletsi (2019) poor productivity growth and low educational attainment are the main causes of high levels of poverty, unemployment, and inequality. The problem of learners being underprepared due to internal promotion procedures and the pressure on schools to achieve high pass rates, especially in Grade 12, raises questions about the quality of education (Mouton et al, 2013). According to Spaul (2015) a low-quality education leads to an intergenerational cycle of poverty since children inherit their parents' curses or socioeconomic standing regardless of their own aptitude or effort.

There are different techniques in Theatre of the Oppressed (TO) such as forum theatre, image theatre, invisible theatre, newspaper theatre and games that are used in community development projects. For the purpose of this study, I will focus on Games, Image theatre and Forum Theatre. The TO project will involve tutors from Sir Alba Tutoring and Arts Academy as learners in the study. They will use some of these TO techniques to explore them as alternative teaching approaches to promote quality education.

Theatre of the Oppressed will be examined as a tool for investigating democratic instruction, engagement, conversation, and debate, as well as for planning solutions and exchanging data. According to Burgoyne (2004), Augusto Boal's interactive TO allow for physical engagement that awakens the imagination, feelings, and senses in addition to the intellect. Theatre created by activist and Brazilian writer Augusto Boal, TO envision the emergence of consciousness among marginalized communities and promotes critical observation and depiction of reality.

Analyzing poor education as a kind of oppression will be made easier with the application of TO methodologies. I think that when it comes to the connections between Tutors and learners, poor education turns into a kind of oppression. This research aims to analyze and perhaps identify the oppressive foundation of the problem of low-quality education. Consequently, educators will investigate the workings of this subjugation within the classroom. Thus, the focus of the seminars

will be on examining the relationships between oppressors and oppressed people. Using Sir Alba Academy as an example, the tutors will utilize the TO method to investigate social injustice, inequality, and the absence of creative teaching methods in township schools. This does not imply that the instructors are inherently oppressed or oppressors. In order to further promote interactive teaching and learning within Etwatwa, the instructors will take part in this as agents of freedom and change for their own schools.

According to Moloi (2019), despite the fact that 80% of South African schools are allegedly underperforming, both learners and faculty members at these establishments may be inspired to actively resist and challenge any social injustice that dehumanizes and labels them as failures. Corrigan and Miller (2004) asserts that tutors might also be perceived as repressive forces inside the system and held accountable for the super performance it is the schoolchildren that bear the brunt of the persecution. Loy (2017) contends that placing inexperienced educators in these settings is a means of upholding learners' subjugation. However, instructors could also be subject to systemic oppression, which would explain the results of subpar instruction and learning in the classroom.

Boal (2014) avers that Theatre of the Oppressed [TO] re-humanizes humanity. A blog published in 2002 posted on Imagine Action's web site, states that TO games, exercises, and approaches have become significant tools for many practitioners [and tutors] throughout the world in the recent decades. It is a kind of participatory art intended to be used as a freeing and powerful activity that encourages both individual and group growth.

For this study, 11 tutors participated in the workshops. It is important to note that 1 in the 11 Tutors have had training in Arts, he graduated his Grade 12 from the East Rand School of Arts (ERSA) and 10 has never had formal arts training but have participated in arts activities. The learners came from different backgrounds and specialties, such as Mathematics, English, IsiZulu, Xitsonga, Afrikaans, Life skills, Commerce and creative arts. 9 of the tutors are from Etwatwa and 2 are from nearby surrounding areas. Furthermore it is important to note that 10 tutors came from traditional education background with traditional methods of teaching and learning while all tutors have never been exposed to any of the Theatre of the Oppressed methods.

1.3. Rationale

Many other studies have been done on low quality education issues and the use of alternative methods. I feel that this research will provide alternative ways of facilitating learning in after-care

centers in a more participatory and embodied way. The other aspect of conducting this study is that it is concerned with an increase of indulgent of suppression that non progressive education brings to Tutors and learners, as a result, affecting development in the classrooms.

According to Simon et al. (1987) research gives us the data and understanding required for making decisions and addressing problems. This is the reason I want to carry out my research in order to help the Etwatwa community find new and creative solutions to the issue of teaching and learning via the active participation of both instructors and learners. Theatre of the Oppressed, with its predicament posing and pinpointing toward matters of oppression. It can help facilitate active participation.

Falkowski and Spiliopoulou (2007) points out that active involvement "...is a potent predictor of an individual's passions, inclinations, convictions, and (typically) social [in a] demographic framework.

My study's action-oriented approach has the potential to empower learners as change agents and provide them with a platform to practice transformation. My research has the potential to be both an activism and an intervention. According to Middlewick, et al. (2012), TO be a dynamic method of improving communication skills because it breaks down the "fourth wall" between actors and spectators, enabling learners to take an active role and transform from spectators into spect-actors. Augusto Boal first used the term "spect-actor" to characterize an audience member who has been changed to exercise agency in a theatrical situation. The fourth wall separating tutors and learners will be allowed to come down.

The current CAPS curriculum employs what Freire (2003) argues that the Tutors instructs while the learner only participates passively during teaching and learning. Dewey (1938) asserts that learners learn by doing. This study may help curriculum designers develop qualified instructors who will employ interactive teaching methods.

This research may help tutors acquire knowledge of some teaching methods that can be derived from the Theatre of the Oppressed to challenge the banking of education. According to Alam (2013), the banking system of education is a type of instruction that suggests learners accept information as empty vessels from their instructor, who is seen as the knowledge-bearer in a typical Tutors-centered classroom. Built on the Pedagogy of the Oppressed by Paulo Freire, TO challenges audience members' passive participation by applying lessons learned from the failure of banking education to library-based inclusive education.

1.4 Aims

- 1.4.1 To investigate the use of Theatre of the Oppressed as a teaching approach to various topics covered in an After Care Tutoring Centre.
- 1.4.2 To analyze how techniques in TO, such as Games, Image Theatre and Forum Theatre can be used by tutors at Sir Alba Tutoring academy to improve their craft.
- 1.4.3 To find out to what extent TO techniques can be used as teaching methods.

1.5 Objectives

- 1.5.1 To review read literature on Theatre of the Oppressed as a method of agency and change.
- 1.5.2 To conduct workshops so as to explore the usability and efficacy of Theatre of the Oppressed methods in addressing the none-democratic classrooms.
- 1.5.3 To thematically analyze collected data from the workshops using observations, Journaling, photo and video recordings.

1.6 Research questions

The Etwatwa quality of education, which is pre-dominantly determined by literacy and numeracy ability for the learners between grade 3 and 9 calls for great concern, the increased number of crèches starting after school/after care classes as an attempt to alleviate this problem has also seen graduates who are unemployed starting small Tutoring services in their living rooms and garages. This research attempts to respond to these questions:

- 1.6.1 In what ways can Theatre of the Oppressed be used as a teaching approach to various topics covered in an After Care Tutoring Centre?
- 1.6.2 How can TO techniques, such as Games, Image Theatre and Forum Theatre be explored by tutors at Sir Alba Tutoring academy to improve their craft?
- 1.6.3 To what extent can TO techniques be used effectively as teaching methods and challenge the low quality education in Etwatwa?

1.7. Literature review

1.7.1. Games

The British Journal argues that games have the capacity to create learning platforms that are effective and engaging. The learning platform could be the new ground breaking ways to help the Tutors

explore new ways of teaching and learning. The journal further adds that game based learning supports individualized learning. Individualized learning personalizes learning to each learner in a learning space; they develop their own personalized experiences and view points of the learning. It further points out that games can easily be intergraded into teaching, which the makes games a handy tool at which to teach almost anything (Brit, 2020).

Dicky (2005) concurred with these assessing that games can engage learners to learn, while furthermore games can stimulate learners ability to think and create meaning; The most important pointer for the use of games is that they have the ability to initiate collaborative learning which stimulates peer interactions Dicky ads.

According to Otto (2020), Viola Spolin's pedagogy emphasizes that practice makes perfect, and that immersion in the activity keeps players engaged on both a cerebral and physical level. The crucial "instinct" which Spolin define as "the area of knowledge which is beyond the restrictions of culture, race, education, psychology, and age; deeper than the 'survival dress' of behaviors, preconceptions, intellectualisms, and borrowings most of us wear to live out our daily lives is unlocked through this closeness and impulsiveness (Spolin, 1999:19).

From this review about games it can be concluded that games carry fundamental elements at which this study can produce a lot of data sets that will help the exploration of TO as a method of teaching and learning. TO be built on the foundation of games, games that simulates reality hence Boal calls it a rehearsal for a revolution (Snyder-Young, 2011). This rehearsal happens through play and games. Jackson and Boal (2005) postulate, games explore the expressiveness of the body as a communication sender and recipient. The games need an interlocutor since they are dialogues.

1.7.2. Image Theatre

Image is a language (Boal, 2003: 175) therefore it can be characterized as a participatory form of theater that was first created by the Brazilian theater artist Augusto Boal (1979). Image Theatres helps people discover new ways to express themselves, develop new perspectives on social reality, and develop the capacity for change. Image theatre is an action-centered technique that uses the body as an expressive instrument to produce still pictures that depict a wide range of emotions, concepts, and attitudes toward real-life events (Cohen-Cruz & Schutzman, 2002). Image theatre focuses on the numerous meanings an image might have: 'the meaning of an image is the image itself.

These images show the many interpretations that learners have of a complicated issue, providing a variety of topics for discussion and in-depth investigation. Because it enables its learners to simulate

the real-life complexity of their daily life context and engage in an in-depth inquiry of their challenges together in an alternative language that mobilizes their real-life experiences, we anticipated that Image Theater would be a suitable method for exploring the lived experience of adolescents with diabetes. Complex topics can be challenging to discuss because they frequently have numerous, interrelated, and unarticulated components.

1.7.3. Forum theatre

George (1995) states that Forum theatre is a theatre form based on Augusto Boal's 'Theatre of the oppressed' which is an umbrella term of Boal's theatre forms, furthermore the origin of Forum Theatre can be traced back to the 1970s during the military dictatorship in Brazil, ever since then it has been urbanized in new contexts all over the world. Theoretically, Boal's 'theatre of the oppressed' is closely aligned with Paulo Freire's 'pedagogy of the oppressed' and the critical speculative approach focuses on influence, subjugation, freeing, and change (Freire, 2020:374-386). Hence, the aim of Forum Theatre, or any other educational method or policy for that matter, is never neutral. The promotion of values such as critical thinking, equality, solidarity, and human dignity has always been the primary objective directing in Forum Theatre work.

Rae et al (2011) define Forum theatre as a theatre drama in which a predicament is made known in an odd form, to which the spectators are invited to propose and enact possible solutions. Rae et al further argue that Forum theatre engages its spectators or learners through opening a platform to engage in active discussion around a specific organizational issue with the aim of considering different perspectives, identifying areas of dissatisfaction and, through that identification, take action on an individual and/or organizational basis. In the process of engaging the spectators, they then become active learners in the play with the power to change the outcomes of the situation, Boal calls them Spec-actors (Creel, Kuhne and Riggle, 2000:141).

Babbage (2004) explains Forum theatre as a drama that is rich with possibilities. Babbage tells forum theatre as process that tells stories that the audience can identify or relate to in an entertaining manner, which it then acknowledges the issues of power and weakness but indicates that this matter can be changed. He further argued that Forum theatre makes the audience to realize that they have the answers to the problem presented. What I found very significant is when Babbage states the power of forum theatre to instigate discussion, it makes forum theatre then to be very interactive and

breaks down the initial authoritative wall and making Forum theatre a safe space for a rehearsal for reality where spectators can practice and reflect on possible strategies to the problem.

Hammer et al (2022) concurs with Babbage by stating that Forum Theatre plays are intended to reverberate with people's real-life experiences and to show situations with essentials of oppression, power inequality, and discrimination. The oppressed protagonist and the power-holding antagonist perform a clear disagreement, and the play ends in an unsolved manner.

According to Thambu et al. (2020) in order to provide learners with education technique that would inspire them to be creative and inventive, thinking talents must be promoted. This is seen to be an essential skill for teaching in the twenty-first century. tutors who wish to develop and implement successful teaching techniques like Forum Theatre to support and enhance learners' critical thinking abilities would find Thambu's findings useful. Parents, instructors, academics, and instructional designers fall under this category.

When Balakrishnan (2017) discovered throughout his research that Forum Theatre boosts learner engagement and their capacity to examine real-life challenges that they experience in their everyday lives, he displays Forum Theater's potential to engage learners in a classroom setting. A three-phase participatory drama technique, forum theatre is defined by Sappa and Barabasch (2020) as follows: (a) a theatre performance that primarily describes the oppressed-oppressor dynamic; (b) an interactive phase where the audience members are invited to replace the actors in order to solve the represented conflicts; and (c) a final shared reflection and exchange of feelings and thoughts about what they have experienced.

The technique is based on Augusto Boal's Theatre of the Oppressed. Forum theatre is therefore a suitable method of inquiry for a research study, given what Sappa, V., and Barabasch have defined as it is and what it can do. In addition, I will be looking to have active participation from my learners in order to collect data that draws from their experiences and tacit knowledge.

1.7.4. A Democratic classroom

The necessity of fostering a democratic environment in the classroom for both tutors and learners is covered in Jansen (2011). Instead of giving the Tutors the exclusive right to think and speak on behalf of the pupils during instruction, a democratic setting allows both tutors and learners to use their right to free speech. According to Freire (2009), education ought to encourage learners' involvement in the process. Additionally, Jansen talks about the subject matter and works and how it

shouldn't be seen as burdensome on learners, which would limit their ability to connect, learn, and engage. Praxis, or men's "activity" and "reflection" on their reality in order to change it, is the foundation of true liberation and the remaining elements in education. According to Rogers (1969), educators must allow learners to be curious, inquisitive, and to examine and challenge everything. As a result, I support the notion that learners should be free to be inquisitive and to critically consider their curiosities.

But a lot of the discipline and classroom management strategies currently used in American schools are based on behavior modification theories (Hill, 1990). In such situations, learners could feel unable to take control of their lives. Pupils who take on this attitude of powerlessness face the risk of quitting school. In the words of Sarason (1990), "[Learners'] sense of helplessness typically leads to] decreased interest and motivation, at best a type of passionless compliance, and at worst a rejection of learning."

When one has no interest in the current state of affairs, feels that their demands or opinions aren't being addressed, or believes that they are the object of unilateral activities, it is perfectly acceptable to suggest that they would like to be somewhere else.

Learners who believed that their tutors were helpful were statistically strongly associated with "learners' confidence connected to the instructor, self-regulated learning, and disruptive conduct" (p. 454), according to Ryan & Patrick (2001).

TO will provide space for exercising democracy in the classroom through active participation and forum theatre gives the learners a space by involving them as not just spectators of teaching and learning but active spec-actors who have the full control and power to determine the process and outcomes of their learning.

1.8. Theoretical Framework

This study is predicated on the foundations of Augusto Boal's Theatre of The Oppressed approach which Boal drew inspiration from the work of Paulo Freire, Pedagogy of the Oppressed in particular. I am choosing to let Paulo Freire's theory to be the base at which my study draws from.

Paulo Freire was a Brazilian educator and a humanitarian. He died at the age of 75. He was strongly committed to progressive politics and adult education. Freire denounced oppression in education. He inspired the creation of participatory action research paradigms and gave the recognized education movement fresh life. Thousands of people in a wide range of nations and fields have read, commented, and used his work. Even though he is no longer here to share his

enthusiasm and humor, he lives on via his legacy and every adult educator who reinvents him to fight oppression.

In *Pedagogy of the Oppressed*, Freire departed from his developmentalist approach, integrated philosophical elements of Marxist analysis, and built upon the ideas covered in his previous work, *Education as a Practice of Freedom*. His time in Chile is mostly responsible for this transformation. He investigated the authoritarian educational system and dubbed it "banking education." According to this paradigm, the tutor's role is to "deposit" knowledge into the learner's mind, treating it as a blank slate that needs to be filled with facts. In the learning process, the learners are the objects and the instructor is the topic. As a result, it is considered that the learner is ignorant and the Tutors are knowledgeable. Freire claims that this oppressive model replicates the beliefs and behaviors that exist in education.

As a former banking system educator himself, he attacked his own methods, saying, it appeared as though my topic, phrase, and interpretation of the universe were to serve as their compass in them. Beyond ideology, his critique of banking education also included criticism of the dogmatic worldview of the authoritarian revolutionary leaders, who he felt would be better, served by "revealing the truth" rather than by dialogue. According to Freire, this "vanguardist" approach to teaching was just as terrible and devoid of integrity as the elites' method. Freire proposed an empowering or liberatory paradigm in opposition to the banking model.

It was predicated on social transformation, critical thinking, and a dialogical interaction between instructors and learners (co-intentionality). According to Freire's paradigm, the instructor becomes a Tutor, the conventional classroom becomes a cultural circle, the focus moves from lectures to problem-posing techniques, and the previously irrelevant material suddenly becomes meaningful to the learners.

Learners in the schools of Etwatwa, have experienced being banked on, 1000 of learners experienced the oppression of having their voices muted during the teaching and learning process. What the learners thought of the subject matter, mattered not but to just listen to the Tutors who was the bearer of all knowledge to only for us to memorize and later regurgitate on paper what I was banked for us to pass a grade. This study seeks to explore ways in which a classroom can be democratized, to give the learners more voice as equal as that of the Tutors. Education should not dehumanize its clients (learners), tutors should not see learners as mere objects that blank then perhaps a progressive education can be achieved in the Etwatwa.

Babbage (2004) articulates Theatre of the Oppressed as a type of participatory theatre established in the 1960s by Brazilian theatre practitioner Augusto Boal. TO is a theatrical strategy that uses theatre to achieve social and political change by increasing awareness, promoting conversation, and empowering marginalized populations.

Boal (2005) points out that theatre has the potential to be a strong weapon for confronting and altering oppressive institutions and structures. He envisioned the theatre as a place where people might come together, share their stories, and work together to solve issues. Boal's writing was heavily affected by his time in Brazil, where he saw the repercussions of poverty, injustice, and oppression firsthand.

- 1.9.** Diamond (2007) postulates, around the world, Theatre of the Oppressed has been employed in a variety of situations, including community development, education, activism, and conflict resolution. It attempts to offer marginalized people a voice, to challenge oppressive structures, and to encourage collective action for social change. The ultimate objective is to enable individuals and communities to participate actively in building their own lives. **Research Method**

Practice as Research (PaR) is the methodology used in this study. PaR enables research learners to engage in active and transparent involvement. Instructors will also have a big say and be able to think back on what and how they want to change to provide higher-quality instruction in their classes. This research will continue as long as people are involved because it is based on workshops and experiments. The study's method of inquiry will be Theatre of the Oppressed. TO is an organized and practically planned technique. It works as a sufficient method for investigating the behaviors and activities of learners because of its methodical approach to challenging reality and the lives of oppressed people.

Utilize as In order to investigate the relationship between creative interventions and both making and comprehending the world, artist-researchers worked in a number of situations, testing and developing a wide range of creative techniques.

In the context of arts and performance studies, PaR investigates the link between theory and practice (Nelson 2013, Smith & Dean 2009, and Sullivan 2005). Nelson states that as practice permits inquiry while in use, it is an essential strategy and offers solid support for the research topic. This suggests that knowledge must be used in the real world and cannot be quantified in an abstract way. Since PaR enables learners to actively engage in the process, they may simultaneously build theory and put

it into practice, which makes it a practical approach that aligns well with Forum theatre as a method inquiry.

The participatory nature of this study allowed for the use of Participatory Action Research (PAR) method too. Pain and Kesby (2007) asserts that Engaging in Participatory Action Research is a way of doing research in which community members or other stakeholders are actively involved in the cooperation and involvement of the research process. In addition to addressing social injustices and fostering social change, PAR seeks to provide information that is significant to the community it studies. Research, action, and reflection are all used to empower people and produce beneficial societal effects.

Kindon (2007) argues that PAR involves forming alliances and connections with stakeholders, groups, and people of the community. These collaborations guarantee that the research process is an inclusive and participatory since they are founded on mutual respect, confidence, and collaborative decision-making. Furthermore in PAR data collection often incorporates both quantitative and qualitative methodologies. Members of the community actively participate in the gathering of data through observation, questionnaires, focus groups, interviews, and creative expression. Researchers and community people work together to analyze the data in order to interpret and make sense of the results. Research is only one aspect of PAR; another is acting upon the results of the research.

In order to develop and put into practice ideas for good social change, scholars and community members collaborate. This might be campaigns for policy changes, community involvement, policy suggestions, or capacity-building programs. PAR allows for reflection, Reflection and evaluation are essential steps in the research process. Learners reflect collectively on the methods, findings, and insights from the research. There is always room for improvement, modification, and learning thanks to this iterative process. Practice Action research will enable tutors to learn and develop their skills in action by participation and discourse.

1.9. Data collection Instruments

Data to my study will be collected using the following methods:

- 1.9.1. Observations- when data collection is needed yet self-reported information (i.e., what people say) is likely to be inconsistent with actual knowledge, observation can be particularly useful in explaining how or why something occurs in a natural setting (Savin-Baden & Major, 2013: 392). Given that the study will employ a forum theatre as its technique of inquiry, watching the learners and the procedure will enable me to collect important data that will subsequently be synthesized.

- 1.9.2. Journaling- As per Blake (2005), in nursing and educational literature, journaling is frequently discussed as an active learning tool to enhance reflective practice. Reflective practice is a form of self-assessment wherein one considers past experiences in order to enhance or promote professional development. The benefits of reflective practice include finding one's purpose, incorporating experiences outside of the classroom, forming professional beliefs, learning other people's perspectives, reflecting on work-related tasks, and honing critical thinking skills. Following each workshop, learners and I will journal our reflections. The journaling will be done with the help of guided questions that are relevant to the current study topic. Additionally, poetry, narrative, drawings of reflections and images will be used.
- 1.9.3. Video recording –recording of videos can be used in both analogue and digital formats. Video recording is an important tool for the collection, analysis, and presentation of qualitative research data (Penn-Edwards, 2004.). Since my research will happen in series of workshops, it is the best tool to use to collect data, capture images and audio of the processes
- 1.9.4. Audio recording- Negron (2012) defines audio recording as the process of capturing speakers' voice while they are moving and in different situations. In addition to serving as the main method of gathering data for linguistic analysis, audio recordings may be utilized as a backup for field notes and as a reliable, portable document of fieldwork for use in multimedia presentations or in the classroom (Negron, 2012). Taking audio recordings of voice and sound with a tape recorder or audio-recording smart-phone. I'll use these gadgets to record learner speech and facial expressions for data collection.
- 1.9.5. Photographs- Pictures are capable of representing things (Scruton, 1981). According to Costello (2017), since machines record information instead of people and since machines are truthful, images taken are a reliable source of knowledge about the outside world. These factors contribute to the conclusion that photographs provide the most accurate depiction of the tales that are presented, analyzed, and ultimately understood.
- 1.9.6. Evaluation Notes: Jarvis defines evaluation as an assessment of the positive and/ or negative qualities of an object (Jarvis & Petty, 1996). This will be a key instrument for me to be able to do an evaluation of both negative and positive findings of each workshop that will be conducted.

Activity plan

Workshop s	Activity	Reason	Data sets	Evaluating the technique
Workshop 1	<i>Games</i>	<i>To explore learners bodies on the issues of expression</i>	<i>For understanding learners' bodies so that I can know which activities will be fair for all learners to participate without limitations</i>	<i>To see if the games are suitable method to allow learners to learn about their bodies and the activities being carried out.</i>
Workshop 2	<i>Image theatre</i>	<i>To explore how learners bodies are in relation to the oppression. Expressing and analyzing initial stories of oppression.</i>	<i>What are stories of oppression that tutors have experienced?</i>	<i>To evaluate how images can carry information and allows the learners to explore problems non-verbally using their bodies.</i>
Workshop 3(there will be at least 4 sessions here)	<i>Forum theatre</i>	1. How can forum theatre be used to explore the issues of low quality education and progressive education in Etwatwa township schools? 2. What is the efficacy of forum theatre in addressing the oppression non-progressiveness of education in Etwatwa?	<i>Possible solutions that the learners bring?</i> <i>How effective was forum theatre as an enquiry method?</i>	

	3.	How can forum theatre be employed as a method of agency and change in school communities in Etwatwa?		
<i>Evaluation of all the techniques</i>	4.			

Method of analysis: Thematic analysis

Thematic Analysis (TA) is an available, flexible, and a very increasingly accepted method of analyzing data qualitatively. The ability to carry it out offers the qualitative researcher groundwork in the basic skills needed to connect with other approaches into qualitative data analysis (Braun and Clarke, 2012).

Step 1:

After transcribing all of the audio and video clips, I read the transcripts to become acquainted with the meaning and patterns that emerge in my data.

Step 2:

I'll develop preliminary codes that reflect the significance and trends I see in the data.

Step 3:

After rereading the material, I will look for phrases and concepts that relate to my research topic. I will then apply codes based on similar-meaning passages.

Step 4:

I'll organize my codes into themes based on agreement, disagreement, and recent knowledge that relates to my study topics.

Step 5:

Assess and change the themes.

Step 6:

I'll compose my concluding story based on the findings.

2. Ethical considerations

All participation was voluntary; my learners were free to discontinue participating from the study at any point in time. Before conducting any interview, workshops and surveys I will seek informed consent. The study was communicated to all learners before they agree or decline to join. I made sure that any Potential harms either Physical, social, psychological and all other types of harm are kept to an absolute minimum. I ensured my work was free of plagiarism or research misconduct, and I accurately represent your results.

Chapter conclusion

This chapter illustrates the propositions that were to drive this study. The proposition was to liberate and equip the tutors with skills and knowledge of how to create an effective learning space that promotes learner participation and exploratory learning thereby improving the quality of education in township classrooms. This study was set to investigate how the Theatre of the Oppressed can be used as an approach and an alternative method to teach in Etwatwa After care centre, using Sir Alba Tutoring academy as our site and their Tutors as the research learners. My expectations were to develop new knowledge and skills for Tutors that will help make the classrooms more engaging, participatory and experiential for both the Tutors and the learners and analyze the efficacy of TO in providing the democratic engagement in the classroom.

This was also to provide a platform for discourse on township education short falls and how and they can be improved. There has been very little research done on using the TO as a teaching approach in the context of Aftercare centre since they are not yet formalized as institutions or programs of learning, more especially in Etwatwa Township. On the next chapter I will be exploring the theorists who are the bases of this study which are Paulo Freire on Pedagogy of the Oppressed and Augusto Boal's Theatre of the Oppressed.

CHAPTER 2

Theoretical framework

This study uses Augusto Boal's Theatre of The Oppressed and Paulo Freire's Pedagogy of the Oppressed as its theoretical framework. Boal is the leading theorist of the Theatre of the Oppressed (TO). He drew inspiration from the work of Paulo Freire, the Pedagogy of the Oppressed. Theatre of the Oppressed largely draws its inspiration from the pedagogy of the oppressed. The Pedagogy of the Oppressed will be explained as a theory that built the theory of TO.

Since my study seeks to explore TO as teaching approach to make classrooms more participatory and attempt to do away with the narration sickness, it will be appropriate to use theories that challenge traditional norms of teaching and are creative. Freire (2009) equates banking to narration sickness. In this, the Tutors-learner relationship involves a narrating Subject (the Tutors) and Object (the listening learners). Arguably, the tutors from Etwatwa School may suffer from this narration sickness as it is producing learners that are not active but static in their learning. This kind of reality appears motionless, static, compartmentalized, and predictable (Freire, 200: 163-174).

It is also an attempt to raise awareness to tutors on the traditional oppressive nature of the teaching approaches that objectify learners.

This then makes the tutors the depositors of knowledge and the learners the passive receivers of knowledge and learning things that do not benefit their lived experiences. As explained in the first chapter, the traditional ways of teaching have not yielded good results in the townships which led to struggles in teaching and learning. Traditional ways being input and out centered structure with a fixed curriculum that is a one size fits all in this mode of teach, a Tutors teaches and a learner learns. This mode is what Freire calls the banking system (Freire, 2018:117-127).

Paulo Freire (1921-1997) was a Brazilian educator, philosopher, and influential figure in the field of critical pedagogy. He is best known for his book "Pedagogy of the Oppressed," published in 1968, which has become a cornerstone of critical pedagogy and has had a significant impact on educational theory and practice worldwide (Schoder, 2010). He was strongly committed to progressive politics and adult education. Freire denounced oppression in education. He inspired the creation of Participatory Action Research paradigms and gave the recognized education movement fresh life.

I have found that the Pedagogy of the Oppressed aligns with the values of liberator education teaching approaches that can be used to teach at Sir Alba After care centre. The principles of oppression and liberation are central to Pedagogy of the Oppressed. Existing educational institutions, according to Freire, reinforce oppressive hierarchies and socioeconomic inequality. He thinks that

rather than maintaining the current quo, education should be utilized to empower and free people (Kohan, 2018).

Freire's liberatory education was against the 'banking system' (Alam, 2013:27-31). The job of the Tutors in this paradigm is to "deposit" things in the learner's mind, as if it were a tabula rasa to be filled with information. The Tutor is the subject of the learning process, and the learners are its objects. Therefore, it is assumed that the Tutor is informed and the learner is uninformed.

Kohan, (2018) postulates that central to Freire's liberation philosophy is the concept of "dialogue." Dialogue emphasizes the importance of creating a cooperative and egalitarian learning environment where tutors and learners engage in a mutual process of learning and critical reflection. By creating a learning platform that allows the learners to dialogue without being judged as being disorderly in class will allow for experience and thought sharing amongst the peers in class. Freire believes that education should not be a one-sided process where tutors deposit knowledge into passive learners but rather a dialogic effort that promotes critical thinking, creativity, and the development of a critical consciousness.

The oppression of having learners' voices muted throughout the teaching and learning process is something I personally experience as one of the tutors at Etwatwa. The tutors have been the source of all information and it didn't matter what the learners thought of the subject matter. All that was required of them was to memorize and afterwards regurgitate on paper what had been taught in order to pass the class. This study aims to investigate how a classroom might be made more democratic so that learners have a voice that is equal to that of the instructor. Education should not dehumanize its clients (learners), tutors should not see learners as mere objects that blank then perhaps a progressive education can be achieved in the Etwatwa. Freire (1983) argues that when tutors and learners are in dialogue, they have equal power and agency.

Both Freire and Boal emphasized the importance of dialogue as a means of liberation. They believed that through dialogue, individuals could critically examine their social conditions, identify sources of oppression, and collectively work towards transformative change. In the context of the Theatre of the Oppressed, dialogue is central to the forum theatre technique, where learners engage in discussions and propose alternative actions to address oppressive situations. Dialogue also promotes freedom/liberation. Dialogue is an antithesis to the banking system.

The Theatre of the Oppressed is a form of participatory theatre developed by Brazilian theatre practitioner Augusto Boal in the 1960s (Babbage, 2004). It is a theatrical method that aims to

promote social and political change by using theatre as a means of raising awareness, fostering dialogue, and giving agency to the powerless.

Boal's theory focuses on theatre being a powerful tool for challenging and transforming oppressive systems and structures. He envisioned the theatre as a space where people could come together, share their stories, and collectively explore solutions to the problems they faced. Boal's work was deeply influenced by his experiences in Brazil, where he witnessed the effects of poor and oppressive education and, inequality.

Giesler, (2017) avers that the central concept of the Theatre of the Oppressed is "spect-actors," individuals who are both spectators and actors. In traditional theatre, the audience merely observes the performance, but in this approach, the audience is actively engaged and encouraged to participate. The ability to make learners who are spectators in their learning at Etwatwa School and turn them into spect-actors will allow them the freedom to be agents of their own learning by allowing active participation in the classroom.

One of the key techniques used in the Theatre of the Oppressed is called "Forum Theatre." In Forum Theatre, a short scene is presented that depicts a situation of oppression or injustice (Mitchell and Freitag, 2011:990-1013). After the scene is performed, the audience is invited to intervene and suggest alternative actions or solutions. The scene is then replayed with these interventions, and this process continues until a satisfactory outcome is reached or all possibilities have been explored. When Tutors present a lesson then allow the learners to participate in finding a solution, it would impact on their life experiences rather it just being a Tutors work given to them to just write down on their workbooks with no sense of ownership of the learning.

The Theatre of the Oppressed can be a powerful and effective teaching approach, particularly in the fields of social justice, activism, and critical education. TO promote critical thinking, it encourages learners to think critically about social issues and systems of oppression (Desai, 2017:229-233). Through participatory theatre techniques such as forum theatre, learners can explore complex problems, analyze power dynamics, and generate alternative solutions. This process fosters critical thinking skills and helps learners develop a deeper understanding of social realities. Empowering learner voice, Theatre of the Oppressed creates space for learners to express their own experiences, perspectives, and concerns. By engaging in theatrical activities, learners can explore and share their stories, allowing for the validation of their voices and fostering a sense of empowerment. This approach promotes learner agency and active participation in the learning process.

According to Anderton, building empathy and understanding through role-playing and embodying different characters, learners can develop empathy and a deeper understanding of diverse experiences (Anderton and King, 2016:44-54). They can step into the shoes of marginalized individuals and gain insights into their challenges, emotions, and perspectives. This experiential learning promotes compassion, empathy, and the ability to see issues from multiple angles.

Placier et al., (2005) points out that Theatre of the Oppressed can create a safe space for learners to engage in discussions, share different viewpoints, and explore potential solutions to social issues. By working collaboratively, learners develop teamwork and communication skills while learning to listen and appreciate diverse perspectives. Placier et al., (2005) avers that TO can engage multiple learning styles by incorporating various learning modalities, catering to different learners' strengths and preferences. It combines visual, auditory, and kinesthetic elements, allowing learners to learn through movement, storytelling, and performance. This multimodal approach enhances engagement and comprehension among a wide range of learners.

Theatre of the Oppressed also Promotes social transformation. It aims to inspire action and social change. By exploring social issues through theatre, learners can identify strategies for challenging oppression, promoting equity, and creating a more just society. They can develop a sense of agency and become active agents of change in their communities.

Chapter Conclusion

When using Theatre of the Oppressed as a teaching approach, it is crucial to create a supportive and inclusive learning environment. It is important to establish ground rules for respectful dialogue, ensure the emotional well-being of learners, and consider the sensitivity of the topics explored. Tutors should be skilled in creating a safe space for open dialogue and provide appropriate guidance throughout the process. Chaussée et al., (2022) argues that decolonizing the classroom is an approach that seeks to challenge and dismantle the colonial legacy and structures that have historically shaped education. It involves rethinking and transforming the curriculum, teaching methods, and power dynamics within the classroom to create a more equitable and inclusive learning environment (Fuentes et al., 2021:69-79).

Paulo Freire pedagogy of the oppressed is centered on not only a learning space conducive for participation but it also empowers the learners who for a long has been objectified and had their voice muted in the classroom. It also liberates the Tutors by easing the burden of having to carry all the responsibility of must know all but can shift and share teaching and learning their learners there

by creating a democratic. While Boal's Theatre of the Oppressed positions the learner as an audience member who had no voice but imposed upon by the performers, his theory is invite learners which in this context the learners to be active learners in the process of teaching learning (Spect-Actor). These two theories place the learners or learners as agents of their own learning and these only are achieved in a space that is liberated and shared power which the Tutors carries a lot of power at which they should be willing to share with their learners.

Pedagogy of the oppressed and Theatre of the Oppressed in their nature promotes practice, learning by being, active involvement dialoging and exploration. Careful and consciously, Participatory Action Research and (PAR) and Practice as Research (PaR) – which is the research design - have been chosen as method of inquiry this study.

CHAPTER 3

Research Method

This study used Practice as Research (PaR) as its research design. PaR is participatory in its nature; it draws from the voices, views and lived experiences of its learners. Barrett and Bolt eds., (2014) explain Practice as Research (PaR) as a research approach/design that entails employing artistic or creative practices for enquiry and knowledge generation. It is especially common in areas such as performing arts, visual arts, and design, where artistic practice becomes a type of inquiry in and of itself. PaR recognizes that creative practice may provide unique insights, fresh viewpoints, and alternative perspectives on the world (Barret and Bolt, 2014).

Nelson (2013) further points out that PaR makes artistic practice the core emphasis of the research process, and the deliverables might include performances, exhibits, installations, or other kinds of artistic presentation in addition to standard textual outputs. The goal is to merge practice and study, dissolving the lines between them and viewing creative practice as a means of exploration and knowledge creation (Roberts, 2006:623-639). In this study, the artistic and creative practices are in drama and theatre.

Practice as Research is based on principle of embodied knowledge, where PaR recognizes the embodied nature of artistic practice and emphasizes the importance of tacit knowledge, intuition, and bodily experiences as legitimate forms of knowledge production (Von Krogh, Ichijo and Nonaka, 2000). PaR's recognition of tacit knowledge makes it relevant to my study since it mainly based attempts draws from lived experiences of the learners and my experiences as a researcher Tutor.

PaR is methodology that initiates reflexivity; it involves a continuous process of reflection, where artists-researchers critically analyze and document their own practices, exploring the underlying assumptions, processes, and meanings (Sullivan, 2010). Reflections from the Learners will be invited and documented through their journaling and reflection moments during the processes of games, Image theatre and the Forum Theatre. Through these reflections new knowledge is also developed.

PaR also recognizes the significance of knowing the socio-cultural and historical conditions in which creative practice exists (Lloyd, 2010).It enables artists-researchers to think critically about their own positions in their cultural settings and the factors that form their work. That is why it is argued that it stems from ethnographic research. PaR is an approach that recognizes artistic outputs as meaningful research findings in and of themselves. PAR is a research method that actively involves the collaboration and participation of community members or stakeholders in the research process. PAR aims to address social inequalities, promote social change, and generate knowledge that is relevant

and meaningful to the community being studied. It combines research, action, and reflection to empower learners and create positive social outcomes.

Practice as Research (PaR), has instruments (tools or techniques) that can be used to gather data or generate knowledge through artistic practice. Since PaR involves artistic and creative practices as a means of inquiry, the research instruments used are often unique to each project and tailored to the specific artistic discipline or context. PaR's main research instrument is performance or artistic expression. It is often the artistic performance or creative work itself. Artists-researchers use their artistic practice as a mode of investigation, generating knowledge through the process of creating and presenting artistic works.

Huffman, (2017) articulates that Par involves establishing partnerships and relationships with community members, organizations, or stakeholders. These partnerships are based on trust, mutual respect, and shared decision-making, ensuring that the research process is inclusive and participatory.

It allows for community members and researchers to work together to design the research process, including research questions, methods, and data collection strategies. This co-design ensures that the research is culturally appropriate, relevant, and respectful of community values and needs. It is an efficient data collection method that often involves a combination of qualitative and quantitative methods. In this case the community members are the tutors from Sir Alba Tutoring also termed as learners. The community members will actively participate in data collection, which will include interviews, observations, and artistic expressions. The collected data will be analyzed collaboratively, involving the community members and the researcher to interpret and make sense of the findings.

Kindon et al.,(2007) assets that Engaging in Participatory Action Research is a way of doing research in which community members or other stakeholders are actively involved in the cooperation and involvement of the research process. In addition to addressing social injustices and fostering social change, PAR seeks to provide information that is significant to the community it studies. Research, action, and reflection are all used to empower people and produce beneficial societal effects.

Kindon (2007) argues that PAR involves forming alliances and connections with stakeholders, groups, and people of the community. These collaborations guarantee that the research process is inclusive and participatory since they are founded on mutual respect, confidence, and collaborative decision-making. Furthermore in PAR data collection often incorporates both quantitative and

qualitative methodologies. Members of the community actively participate in the gathering of data through observation, questionnaires, focus groups, interviews, and creative expression. Researchers and community people work together to analyze the data in order to interpret and make sense of the results.

Research is only one aspect of PAR; another is acting upon the results of the research. In order to develop and put into practice ideas for good social change, scholars and community members collaborate. This might be campaigns for policy changes; community involvement, policy suggestions, or capacity-building programs. PAR allows for reflection, Reflection and evaluation are essential steps in the research process. Learners reflect collectively on the methods, findings, and insights from the research. There is always room for improvement, modification, and learning thanks to this iterative process.

Spreading and sharing of research findings with the community and other pertinent stakeholders are prioritized by PAR (Horowitz, Robinson and Seifer, 2009:2633-2642). Presentations to the community, written reports, workshops, or other knowledge-sharing activities could be a part of this. Its aim is making sure that the research advances knowledge and influences decisions outside of the immediate research context

Through the active participation and cooperative effort of community members, researchers, and stakeholders throughout the research process, PAR is based on the principles of valuing the empowerment of marginalized or oppressed communities by addressing social inequalities and promoting social justice (Butler and Adamowski, 2015:153-162). According to Baldwin (2012), participatory action research encourages reflection to examine biases, power dynamics, and preconceptions that may have an impact on the community's research process, including both learners and researchers. Additionally, it stresses applying research results to improve community circumstances and bring about positive social change (Stephan et al., 2016:1250-1281). In order to co-create knowledge, researchers and community members cooperate and exchange expertise, as acknowledged by PAR (Giles, Graham and Jull, 2017:1-9).

Data collection Instruments

Data was collected using the following instruments:

The creative workshops will be the main data or evidence of the research. The use of various forms of documentation will be used to capture the artistic process, including written reflections, audio or

video recordings, and photographs. Documentation will be used to help in preserving and analyzing the development of the artistic practice, allowing for reflection and critical examination of the research process.

During the study, interviews were utilized to acquire data from fellow artists, audiences, or specialists in relevant subjects. These dialogues will give possibilities for dialogue, idea exchange, and reflection on creative practice, all of which will contribute to the development of knowledge. Due to the nature of the research, it necessitates observations and reflections, learners participated in self-observation and reflective practices during the artistic process, paying attention to their own feelings, ideas, and body sensations. These observations and reflections were documented in reflective journals, diaries, or personal narratives, offering significant insights and data. Observations- a method of observing learners' behavior in a realistic environment with awareness and detailed information (Cowie, 2009). Since the project employed PAR as a method of inquiry, witnessing the process and the learners assisted me in collecting rich participatory data sets that will be thematically analyzed afterwards.

Journaling- according to Blake (2005), journaling is a method for collecting data on reflective learning practices for increasing self-evaluation. It entailed reflecting on what occurred in practice in order to enhance or promote professional progress.

Video Recording- Hartson et al., (2012) explain video recording as an efficient method of obtaining raw contextual data using a video recording system. Important nonverbal communication indicators in contextual data can be captured through video capturing. My study took place in a series of workshops; it is the greatest instrument for capturing live images of the procedures.

Pictures- According to Costello (2017), pictures are taken to record still images that exhibit and communicate tales in summary. During the image theatre sessions, photographs will be taken.

Activity plan as a way into Data Collection

Workshops	Activity	Reason	Possible Data sets	Evaluating the technique

Workshop 1	Games	• To prepare the learners to engage with matters of oppression. • To allow for learner to settle in to the processes. • To warm the learners bodies, voice and creative thinking.	Games will help to collect initial data on the oppressive matters amongst the tutors on learner's initial understanding of oppression in their bodies.	To see if games are a suitable method to allow learners to learn about their bodies and to express how they feel about the matters of oppressions that they are experiencing.
Workshop 2	Image theatre	To investigate the relationship between the learners' bodies and the oppression. Articulating and evaluating early accounts of subjugation. To express, observe and engage with the different images from self and other learners in relation to the issues of oppression	What are stories of oppression that tutors have experienced? How are tutors expressing these stories of oppression?	To evaluate how images can carry information and allows the learners to explore problems non-verbally using their bodies.
Workshop 3(there will be at least 4 sessions here)	Forum 5. Theatre	To Explore how Forum theatre be used as a teaching approach at Sir Alba Tutoring academy	Possible solutions that the learners bring? How effective was TO as an enquiry method?	Reflecting on the usability of forum theatre in addressing the issue of teaching methods.
Evaluation of all the techniques	6.			

to re-plan in accordance with action research.				
---	--	--	--	--

3. Method of analysis: Thematic analysis

Thematic Analysis (TA) was an available, flexible, and a very increasingly accepted method of analyzing data qualitatively. The ability to carry it out offers the qualitative researcher groundwork in the basic skills needed to connect with other approaches into qualitative data analysis (Braun, V. and Clarke, 2012).

Step 1:

After transcribing all of the audio and video clips, I read the transcripts to become acquainted with the meaning and patterns that emerge in my data.

Step 2:

I'll develop preliminary codes that reflect the significance and trends I see in the data.

Step 3:

After rereading the material, I will look for phrases and concepts that relate to my research topic. I will then apply codes based on similar-meaning passages.

Step 4:

After that, I'll organize my codes into themes based on agreement, disagreement, and recent knowledge that relates to my study topics.

Step 5:

After that, I'll assess and change the themes.

Step 6:

After that, I'll compose my concluding story based on the findings.

Chapter Conclusion

Practice as Research method is relevant to my study because it is practice based. Through the series of workshops new data sets will be recorded, documented then later thematically analyzed to develop new knowledge and skills that will contribute to the praxis of the learners. PaR as a method of inquiry optimizes interaction with the learner as and through classroom teaching observation more data is collected. Practice as Research does not only develop new data, it also provides the tutors

with a real life simulation of what will be later implemented or a rehearsal for change' (Snyder-Young, 2011:29).

Participatory Action Research recognizes the learners as co-creators of knowledge and data sets, it promotes active participation of the learners, in data creation and collection and implementation of the newly created and or improved knowledge, it promotes intervention beyond being just a research method thereby aiding development in the community through this Praxis.

4.1. Research findings

In keeping with the Practice Action Research method, the analysis focused on the ways which Theatre of the Oppressed methods can be used as an alternative teaching approach and in addressing the poor quality of education in Etwatwa after care centre.

In this chapter I will be discussing the findings of my study in relation to the research aims which are: To investigate the use of Theatre of the Oppressed as a teaching approach to various topics covered in an After Care Tutoring Centre, to analyze how techniques in TO, such as Games, Image Theatre and Forum Theatre can be used by tutors at Sir Alba Tutoring academy to improve their crafts, and to find out to what extent TO techniques can be used as teaching methods.

4.1.1. Image theatre.

Learning alphabet names through Image Theatre.

During the Image Theatre workshops many different expressions (images) and views were of alphabets were created. The learners were excited to be experiencing a new form of teaching and learning approach. The Learners where very engaged in the process and where willingly giving inputs and actively participating. Through the image theatre, learners felt engaged emotionally and their creativity challenged. Each learner had an opportunity to express themselves and to be acknowledged for their contributions. A different point of view was constantly being articulated during the process, some uttering words such as *'I didn't see it that way before now'*.

The learners were also allowed to play; through playing literacy was developed new discoveries of how alphabets can be created using the body help the learner to memorize using not only the mind but even body memory (Mielonen and Paterson, 2009). Often after every image process, the tutors were keen to participate in showing and sharing their images and to engage in a discourse. The learners showed discomfort and were shy to create certain images. Some partiipantslearners stereotyped scenarios according to their past knowledge of using their hands to create images while other explored using their whole body and even working pairs to create alphabet images. Sound was used to express certain emotions and moments and to enhance the clarity of their images.

4.1.2. Games

Using of games towards quality education.

During the exploration of playing games as a teaching method, the learners were allowed to suggest, modify old games and even invent new games to play in relation to alphabets. The learners showed a lot of interest in wanting to play the games. They related the games to their childhood games they played at crèche, school and the streets. Through playing games, learners had their bodies being engaged and challenged. They constantly had to remember the next step or rules of the games. Learners vocalized and gave out instructions which they constantly debated, argued, altered and agreed on. Each learner got a chance to play a game and to contribute in the games. Rules were discussed and changed if needs be. They gave each other time to learn new games and where sometimes forced to work in pair or groups. The games brought about the competitiveness between the learners. The Learners learnt lesson and discoveries while having fun.

Games do not only help to teach but also brings liberation to the learning space (Mentor ed., 2020). The session become a rehearsal for change, it gave them agency of their own learning. The liberated space made it very easy for them to learn and memorize what they have learnt without having the Tutor doing all the work and carrying the burden of instructions and directions but it exercised the Tutors learner partnership which very important in the teaching and learning process (Westwood, 1995). Games also helped to do away with narration sickness (Chang, 2018).

The Learners did not want to stay on talking about the game but wanted to do/play the game. They discussed different tactics which they can use to win or finish the games. Their creativity was challenged *'we had to be very creative to finish this game'* one learner said. Another Learner uttered words like *'I feel free and learning is made easy when I play games, I do not feel judged'*

Playing physical games can be chaotic and out of control easily. Games need a space where one cannot disturb other classes or sessions because of it loud noise. Games can be a safety hazards for learners if not well controlled. Physical playing of games does demand a lot of physical and mental fitness which can be a problem. During Games one needs to take into account issues of dress code, inappropriate dress code can limit activity and participation (Copeland et al., 2009). Games involve a lot of contact and touching which can feel uncomfortable for other learners. If the purpose of the game is not explained clearly before playing, the learners can easily loose the focus of the game and even lose interest. Games should be chosen in none discrimination, non racial, none sexist and non religious manner. Games played in a classroom shouldn't favor physical strength and built. It is advisable to have first aid in place when playing games in case of injuries or a learner collapses. Use

well ventilated place and take short breaks do not prolong vigorous games. During the reflections, a learner shared that *'Too many instructions can easily confuse and disengage the learner from participating fully in the game played. Try to take it one instruction and demonstration at a time'*.

4.1.3. Forum theatre.

Learning alphabets names through Forum Theatre.

During the forum theatre process, the script was developed from the information gathered in during Image theatre and Games processes. Senior performers of Sir Alba Tutoring and Arts Academy were used as actors. As the facilitator I played the Joker role because this allowed me to be in the process and still be able to be an observer, and the learners where the spect-Actors.

During the Forum Theatre event, the instructions were given to the participants that they are welcome to stop the play after third showing to suggest step in stop the play, also to replace an actor by taking over the character to try and implement what they think could to be the solution to the problem at hand. However in doing so they are not replacing the protagonist (the Tutor) and also they will use one prop or costume of the character they want to play to get them in role.

4.2. Synopsis of the script:

It is about a school learner who struggles to learn how to read alphabets but the Tutor only uses one way to teach the learners how to read which is through the book and doesn't allow the learner to use any other ways that are destructive to other classes.

Characters and Props/costumes;

Tutor- tie

Struggling learner- book

Clever child- glasses

Bully in class- cap

The props and Costumes are symbolic to the character and for character identification by the spect-actors.

4.3. Findings:

During the rehearsals, the learners became inquires too, they interrogated characters and had argument about how the Tutor treated the learner who struggled with alphabet reading. They had to go back their schooling days experience to identify tutors/participants who had similar traits. The creation and writing of the script which I gave them the task to do was in itself a literacy development process. It required active participation of the actor in developing their own characters and lines. The learners (Tutors) were triggered emotionally; they wanted to change how the Tutor was teaching. Tutors reflected on the way they were taught. The Tutors engaged in a discourse about putting the learner first and not the Tutors. They realized the oppression that traditional teaching methods do to learners and tutors.

Both the actors and the tutors who were the spect-actors saw Forum Theatre as reflective tool (Collier, 2015). They were able to speak about what they saw in the play as wrong and what can be done to improve on it they felt the need to want to change the situation. The Learners wanted to give advice to the oppressing Tutor. My observation is that Forum theatre needs time, it takes time to identify a problem and to develop a script, to rehearse the script, to perform it and allow the Audience to interact and participate in it along with the debates and discussions thereafter. They applied creativity to try and find ways to help the Tutors teach Alphabets.

In conclusion, Forum Theatre can be used to a certain extent as a teaching alternative in after care centre. However it is very potent as a reflective method on lesson more than being a teaching tool itself, its teaching ability lies in the reflective aspect of it where other participants learns from shared experiences of the fellow participants through reflections and its participatory nature. It enables participants/learners to dialogue, this then creates a more information and insights in the process, it challenges learners to interrogate issues and attempt to resolve them, it offer platform to not only suggest but implement the suggestions.

Forum Theatre employs both the learner and actors to be researcher too. It allows them to use their lived experiences to try solving current faced problem posed by the play. The lessons are not only just academic but also life lesson that can be implemented in real life situations.

Through reflections and discussions, Forum theatre serves an assessment tool, it helps to assess how much the learners have learnt from the session, it also becomes a point of reference for the Tutor to see what still needs to be covered, it can easily be followed with written reflections from the learners.

CHAPTER 5

5.1. Discussion of Findings

This research sought to explore the use of TO as an alternative teaching approach to improve the quality of education in Etwatwa Primary schools. Four discourses that arose from Theatre of the Oppressed: Themes of liberation, exploration, expression, reflection and experience were common across the TO methods.

This study has shown that TO offers learners liberty to actively participate in the process of teaching and learning and not be passive learners (Mahmood, Tariq and Javed, 2011:193). Learning (2013) avers that active participation during lessons promotes learning. It gives learners the agency for their learning by improving the reception quality of skills and knowledge. Glover (2020) asserts that education should create a space that promotes this liberation by providing the learner with more than just one means of learning. Education should not only focus on brain memory development. Body memory has the capacity to retain information through experiential learning which TO have the perfect methods for this.

Through this liberation, the learners are free to explore, the experiential learning that TO presents to the learners. Theatre of the Oppressed is a utopia of exploration and development of new learning, it allowed for mistakes. Learners need a safe space for learning (Colton, 2015). Theatre of the Oppressed use of games, image and characters in Forum Theatre, learners feel safe and not implicated in their actions during learning. It offers distancing to the learners. Learning using their bodies, discussion and reflections becomes an effortless activity by the learners. Exploration is often followed by the free will to express the self. In the process of exploration the body expresses subconsciously stimuli from the internal and external surroundings.

Through participating in creating an image, the body expresses the image which informs and gets stored in the body memory. Through playing games the learners express themselves vocally and bodily which is often an expression of what they think and or feel. In the process of spect-acting the learners had to explore different characters and express what that character feels.

Crites (1971) argues that self expression imprints in the learners' memories life-time experiences. It is through these experiences which later the learners are able to reflect on and revisit them as lessons and points of references in their lives.

CHAPTER 6

6.1. General conclusion

Theatre of the Oppressed was used as an alternative teaching approach, the result and reflections showed that lessons were learnt, learners without much struggle they were able to participate in the process of teaching and learning. It did not become a process where the learners were object, it re-humanized and livened the learning space. It not only provides freedom of expression and discourse it also gave the learners their basic human right, a right to freedom of expression (Howie, 2018:12-15.), a right to quality education (Pigozzi, 2009:249-259).

6.2. Limitations of the Study

Theatre of the Oppressed has its own limitation when used in classroom set up, limited contact time with learners is a big factor, the requirements of an open space may not be a luxury enjoyed by all classrooms and the noise levels may disturb other classes and cause chaos. There are still many adjustments that need to be made in order for Theatre of the Oppressed to be as a teaching approach, proper and thorough training in the application of this is a fundamental requirement for Tutors as it gives a wide range of tools and resources to the Tutor when preparing a lesson. It makes it easy to teach and fun to learn. Also more could have been explored and learnt had more after centre been used.

6.3. Recommendations

I recommend Theatre of the Oppressed be used as an alternative teaching approach, but not exclusively. It can be mixed with other traditional teaching methods for more effective teaching and learning. Theatre of the Oppressed can be more effective when used as an accompaniment to traditional methods to introduce, explore and reflect on lessons. When games and images theatre are used in the beginning or introduction of a topic or lesson and the end of lesson it gives learners experiences which can be a point of reference later in the lesson and helps the learner to be able to reflect on lessons learnt. I would also recommend that above Freire's Pedagogy of the Oppressed, it be used as a participatory and pedagogical approach to teaching and learning. Tutors can have an exciting and creative way to engage their learners. I encourage authors in the teaching and learning to think writing articles on the possibility of TO as a teaching method.

6.4. Final Closing Remarks

Free, equal, quality and fair education is a supposed to be global basic human right, children are not excluded from this global community. The South African Bill of rights covers them too. Every child has a right to quality education and a right to freedom of expression.. Growing up in the oppression of poverty, it is through quality education that they will be liberated, for them to active learners in the socio-economy of the country the world. Experiential learning, Active participation in learning and an education that is progressive are tools to this dream. Theatre of the Oppressed is an alternative that Tutors/Tutors should start looking at as a teaching alternative. Theatre of the Oppressed does liberate, it is a rehearsal for change, it equips both the Tutors and the learner, and it creates relationships that are communal. It draws from and adds to personal experiences; it relates to real life it is a rehearsal for change.

REFERENCES

- Alam, M.M., 2013. Banking model of education in Tutors-centered class: A critical assessment. *Research on humanities and social sciences*, 3(15), pp.27-31.
- Anderton, C.L. and King, E.M., 2016. Promoting multicultural literacy through game-based embodiment: a case study of counselor education learners and the role-playing game Oblivion. *On the Horizon*, 24(1), pp.44-54.
- Armitage, A., 2013. Conscientization, dialogue and collaborative problem based learning. *Journal of Problem Based Learning in Higher Education*, 1(1), pp.1-18.
- Babbage, F., 2004. *Augusto Boal*. Routledge.
- Barrett, E. and Bolt, B. eds., 2014. *Practice as research: Approaches to creative arts enquiry*. Bloomsbury Publishing.
- Blake, T.K., 2005. Journaling; An active learning technique. *International Journal of Nursing Education Scholarship*, 2(1).
- Boal, A. and McBride, C.A., 2014. Theatre of the Oppressed. In *The improvisation studies reader* (pp. 79-86). Routledge.
- Boal, A., 2005. *Legislative theatre: Using performance to make politics*. Routledge.
- Butler, C. and Adamowski, J., 2015. Empowering marginalized communities in water resources management: Addressing inequitable practices in Participatory Model Building. *Journal of Environmental Management*, 153, pp.153-162.
- Burleson, B.R., 2003. Emotional support skills. In *Handbook of communication and social interaction skills* (pp. 569-612). Routledge.
- Costello, D., 2017. *On photography: a philosophical inquiry*. Routledge.
- Chang, J., 2018. Situating the Voice of Rhetoric for College Writing: A Paulo Freire's Reading of Duchies' speech on "The Danger of a Single Story".
- Collier, K., 2015. Transforming reflection through a forum theatre learning approach in health education. In *Playing in a House of Mirrors* (pp. 35-52). Brill.
- Copeland, K.A., Sherman, S.N., Kendeigh, C.A., Saelens, B.E. and Kalkwarf, H.J., 2009. Flip flops, dress clothes, and no coat: clothing barriers to children's physical activity in child-care centers

identified from a qualitative study. *International Journal of Behavioral Nutrition and Physical Activity*, 6, pp.1-15.

Cowie, N., 2009. Observation. *Qualitative research in applied linguistics: A practical introduction*, pp.165-181.

Creel, G., Kuhne, M. and Riggle, M., 2000. See the Boal, Be the Boal: Theatre of the oppressed and composition courses. *Teaching English in the two year college*, 28(2), p.141.

Crites, S., 1971. The narrative quality of experience. *Journal of the American academy of religion*, 39(3), pp.291-311.

Desai, S.R., 2017. Utilizing theatre of the oppressed within Tutors education to create emancipator Tutors. *Multicultural Perspectives*, 19(4), pp.229-233.

DeWaelsche, S.A., 2015. Critical thinking, questioning and learner engagement in Korean university English courses. *Linguistics and Education*, 32, pp.131-147.

Diamond, D., 2007. *Theatre for living: The art and science of community-based dialogue*. Trafford Publishing.

Freire, P., 2021. *Pedagogy of hope: Reliving pedagogy of the oppressed*. Bloomsbury Publishing.

Kohan, W.O., 2018. Paulo Freire and philosophy for children: A critical dialogue. *Studies in Philosophy and Education*, 37(6), pp.615-629.

Freire, P., 2009. From pedagogy of the oppressed. *Race/ethnicity: multidisciplinary global contexts*, 2(2), pp.163-174.

Fuentes, M.A., Zelaya, D.G. and Madsen, J.W., 2021. Rethinking the course syllabus: Considerations for promoting equity, diversity, and inclusion. *Teaching of Psychology*, 48(1), pp.69-79.

Gadotti, M., 1996. *Pedagogy of praxis: A dialectical philosophy of education*. State University of New York Press.

Giesler, M.A., 2017. Teaching note—Theatre of the oppressed and social work education: Radicalizing the practice classroom. *Journal of Social Work Education*, 53(2), pp.347-353.

Glover, M.A., 2020. Education Is Liberation: The Power of Alternative Education Spaces. *CUNY L. Rev.*, 23, p.100.

- Jull, J., Giles, A. and Graham, I.D., 2017. Community-based participatory research and integrated knowledge translation: advancing the co-creation of knowledge. *Implementation science*, 12, pp.1-9.
- Kindon, S., Pain, R. and Kesby, M. eds., 2007. Participatory action research approaches and methods: Connecting people, participation and place.
- Learning, A., 2013. Strategies to promote critical thinking and active learning. *Teaching in Nursing E-Book: A guide for faculty*, p.258.
- Hamari, J., Shernoff, D.J., Rowe, E., Coller, B., Asbell-Clarke, J. and Edwards, T., 2016. Challenging games help learners learn: An empirical study on engagement, flow and immersion in game-based learning. *Computers in human behavior*, 54, pp.170-179.
- Hartson, R. and Pyla, P.S., 2012. *The UX Book: Process and guidelines for ensuring a quality user experience*. Elsevier.
- Horowitz, C.R., Robinson, M. and Seifer, S., 2009. Community-based participatory research from the margin to the mainstream: are researchers prepared? *Circulation*, 119(19), pp.2633-2642.
- Huffman, T., 2017. Participatory/action research/CBPR. *The international encyclopedia of communication research methods*, pp.1-10.
- Kindon, S., Pain, R. and Kesby, M., 2007. Introduction: Connecting people, participation and place. In *Participatory action research approaches and methods* (pp. 27-32). Routledge.
- Lloyd, A., 2010. *Information literacy landscapes: Information literacy in education, workplace and everyday contexts*. Elsevier.
- Mahmood, M.A., Tariq, M. and Javed, S., 2011. Strategies for active learning: An alternative to passive learning. *Academic Research International*, 1(3), p.193.
- Mentor, D. ed., 2020. *Advancing Mobile Learning in Contemporary Educational Spaces*. Information Science Reference.
- Mitchell, K.S. and Freitag, J.L., 2011. Forum theatre for bystanders: A new model for gender violence prevention. *Violence Against Women*, 17(8), pp.990-1013.
- Nelson, R., 2013. *Practice as research in the arts: Principles, protocols, pedagogies, resistances*. Springer.

- Nelson, G., Janzen, R., Ochocka, J. and Trainor, J., 2010. Participatory action research and evaluation with mental health self-help initiatives: A theoretical framework. *Mental health self-help: Consumer and family initiatives*, pp.39-58.
- Ottosson, S., 2003. Participation action research-: A key to improved knowledge of management. *Techinovation*, 23(2), pp.87-94.
- Pigozzi, M.J., 2009. Quality education: A UNESCO perspective. In *International perspectives on the goals of universal basic and secondary education* (pp. 249-259). Routledge.
- Placier, P., Burgoyne, S., Cockrell, K., Welch, S. and Neville, H., 2005. Learning to teach with theatre of the oppressed. In *Learning from research on teaching: Perspective, methodology, and representation* (pp. 253-280). Emerald Group Publishing Limited.
- Reason, J., Parker, D. and Lawton, R., 1998. Organizational controls and safety: The varieties of rule-related behavior. *Journal of occupational and organizational psychology*, 71(4), pp.289-304.
- Roberts, J., 2006. Limits to communities of practice. *Journal of management studies*, 43(3), pp.623-639.
- Schoder, E.M., 2010. *Paulo Freire's pedagogy of love*. Rutgers The State University of New Jersey, School of Graduate Studies.
- Sullivan, G. ed., 2010. *Art practice as research: Inquiry in visual arts*. Sage.
- Snyder-Young, D., 2011. Rehearsals for revolution? Theatre of the Oppressed, dominant discourses, and democratic tensions. *Research in Drama Education: The Journal of Applied Theatre and Performance*, 16(1), pp.29-45.
- Spaaij, R. and Jeanes, R., 2013. Education for social change? A Freirean critique of sport for development and peace. *Physical Education and Sport Pedagogy*, 18(4), pp.442-457.
- Von Krogh, G., Ichijo, K. and Nonaka, I., 2000. *Enabling knowledge creation: How to unlock the mystery of tacit knowledge and release the power of innovation*. Oxford university press.
- Walker, M.L., 1993. Participatory action research. *Rehabilitation Counseling Bulletin*, 37, pp.2-2.
- Westwood, P., 1995. Learner and Tutors: Perhaps the most important partnership of all. *Australasian Journal of Special Education*, 19(1), pp.5-16.

Appendix A

Learner Information Sheet

Research title: Teaching at Sir Alba Tutoring and Arts Academy: Investigating Theatre of the Oppressed as a teaching approach to After Care Centre Classrooms in Etwatwa Township in Johannesburg.

Name and Learner number: Albert Shangu Zitha (956459)

Dear Sir/Madam,

My name is Albert Shangu Zitha and I am a Masters learner in Arts at the University of the Witwatersrand, Johannesburg. As part of my studies, I have to undertake a research project, and I am investigating **Teaching at Sir Alba Tutoring and Arts Academy:** Investigating Theatre of the Oppressed as a teaching approach to After Care Centre Classrooms in Etwatwa Township in Johannesburg. The study will be conducted under the supervision of Dr. Sibongile Bhebhe.

As part of this project, I would like to invite you to take part in a series of 8 Theatre of the Oppressed workshops exploring how this theatre method can be used as an alternative teaching approach to address issues of poor quality education in primary schools around Etwatwa. Each workshop will be 1-1and ½ hours long. With your permission, I would like to collect data through audio & video recording, observation, and reflective journaling. You will be asked to respond to this in the provided consent form.

Your participation will not be confidential as you will be working with other group members. However, you are encouraged not to disclose workshop information to any outside third party. During the research process, anonymity cannot be guaranteed because you can identify each other as Tutors from Etwatwa. In the resulting report your anonymity can be guaranteed as I will use your pseudonyms. The collected data will be kept in my password and lockable devices with all identifying features removed. This data may used anonymously after this project has ended, for academic purposes by other researchers, subject to their own ethics clearance being obtained and for secondary analysis. During the research process, pictures and videos of you will be recorded for data collection.

There will be no personal costs to you if you participate in this project. You will not receive any direct benefits from participation but there are no disadvantages or penalties if you do not choose to participate or if you withdraw from the study. You may withdraw at any time or not answer any question if you do not want to. If you experience any distress or discomfort at any point in this process, we will stop the interview or resume another time

If you have any questions during or afterwards about this research, feel free to contact me on the details listed below. This study will be written up as a research report which will be available online through the university library website. If you wish to receive a summary of this report, I will be happy to send it to you. If you have any concerns or complaints regarding the ethical procedures of this study, you are welcome to contact the University Human Research Ethics Committee (Non-Medical), telephone +27(0)11 717 1408, email: hrecnon-medical@wits.ac.za

Yours sincerely,

Albert Shangu Zitha

Researcher:

Albert Shangu Zitha (alba.zitha@gmail.com)

Supervisor:

Sibongile Bhebhe Sibongile.Bhebhe@wits.ac.za

Appendix B

Consent Form

Research title: Teaching at Sir Alba Tutoring and Arts Academy: Investigating Theatre of the Oppressed as a teaching approach to After Care Centre Classrooms in Etwatwa Township in Johannesburg.

Name of researcher and learner number: Albert Shangu Zitha (956459)

I,....., agree to participate in this research project. The research has been explained to me and I understand what my participation will involve. I agree to the following:

(Please circle the relevant options below).

I agree that my participation will remain anonymous in the resulting research report	YES	NO
---	-----	----

I agree that the researcher may use anonymous quotes in his / her research report	YES	NO
---	-----	----

I agree that the reflections may be audio recorded	YES	NO
---	-----	----

	YES	NO
I agree that my participation may be video recorded	YES	NO

I agree that pictures of me may be taken

I agree that the information I provide may YES NO
be used anonymously after this project has
ended, for academic purposes by other
researchers, subject to their own ethics
clearance being obtained.

Name of learner

Signature date

Name of person seeking consent

Signaturedate