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KWAZULU-NATAL**

**INYUVESI
YAKWAZULU-NATALI**

**EXPLORING APPLICABILITY OF THEATRE OF THE OPPRESSED (TO)
TECHNIQUES IN FEES MUST FALL CAMPAIGN AT A UNIVERSITY IN
KWAZULU-NATAL (KZN)**

By

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at the

University of KwaZulu-Natal

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2018

Supervisor's Declaration

As the candidate's Supervisor, I agree to the submission of this dissertation.

.....

Mr S. Yani

DECLARATION

I, Thamsanqa Luthuli, declare that;

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TITLE:

Exploring applicability of Theatre of the Oppressed (TO) techniques in Fees
Must Fall campaign at a University in KwaZulu-Natal (KZN).

DECLARATION

I Thamsanqa Vusumuzi Wesley Luthuli declare that this dissertation submitted to the University of Kwa-Zulu Natal for a Master’s Degree in Language & Arts Education is my own work in design and execution, has not been submitted by me or anyone else to this or any other University. I further declare that all the sources that I have used or quoted have been acknowledged by means of complete references.

Signature:.....

Date: 22 January 2018

DEDICATION

I dedicate this work to my parents, first my late father Mr Wilson Thandabantu Vikiinduku Luthuli and my late mother Orrah Thusi whom I love dearly and who has been caring, loving and supportive throughout my entire life without fail, to Thandeka Luthuli for her motivations and support, my adorable children Nokukhanya and Issa Luthuli as well as Siphokazi and Luvuyo Putini you all have been and continue to be my inspiration and pillar of strength throughout.

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ABSTRACT

This masters thesis presents results of a research on the applicability of Augusto Boal's *Theatre of the Oppressed* techniques on the FeesMustFall movement in South Africa aimed at achieving fees free higher education. The study aims at exploring the Theatre of the Oppressed techniques be effective if used in the 'Fees Must Fall' campaign? How can *Theatre of the Oppressed* techniques be used as a suitable alternative in the struggle for free quality tertiary education for students in this province? The dissertation discusses Augusto Boal's notion of using the stage as a way of bringing solutions to problems of oppressed communities. The reality faced by black communities affect other aspects of the life experienced by black people in their community, starting with the education of black children. The theatre is a powerful tool to communicate messages, bring about unity in the community; therefore there is crucial need for holistic interventions to tackle these difficulties in the community and consequently in the schools and universities. The study has been carried as a desktop research where data was collected from existing literature and images from the internet. This study came up with Forum Theatre as the most effective tool for promoting dialogue and awareness to the communities plagued with oppression. Forum Theatre seeks to empower the powerless, liberate the oppressed and free bondages. The spectator is transformed into spect-actor where the audience participates in solutions and interventions. This study outlines the condition of South Africa as state and its challenges post-apartheid and how politics is playing out in higher education.

Keywords:

Augusto Boal, FeesMustFall, Theatre of the Oppressed, Forum Theatre, spect-actor.

Chapter 1

INTRODUCTION

1.1 Background and context of the study

According to Puttick (2012), South Africa is still a racially divided country, and there is no reason to believe that this will end anytime soon. Thobejanea (2013) states that ‘Whites’ were entitled the first class citizenship while ‘Coloureds’ and ‘Indians’ were the second class citizens. Indigenous Africans are regarded as the third class citizens in the land of their birth (Thobejanea, 2013). Findley and Ogbu (2011) state that black communities are the ones that face extreme poverty which causes high crime waves, economic exclusions, phobia for education, teenage pregnancy, drug and substance abuse and many other social ills. All of these coupled with the history of the country have consequently left the blacks powerless and highly dependent (Findley & Ogbu, 2011). The reality faced by black communities affect other aspects of the life experienced by black people in their community, starting with the education of black children. According to Heras and Tàbara (2014), the theatre is a powerful tool to communicate messages, bring about unity in the community; therefore there is crucial need for holistic interventions to tackle these difficulties in the community and consequently in the schools and universities.

The researcher will discuss Augusto Boal's notion of using the stage as a way of bringing solutions to problems of oppressed communities. The researcher wants to explore Augusto Boal's theatre techniques, as one of the ways that could be explored and tested in the fees must fall campaign. Various activities of tackling poverty and campaigns to fight illiteracy and poor education of communities in various South American countries such as Peru and Brazil have shown successful results (Victoria, Barreto, do Carmo Leal, Monteiro, Schmidt, Paim, Travassos, 2011). Therefore, his (Boal) ‘Theatre of the Oppressed’ has proven track records of a successful tool fighting poverty among oppressed or disadvantaged people in political systems where huge gaps between the rich and the poor exist. It is therefore essential to understand what this concept of Theatre of the Oppressed is all about and how to apply it to the situation of black and poor communities who are unable or struggling to pay fees related to the tertiary education of their children. The struggle for fee-free education happens against a backdrop of many issues such as Mujal-Leon (1988) in Thobejanea (2013) states that Verwoerd's policies that led to the formation of the Bantu Education Act in 1953, which put

into place an inferior education system specifically for the majority Black population. Blacks were to be relegated to the rigidly segregated industrial structures and excluded from all job categories except that of unskilled labourers and from access to an educational system that would enable them to compete with their White counterparts (Mujal-Leon, 1988).

1.2 Fees Must Fall Campaign

1.2.1 Socio-economic situation of black students at South African Universities

The Constitution of the Republic of South Africa, Act 108 of 1996 determines the state's obligations concerning higher education and training. *The Constitution deals with education in section 29:*

(1) Everyone has the right:

(a) to primary education, including adult primary education; and

(b) to further education, which the state, through reasonable measures, must make progressively available and accessible.

(2) Everyone has the right to receive education in the official language or languages of his or her choice in public educational institutions where that education is reasonably practicable. To ensure the adequate access to, and implementation of, this right, the state must consider all reasonable educational alternatives, including single medium institutions, taking into account:

(a) equity;

(b) practicability; and

(c) the need to redress the results of past racially discriminatory laws and practices.

Section 29 (1) b states that further education has to be provided by the state through reasonable measures (Presidency, 1997).

According to Smith (2003) before the dawn of democracy in South Africa, the apartheid ideology created a scenario of inferior educational opportunities to people of colour and imposed white supremacy over all other racial groupings. Tertiary education reinforced race and class differences under apartheid (Smith, 2003). Bunting (2006) states in Durban for

instance, the University of Natal and Natal Technikon were exclusively white tertiary institutions while Mangosuthu Technikon was for blacks and ML Sultan for Indians. These class differences resulted in the vast majority of students at tertiary institutions in South Africa being white. For example, in 1990, the number of black students has tripled and represented only 37.7 per cent of all the students, but it is still very insignificant considering the demographics of this country. This disproportionate relationship between demographic share and representation at tertiary institutions was a reflection of the broader injustice of the previous political dispensation (De Villiers, 2011).

Bunting (2006) argues the introduction of the 1984 constitution in the RSA, with its distinction between 'general' and 'own affairs', entrenched the apartheid divisions in education in South Africa. A direct consequence was that higher education institutions had to be designated as being for the exclusive use of one of the four race groups: African, coloured, Indian and white. Bunting (2006) further discusses that by the beginning of 1985, a total of 19 higher education institutions had been designated as being 'for the exclusive use of whites', two as being 'for the exclusive use of coloureds', two 'for the exclusive use of Indians', and six as being 'for the exclusive use of Africans'.

According to De Villiers (2011), there is a severe problem of funding university fees, especially for poor (mostly black) students. Over time, government spending on tertiary education has decreased, which is continuously forcing universities to increase their tuition fees by more than the inflation rate to keep running their institutions. While racial criteria fell away over this period, high fees introduced a new economic barrier to affordable education for the poor (De Villiers, 2011). This disproportionate relationship between demographic share and representation at tertiary institutions was a reflection of the broader injustice of the previous political dispensation.

The existing National Student Financial Aid Scheme (NSFAS) that provide very low-interest loans to students from historically poor and disadvantaged communities is overwhelmed. The demand for NSFAS support far outstrips the available resources, but also children from low, middle class or working class families do not qualify for NSFAS funding, yet their parents are unable to access any other form of funding for their children (Mabizela, 2015). In 2008 already many students from poor households were heavily indebted to the NSFAS and other funding agencies, and 50% of them dropped out of their studies in their first three years, even though

some of these students have passed their senior certificate with merit, endorsement and even distinction (HSRC, 2008; Mabizela, 2015).

According to Education (2001), the formulation of a unified national department of education, the government merged 21 universities and 15 technikons into 23 non-racial, more equitably resourced institutions but this does not solve the problem of funding university fees for poor (mostly black) students. De Villiers (2012) states over time, government spending on tertiary education has decreased, both as a percentage of GDP and as a proportion of the education budget. This is continuously forcing universities to increase their tuition fees by more than the inflation rate to keep running their institutions. While racial criteria fell away over this period, high fees introduced a new economic barrier to affordable education for the poor (De Villiers, 2012).

According to Nkosi (2015), the current crisis at Universities countrywide has even shown contradictions amongst members of the same government. While President Jacob Zuma complains about soaring university costs, former Higher Education and Training Minister Blade Nzimande said the government is underfunding the institutions. Nzimande said that the government's allocation of only 1.4% of the gross domestic product to higher education was low. However President Zuma save the impression that escalating university costs were diminishing the government's allocations for students and were a source of exclusion for the students from the previously disadvantaged background, cautioning universities against excluding students from their races and inability to pay university fees (Nkosi, 2015).

According to Mabizela (2015), state funding per full-time student has declined by 1.1% between 2000 and 2010, which prompted higher education institutions to raise tuition fees, shifting the financial burden henceforth onto students. These increases, besides creating a significant barrier for the poor and working class communities to access higher education, also lead to privatisation and commercialisation of public higher education where the students (and their parents) become customers who purchase education.

Several additional challenges face the South African educational system. These include:

- The impact of HIV-AIDS on education. A large percentage of school-aged children who still do not attend school beyond the primary level, the threat that HIV/AIDS poses to the infrastructure supporting education as the disease kills not only students but also administrators, teachers, and parents, in increasing numbers (Ramdass, 2009).

- Skills shortage: South Africa is facing a significant skills shortage in various facets of the economy. The challenge is to improve the quality of education in schools and universities, which is a daunting task considering the lack of resources, facilities and qualified teachers and professors at most schools and tertiary institutions (Ramdass, 2009).
- The bureaucracy and politics in Education. The legacy of apartheid education system is still alive at many tertiary institutions. Some of the white-dominated institutions have now been taken over by 'blacks' with reverse affirmative action (Ramdass, 2009).
- The discipline in schools has deteriorated to such an extent that students severely injure teachers and colleagues especially at secondary and high school levels, and this has implications on students discipline at institutions of higher learning. Crime and violence threaten the well-being of young people in South Africa in schools. A study on security in Durban schools found that 'schools are places where drugs, thugs, and weapons move as freely through the gates as the pupils'. The element of fear within an educational environment creates long-standing physical, emotional and psychological implications for both teachers and pupils including distress, reduced self-esteem, the risk of depression and suicide, and reduced school attendance, impaired concentration, fear and a diminished ability to learn. Democracy and economic stability are threatened by crime and violence which inadvertently impacts on the peace of the country (van der Berg & Burger, 2003; Schultz & Mwabu, 1998).
- The low success rate at tertiary institutions. The challenge is to ensure the success of students who attend tertiary institutions. The number of graduates from these institutions has more than doubled, which is encouraging, but the actual success rate is abysmal, and South Africa does not have enough graduates in areas of need such as the engineering fields. Analysis of student intake has revealed that more students enter into human and social sciences and the least being in the engineering department (Ramdass, 2009).

1.2.2 Origin of fees must fall campaign

Unhappiness with high tuition fees in higher education is not a uniquely South African phenomenon. Students from countries like Australia, Brazil, Germany, the Netherlands and the United Kingdom have either protested or vigorously lamented the lack of government funding associated with the increase in student fees (Calitz & Fourie, 2016).

South Africa was not exempt from these global trends. A 2016 study conducted by Calitz & Furie (2016) found that University fees for a BA degree at Stellenbosch University rose by 30% from 2006 to 2016, and that compared to the same period in 1961, all other factors remaining constant, a BA degree in 2015 was 2.7 times more expensive than the same degree in 1961 (Calitz & Furie, 2016).

In the same study, Calitz & Furie (2016) argue that the main reason for the hike in prices over the last two decades was the lack of government funding, the most significant source of university revenue due partly on the fact that the Government has been put under pressure to provide affordable primary and secondary education, even before the transition to democracy. Although Badat (2016) agrees with Calitz & Furie, he adds that this is only the economic dimension of the crisis and that the ideological and political dimensions of the protests should not be underestimated.

Badat (2016) thinks that the purpose of universities has been primarily reduced to prepare students for the labour market, particularly in private sector, which in turn drives a neo-liberal ideology. He argues that the fact that higher education has been defined as a tradable service and a private good that primarily benefits students has influenced public financing, which in turn has influenced the structure and nature of higher education. This situation forced public universities to look for additional income to supplement resources, which has resulted in the commercialisation of universities and the redefinition of higher education, not as educational institutions but as commercial entities driven by neo-liberal interests (Badat, 2016).

In analysing the political dimension of the protest, the same author argues that the developmental and democratic state committed to a better life for all, that extends and deepens popular participation in the economic, political, and social domains, which was promised to South Africans has failed to materialise (Badat, 2016).

As du Toit (2016) notes students whose funds for tuition, accommodation, academic materials, and subsistence are not guaranteed, face the prospect of massive debt, high drop-out rates, poor throughput rates, inadequate facilities and accommodation, unreconstructed epistemologies and ontologies, questionable quality of learning and teaching to ensure meaningful opportunities and success. Moreover, alienating and disempowering academic and institutional cultures that are suffused by 'whiteness', and are products of the historical legacies of intellectual colonisation and racialization (du Toit, in Badat, 2016).

1.2.3 The 2015 fees must fall campaign

In March 2015, a wave of student protests started at the University of Cape Town (UCT), aimed at decolonising the University and remove colonial symbols like the statue of Cecil John Rhodes at Rhodes. After the removal of that statue from the university campus on 9 April 2015, the #RhodesMustFall movement became an inspiration to students in other South African universities. In historically Afrikaans-tuition universities, the question of language policy gained importance. The protest campaign that started at the University of Stellenbosch with the #OpenStellies campaign quickly spread to the University of Pretoria, also leading to the language review process at the University of the Free State (Luescher & Klemenčič, 2016).

In 2015, student protests over the proposed increases in tuition fees started at the University of the Witwatersrand in Johannesburg and soon spread to other universities. The primary demand of students was to halt tuition fee increases and take up the government on its erstwhile promise to provide free education. Like #RhodesMustFall its predecessor and inspiration; #FeesMustFall proved to be very successful; not only the campuses were shut down across the country, students mobilised huge protests at the gates of Parliament in Cape Town during the Minister of Finance's 2015 mini-budget speech on October 21. Moreover, another demonstration at the Union Buildings in Pretoria, the seat of government, two days later forcing the South African government to agree to students' demand of a 0% fee increase for 2016, along with providing R3 billion additional funding to public universities. Besides, students on various campuses negotiated additional concessions from university management such as an end to the outsourcing of support services (Luescher & Klemenčič, 2016).

FeesMustFall has several typical characteristics of Internet age social movements witnessed across the globe since the start of the global financial crisis in 2009 and new characteristics for a student movement in the South African context (Brooks, Byford & Sela, 2015). It represented a diffusion of small but useful and emotively-charged protest movement with localised student grievances known by campus-specific Twitter hashtags such as #OpenStellies, #WitsFeesWillFall, #UPrising, #UFSShutdown, #SteynMustFall, and so forth, which eventually galvanized nationally around the universal opposition to tuition fee increases, student loan debt, the unaffordability and inaccessibility of higher education to the poor.

As indicated by its naming, it used social media, and particularly Twitter, not only as conveyors of information but effectively as decentralised organising platforms, in addition to various

Facebook pages and groups, WhatsApp groups and YouTube clips. Moreover, within the South African context, #FeesMustFall represented a new kind of political activism with respect to at least three characteristics: It was nonpartisan in that "formal political parties were specifically ejected"; it was multicultural, multiracial and multiclass; and, it was both "national and largely leaderless" (Brooks, Byford & Sela 2015).

1.2.4 The 2016 fees must fall campaign

Protests erupted again in September, sooner after the South African former Minister of higher education; Dr Blade Nzimande announced that universities could raise tuition fees by up to 8% in 2017. Students went on the rampage demanding free education for all students even though the government had promised to subsidise the increase for students from families earning up to 600,000 rands, which had seemingly mainly gone unnoticed (Newspaper, 2016).

According to BBC news (2016), the main argument for most students protesting was that, they come from needy families and could not afford to pay school fees, which would rob them the opportunity to continue studying even though the government has promised to subsidise them. They argued that fee hikes amount to discrimination in a country where the average income of black families is far less than that of white families. They demanded free education for everyone, starting with the inadequate and missing middle those whose parents have jobs but do not make enough to afford tertiary education (Newspaper, 2016).

Glum (2016) believes that 2016 student protests were the largest that the country has seen in over two decades of democracy. He says that five facts characterised the protests associated with FeesMustFall campaign:

- **The protests are part of a more extensive campaign.** Fees Must Fall is much broader than just the issue of fees increment. Students were also demanding quality, decolonised free education for all, for instance, which involves implementing the Africa-centric curriculum.
- **Students want free education.** The protesters argue that they cannot afford tuition, which can reach about R75, 000 per year. Apartheid may have formally ended, but the fees make attending university impossible for many black youths. However, Universities are saying that they cannot pay for free education for everyone.

- **Demonstrations have grown violent.** Over the last months of 2016, students have set buildings on fire, hid bombs and shut down entire campuses in pursuit of their goals. They have closed down roads and lobbed stones at police officers, who returned fire with rubber bullets.
- **Many Universities were forced to suspend classes.** Universities were off and on for some weeks because of the uncontrollable protests. The University of Witwatersrand said that they had made concessions because they do not want the scenes that played out at the university campuses to be repeated.
- **The government is taking the issue very seriously. President Zuma** announced that he was putting together a task force to look into the problem; he added that everyone should work with the police to ensure that the future of our children is not jeopardised.

According to Ludski (2015), the Fees Must Fall movement has also managed to receive support internationally. In London, a significant number of people gathered in front of the South African High Commission to offer solidarity with South African students' Fees Must Fall campaign, before marching through the city. London students said via Facebook they were protesting against the police violence. They called for a 0% increase in fees nationwide, the decolonisation of the universities, in-sourcing of all workers and the release without charge of all protesting students. He says protests were also held in New York and other cities around the world.

However, the 2016 protests have not been as successful as the 2015 ones. Scores of student leaders were arrested and charged, there has been more destruction of property than in 2015, most universities have increased fees for 2017, the media reporting has almost exclusively focused their attention on the violent nature of protests and the destruction of properties, which influenced the public perception about the campaign, which tends to be more harmful.

1.2.5 Counting the loss and gains of the campaigns

In 2015, the Department of Higher Education and Training estimated the damage caused to universities during the 2015 #FeesMustFall protests to R300 302 848.58, with the North West University's Mahikeng campus having suffered the most damage at R151m due to unrest that saw buildings torched, students shot at with rubber bullets and the university closing for a month (Botho, Chenick & Exstrum, 2016). By September 2016, the cost of damage to property

alone during the second round of protests was reported by the Minister Nzimande, to be R600 million, which is equal to almost a quarter of the R2.5 billion in additional funding that the National Treasury will need to find for 2018 (KPMG, 2016).

1.3 Rationale

The researcher's motivation behind the choice of this topic is both personal and professional. At a personal level, the researcher feels that the struggle for free education particularly of students coming from poor households is more than justified as it will enable them to generally study and ultimately bring the hope of improving the living conditions of their households and even of members of their families. According to the African National Congress (ANC) policy document (2017), the majority of poor people are black, young, rural and female. Five times as much black youth graduate today compared to 1994, but a more significant percentage of young people are unemployed. While there have been positive changes in the middle-income groups, the rich are still overwhelmingly white and the poor overwhelmingly African and Coloured (ANC policy document, 2017).

Mabizela (2015) states this problem of fee free education remained unaddressed by the government or anyone who could help, and if that was not enough, study fees continued to escalate and more so during these last seven years. The passive approach by the Government is highly frustrating especially for students from poor households, and once combined with other factors like low media coverage, increasing unemployed graduates and other socio-political issues, led to fees must fall campaign.

Gould (2014), states South Africans, are known as people who use violence to express their frustration even at the community level; in the general view, these maybe reactions to police interventions to dismiss crowds or from frustrations of being ignored by authorities. It may also explain the violence associated with fees must fall protests. By November 2016, Sowetan estimated the cost of property damage to be around R1billion, without counting the cost of disruption of programmes, the psychological damage particularly to new entrants and those that were to graduate that year (Reporters, 2016).

According to Davids & Waghid (2016), protests at South Africa's universities did not suddenly start in 2015 with the #fees must fall movement. Students at poorer institutions that cater almost exclusively for black students have been protesting against rising fees, and the cost of higher education since the dawn of democracy but their protest actions were often ignored and did not

attract the attention of the media. The fees must fall protests have attracted widespread media coverage and got student organisations such as Student Representative Council (SRC) at the forefront leading protests and demanding for free education for all (Davids & Waghid, 2016).

While this study is in the context of support of the struggle of students, particularly black students from poor households, it supports the argument of Lomax (2016) who states that this should not be done at the expense of the existing and historical infrastructure which will not only cost much money to rebuild but also some of the lost material such as essential books may not be recovered at all. It is in that context that the researcher proposes to explore Theatre of the Oppressed techniques as an alternative that can and should be used by students to achieve the same outcome with no or minimal damage to property.

Theatre of the Oppressed, which was founded by the Brazilian theatre artist Augusto Boal, to fight the oppressive government, has now spread to many countries in the world and has empowered many people to resist various forms of oppression, using theatre (Osburn, 2010). Like Osburn (2010) says, Theatre of the Oppressed is a mirror of reality so students had the opportunity to confront problems safely and unobtrusively like using theatre of the Oppressed techniques. This study argues that this will be beneficial in encouraging social interaction with those in power, which is highly likely to result in the same outcome without necessarily using violent means (Osburn, 2010).

Iyer (2006) alludes to the fact that theatre as a methodology is a handy tool to address various issues. Theatre of the oppressed provides an opportunity to look into the very core and essence of a social issue and at the same time provides a platform for different people to voice opinions. Further, it helps to arrive at multiple solutions borne out of varying perspectives on the issue at hand (Iyer, 2006). Ferreira & Devine (2012) states that the power of Theatre of the Oppressed lies in its ability to reach out to broad audiences that rarely have access to human rights education. The researcher is motivated by the ability of the Theatre of the Oppressed to reach audiences and communities and engage in their struggle with assertiveness and non-violence.

According to Langa (2015), South Africans continue to experience the effects of vast inequalities and socio-economic challenges which are particularly intense in rural areas. Langa (2015) concurs that these challenges include economic challenges status characterised by inadequate and dysfunctional family life, a real paucity of resources and material goods, unemployment, lack of fiscal power and chronic exposure to inadequate infrastructure.

Unfortunately, these conditions manifest most obviously in the rural school situation and massively influence the impact of schooling provision (Langa, 2015). Langa (2015) states the measures to equalise and redress funding in all schools have been introduced. These include a no-fee schooling policy which saw all rural schools being no-fee schools. The researcher argues that there should be consistency in the funding model. If learners could not have afforded primary and secondary education then what would make them afford tertiary education?

1.4 Research problem

This study is undertaken within a context of deliberate support for the struggle for free decolonised quality higher education for students from poor households. However, the violence associated with this struggle has so far been extremely violent leading to very costly damage to properties both in 2015 and 2016 #FeesMustFall campaigns.

Besides, South Africans, of whom some are parents of these struggling students, have been watching and leaving these children alone in their struggle, yet they stand to benefit because after all, it is them (or some of them) who have to pay these exorbitant fees for these students. Theatre of the Oppressed has that ability to transform spectator into spect-actors, will it be useful in bringing communities on board to publicly support and even join the struggle for free quality tertiary education in this country.

There must be another way, less violent, less destructive and more convincing. This study proposes to explore the possibility of using Theatre of the Oppressed techniques as one of the ways to actively find solutions to the fees crisis and funding for needy students, using peaceful and non-violent means without being passive. These techniques have been used and continue to be used elsewhere by oppressed people to promote or restore dialogue between oppressors and oppressed people (Bagnati, 2015).

According to Mngoma (2017), Chief Justice Mogoeng Mogoeng states that South Africa should learn from other countries which have a free education that the #FeesMustFall movement is demanding. Mogoeng further states he did not have a solution but suggested looking to countries which had achieved a free education. Furthermore, he states that he had recently travelled to Algeria where he was shocked to learn that there is free education at every level (Mngoma, 2017).

1.5 Research questions

- How can Theatre of the Oppressed techniques be productive if used in the Fees must Fall campaign and be used as a suitable alternative in the struggle for free quality tertiary education?
- How can Theatre of the Oppressed bring the community and the public on board to support the struggle for fee-free education?

1.6 Limitations of the study

The study will use literature to analyse the possibilities of adapting selected Theatre of the Oppressed techniques in achieving the objectives of the fees must fall campaign. These techniques will not be empirically tested on the ground, and therefore there will be no field work involved. Besides, the study is limited to the application of Theatre of the Oppressed techniques to students' fees must fall campaign, based on the outcome of 2015, 2016, 2017 protests and recommendations by the commission set out by President Jacob Zuma and its implications.

1.7 The objectives of the study

The primary objective of this study is to explore the possibility of using suitable Theatre of the Oppressed techniques of Augusto Boal's as alternative tools to be used in the struggle for free and quality tertiary education through Fees Must Fall Campaign.

Secondly, this study aims to analyse the possibility of using Theatre of the Oppressed techniques to positively influence the public and community understanding of and participation in the struggle for free quality tertiary education particularly for students that are from historically disadvantaged and poor households.

1.8 The plan of the dissertation

This study will contain the following five chapters:

- Chapter 1: Introduction
- Chapter 2: Literature Review
- Chapter 3: Research methodology
- Chapter 4: Results and Discussion

- Chapter 5: Conclusion and recommendations

1.8.1 Chapter 1: Introduction

This chapter presents an overview of literature comprising the background and justification of the study, the rationale of the study, the statement of the problem, the aims and objectives as well as the research questions of the study.

1.8.2 Literature Review

This chapter focuses on a review of the literature regarding the struggle that students from poor households are facing in funding their studies which led to the "Fees Must Fall" campaign, Augusto Boal, his Theatre of the Oppressed philosophy and techniques that he developed. We will also look at how these have been used in some selected situations in the past.

1.8.3 Research Methodology

This chapter will focus on the research design and methods used in this study. This is desk research based on the available literature which means that there will not be field work and data collection on the ground. Bertram and Christensen (2014) have advised that every study must have a design and a methodology. To avoid confusions, they also advise that researchers must always clarify these two crucial parts of a research project.

1.8.4 Results and Discussion

This chapter focuses on the findings of the study based on literature and images. The results of the study are also discussed concerning the findings of other relevant studies.

1.8.5 Conclusion and Recommendations

The chapter includes the conclusions, and whether the original objectives of the study were addressed and answered. Based on the results of the study, recommendations are presented for future actions, policy formulation and research.

Chapter 2

LITERATURE REVIEW

2.1 Introduction

2.2 Augusto Boal and Theatre of the Oppressed

2.2.1 Augusto Boal

Dr Augusto Boal was a favourite legendary Brazilian political playwright and educator; he was born in 1931 in Rio de Janeiro, and his father was Jose Augusto Boal, and his mother was called Albertina Pinto Boal (Paterson, 2009). According to Paterson (2009), Boal's early years were happy ones; his parents were economically well, and they were liberals. Boal's love for theatre started when he was still very young. As a ten year boy, we would perform in the family dining room with his cousins and siblings. He wrote his first play using his mother's sewing machine as a table (Paterson, 2009).

Augusto Boal was formally trained as a chemical engineer and attended Columbia University of New York, in the late 1940's and early 1950's. New York was an ideal place for Boal because it exposed him to a wide range of plays and production companies. He was very impressed by practitioners such as Bertolt Brecht and Konstantin Stanislavsky who profoundly influenced his work. Although his interest and participation in theatre began at an early age, it was just after he finished his degree at Columbia University that he was asked to return to Brazil to work with the Arena Theatre in São Paulo. His work at the Arena Theatre led to his experimentation with new forms of theatre that would have an extraordinary impact on traditional practice (Babbage, 2009; Paterson, 2009).

Although his interest and participation in theatre began at an early age, it was after he finished his doctorate at Columbia that he returned to Sao Paolo (Brazil) to work with the Arena Theatre. Still, it took him time to develop widely-recognised techniques and this never stopped until death (Paterson, 2009). According to Osburn (2010), Boal's future theories were present even in his pre-teen performances: no individual owned 'their' character; whoever was available to take on a role at the critical moment would do so, interpreting it as they saw fit.

The seeds of Theatre of the Oppressed sprouted in the midst of the

political turmoil in Brazil in the 1960s while Boal was working at the Arena Theatre in São Paulo. The theatre's founder, José Renato, hired Boal in 1955 after his return from Columbia University in New York where he had been studying Theatre and Chemistry. Boal studied at the Actor's Studio² and with playwrights John Gassner and Langston Hughes while in New York and brought his newly acquired knowledge on acting, directing, and writing back to São Paulo to incorporate into his early directing work. Later, Boal had to adapt the Stanislavski-based techniques he learned at Actor's Studio to work in a theatre trying to survive in Brazil's increasingly oppressive political regime. The Arena Theatre served as Boal's theatrical laboratory while he was experimenting with the foundations of his new theories (Osburn, 2010, p5-6).

2.2.1.1 The birth of spect-actor

Before his experimentation, and following tradition, audiences were invited to discuss a play at the end of the performance. In so doing, they remained viewers and 'reactors' to the action before them. In the 1960's Boal developed a process whereby audience members could stop performance and suggest different actions for the character experiencing oppression, and the actor playing that character would then carry out the audience suggestions. However, in a now legendary development, a woman in the audience once was so outraged by the fact that the actor could not understand her suggestion that she came onto the stage and showed what she meant (Burlison, 2003; Paterson, 2009).

In so doing, he discovered that through this participation the audience members became empowered not only to imagine change, but to practice that change, reflect collectively on the suggestion, and thereby become empowered to generate social action. Theatre became a practical vehicle for grass-roots activism. This was the birth of the 'spect-actor' (not spectator), and his theatre was transformed in what is internationally known as the *theatre of the oppressed*, the famous international movement for a participatory form of theatre as means of promoting knowledge and democratic forms of interaction (Burlison, 2003; Paterson, 2009).

According to Burlison (2003), Boal viewed theatre as an opportunity for dialogue and promotion of social change among people especially the oppressed. Boal performed theatre in

farms, factories and developed plays around people's silence by poverty and oppression. Boal conducted workshops all over the world using his concept of using theatre to discuss power and oppression. Boal believed that everyone has the right to be mindful of the social reality and community of which he or she is a part of and if necessary, to take action for the improvement of that reality (Burlison, 2003). According to Boal (2005) Theatre of the Oppressed controls one of the essential functions in theatre, education. It is a "mirror of reality" and a "rehearsal for life". It attempts to connect the separate parts of conventional theatre by having the spectators re-join the actors onstage. Instead of a theatre in which the spectators experience catharsis by watching the characters act and think for them. Boal introduces this type of theatre in which the spectator is now the, as Boal says "Spect-actor", is free to think and act for himself. "Boal believed that the human was a self-contained theatre, actor and spectator all in one (Burlison, 2003).

2.2.1.2 Boal the Freedom Fighter

According to Burlison (2003), Boal's work made him famous and a cultural activist. The military rulers in Brazil during the 1960's viewed all such activities as threats. In 1971 when Augusto Boal was walking home from an Arena performance of Brecht, the military dictators kidnapped him off the street, arrested and tortured him for more than three months together with other theatre activists, and eventually he went into exile in Argentina, then Peru before his exile in Portugal and France until 1986. It was during this period that the fundamental ideas about Image, Forum and Invisible Theatre were developed (Burlison, 2003). Osburn (2010) states American playwright Arthur Miller wrote a letter commending his release that was supported by hundreds of artists' signatures from around the world concrete proof of Boal's growing influence.

These early forms of Invisible Theatre allowed Boal to continue producing theatre for socio-political awareness even though theatre had been banned during the dictatorship. The end of the 1960s saw heightened political aggression against the public. Civil liberties were restricted, political parties that opposed the dictatorship were banned, and any form of cultural expression was heavily censored, including The Arena Theatre: The dictatorship targeted all cultural activities of the radical intelligentsia, but the theatre particularly so, since [it was] identified as a dangerous oppositional force. These military men beat

actors at the Arena Theatre and destroyed scenery. Boal said that while most actors prepare themselves for applause after a show, they prepared for invasion (Osburn, 2010, p8).

In 1973, while in exile in Argentina, he published the “Theatre of the Oppressed”. In 1976, Boal sought self-exile in Europe. He settled in Paris in 1978 where he ran the Parisian Centre for Theatre of the Oppressed. Confronted with workshop participants who told stories of loneliness, apathy, isolation, guilt, confusion and paranoia, Boal developed his theatre therapy techniques known as “cop in the head.” At first, Boal was frustrated with the seeming insignificance of the internal hardships he was seeing and hearing enacted in the TO workshops. While in Paris, Boal continued for a dozen years to teach his revolutionary approach to theatre and established several Centers for the Theatre of the Oppressed. In 1981 he organised the first International Festival of the Theatre of the Oppressed in Paris (Paterson, 2009; Plastow, 2009; Burlison, 2003).

Following the removal of the military junta in Brazil, Boal returned to Rio de Janeiro in 1986 where he established a significant Centre for the Theatre of the Oppressed, otherwise known as CTO, and formed over a dozen companies which were developing community-based performances. He was now looking for both a new means to make his theatrical ideas have social impact and for funding to work on any significant scale. For some years he struggled, but in 1992 an alliance with the Left-wing Worker’s Party led to his unexpected election as a Councillor on the city council. Now Boal had a platform from which to operate (Plastow, 2009).

He used Forum Theatre and Image Theatre as professional tools to have a social impact. Forum Theatre relies upon presentation of short scenes that represent problems of a given community such as gender for a conference on women or racial stereotyping for a class on racism. Audience members interact by replacing characters in scenes and by improvising new solutions to the problems being presented. Image theatre uses individuals to sculpt events and relationships sometimes to the accompaniment of a narrative (Paterson, 2009).

According to Paterson (2009), Boal has addressed the National Conference of the Association for Theatre in Higher Education (ATHE) in Atlanta, Georgia in 2002. In the same year, Boal published his second significant book, "Games for Actors and Non-Actors", which is a basic introduction to the theory and practice of Theatre of the Oppressed, and experienced and

inexperienced theatre-makers, all use it.

In 1994 Boal keynoted the Pedagogy of the Oppressed Conference sponsored by the University of Nebraska at Omaha. Boal keynote coincided with the publication of his third big book called "The Rainbow of Desire", which talks about the psycho-therapeutic application of the Boal's "Theatre of the Oppressed" techniques, especially Image Theatre (Paterson, 2009).

2.2.1.3 Boal the politician

Boal was a theatre director at the Arena Stage in São Paulo (1956–71) when military coups in 1964 and 1968 caused him to bring his theatre activity more directly in line with his progressive politics. After preaching revolution to peasants through theatre, Boal and his colleagues failed to honour the invitation to take up arms and join in an attack on the landowners. Ashamed, Boal used that challenge to create Forum Theatre (Schutzman & Cohen-Cruz, 2006). Osburn states substantial political upheaval in Brazil resulted in the creation of a military dictatorship in 1968 and led Boal to search for new ways to resist government corruption and oppression from the government. Early performances of Theatre of the Oppressed reflected the consequences of actual events and political issues.

From 1976, Boal was in exile in Europe then returned to Brazil in 1986 where political change was soon to result in democratic elections. In 1992, Boal was elected City Councillor of Rio de Janeiro where he and his company (turned staff) took Forum Theatre a step further by working with communities of educators, health practitioners, civil servants, and other professional citizenries throughout Rio, with the view of identifying where new laws might provide successful interventions into social oppression. They drafted a list of problems that spect-actors could not find solutions under current law and brought them to the city council as evidence of the need for new legislation. During Boal's term of office, more than a dozen city laws passed from information gathered at these "Legislative Theatre" sessions (Schutzman & Cohen-Cruz, 2006:3).

Through this, he managed to raise funds and organised an international festival for the first time in Brazil in July 1993. In 1996 elections, he lost his seat as a Rio city Councillor; but while he was still in office, Boal developed a Forum type of theatre that he called Legislative Theatre, Using the Forum concept, he employed the dynamics of theatre to discuss what kinds of legislation needed to be enacted to address community problems (Peterson, 2009; Plastow, 2009).

According to Bigenho & Guevara (2010), Boal's work was heavily influenced by the politics of his time and place: Brazil, Latin America, the Cold War politics of the 20th Century, the experiences of exile during Brazil's military rule, his return from exile, and the economic tyranny of the late 20th and early 21st centuries. During his four years as a member of the City Council of Rio, he efficiently used his theatre techniques in city politics, with some hilarious and sometimes rancorous results. He, for instance, hired members of the Centre for the Theatre of the Oppressed to be his staff at the City Council and created seventeen companies of players practising "Legislative Theatre" throughout the city (Cadenas, 2013).

In many respects, the various techniques of Theatre of the Oppressed developed by Augusto Boal were an expression of political activism through theatre. Between the dictatorship of the 1960s and 1970s and the presidential election of Luis da Silva in 2002, the Brazilian state has undergone dramatic changes, and Boal has continued to renegotiate his relation to the state. So too, he has continued to find applications of theatre to politics. Rather than confining his work to one arena, he has operated across intersecting registers of community, the popular, the national, and the postcolonial, which could be considered the principal sites of intervention for political theatre today. From repression and censorship to exile, to electoral and parliamentary dishonesty, Boal is no stranger to a crisis within the theatre and without. His engagement with different meanings of the political, and his persistence in finding essential applications for his work act against the impulse to have crisis bring theatre to an end (Schutzman & Cohen-Cruz, 2006:23).

For those who have learned from Boal, there is also a responsibility to apply his methods of interrogation to his work and ask what lies beyond the Theatre of the Oppressed (TO). In analysing Boal's work in this 25-year period in relation to his Brazilian contemporaries, such as José Celso and Antunes Filho, TO can be considered as one of responses not only to military dictatorship but to the question of Brazilian cultural identity and the advocacy for positivism coming from an ultramodern, rationalist democracy (Schutzman & Cohen-Cruz, 2006:3).

2.2.1.4 Boal the artist

Augusto Boal defines an artist as a person who is capable of seeing sets in which analogies and complementarities unify things which are not the same, which enable him or her to live in society. He argues that although only some people are called Artists, in reality, each person is an artist because we all possess, to some degree, the capacity to perceive, reveal and penetrate

unicities hidden by the simplification of the language which names them and the senses which group them without perceiving them, whether by making art or making love. We are all capable of an encounter with the Singular (Boal, 2006).

In *Aesthetics of the Oppressed*, Boal explains that an artist has a dynamic perception that never stops but slightly increases or diminishes in intensity, always fluid both for the artist concerning his or her work and the lover concerning the loved one. He argues that there is a distinction between the making, which is the Aesthetic process and the Artistic or finished product; he says for the latter to exist, the former is necessary; though the Aesthetic process does not necessarily have to result in an Artistic product. He concludes by saying that for the Aesthetics of the Oppressed, the most important thing is the Aesthetic Process which develops the perceptions of the person who practises it, though it may be very desirable that it culminates in an Artistic product (Boal, 2006)

It is probably for this reason that, Theatre of the Oppressed was strangely side-lined in France as an artistic work. After being forced to flee to Europe, following the military coup in Argentina and settling in Paris in 1978, Boal founded the first professional structure of Theatre of the Oppressed (named Céditade and then C.T.O.), which was not considered as theatre either by theatre critics, academics or cultural institutions. The aesthetic was considered poor or too simplistic and considered as lousy realism, and criticised. Moreover, half of Boal's team was not part of the artistic field before working with him, and Theatre of the Oppressed appeared as a popular education practice led to its ostracisation. Even the French Ministry of Culture never recognised Boal's practice as a professional artistic one, it separates artistic creation from political, interventionist and activist theatre, hence denying the artistic nature of Theatre of the Oppressed, making it illegitimate in the eyes of the art world in France (Coudray, 2017).

Boal as an artist had many collaborations with other artists and directors. Osburn (2010) state that one ground-breaking performance, the *Arena Conta Zumbi* (1965), was crucial in the development of the *Coringa*, or *Joker* system, which is fundamental in Theatre of the Oppressed. Boal and Gianfrancesco Guarnieri wrote *Zumbi* that tells the story of a 17th Century slave rebellion against the government. *Arena Theatre* was in the process of creating a new type of musical, combining Brazilian history, Brechtian distancing and realism. Through this style of production, Boal was able to offer his direct opposition to the dictatorship recently established in Brazil. *Zumbi* connected the events of historical Brazil with current events to encourage resistance against the oppressive government a theme that would frequently recur in Boal's

future works. The production was viral and toured across Europe and the US over the next few years. For Boal, Zumbi provided him with the ability to destroy all the stylistic conventions which were inhibiting theatre's development as an art form and cleared a space for a new system to emerge (Osburn, 2010). This type of theatre involves people in discovery, dialogue, critical reflection and most importantly, liberation.

2.2.1.5 People who influenced Augusto Boal's Theatre of the Oppressed philosophy

A) Paulo Freire

According to Flores (2003), Paulo Freire wrote the book "Pedagogy of the Oppressed" in 1970 and Boal wrote, "Theatre of the Oppressed" in 1974. Boal himself acknowledged on several occasions, the influence of "Pedagogy of the Oppressed" on his work. Flores (2003) believes that the conviction that Freire expressed in his book "Cultural Action for Freedom", that people vocation is to be more than they are at any given time and place, played a central role in Boal's philosophy. He has for instance extended Freire thought which says that "people have an inherited talent which can be expressed in many forms including the artistic form; therefore anyone can be an artist or can perform artistic work, with different degree of ability (Flores, 2003).

Freire argues that we cannot deposit our ideas into other people through what he called the banking concept. Pedagogy of the Oppressed calls for the creation of an authentic dialogue between learners and teachers as equal knowing participants, with both, possessing an awareness of their existing context of facts: the social reality lived in (Freire, 1970: 214). Freire argues that this knowledge, however, is only accessible through the use of dialogue as a move towards a collaborative problem-posing pedagogy (Dangazele, 2010).

According to Schutzman & Cohen-Cruz (2006:3), Theatre of the Oppressed is the homage to Paulo Freire who foregrounds the movement of seemingly powerless people from being acted upon, and thus objects, to initiating action, and thus becoming subjects of their own lives. Freire referred to this process as conscientização (conscientisation) whereby poor and exploited people learn to conduct their analysis of their social, political, and economic reality, "to enter the historical process as responsible Subjects" and to take action against their oppressors.

For Freire, central to this transformation is replacing the common banking method of education (filling students' heads with what experts deem essential) with a dialogic approach to learning

in which students and teachers are interactive partners. Boal translated this idea into a theatrical context with his concept of the spect-actor, who replaces the spectator sitting passively in the dark watching the finished production. As Freire broke the hierarchical divide between teacher and student, Boal did so between performer and audience member (Schutzman & Cohen-Cruz (2006).

Theatre of the Oppressed was developed by Boal as a way of putting into practice Freire's concept of "dialogic philosophy". Currently, this technique is used by other sectors that deal with critical thought and action, such as therapists, social workers, political activists and educators. Freire also believed that there is no neutral education system. Any system used is either for domestication or liberation; Boal used this concept to develop the aesthetic philosophy when he was Director of the Arena Theatre in Sao Paulo, which was later called "Theatre of the Oppressed" (Flores, 2003).

Freire and colleagues used pictures and slides to introduce discussions on various contemporary topics such as democracy and literacy in Brazil. Through this, Freire introduced a cultural concept that distinguishes between nature and culture, considering that peasants in Latin America were led to believe that the conditions of their lives were due to God's will or fate. Freire believed that these discussions would enable peasants to see that they are makers of culture and that aspects of their lives are human-made and therefore are subject to change. Boal took this idea and adapted it to the theatre by using human action to create an image instead of a picture and thus enable more discussion, reflection and interaction (Flores, 2013).

In 1973, while in exile in Peru, Augusto Boal used body language instead of verbal communication as he faced participants who did not share the same language with him. Again inspired by Freire, Boal led the participants into creating professional, aesthetical images of their reality and then transform those images into ideal images of the reality they dreamt of, that is what he called Image Theatre (Coudray, 2017).

Over many years, Boal continued to strengthen his relationship with Paulo Freire. At the Second Annual Pedagogy of the Oppressed Conference in Omaha in March 1996, both men appeared together on a public platform to reflect on liberatory education and to answer questions from an audience of around one thousand people. This was the first time that Augusto Boal and Paulo Freire shared a common public stage. At the memorial service of Paulo Freire in May 1997, Boal said emotionally I am despondent I have lost my last father. Now all I have

are brothers and sisters. This was undoubtedly the most substantial evidence of Freire's influence on Boal's work. The Third Annual Conference of Pedagogy & Theatre of the Oppressed was held in mid-May, 1997, where Boal led workshops in Forum Theatre. Several of the pieces developed kicked off the Conference with much interaction, reflection, action, and discussion from the conference attendees (Paterson, 2009).

According to Gutiérrez (2013), the Augusto Boal's concept of a spect-actor is very closely related to Paulo Freire's concept of *praxis* –the unification of theory and practice. He argues that it might even be helpful to think that T.O. is a theatrical method to implement Pedagogy of the Oppressed. Other standard features that Gutierrez (2013) found between T.O. and Pedagogy of the Oppressed are the following:

- The centrality of dialogue the ultimate objective of Boal's theatre is to transform difficult monological relationships into humanising dialogues. This happens within the workshops by, firstly, engaging all the participants in games where they can examine what it means to be in a dialogue and, secondly, by participating in corporate strategies and interventions. It is important to note that in T.O. as in Pedagogy of Oppressed approaches, dialogue does not merely mean "turn-taking" in a conversation but refers to a type of relationship (both personal or societal) where all parties involved are full participants;
- The topics to be studied do not get imposed on students but instead is generated by the students themselves, so they can find more relevance in their curriculum and also become actors in the world. In Forum Theatre, this happens when the participants are given professional tools to generate their themes. Rather than use written texts or merely talking about an issue, the spect-actors physically interact and manipulate dramatised representations of the codified generative themes. The ensuing forum revolves around the presented skits.

B) Bertolt Brecht

During an interview with Driskell (1975), Boal admitted that Bertolt Brecht was a significant influence for him and his work because Brecht taught him that artists must shed light on reality, not only to reflect and to interpret reality but to try to change it. He said that since the beginning, he always believed in the Brechtian tradition which advocated for a theatre that contains activism and carries relevant social messages in itself.

Bertolt Brecht believed that, since social circumstances condition man, the change should be first sought in the social forces, he argued that the theatre could be a weapon for liberation, for changing those social circumstances; hence the necessity of creating appropriate theatrical forms (Al-Azraki, 2012).

Brecht emphasises the idea that social being determines thought and that man should be perceived as 'process'. He argues that human character must be understood as the totality of all social conditions and that "the epic form is the only one that can understand all the processes". Brecht thinks that theatre should be an agent for social and political change; so to achieve that, he suggests making use of the technique of „alienation which enables the theatre to utilise its scientific method of dialectical materialism, which is a blending of Hegelian and Marxist dialectics (Al-Azraki, 2012).

Augusto Boal shares the conviction of Brecht that the aim of theatre resides in its power of transforming the audience or spectator. Primarily, both of them draw on Marxist poetics in their hypotheses by showing the dialectical relationship between economics as the base structure. They highlight the 'facticity' of social bodies where consciousness is determined by material relations and the ideologies of the time. For both Brecht and Boal, the material life of the body is expressive of oppression because of the body itself, its actions and gestures, are determined by ideological relations. Therefore, to resist or even explore the oppression taking place in the materialised body is to de-categorise or de-specialise that body by disclosing the mechanisms of that oppression in the body (Al-Azraki, 2012).

However, although both Boal and Brecht criticise the Aristotelian theatre for its pure cathartic and hypnotic nature, Boal is also critical of Brecht's characters as objects of social forces, not of the values of the superstructure. Nonetheless, Boal believes that his theatre starts where Brecht's theatre ends. For Boal, it is not enough to arouse a critical awareness of the spectator's perception by Brecht's "alienation" techniques; the spectator must participate in the action that is taking place on stage. Instead of letting the character/actor think and act for the spectator, the latter should not be a passive listener but an active contributor. In fact, Boal's Theatre of the Oppressed seeks to free the spectator and demolish the barriers between the spectator and the actor (Cohen-Cruz & Schutzman, 2006).

2.2.1.6 Final days of Augusto Boal

In the following years, Boal has spent much of his time travelling the world running workshops to popularise Theatre of the Oppressed, but he and CTO-Rio continued to work in Brazil. In 2009, he was invited to the 15th Annual Conference to be held on 18-21 May 2009. In March Augusto was in France working and writing. In addition to completing his book “The Aesthetics of the Oppressed”, Boal was organising a Gathering of Jokers in Rio for the summer of 2009. However, he suddenly became exhausted, and it was feared that his leukaemia, in control for the past four years, was becoming virulent. He returned to Rio in early April, and by mid-April, Julian confirmed that his father would not be coming to the Conference. On Saturday, 2nd May 2009, Julian Boal sent an email to Doug Paterson of PTO containing this following brief message: “my father Augusto Boal is gone he went away sleeping.” Peterson (2009) says that the shock was staggering and felt around the world (Paterson, 2009).

Augusto Boal left behind him thousands of theatre troupes all around the world practicing TO, many political and social changes, a large number of friends and colleagues, an impressive amount of workshops held, books published and incredible enthusiasm, inspiration and a sincere belief in human nature, equality and art (Cadenas, 2013). Boal, who had leukaemia, died of respiratory failure on May 1, 2009, in Rio de Janeiro, He was 78 years old (Paterson, 2009).

Augusto Boal’s World Theatre Day Message 2009.

All human societies are ‘spectacular’ in their daily life and produce ‘spectacles’ at special moments. They are ‘spectacular’ as a form of social organisation and produce "spectacles" like the one you have come to see. Even if one is unaware of it, human relationships are structured theatrically. The use of space, body language, choice of words and voice modulation, the confrontation of ideas and passions, everything that we demonstrate on the stage, we live in our lives. We are in the theatre! Weddings and funerals are ‘spectacles’, but so, also, are daily rituals so familiar that we are not conscious of this. Occasions of pomp and circumstance, but also the morning coffee, the exchanged good-mornings, timid love and storms of passion, a Senate session or a diplomatic meeting all is theatre. One of the main functions of our

art is to make people sensitive to the 'spectacles' of daily life in which the actors are their spectators, performances in which the stage and the stalls coincide. We are all artists. By doing theatre, we learn to see what is obvious but what we usually can't see because we are only used to looking at it. What is familiar to us becomes unseen: doing theatre throws light on the stage of daily life. Last September, we were surprised by a dramatic revelation: we, who thought that we were living in a safe world, despite wars, genocide, slaughter and torture which indeed exist, but far from us in remote and wild places. We, who were living in security with our money invested in some respectable bank or some honest trader's hands in the stock exchange were told that this money did not exist, that it was virtual, a fictitious invention by some economists who were not fictitious at all and neither reliable nor respectable. Everything was just lousy theatre, a dark plot in which a few people won a lot, and many 13 people lost all. Some politicians from rich countries held secret meetings in which they found some magic solutions. Moreover, we, the victims of their decisions, have remained spectators in the last row of the balcony. Twenty years ago, Racine's *Phèdre* in Rio de Janeiro was staged. The stage setting was poor: cow skins on the ground, bamboos around. Before each presentation, I used to say to my actors: The fiction we created day by day is over. When crossing those bamboos, none of will have the right to lie. The theatre is the Hidden Truth. When we look beyond appearances, we see oppressors and oppressed people, in all societies, ethnic groups, genders, social classes and casts; we see an unfair and cruel world. We have to create another world because we know it is possible. However, it is up to us to build this other world with our hands and by acting on the stage and in our own life. Participate in the 'spectacle' which is about to begin and once you are back home, with your friends act your plays and look at what you were never able to see: that which is obvious. The theatre is not just an event; it is a way of life! We are all actors: being a citizen is not living in society, it is changing it (Boal, 2009).

2.2.2 Theatre of the oppressed

2.2.2.1 What is Theatre of the Oppressed?

Cadenas (2013) describes the Theatre of the Oppressed (TO) as a methodology and set of techniques developed by Augusto Boal in the early 1970's. Whereby, unlike traditional theatre where the actor is on stage, and the spectator is observing the action of the play, the spectator gets opportunities to act, observe, and engage in a self-empowering process of dialogue that helps foster critical thinking. The spectator is hence called 'spect-actor' because the theatrical act becomes a conscious intervention, as a rehearsal for social action rooted in the collective analysis of shared problems of oppression (Cadenas, 2013).

Accordingly, TO has been used around the world by activists to fight against oppression in all its forms and as a tool to help mobilise communities in struggle. TO has evolved to become not a spectacle but rather a language designed to analyse and discuss problems of oppression and power; and to explore group solutions to these problems (Cadenas, 2013).

Theatre of the Oppressed is a form of famous theatre of, by, and for people engaged in the struggle for liberation. More specifically, it is designed to be a sort of rehearsal for people to learn ways of fighting back against oppression in their daily lives. Its various techniques help to foster dialogue among different members of a group by encouraging critical thinking (Cadenas, 2013).

The International Theatre of the Oppressed Declaration of Principles aims to humanise Humanity (Boal, 2009) and provide a concise summary of the following goals and beliefs:

1. The primary aim of the Theatre of the Oppressed is to humanise Humanity.
2. The Theatre of the Oppressed is a system of Exercises, Games and Techniques based on the Essential Theatre, to help men and women to develop what they already have inside themselves: theatre. Essential Theatre.
3. Every human being in the theatre!
4. The theatre is defined as the simultaneous existence in the same space and context of actors and spectators. Every human being is capable of seeing the situation and seeing him/herself in the situation.

The Theatre of the Oppressed offers everyone the aesthetic means to analyse their past, in the context of their present, and subsequently to invent their future, without waiting for it. The Theatre of the Oppressed helps human beings to recover a language they already possess we

learn how to live in society by playing theatre. We learn how to feel by feeling; how to think by thinking; how to act by acting. Theatre of the Oppressed is the rehearsal for reality (Brooks, 1996).

According to Brook (1996), the oppressed are those individuals or groups who are social, culturally, politically, economically, racially, sexually, or in any other way deprived of their right to dialogue or in any way impaired to exercise this right. Dialogue is defined as to freely exchange with others, as a person and as a group, to participate in human society as equal, to respect differences and to be respected. 12. The Theatre of the Oppressed is based upon the principle that all human relationships should be of a dialogic nature: among men and women, races, families, groups and nations, dialogue should prevail (Brooks, 1996).

2.2.2.2 Origin and evolution of theatre of the oppressed

Under the influence of Augusto Boal and other actors, the Teatro Arena made itself known as a theatre that promotes local playwrights whose productions were showing the real living conditions and struggles of the Brazilian working class. Teatro Arena's shows asserted the Marxist background of the troupe. Boal himself talks about the plays of this period as "urban and proletarian drama[s]", they broke with the former bourgeois aesthetics to adopt realism. Teatro Arena, therefore, helped Brazilian theatre to evolve both aesthetically and politically. For example, the Teatro Arena was among the first companies to promote black actors on stage, and actors with heavy accents expressing their countryside or suburban origins (Coudray, 2017).

Around 1965, Boal made references to Brecht, when the troupe would develop a new theatrical form with musical shows telling the history of famous Latin American popular struggles, but failed to reach a broader audience than its regular urban middle-class public, mostly composed of intellectuals, teachers and students. It is for this reason that Teatro Arena decided to organise tours to perform for more popular audiences around Brazil, in suburbs, favelas and mostly in rural areas. To achieve this, they would perform their plays in the streets, in church squares and even on the top of trucks. All these activities took place during a favourable time for activist theatre and more generally for cultural and political movements, under the progressive government of Joao Goulart of the Brazilian Labour Party. This was also the time of Paulo Freire's literacy and consciousness-raising programs with broad political support; and the time when the activist theatre was part of the artistic and political landscape. Even Teatro Arena

used to perform agit-prop plays for members of the Peasants' Leagues, and Boal himself led workshops for factory union members in Santo André (Coudray, 2017).

In April 1964, the military high command, frustrated by the rampant communism, decided to overthrow the president in a coup and established a profoundly conservative military dictatorship. It is to avoid censorship and repression that Boal developed newspaper theatre in 1970; a technique aimed to demystify the ideological content of the press, controlled by the authorities.

This represents a significant turning point in his theatrical trajectory. Through this method, ordinary people would be able to control the whole creation process, without needing to be helped by the artists. In February 1971, Boal got arrested, held and tortured for a while, then Freed but forced into exile, to Argentina where he developed Invisible Theatre meant to be performed in public spaces, even in the street, without revealing its theatrical and fictive nature. Actors would carefully prepare short scenes to bring to light social or political problems, to make the "audience" react. A few years later, it would be commonly used in France to talk openly about homosexuality and sexual harassment in public transport (Coudray, 2017).

In 1973, Augusto Boal developed Image Theatre, an expression through body language instead of verbal communication, as a way for him to practice theatre with other participants, with whom he did not share the same language. Boal wanted to lead the participants into creating professional, aesthetical images of their reality and then try to transform those images into ideal images of the reality they dream of before Forum Theatre. Boal developed a technique called "simultaneous dramaturgy", in which Actors will perform short scenes that stage well-known aspects of their daily living and then ask the audience to find an idea that would help the oppressed character to break from the situation. Audience members were allowed to interrupt the show and intervene by standing up from their seat to suggest solutions to the actors who will immediately improvise it. This technique grew up to become Forum Theatre where spectators were allowed to come up on stage and perform as characters, by substituting themselves for the actors to find a way out of the current situation (Coudray, 2017).

Throughout his career, Boal has developed new techniques and the new purpose for Theatre of the Oppressed. In the 1980's, he created a new division combining political and therapeutic dimensions: "The Rainbow of Desire", then, in the 1990s, while assuming the function of Member of Parliament for the Worker's Party in Rio de Janeiro's Legislative Chamber. Boal

used Forum Theatre as public consultation and support to bills, managing to promulgate a dozen laws which were directly inspired by the proposition performed on stage and was called Legislative Theatre (Burleson, 2003).

Over the years, Theatre of the Oppressed has become more professional, more institutionalised and has spread all around the world. Among the most evocative examples of this practice since the 1990's are the Jana Sanskriti in India, founded by Sanjoy Ganguly and the Rio de Janeiro's C.T.O. Otherwise, even if Theatre of the Oppressed has evolved and was actually exploited by some to pursue objectives which were not in accordance with the original poetics, the fact remains that, to this day, the core of its practice remains unchanged for most of the activist-practitioners who see themselves as Boal's heirs (Coudray, 2017).

2.3 Theatre of the Oppressed techniques

2.3.1 The Joker System

The Joker System began in 1965 when the Augusto Boal's Arena Theatre performed *Arena Narrated Zumbí*. *Zumbí* was the first in a series of performances called "The Arena Theatre Narrates...", in which Boal and his group discovered and created a new narrative formula, which they later perfected with the Arena Theatre. Boal called this new formula the "Joker system", because it incorporated both dramaturgy and staging techniques, bringing together all the experiments and discoveries Boal had previously made. The word "Joker" had, in Boal's mind, the same significance as the "Joker" playing card; s/he plays different roles within varying contexts and combinations, including director, referee, facilitator, and workshop leader. The system also facilitates the creation of a character that can play various roles such as actor, character, chorus, and protagonist in the same performance. The Joker System laid the theoretical foundation for the Theatre of the Oppressed, the umbrella term Boal employed for all his subsequent theoretical development (Gokdag, 2014).

Jacqueline Burleson describes "the Joker System" as a flexible technique for transforming and staging existing texts and developing new ones. At Arena Theatre, Joker System was used to transform the classic dramas of western style to make them relevant to the Brazilians communities. In addition to localising content, another principal aim of the Joker System is to explore multiple interpretations of diverse realities while simultaneously analysing them (Burleson, 2003).

Burleson (2003), outlines four fundamental processes that characterise the Joker system; they are:

- First, the characters reduced to relatively simple social types employing "alienation" techniques such as wearing masks, exaggerating gestures, or commenting on one's character in the third-person. This is done to demonstrate to the audience (communities) that these characters represent social groups and issues and not just single individuals.
- Second, the performers engage in continuous role reversal or switching, such that several actors play the different characters, and the actors play several characters. The purpose here is to defamiliarise the singularity of character constructs and ensure that the performers approach the story as a whole rather than concentrate on a single part.
- Third, stylistic eclecticism is privileged and includes the juxtaposition of different genres and forms (e.g., melodrama, realism, burlesque, cartoon, interviews, manifestos and debates), and also unexplained interruptions, re-directions and twists in the action and discourse.
- Lastly, music is used as an independent language that can enhance or contradict the meanings of the spoken text or action.

Boal also drew from Brecht's narrative technique in *Zumbí*, and the general purpose is to critically distance the audience from the characters by urging them to view the characters as representatives of social groups rather than individuals. The main point is to defamiliarise the singularity of character constructs and to ensure that the performers approach the story as a whole rather than concentrate on a single part (Burleson, 2003; Gokdag, 2014).

Joker is an explicit manifestation of the implicit operations Brecht embeds within his characters and staging techniques. Since the point of these operations is to incite critical, analytical thinking on the part of the audience, Boal's Joker might be understood as Brecht's ideal audience member, serving as an onstage example of the kinds of commentary and questions the audience might ask (Gokdag, 2014).

In Joker System, the Joker features prominently. It can be a single actor-character or a group of actor-characters. It can also be a character found in the text or an invention and may retain its role as Joker throughout the performance, or the role may be inserted into any scene and as any character. Through periodic interviews and commentaries, the Joker can speak to anyone in the theatre at any time and explain things that look unclear to the audience, or she can ask

the performers, audience, or even the technicians for their ideas and views about the performance. The Joker also keeps the performance moving by serving as a mediator between the different parts of the performance. While the Protagonist operates in the domain of psychological realism, trapped in the world of the dramatic plot, the Joker operates in the realm of “magic realism,” able to move easily between the there-and-then world of the Protagonist and the here-and-now world of the actors and audience (Burlison, 2003).

2.3.2 Image Theatre

Augusto Boal developed Image Theatre in Peru when he started to work with participants from different regions and countries, who were from very different cultures and who were speaking very different languages. He understood that most of the time they were using the same words to mean very different things, or different words to mean the same thing, and therefore those words were unable to express the feelings, opinions memories of participants effectively. That is when he started asking his students rather use images, knowing pretty well that those images do not replace words but they cannot be translated into words either, they are a language in themselves. They connote words just as words may connote images, and they can be complementary. In the beginning, he called those simple techniques "Statue Theatre" because they were static, but later on, the system became "Image Theatre" (Boal, 2005).

In the Image Theatre model, spectators become active participants in the performance, so the boundary between actor and spectator is broken down; instead of spectators, they become spect-actors. The participants select a subject or theme that is of interest to the entire group. The spectator participates more directly by choosing a theme that is important to all spectators. One of the participants is asked to express his opinion without speaking; only sculpting the bodies of other participants, in such a way that his opinions and feelings become evident. The most that is permitted to him is to show with his facial expressions what he wants the statue-spectator to do. After organising this group of statues, he is allowed to enter into a discussion with other participants for them to amend the sculpted image by including their views, which will then be rehearsed. The spectator has the right to modify the statues in their totality or some detail to create an image that everyone in the group finds acceptable as representative of the subject or theme (Burlison, 2003; Boal, 2008).

This initial image is called the “actual” or “real image.” The same process is undertaken again with the aim of sculpting a collective “ideal image” in which any conflicts or contradictions in

the “real image” have disappeared. When finally an image look acceptable to all, then the spectator-sculptor is asked to show the way he would like the given theme to be; that is, in the first grouping the *actual image* is shown, in the second the *ideal image*. Finally, he is asked to show a *transitional image*, to show how it would be possible to pass from one reality to the other (Burlinson, 2003; Boal, 2008).

Augusto Boal qualifies this form of image theatre as the most stimulating because it is so easy to practice and because of its extraordinary capacity for making thought visible. This happens because the use of the language idiom is avoided. Each word has a denotation that is the same for all, but it also has a connotation that is unique to each (Boal, 2008).

Boal (2008) proposes the use of other techniques in Image theatre:

1. Each participant transformed into a statue is allowed one movement or gesture, and only one; each time a signal (like a clap of hands) is given. In this case, the arrangement of images will change according to the individual desire of each participant.
2. The participants are first asked to memorise the ideal image, then to return to the original, actual image, and finally to make the movements necessary to arrive again at the ideal image – thus showing the group of images in motion and allowing the analysis of the feasibility of the proposed transitions. One will then be able to see if the change occurs by the grace of God or if it is brought about by the opposing forces operating within the very core of the group.
3. The sculptor-participant, once his work is finished, is asked to try to place himself in the group he has created. This sometimes helps the person to realise that his vision of reality is a cosmic one as if he were a part of that reality. The game of images offers many other possibilities. The important thing is always to analyse the feasibility of the change.

2.3.3 Invisible Theatre

Invisible Theatre was used traditionally in contexts where the political climate inhibits organised an open dialogue on controversial issues. Augusto Boal developed it as a street or public theatre founded on a conception of or non-violent revolutionary social change. Invisible Theatre has an agenda: not merely to know and re-present the world in theatre, but to change the world. Invisible Theatre involves the public as participants in the action without them knowing it. They are the active spectators or "spect-actors", of a piece of theatre, but while it

is happening, and usually even after the event, they do not know that this is a play, they think it is a discussion about their real life because the people are real, the incidents are real and the reactions are real (Boal, 2005).

Invisible Theatre does not take place in a theatre building or other apparent theatrical context, but rather on the street. Actors rehearse a scene which they then play in an appropriate public space; the scene usually involves an unexpected subversion of 'normal' behaviour within that particular society. In reaction to the incidents in the scene, the public becomes involved in an argument, usually assisted by a couple of agents-provocateurs actors mingling with the public and expressing extreme and opposite reactions to the events of the scene (Boal, 2005).

In Invisible Theatre, it is important that the script be based on a highly sensitive social issue that is of immediate concern to the particular community where the play will take place. The script is designed in such a way that it creates a set of interactions with the public in which the different emotions, positions, and ambivalences of the social issue are presented, provoked, revealed, and debated. The performance is called 'invisible' because the actors assume the role of everyday persons and do not announce to the observing public that they are witnessing a scripted drama, which is nonetheless primarily improvisational (Boal, 2005; Castaneda, 2006).

Boal (2005) gives a short example that illustrates Invisible Theatre. He says that when he was giving a lecture to an audience in a theatre in northern Europe, children started to play and run around in the room, and causes loud and disruptive noises. An actor provocateur then shouted at them and scolded the parents for not looking after their children. Another actor made a loud and aggressive counter-response, then another actor added more fuel to the issue with additional provocations until other non-actors were triggered into joining the debate about the status of children, their need for freedom to run wild, cultural norms of parenting, the propriety of public lectures, gender dynamics, and so on. Finally after many have engaged the debate or left the auditorium, Boal, in a move that is not a part of the "real" invisible theatre, revealed to the audience that the debate was a staged provocation of the non-actor audience.

2.3.4 Newspaper Theatre

Newspaper Theatre technique was conceived and developed in 1970 by Augusto Boal and company at the Arena Theatre of São Paulo, as a set of ten simple techniques for people to make their theatre. Besides, it aimed at demystifying the media, and educate people to question the notion of its objectivity and impartiality (Boal, 2006).

According to Boland (2005), Newspaper Theatre can be created by re-contextualising or re-frame a story taken from a newspaper or any other non-dramatic material into theatrical performances:

- *Simple reading*: the news item is read detaching it from the context of the newspaper, from the format which makes it false or tendentious.
- *Crossed reading*: two news items are read in alternating form, one throwing light on the other, explaining it, giving it a new dimension.
- *Complementary reading*: data and information generally omitted by the newspapers of the ruling classes are added to the news.
- *Rhythmical reading*: as a musical commentary, the news is read to the rhythm of the samba, tango, Gregorian chant so that the rhythm functions as a critical 'filter' of the news, revealing its actual content, which is obscured in the newspaper.
- *Parallel action*: the actors mime parallel actions while the news is read, showing the context in which the reported event occurred; one hears the news and sees something else that complements it visually.
- *Improvisation*: the news is improvised on stage to exploit all its variants and possibilities.
- *Historical*: scenes showing the same event in other moments, in other parts of the world or other social systems, are added to the news.
- *Reinforcement*: the news is read or sung with the aid or accompaniment of slides, jingles, songs, or publicity materials.
- *The concretion of the abstract*: What would typically be hidden or masked in the news is made concrete on stage using graphic images and concepts such as torture, hunger, unemployment to reclaim the emotional impact of abstracted concepts.
- *Text out of context*: the news is presented out of the context in which it was published. For example, an actor portraying the Prime Minister delivers a speech about austerity while devouring a huge dinner. The truth behind the words is demystified, for example, the PM wants austerity for the people, but not for him/herself.

2.3.5 Forum Theatre

Boal developed Forum Theatre as completion of Invisible Theatre. He says that in Invisible Theatre, the spectator is transformed into a protagonist (spect-actor) without being aware of it.

He argues that this is what prompted the need to make the audience participate in a dramatic action but the complete consciousness of the reason. Moreover, to encourage them to participate, they need to be 'warmed up' beforehand with exercises and games such as the statue-making Image Theatre game (Boal, 2005).

Augusto Boal developed forum Theatre as a means to work popularly in theatre to tackle every day's problems in the lives of ordinary people. When Boal was presenting some of his plays based on the Joker System to peasants in Northern Brazil, he realised that the style was not revolutionary enough in practice. He then designed the Forum Theatre to transform the monologue style of performance into a dialogue between the audience and the actors (Burlison, 2003; MacDonald & Rachel, 2000).

Boal (2005) had done a lot of Forum Theatre in some Latin American countries, but always as part of workshops. Once in Europe, he continued with Forum Theatre sessions, but this time as a performance because unlike in Latin America where the audiences were generally small and homogeneous and the spect-actors almost being workers from a single factory or residents of a particular neighbourhood, the congregation of a church. In Europe, Boal had to conduct shows for hundreds of people who did not know each other at all. He called this last one a new type of Forum Theatre.

During Forum Theatre, he would assemble a group, or part thereof, who would select a problem or an issue they shared and felt that it was relevant to the larger group or community. The group would then create a well-defined scene in which the character they identify as the protagonist fails to achieve what they need or desire. This was made possible by allowing members of the audience to stop the performance at any stage and propose a different action. In Forum Theatre, audience members were famously known as "spect-actors" because of their active participation in the performance whereby they would determine what their priority issues are often problems arising from everyday life, and develop short scenes.

The larger group or community perform the scene. Then, it is performed again but at a faster pace. The second time around, an audience member would probably shout 'Stop!' whenever he/she feels that the turn or step taken was wrong or tragic. The action on stage would then 'freeze', and the audience member would come on stage, replace the protagonist actor and demonstrate his/her alternative. The other characters in the scene, particularly the one corrected, would not adapt easily to the new solution, they would rather improvise blockages,

to show how difficult it is to change the reality, and so it goes and the audience would see the possibilities and limitations of different solutions and intervene to test out amended or new approaches (Burlison, 2003).

The point emphasised by Boal in Forum Theatre is that the group must be able to discover and rehearse the multiple ways they might address the depicted problem in 'real' life and also realise the multiple roadblocks that are likely to stand in their way. In Forum Theatre, actors and participants learn together (Boal, 2008).

The procedure followed in Forum Theatre is the following: First, the participants are asked to tell a story containing a political or social problem of difficult solution. Then a 10- or 15-minute skit portraying that problem and the solution intended for discussion is improvised or rehearsed and subsequently presented. When the skit is over, the participants are asked if they agree with the solution presented. At least some will say no. At this point, it is explained that the scene will be performed once more, exactly as it was the first time. However, now any participant in the audience has the right to replace any actor and lead the action in the direction that seems to him most appropriate. The displaced actor steps aside but remains ready to resume action the moment the participant considers his intervention to be terminated. The other actors have to face the newly created situation, responding instantly to all the possibilities that it may present (Boal, 2008).

2.3.6 Cop-in-the-head/Rainbow of desire

Once in exile in France, Boal realised that unlike in his region, the Latin America, where the major killer is hunger, in Europe, it is a drug overdose, loneliness, apathy, isolation, guilt, confusion and paranoia. However, whatever form it comes in, death is death. Boal's concept of oppression thus expanded to include intimate, familial and societal norms and expectations (as exercised by lovers, parents, siblings, peers, teachers, bosses, spiritual leaders) that obstruct one's will and foster passivity (Burlison, 2003).

According to Boal & Epstein (1990), the Cop in the Head/Rainbow of Desire is that part of the broader framework concept of 'Theatre of the Oppressed' that deals with those oppressions that have been internalized such as the internal voices, societal messages, obstacles, fears, etc., that prevent one from living a full and liberated life. Many people cannot fight oppression because they have Cops in their Heads, they have internalised their oppression. However, although the cops are in their heads, the headquarters are in external realities; they both have

to be located. The understanding is that there are cops in our head, they must have come from somewhere, and if they are in our head, maybe they are in other people's heads as well. Therefore rather than focusing on external oppressors symbolised by 'cops', these techniques bring to light the "cops" inside our heads (Boal, 2005).

Through the 'Cop in the Head' techniques, these persistent and often disembodied voices are identified, embodied and addressed by the participants as 'real' antagonists. In some cases, the 'cops' are further socialised, treated as oppressive forces that the group as a whole share. In other cases, the group decides that the problem should be treated as particular to the individual and the group then works together to help the individual better understand and address his or her problem (Burleson, 2003).

Burleson (2003) quoted Boal arguing that for someone like him, fleeing explicit dictatorships of a cruel and brutal nature, it was natural that Issues raised by European people seemed superficial and barely worthy of attention because he was used to working with concrete, visible oppressions. But the realities in Europe changed his mind, mainly when he discovered, for instance, that the percentage of suicides was much higher in countries like Sweden and Finland where the essential needs of the citizen in matters of housing, health, food and social security are met, than in Latin America and other so-called 'Third World' countries. In Latin America, the major killer is hunger; in Europe, it is a drug overdose. However, whatever form it comes in, death is still death. Moreover, thinking about the suffering of a person who chooses to take his or her own life to put an end to the fear of emptiness or the pangs of loneliness, he decided to work with these new oppressions and to consider them as such.

In his introduction to Augusto Boal's book on Rainbow of Desire, the translator Adrian Jackson says that the Cop in the Head/Rainbow of Desire techniques is a response to innovative practice. The work is based on an individual case that will be extrapolated to the group present, and then, sometimes, from that group into the larger society of which it is a microcosm or a fragment. This is what Boal calls 'ascesis' which is based on the understanding that no individual consciousness can remain unmarked by societal values (Boal, 2005).

In Rainbow of Desire, Boal abandons the Joker title altogether and refers to the workshop leader as a "director." The director explains the rules of the workshop, facilitates the spectators' selection of an individual's story and its subsequent processing by the group. Like the Joker, the director does not offer solutions to the problem, but neither does he challenge or

problematize those offered by the spect-actors. Rather, he makes sure the participants address the problem as expressed by the individual. Given the personal orientation of the "rainbow" techniques, the director's conservative attitude and mild temperament are understandable (Burlison, 2003).

2.3.7 Legislative Theatre

In previous work in forum theatre was about getting spect-actors to express their desires through doing, in legislative theatre, Boal wanted to "transform desire into law". He often argued that law always someone's desire; when will it be ours? Some laws that Boal (in Bigenho & Guevara, 2010) managed to get promulgated through legislative theatre while he was in office, are:

- All municipal hospitals must have doctors specialised in geriatric diseases and problems;
- All public telephone kiosks must have a raised concrete platform below them so that blind people can detect them with their canes;
- The 7th December is declared Day of Solidarity with people of East Timor;
- All hotels must charge the same price for all couples, regardless of their sexual orientation.

Legislative Theatre is the latest and most remarkable stage in the unique Augusto Boal project. It is an attempt to use theatre within a political system to create a valid form of democracy and experiment with the potential of theatre to affect social change (Burlison, 2003).

The legislative theatre is defined by Salvador (2014) as a political and artistic process of emancipation. Enriched with resources from the Theatre of the Oppressed and other techniques, it aims to develop a transitive democracy that can contribute to more active and responsible citizenship in communities. Legislative theatre sheds light on a social problem that affects more than one person in the community to produce solutions, agreed at the community level that can be presented to a legal system (municipal, regional or state) as new law(s) or amendments of existing ones.

In a democratic society, people should not be mere spectators of the actions of their parliamentarians, even when these actions are right. They must be allowed to give their

opinions and put counter-proposals; they must share the responsibility for what their parliamentarians do (Boal, 2005).

When Boal became aware of the limitations of both direct and representative democracy, he designed a standard methodology which involves collective reflection, dialogue and transformation. He called it "transitive democracy", which was the Forum Theatre transformed into a Legislative Theatre, which implies dialogue, interaction and change (Salvador, 2014).

The Joker in the Legislative Theatre is very like the Joker of Image and Forum Theatre except that in this case s/he helps the spect-actors to formulate policies to redress community problems.

Salvador (2014) identifies three main phases in Legislative Theatre methodology:

- Collective creation;
- Forum Theatre and
- Legislative Theatre workshop.

2.3.7.1 Phase 1: Collective creation

This phase starts with group building activities for actors. Games designed to build confidence and promote group cohesion are proposed so that participants interact freely and there is open space for individual and collective creation. This warming-up stage is critical for any activity related to dramatic or emotional expression. Once the adequate mood is reached, the facilitator proposes a theme of exclusion and the actors' present examples of violence related to the theme which has been experienced by them directly or indirectly (Boal, 2005).

One of these is then selected in a participative fashion after reviewing each of them. Before the end of this phase, the group concentrates on the preparation of a play on the selected problem of exclusion, with the appropriate input of the actor who proposed the case. The drama session is generally designed in three acts which describe in detail the critical aspects of the problem (Salvador, 2014).

2.3.7.2 Phase 2: Forum Theatre

During this phase, written proposals for solutions are submitted just before the start of the performance. At this point, the public enters the theatre space and receives a blank sheet of

paper with three cards, green, yellow and red, for the final voting of proposals. The facilitator initiates the session by introducing the methodology of the Forum Theatre and explaining the Legislative phase. The real story of a conflict that does not have an easy solution is then enacted with music and props. This type of theatre should be directly or indirectly linked to a conflict with an institution (Salvador, 2014).

The actual Forum Theatre session starts when the public is invited to decide whether it reflects a real social situation, and they can also determine how to resolve the conflict somewhat. For this reason, the spectators are allowed to intervene on stage and become spect-actors, and sometimes replace an actor in one of the acts. In the interaction on stage with the other actors, the public and the spect-actor can verify whether the new strategy makes sense or not. This process of discussion stimulates critical analysis of the conflict by the public. Immediately after the Forum, the public start elaborating their written proposals (Salvador, 2014).

2.3.7.3 Phase 3: Legislative Phase

This phase starts when the proposals submitted in phase 2 are gathered by the metabolising cell. These legal specialists take time to check whether the proposals are within the current legal system. They also summarise them into a few concrete measures which are later explained and voted on by the public before the planning is done to lobby politicians (Boal, 2005).

2.4 The successful use of Theatre of the Oppressed in similar situations elsewhere

Although this study is conducted with a biased view of supporting the struggle for free quality tertiary education for students from poor households, it is the researcher's view that this can be achieved with a minimum of the destruction of properties especially those belonging to Universities. Theatre of the Oppressed techniques is one of the strategies that have been used in the past by people to analyse their past in the context of their present and subsequently invent their future, without waiting for it. The Theatre of the Oppressed is based upon the principle that all human relationships should be of a dialogic nature: among men and women, races, families, groups and nations, dialogue should prevail. In reality, the central principle of Theatre of the Oppressed is to help restore dialogue among human beings. The Theatre of the Oppressed is a worldwide non-violent movement which seeks peaceful solutions to problems without being passive (TheatreforDialogue, 2014).

2.4.1 Forum Theatre in Mozambique, India and the United Kingdom

Boal's ideas have been very influential in many countries. Boal's ideas were used by theatre groups in Mozambique after the end of the civil war in 1992 to explain the need for reconciliation and to discuss topics such as avoiding landmines, voting in the first democratic elections and the rights of peasants under the new land law. Alvim Cossa with the Mozambique Grupo de Teatro dos Oprimidos Maputo (founded in 2001) presented plays such as (My Husband is in Denial) which discusses HIV/AIDS avoidance and treatment. This play is presented in public places markets, schools and businesses and the public are invited to attend and present their solutions to the unequal power relations shown in the play. In India, they are used in community theatre by Janasanskriti, Kolkatta and The Centre for Community Dialogue and Change in Bangaluru. In the UK his ideas are used as part of management or diversity training to help participants imagine different responses and outcomes to common problems (Mayoux, 2012).

2.4.2 Forum Theatre in Tanzania:

In the Forum theatre workshop with the TaSUBa students, the first forum play is about a young girl who is being poorly treated when she goes shopping for bread. She has lost her right arm (in an accident), and to most of Tanzania, it is believed to be rude/un-polite to give, receive or take something like food using left arm. People in the bakery shop are very oppressively behaving towards her, and want her to leave immediately (Maeda, 2016).

The first person that intervened in this scene as spect-actor suggested in his acting that the girl should take the bread and throw it on the face of the shopkeeper and then leave the place. He wanted her to pay back/vengeance as a way of stopping the shopkeeper's bad behaviour. The question here is: Is this what is behind the whole idea of Theatre of the Oppressed? How would the action of throwing bread on the shopkeeper's face be judged by the society (ethically)? Probably the judgments of this act would depend on the kind of society where it happened (Maeda, 2016).

Boal claimed that: "The aesthetic of the oppressed aims at the liberation which is done through the word, the image and the sound, but the Humanistic Ethics must guide it" (Boal, 2006, p. 43). Freire (1996) explains that the solution to liberate the oppressed is not to assimilate them into the structure of the oppression but to change that structure so that they can become being for themselves instead of being for others.

2.4.3 Forum Theatre in the United States of America in New York City

In a shelter home for women, one of Boal's most interesting activities is Forum Theatre, in which actors and audience enact a scene of oppression between a protagonist and an antagonist. The focus was on practical, everyday problems such as shower complications, private property, “mirror time”, and smoke breaks. The other problems the Forum Theatre scenes would address were their personal, long-term problems.

After warming up with a few of the opening games, Boal would ask the women if they had an idea for a Forum Theatre scene. Most of the time, they would bring up practical, everyday problems they faced and then put on a scene describing them. For these scenes, the women preferred just acting out the scene, making it up as they went along instead of talking about it and choreographing it first. For instance, in one scene we did concern the issue of smoke breaks. The smokers in the room favoured longer, more frequent chances to go outside and smoke, whereas the non-smokers did not care about this issue (Woodson, 2012).

According to Woodson (2012) another important topic discussed was the ‘shower issue’. Some women would go in to take a shower, turn on the hot water, they would leave to take a ten-minute phone call and get mad if anyone was in ‘his or her’ shower when he or she returned. This scene ended, as they usually did, in a verbal battle between two of the actors. In this case, it was the cell phone user and the woman who had used ‘her’ shower (Woodson, 2012). The solution the women came up with to this scene was that members should not be allowed to enter the shower area if they had a cell phone with them. A few minutes before, the women had not been confident they could solve the issue (Woodson, 2012). By acting it out and then discussing it, the women had come up with a practical solution. The women are now trying to implement their solutions through discussion with members of the shelter’s board (Woodson, 2012).

2.5 Playing politics with education

As reported by Arabile Gumede (2018) President Jacob Zuma’s move to scrap tuition fees for students from poor South African homes and freeze tariffs for those from working-class households may cause chaos during registration at public universities this month (January 2018). Zuma unveiled the plan on December 16, 2017, two days before Cyril Ramaphosa replaced him as leader of the ANC and two days after a body representing the 26 state-owned institutions said each would raise fees by 8%. The University of SA, with more than 400,000

students, held fees at 2017 rates, it said on December 7. On January 1, the universities said they would not allow walk-in applications from people who qualified for free education, but people should instead submit details online for assessment. A day later, the opposition Economic Freedom Fighters (EFF) condemned the move and called on all academically deserving students to report to universities of their choice for registration (Gumede, 2018).

Zuma's announcement on free tertiary education is very much a political project, and it puts much pressure on the new ANC national executive committee, Joleen Steyn-Kotze, a senior research specialist at the Human Sciences Research Council, said by phone; "It is possible that there will be chaos and universities are going to be on high alert (Gumede, 2018).

2.6 Analysing cases where the Theatre of the Oppressed Forum Theatre was applied

According to Taite (2011), oppression can be found everywhere in society and often people who encounter oppression are the victims of discrimination and inequality. People who are victims of discrimination sometimes do not have a voice and witnesses do not always have the confidence, or the capacity, to support the victims. They may not have the social conscience to know that the discrimination is wrong (Taite, 2011). Through exploration and debate, the Forum Theatre process can engender a sense of empowerment in people to affect positive change in dealing with discrimination and inequality. This can lead to an understanding of the role that stereotypes play in informing people's view of themselves and others. It can also lead to an understanding of the impact of stereotyping on people's life choices, as well as the role that stereotypes can play in shaping the policies and practices of organisations and institutions within society (Taite, 2011).

The inaugural show of the Festival was Jana Sanskriti West Bengal's Gayer Panchali. This play was chosen because it is Jana Sanskriti's first play, written in 1988 and has been performed more than 2000 times till now. A collage of different aspects of life in rural Bengal, the play looks at how villagers' lives are affected by government policies, by the corruption of politicians & bureaucrats and how they are deprived of even the fundamental health and education facilities (Ganguly, 2016).

The play featured common aspects and characteristics of the Forum Theatre namely a problem that is plaguing the community, antagonist (the enemy, contender, an opponent), the protagonist (hero), spectators who will be transformed into spect-actors and interventions. The villagers are affected by government policies which are implemented with little or no

consultation at all.

There is an antagonist, the enemy the person or group that perpetuates oppression and the protagonist the hero that tries hard to promote peace and equality. In this case, antagonists are politicians and bureaucrats that deprive villagers' basic health and education facilities. The sole aim for Forum theatre is to seek interventions that will emanate from the community at large. These interventions must not perpetuate counter oppression. The community has to understand why the government deprives them of basic health and education facilities. In a play, the antagonist has to unpack their reasons for depriving their community of basic services. The protagonist is the community of a community representative that will express dissatisfaction about the difficult situation imposed by politicians. Forum Theatre requires participants to explore aspects of their personalities, or past experiences can involve an exploration of participants' view of themselves, and others, as well as their position in society (Taite, 2011).

Jana Sanskriti West Bengal performed two more plays at the Festival. One play focused on the relationship between political parties and the common man today the Forum Theatre interventions that followed were very illuminating and said a lot about the situation in Bengal today (Ganguly, 2016). The community takes up this issue of intervention based on concerns around the issue of relationships between political parties and the common man today. This issue serves to educate the common man who is the oppressed in this case about the behavioural patterns of political parties and attitudes towards the common man.

2.7 Analysis of Literature on Forum Theatre

According to Wardrip-Fruin (2003), Boal theatre 'practice is not intended to show the correct path, but rather to discover all possible paths which may be further examined. The theatre itself is not revolutionary, instead of a rehearsal of revolution. The spectators learn much more from the enactment even if done in a fictional manner since it stimulates the practice of the art in reality. When encountered in reality with a similar situation they have rehearsed in theatre; forum theatre evokes a desire in people to be proactive since they feel much more prepared and confident in resolving the conflict. The practice of this form creates an uneasy sense of incompleteness that seeks fulfilment through real action' (Wardrip-Fruin, 2003, pg346).

The Dwyer article has been identified and used to outline the scenario of the Forum Theatre in a context of awareness on violence against women. The scenario can compare to fees must fall

scenario since the elements are similar in a sense that all qualities of a Forum Theatre are present.

In 1995, I observed a two-week workshop/rehearsal process and four preview performances of 'Boundaries', a Forum Theatre project presented on the campus of Langara College in Vancouver, Canada. The project was directed by two facilitators from Headlines Theatre Company (one of the major disseminators of TO methods in North America) and developed with students from the actor-training programme at Studio 58, a part of Langara College and one of Canada's leading theatre schools (Dwyer, 2004, p201).

This literature initially outlines presenters of the Forum Theatre they are known as Jokers. Every Forum Theatre piece has to have a Joker, and the function of a Joker is to facilitate proceedings in the presentation. The Joker also keeps the performance moving by serving as a mediator between the different parts of the performance. While the Protagonist operates in the domain of psychological realism, trapped in the world of the dramatic plot, the Joker operates in the realm of 'magic realism,' able to move quickly between the there-and-then world of the Protagonist and the here-and-now world of the actors and audience (Burlison, 2003). According to Boal (2008) the moderator of the play, called Joker, facilitate the discussion about the presented situation, the causes of oppression, about the relationships between characters and the position of each performer in the play: oppressor, oppressed, their allies, neutral characters. The Joker's role is to motivate and encourage the public to come up with realistic solutions or improvements to the situation presented to them and to play on stage. In the forum part, the play is resumed, and the public becomes active. The public can change all the characters, but the oppressor (Boal, 2008).

The development of 'Boundaries' was funded under a provincial government campaign which aimed to 'reduce the incidence of [physical and psychological] violence against women' at colleges and universities throughout British Columbia (Ministry of Skills, Training and Labour, 1994). In line with this campaign objective, the Headlines facilitators worked with the Studio 58 actors to devise two Forum Theatre scenarios on the theme of sexual harassment, which could later be performed in lecture halls and classrooms (Dwyer, 2004,

p202).

Forum Theatre was as a means to work popularly in theatre to tackle every day's problems in the lives of ordinary people. When Boal was presenting some of his plays based on the Joker System to peasants in Northern Brazil, he realised that the style was not revolutionary enough in practice. He then designed the Forum Theatre to transform the monologue style of performance into a dialogue between the audience and the actors (Burlinson, 2003; MacDonald & Rachel, 2000). In this case, the issues being tackled is violence against women.

Forum Theatre is based on a deceptively simple dramaturgical formula. The audience is invited to watch 'with a critical eye' (as the Headlines facilitators would say) the struggle between an oppressed protagonist and his or her antagonist. The scenario is played through once, uninterrupted, until it reaches some catastrophe. The actors then begin to play the scenario a second time, stopping whenever an audience member wishes to improvise some alternative tactic that he or she feels may help the cause of the oppressed protagonist (Dwyer, 2004, p202).

The larger group or community perform the scene. Then, it is performed again but at a faster pace. The second time around, an audience member would probably shout 'Stop!' whenever he/she feels that the turn or step taken was wrong or tragic. The action on stage would then 'freeze', and the audience member would come on stage, replace the protagonist actor and demonstrate his/her alternative. The other characters in the scene, mainly the one corrected, would not adapt quickly to the new solution, they would somewhat improvise blockages, to show how difficult it is to change the reality, and so it goes and the audience would see the possibilities and limitations of different solutions and intervene to test out amended or new approaches (Burlinson, 2003).

For a Forum Theatre piece on the theme of sexual harassment, there is no great difficulty in guessing the likely gender of the oppressed and oppressor characters. Thus, on the first morning of Boundaries workshop/rehearsal process, some of the male actors involved confessed to feeling somewhat defensive: I do not want to be typecast as an oppressor; I do not think all men are ogres; I feel like the issues

are quite sticky. In response, the headlines facilitators explained that since funding for the project had been obtained from the Safer Campuses for Women programme, the forum scenarios would focus on the oppression of women by men, in fact, the programme was merely called 'Safer Campuses' but the intent noted above was to support women's participation in post-secondary study (Dwyer, 2004, p202).

What some actors may feel uncomfortable with some roles however acting is acting, and the audience has to be taught that the difference between a person and the character they play. The procedure followed in Forum Theatre is the following: First, the participants are asked to tell a story containing a political or social problem of difficult solution. Then a 10- or 15-minute skit portraying that problem and the solution intended for discussion is improvised or rehearsed and subsequently presented (Boal, 2008).

The two forum scenarios which the group devised covered a broad range of oppressive behaviours from the mundane (but by no means insignificant) experience of a female student struggling to get a word in edgeways as her male colleagues bulldoze their way through a group assignment. Through to the more extreme (but by no means uncommon) experience of a young woman who is raped by a male acquaintance at an off-campus party. With both scenarios, the various catastrophes facing the protagonists had the desired effect of stimulating a large number of audience members to intervene on stage (Dwyer, 2004, p202).

The problem of oppression in a particular community is informed by project managers, community facilitators and others who want to do a change. A volunteer team then develops a project around it, using forum theatre method, a tool for participatory art that the experience proved very suitable for social interventions (Boal, 2008).

These interventions ranged from relatively playful attempts to detect the unwanted attentions of a male harasser to big confrontation and (mimed) physical violence. Situations which, in the model forum scenario, seemed entirely black and white quickly turned to some

much more interesting shades of grey as soon as spectators intervened
(Dwyer, 2004).

According to Boal (2008), each spect-actor can intervene during the re-run of the play by clapping. Actors will "freeze" and remain motionless on stage while members of the public come and replace the actor in the play. The aim is for the public to act on the characters who did not take a stand and who can change in a definite course of action that can help the oppressed to take a decision that can sustain and develop him positively. Therefore the spect-actors can intervene in every scene of the play, one by one, replacing characters until it reaches the solution that will be voted by the public as the most realistic and useful in the present situation. After choosing solutions, discussions are taking place about how it might be implemented in everyday reality in the community facing the issues discussed in the play.

Chapter 3

RESEARCH DESIGN AND METHODOLOGY

3.1 Introduction

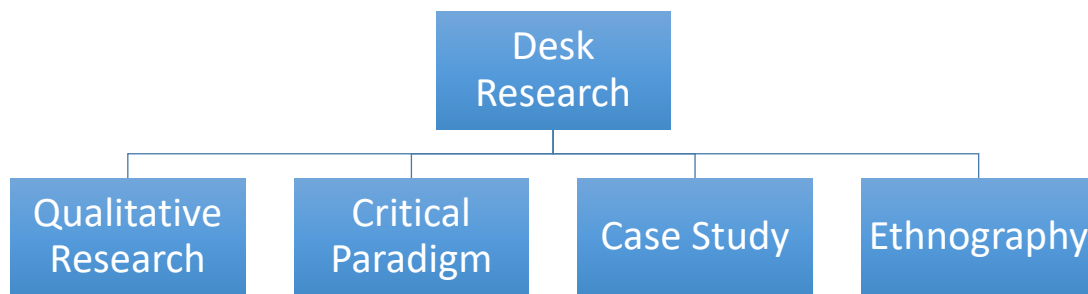
The previous chapter of this study reviewed the literature on Augusto Boal and fees must fall campaign by South African students who are the main elements of this study. This chapter explains the research design and methodology that was applied in this study to generate and analyse data to answer the questions raised in the study. The chapter is therefore divided into two main sections; research design and the methodology. The chapter starts with a clarification of a research methodology and a research design to place these two concepts from the perspective of this study.

Bertram and Christiansen (2014) have advised that every study must have a design and a methodology. To avoid confusions, they also advised that researchers must always clarify these two crucial parts of a research project. This is because in most cases, many researchers take the one to mean the other. That is the design is discussed as part of the methodology used in the study. According to them, the methodology explains the different tools or methods that were applied by the researcher to generate and analyse data for the study and the sampling methods.

The primary function of a research design is to explain how to find answers to your research questions. The research design encompasses the logistical arrangements that one proposes to undertake, the measurement procedures, the sampling strategy, the frame of analysis, the timeframe. In short, the research design is more interested in the final product of the study (Kumar, 2011; Cohen, Manion and Morrison 2011).

Cohen, Manion and Morrison (2011) continue stating that the research methodology, on the other hand, provides an overview of how the research was conducted, using selective tools to conclude. Bertram and Christiansen (2014) argue that the research design guides the researcher to what data to generate, how to generate and make sense of, and how it should be used to answer the research question. Terre-Blanche and Durrheim (2004) add that research design is a strategic framework of action that serves as a bridge between research questions and the execution or implementation of the research. In this light, research design is a plan that guides the researcher in the generation and analysis of data to answer research questions.

3.2 The Research Design



Leedy (1997:195) defines research design as a plan for a study, providing the overall framework for collecting data. The research design guides the researcher throughout the research path of establishing the paradigm, the approach and the design that will be used in the process. The paradigm frames the research into a perspective that the researcher conduct research. According to Burns and Grove (2003) research design is a blueprint for conducting a study with maximum control over factors that may interfere with the validity of the findings.

Some scholars define research design as researchers tool for answering research questions. "A research design is a plan that describes how, when and where data are to be collected and analysed" (Parahoo, 1997:142). Cohen, Manion & Morrison (2007) distinguish research design from research methodology while acknowledging that they are interwoven. They are of the opinion that while research design is interested with the final product of the research, the methodology gives an overview of how the research was conducted, using what tools to reach to the conclusion.

3.2.1 Qualitative Research

"Qualitative approach is a systematic subjective approach used to describe life experiences and situations to give them meaning" (Burns and Grove, 2003:19). Parahoo (1997) states that qualitative research focuses on the experiences of people as well as stressing the uniqueness of the individual. This type of research is based on data expressed mostly in the form of words descriptions, accounts, opinions, feelings etc. rather than on numbers (Walliman, 2011). Bromley (1986) suggests to clearly state the research issues or questions, the collection of background information to help understand the relevant context, concepts and theories as guidelines for a successful qualitative approach. Strydom (2011) distinguishes three approaches in research. They include a study can use a qualitative, quantitative or mixed method approach. This study will use a qualitative approach because it will be focusing on

analysing textual data to get an in-depth understanding of “Theatre of the Oppressed (TO)” techniques as an effective alternative tool to be used by students in their "fees must fall" campaign. While many times qualitative researchers make use of some quantitative data (statistics and numbers), it is important to state here that this work will use a qualitative and not a quantitative approach. In cases where quantitative issues are raised in this study, they should not be understood as forming part of the approach of this work, which is qualitative by nature. Ambert (1995) refers to qualitative research as research that seeks depth rather than breadth and to learn about how people behave, think and make meaning as they do.

This study attempts to make meaning of the injustice and oppression of students from poor households using TO techniques. It, therefore, has a political component to it because it applies to the struggle of students for free education, which is viewed by many as having a political agenda.

3.2.2 The critical paradigm

Based on Mack (2010) description of paradigms in educational research, this study will make use of the critical paradigm. The critical paradigm stems from critical theory and the belief that research is conducted for the emancipation of individuals and group of people. Accordingly, a critical educational researcher aims not only to understand or give an account of behaviours in societies but also to contribute towards a change of within that society (Mack, 2010). The critical approach stresses that reason is the highest potential of human beings, and by using reasoning it is possible to criticise and challenge the nature of existing societies (Blaikie, 2007).

Educational research in the critical paradigm challenges deep-rooted inequalities in society. It urges people to challenge dominant discourses, inequality and injustice. Thus, the critical paradigm seeks to bring about social change and transformation in higher education. In this light, the critical paradigm will be of great use in this study because it concerns students from poor households and their plea for free but quality education (Mack, 2010; Bertram & Christiansen, 2014). Babbie and Mouton (2008) define critical theory as the exposure or liberation from historical, structural and a value-basis of social phenomena. The critical paradigm sees reality as shaped by social, political, cultural, economic and other dynamics (Bertram and Christiansen, 2014). Furthermore, Bertram and Christiansen (2014) state that researchers working with this paradigm are adamant that unequal power relations characterise

the world and this is the reason a particular group of people hold power and the rest oppressed. The critical paradigm aims at critiquing, emancipating and transformation of society.

3.2.3 Case study

A case study is a systematic and in-depth study of one particular case in its context (Rule & John, 2011). A case could be a group or an individual or an institution. According to Bertram & Christiansen (2014), a case study aims to describe the feeling to be in a particular situation. Ethnographic research according to Bertram & Christiansen (2014) is when the researcher sets out to understand and describe a setting with which he or she is unfamiliar, although some researchers may work in a setting that they will know well.

3.3 Research Methodology

3.3.1 The research method

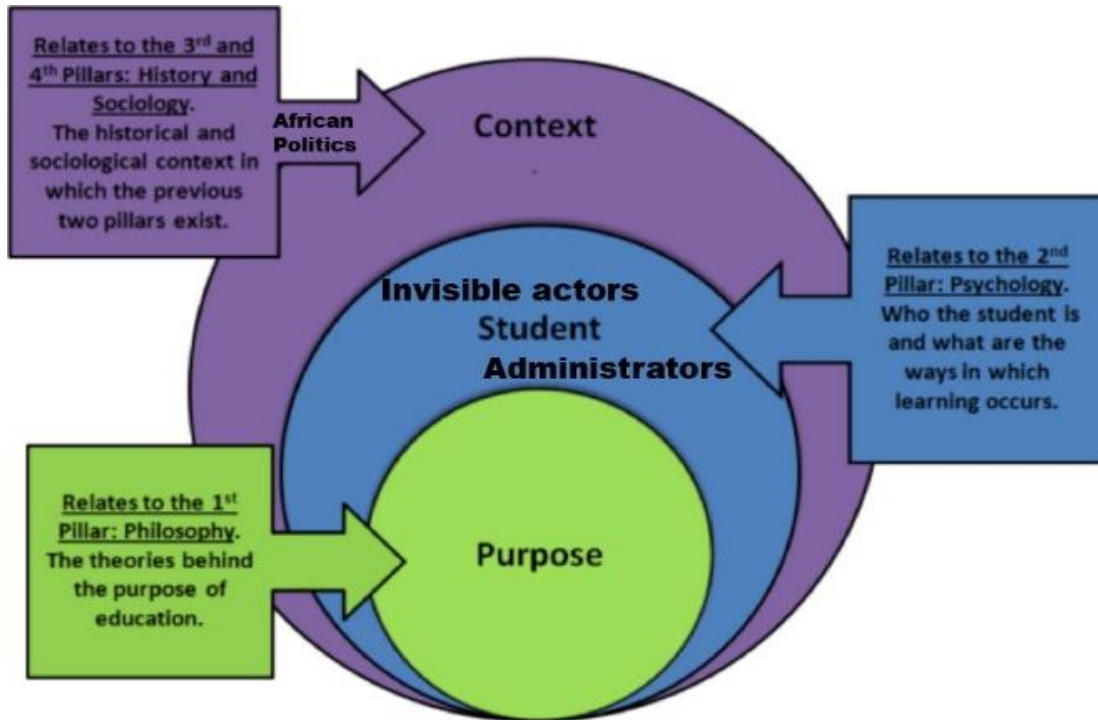
Desk research refers to secondary data or that which can be collected without fieldwork. To most people, it suggests published reports and statistics, and these are undoubtedly essential sources. Researchers all over the world are regularly collecting and archiving vast amounts of data. Considering the unrests and an unsettled situation at universities due to fees protests as well as the resources constraints that the researcher faces, existing data collected elsewhere by other researchers and writers for different primary purposes will be collected and analysed to assess its applicability at South African universities based in Kwa-Zulu Natal province. This is called Desk or Secondary Research. The basic technique will consist of finding documents, reports and sources that will help us find the answer(s) to one or all five (5) research questions (McCaston, 2005). This most certainly will include searching libraries and the internet, but it could also include speaking to someone who has sufficient knowledge about the study.

Desk or secondary research is the research or analysis of data or information that was either gathered by someone else (e.g., researchers, institutions, other NGOs, etc.) and for another purpose (s) than the one currently being considered, or often a combination of the two. It is believed that, if undertaken with care and diligence, secondary research and data analysis can provide a cost-effective way of getting answers to the research questions asked (McCaston, 2005).

Every research work must have a research methodology that helps to answer questions as to how the research will be conducted, the entire process, the paradigm used in the research, the

tools used in collecting data, the sampling methods and how data has been analysed to answer the research question (Cohen, Manion & Morrison, 2007).

3.4 Theoretical Framework



A theory could be described as a well-developed, coherent explanation for an event, and theories provide explanations for why things happen, or they provide models for how things happen (Jansen & Vithal, 1997). This study is framed under a critical theory which Fuchs (2011) describes as an approach that looks at the society and analyses political economy, domination, exploitation, and ideologies. This approach is based on the notion that domination is a problem and a domination-free society is needed.

The study seeks to emancipate oppressed society by challenging the status quo and bring about interventions into achieving a domination-free society. This was the reason Augusto Boal introduced Theatre of the Oppressed as the model of achieving and promoting dialogue among the oppressors and the oppressed. Paulo Freire categorised steps to interrogate situation. The first pillar looks at the philosophy, meaning the theories behind the purpose of education. The second pillar looks at the psychology and relates to who the student is and what are ways in which learning occurs. Third and fourth pillars relate to history and sociology; it explores the historical and sociological context in which the previous two pillars exist. This study is framed under Paulo Freire’s theory that seeks to understand, analyse and emancipate the oppressed groups.

The researcher upgraded the theory and interjected a few criteria which inform the study even better. Those being in the case of fees must fall struggle that the researcher termed invisible actors, described as people who are not physically seen in the streets protesting however who are affected by the struggle in one way or another. These are parents of university students and administrators in the institutions who suffer victimisation during protests. They are invisible as the struggle has been seen to be student led. African politics always play a role in a sense that African countries have been colonised, under-resourced, under-developed. African leaders are always accused of corruption which is viewed as a stumbling block in the African country's prosperity.

3.5 Document Analysis.

Document analysis has been used successfully in the past by different researchers in different studies to study social phenomenon such as prejudice, discrimination or changing cultural symbols (Prasad, 2008). It has been used by Berelson and Salter (in Prasad, 2008) for instance to study and highlight the media under-representation and discrimination of minority groups of Americans in a favourite magazine.

Unfortunately, this method has long been marginalised, but Mogalakwe (2006) thinks that it is as good as any other qualitative method. The use of document analysis method refers to the analysis of documents that contain information about the phenomenon we wish to study. Using this method, documents to be analysed are categorised, investigated and interpreted (Mogalakwe, 2006).

Data from documentary sources are to be handled scientifically, just like any other research data, though each source requires a different approach. Mogalakwe (2006) has formulated the following quality control criteria for handling documentary sources, which are authenticity, credibility, representativeness and meaning. Authenticity refers to whether the evidence is genuine and from impeccable sources; credibility refers to whether the evidence is typical of its kind, representativeness refers to whether the documents consulted are representative of the totality of the relevant documents, and meaning refers to whether the evidence is clear and comprehensible (Mogalakwe, 2006).

Document analysis method differs from primary research data where the researcher is responsible for the entire research process from the design of the project to generating,

analysing and discussing the research data (Ahmed, 2010). Judd, Smith & Kidder (in Ahmed, 2010) distinguish three common characteristics of document analysis methods. They rely entirely on the analyses of data collected for purposes other than those of particular studies in social relations; Documentary studies often call for ingenuity in translating existing records into quantifiable indices of some general concepts; documentary studies are particularly susceptible to alternative interpretations of the natural events and their effects. This study will use the "document or documentary analysis" method of research design. It will analyse work that other people have produced and asked questions about communications (Prasad, 2008).

3.6 Data collection methods

Data for this study was collected from some Augusto Boal's TO work as reflected in various publications, as well as available publications on the use of TO techniques elsewhere. I will then analyse their suitability and applicability to the fees must fall campaign. This will also limit my control over the way data is represented since I am using an already existing data.

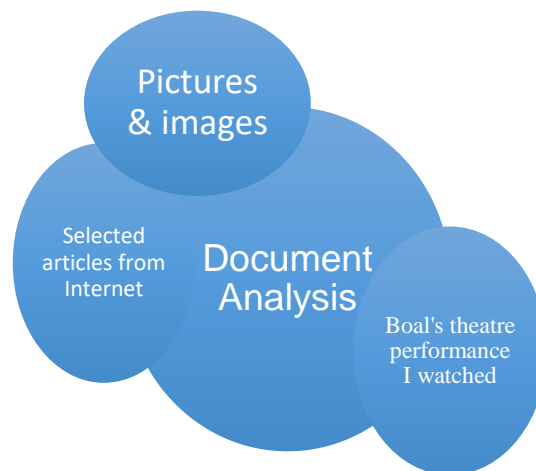
In this study, only written publications were used, which means that audio and visual images, although consulted, were not considered a source of information. Internet in today's world is increasingly becoming a reliable source of information; most books are available on the internet in the form of e-book, e-journal, e-periodical and e-magazines and e-newspaper and one can get any needed information from the internet, much faster than traditional means while staying at home (Types of Secondary Data, 2013).

Most recent and most up to date information can be obtained from the internet as it will not be available in books and other forms. Getting information from the internet is inexpensive as compared to other sources. You can get membership in different periodicals, and sometimes this membership is free otherwise you have to pay a small amount of money. Therefore internet tools such as Google and google scholars will be a valuable source of data for this study.

Publications to be used in this study will have to be in the form of books on TO, articles in research or professional journals, electronic and printed magazines and newspapers in some cases. I will also use newspaper publications, especially the electronic and printed newspapers that carried stories of fees must fall protests in the selected university in KZN, to collect and analyse data on fees must fall campaign.

Documents for this study were selected based on Mogalakwe (2006) criteria as discussed above. This means that each document was assessed based on the reliability of its source, its suitability to the study and its accuracy. These criteria are essential in that they help limit the study within the context of fees must fall campaign.

3.6.1 Sampling



Sampling involves the selection of data that the researcher chooses to use in research. Buchanan and Bryman (2009) claim that this is a crucial stage in research because if the researcher in selecting data material makes wrong choices, it may lead to wrong interpretations that may not answer the research questions.

There are many methods of sampling that the researcher can use in qualitative research, but the important thing is to be able to select the methods that best suit the study, concerning generating data that will answer the research questions (Buchanan & Bryman, 2009). Since the primary aim of any qualitative research is to explore the diversity, sample size and sampling strategy do not play a significant role in the selection of a sample. In this case, diversity will be extensively and accurately described based on information obtained regardless of the number of sources of information (Kumar, 2011).

Purposive sampling will be used as only those sources that provide the best information on Theatre of the Oppressed and fees must fall campaign, will be considered. According to Bertram & Christiansen (2014), purposive sampling allows the researcher to make specific choices about the documents and other tools to include in the sample to achieve a particular purpose, which in this case is to enable the applicability of Theatre of the Oppressed in the Fees must Fall campaign.

3.7 Data analysis and presentation

Data analysis involves making sense out of or interpreting generated data to answer questions raised in a study. There are many different ways of analysing data depending on the nature of the study. The method used in this research was Discourse Analysis (DA), which involves the interpretation of language to make meaning (Cohen et al. 2011).

Jorgensen and Phillips (2002) distinguish three approaches to discourse analysis, i.e. Ernesto Laclau and Chantal Mouffe's discourse theory, critical discourse analysis, and discursive psychology. However, for this study, it is the critical discourse analysis (CDA) which will be used due to its suitability to secondary research. It can also be applied to the analysis of many different social domains, including organisations and institutions (Jorgensen and Phillips (2002).

3.7.1 Critical Discourse Analysis (CDA)

Data analysis involves making sense of the generated data to answer the questions raised in the study (Robson 2002). This study will make use of Critical Discourse Analysis (CDA), which is defined by Jørgensen & Phillips (2002) as an analytical method that provides theories and methods for the empirical study of the relations between discourse and social and cultural developments in different social domains.

CDA focuses on discursive conditions, components and consequences of power abuse by dominant groups and institutions. It examines patterns of access and control over contexts, genres; it studies discourses, and its functions in society and the way issues of oppression, injustice, and inequality are expressed, represented or reproduced by members of society. It does so in opposition to those who abuse their power and in solidarity with oppressed or dominated groups (van Dijk, 1995).

Critical discourse analysis, discourse theory and discursive psychology are the three approaches that are said by Jørgensen & Phillips (2002) to form part of "discourse analysis". They share the same starting point that our ways of talking do not neutrally reflect our world, identities and social relations but, instead, play an active role in creating and changing them.

According to Jørgensen & Phillips (2002), the various approaches used in CDA have the following five characteristics in common that make it possible to categorise the approaches as belonging to the CDA. They are:

3.7.1.1 The Character of Social and Cultural Processes and Structures is Partly Linguistic-Discursive.

Critical discourse analysis aims to shed light on the exact discursive dimension of social and cultural phenomena and processes of change. Research in critical discourse analysis covers a wide range of fields such as organisational analysis, pedagogy, mass communication and racism, nationalism and identity, mass communication and economy.

3.7.1.2 Discourse is Both Constitutive and Constituted

Accordingly, discourse is a form of social practice which both constitutes the social world and is constituted by other social practices. As a social practice, discourse is in a dialectical relationship with other social dimensions. It does not just contribute to the shaping and reshaping of social structures but also reflects them (Jørgensen & Phillips, 2002).

3.7.1.3 Language use should be Empirically Analysed within its Social Context

Critical discourse analysis engages in concrete, linguistic, textual analysis of language use in social interaction. This distinguishes it from other discourse theories which do not carry out systematic, empirical studies of language use, and from discursive psychology which carries out rhetorical but not linguistic studies of language use

3.7.1.4 Discourse Functions Ideologically

The discursive practices here contribute to the creation of ideological effects such as the reproduction of unequal power relations between social groups (between various social classes, sexes, ethnic groups, etc.).

3.7.1.5 Critical Research

Critical discourse analysis is not politically neutral (as objectivist social science does), but as a critical approach which is politically committed to social change. In the name of emancipation, critical discourse analytical approaches take the side of the oppressed social groups such as the students, who are demanding free education in this case.

Therefore, based on this analytical approach, this study will not approach the analysis and applicability of data as a politically neutral researcher but as a person who is committed to social change, and therefore who is in support of the struggle of students for free and quality education particularly for students from poor households. CDA approaches take the side of oppressed people and aims to find ways of harnessing radical social change (Jørgensen & Phillips (2002).

3.8 Validity, reliability and rigour

Without rigour, research is worthless, becomes fiction, and loses its utility; hence, a great deal of attention is applied to reliability and validity to ensure rigour in all research methods. The constructs of this study are based on previous research on the theatre of the oppressed, which will be cross-validated and findings combined to create a framework that can be applied to fees must fall campaign at universities. Therefore, an in-depth literature review of the various techniques of the theatre of the oppressed was conducted and analysed to provide information that enables to respond to research questions of this study. This means that any source or technique that fails to provide with the information needed to answer research questions will not be used because they will be considered of no validity.

Validity is an essential key to valid research. If a piece of research is invalid, then it is worthless. In qualitative research, validity means that the researcher checks for the accuracy of the findings by employing specific procedures, while reliability indicates that the researcher's approach is consistent across different researchers and different projects (Cresswell, 2009).

However, it is important to note that, as McCaston (2005) said, in some sources like documentaries and reports, it is difficult to understand the methodology used to achieve the results. Careful attention will be paid to understand how the results were obtained and reported. The accuracy and credibility of each source will be determined through comparison with other sources to corroborate the information.

The literature review process will involve going through each source and assessing whether it has sufficient and relevant information. Where possible, prejudices and biased opinions will be detected and analysed as such. This will be done by using data triangulation technique, which uses different sources of data among other things to enhance the quality of the data and therefore its credibility (Anney, 2014). Whenever possible, various TO techniques will be

examined and cross-checked to obtain corroborating evidence and reduce bias. Where differences occur an explanation for these will be found; otherwise, the data will be set aside.

After understanding the background and the environment of the campus of the University where the study will be conducted, and the campaign for free education, the applicability of these techniques will then be tested against that environment and fees must fall campaign.

To achieve that, Crawford (1997) recommends using of the following sequence:

1. Does the data help to address research questions? (if the answer is no, the data will not be considered, if yes, move to the second question);
2. Can the data be applied to South African Universities and the fees must fall campaign context? (if the answer is no, the data will not be considered, if yes, move to the third question);
3. How reliable is the data? Is the research design, data collection and analysis methods are known and acceptable by the researcher (if the answer is no, the data will not be considered, if yes, move to the fourth question);
4. Can the data be verified? If the answer is yes, then such data can be used.

While assessing the validity and reliability of particular data the considerations such as hypotheses posited, operational definitions of variables and measures employed, the population, sampling, data collection and analysis used, factors that may have affected the study, will be used to determine whether the data is valid and reliable and therefore can be used in this study (Crawford, 1997).

3.9 Ethical considerations

The UKZN Research Ethics Policy applies to all members of staff, graduate and undergraduate students who are involved in research on or off the campuses of the University of KwaZulu-Natal. Besides, any person not affiliated with UKZN who wishes to research with UKZN students and staff is bound by the same ethics framework. All students, including me for this study and members of staff must familiarise themselves with, and sign an undertaking to comply with, the University's 'Code of Conduct for Research'. Besides, I will apply for an

ethical clearance to comply with regulations of the University of KwaZulu-Natal concerning research.

However, ethical issues are not as obvious and straightforward in data research as they are in field research. As argued by McCaston (2005), there is almost no agreement among documentarians when it comes to ethics. Some say the documentary is about crafting a strong story, no matter the ethical repercussions, while others are giving a less extreme and healthier perspective.

This study is a desk research; it, therefore, has not collected data from physical people as participants. It has relied on documents, books and other publications available online or in libraries as a source of information. Therefore, this study was not concerned by the issue of consent. However, aware of the sensitivity of the issue of plagiarism; I will ensure that all sources are acknowledged in the body of this study as well as in the reference so that plagiarism is significantly removed below the level deemed acceptable by the University.

Chapter 4.

RESULTS AND DISCUSSIONS.

4.1 Introduction

In this chapter we will be looking at how the Theatre of the Oppressed (TO) techniques could be applied in the fees must fall situation around the country. We will look at how 'fitting' TO technique/s could be critically applied in achieving free education with less or no violence at all. If it does not achieve free education, at least it should change perception and get all parties to have this conversation. Images from the Internet will be analysed, discussed and transformed into the general narrative to take a positive direction towards achieving a practical understanding of what could be achieved.

Langa (2017) notes different stakeholders have been perceived as not assisting in the plight of students. They are seen, as anti-students' struggles, unsympathetic and not in support generally, however, students are adamant that their fight be for all. Kgatle (2018) argues that the lack of full participation by stakeholders is due to the violent nature of these protests. It is clear that once students achieve free education, it will benefit everyone. The police force, security companies, lecturers and their unions, parents, taxi industry, workers, unemployed people have not engaged in solidarity with students except a few on social media in the comfort of their space. Campuses are militarised, and institutions are seen to be in the way of students' struggles. The media has been perceived as not sympathetic enough, and it has only focused on damages incurred in the process.

Images will be analysed to unpack perception around security forces. Questions like who are these security forces protecting will be asked. Do these security men and women sympathise to free tertiary education or they are just loyal to their authorities? Students are accused of violent protest, is it justified? Is violence deliberately intended or it is just a result of anger displacement? What should students do when they feel no one cares about their concerns? According to Langa (2017), students described their destruction of property as retaliation for the university management deploying police and private security officials in response to their demands.

We will explore Forum and Image theatres as tools to advocate change. Each will be analysed, discussed and hypothetically presented to test how it could be presented to fit the fees must fall scenario. Our theory will be informing us about the direction of the analysis.

4.1.1 Discussion: Media images on protests.

In the previous chapters, we discussed the works of Augusto Boal as a tool to empower marginalised populations and their allies by rehearsing creative collaborative problem-solving. Boal (2008) states theatre is not the revolution, however, the rehearsal for revolution. Boal believes that an individual has the potential to recreate, and interrogate, the image of real oppression in an imagined world and to use the imaginary world as a rehearsal space for action which can be carried into reality (Mabena, 2008). When we move our bodies, every issue can be rehearsed, and the desired outcome can be achieved in a rehearsal space first then out to the actual space. According to Dangazele (2010), Boal advocates for the use of theatre is primarily for the benefit of the oppressed.

According to Weltsek-Medina (2008), the image is also known as a human sculpture it is a device that is used as a way of physically depicting a representation of the participant's feeling. It is a still image that encapsulates the essence of a scene or encounter. The aim of the image is not to recreate the moment but rather to re-present the moment they are depicting based on the issue that is being discussed by the group. These emotional representations are usually very abstract sculptures (Weltsek-Medina, 2008: 92).

According to Boal (2008), one image can undergo three processes, from the 'real' or 'actual' image to 'ideal' image and last but not least the 'transitional' image. Boal (2008) further states Image Theatre is a method in which Spect-Actors rely on producing three images, using their bodies, to represent their oppression in the real image, their liberation in the ideal image and the rehearsal towards their liberation in the transitional image. Boal's theatre-devising techniques are less reliant on a spoken language than they are on a gestural language. Boal (1979) argues that an image is a sensible way of communicating one's emotions, ideologies and perceptions in a codified way. He believes that the image, particularly an embodied professional image, is the most fundamental form of communication. The transitional or liberating image is the intended outcome image derived by the oppressed, what has to be achieved in changing perception or achieving liberty.

Figure 1: Image of policeman manhandling students in fees must fall protest.



Picture: (AFP, 2016)

This above image, herein referenced to an *image no 1*, is what Boal (2008) called the ‘real’ or ‘actual’ image. This is an oppressive image to students. It depicts powerlessness and obstruction to their plight. Students are supposed to be engaging in dialogue with the management of the Institution on how to achieve a free education. Applying the TO technique on Image Theatre technique; participants, spectators have to play out this image (image no1) in theatre. Actors will depict both police, who are viewed as oppressors in image no1, and student/s who will be viewed as oppressed. The spectator will view the image and re-present it to an ideal image. According to Boal (2008), the basis of Image Theatre is its aesthetic quality as it enables participants to collectively process varying perspectives of a problem and engage in solving this problem. Heavily armed police officers are seen applying excessive force on unarmed students.

I would like to draw the attention to the plight of the police in this matter. At this point, what do these policemen and women think about the purpose of education as the theory that informs this study suggests? Do these police afford tertiary education for their children? One may further ask whether they might have been the victims of expensive tertiary education and opted to join the police force as a way out of poverty. We understand police take orders from higher authorities however what we are analysing is the brutality and excessive force applied to

students. Again we are not condoning criminal elements that may be suggested students presented. The image above needs to be transformed and liberate students.

Figure 2: Students are retaliating against police brutality and a police officer down.



Picture: (AFP, 2016)

This image above herein referred to as image no 2, is an ideal image where students are retaliating from police brutality and obstruction towards free education. This image psychologically empowers students and oppresses police. It is 'ideal' to the oppressed; who are students in this case, in a sense that what seemed invincible (the police) has been conquered. According to Boal (1979) techniques in assisting groups to recognise social oppression and rehearse ways of overcoming the oppression. Image no 1 (real image) can be transformed in theatre into image no 2 (ideal image). However, according to Boal (2008), both these images are oppressive, image no 1 oppresses student and image no 2 oppresses police. A transitional image or a liberating image is needed as a final image that will pave the non-violent way forward.

Figure 3: A student hands a flower to the police as a gesture of love and peace.



Picture: (Ngubane, 2016)

This above image herein referred to as image no 3, is according to Bursleson (2003) a transitional or liberating image that upgrades the violent images (no1 & no2) of police brutality and student's retaliation respectively. Here, a student is now seen promoting love, compassion and peace. A heavily armed policeman handed flowers as a gesture of love. A hand in the chest closes the heart expressing love and compassion. Image Theatre's metaphorical containment creates an enabling space where there is the opportunity for all involved to be on an equal footing, without protocols or language as barriers to the dialogue (Boal, 1979). The rationale in my view is to display good intentions not those of violence. Police and students need to find one another and work in solidarity against inequalities that a playing out in the society. Policemen and women are parents too, and the 'fight' presented by students is for parents, who are the ones who should be paying fees. However, students understand the situation and the legacy caused by the past. It plunged black people into poverty. Society, in general, has not challenged the system that causes inequality. Police are safeguarding the very system that oppresses them in return.

According to Boal (2008), the use of Image Theatre as a method facilitates the representation of the dependency experienced by participants in the real image followed by the representation

of the ideal image. Where the team is most effective and the transitional image which will allow the team to engage in a dialogue regarding the varying perspectives of the team members and leader regarding the potential solutions to the problems presented in the real image. Police and students need to engage in a dialogue and pave a way that will be beneficial to both parties. This dialogue is essential as clashes continue to happen. This dialogue should cover themes such as; riots, vandalism, destruction of property, violence and shootings, beating ups, burning of property, stun grenades and tear gas. This will guarantee safety in the streets for both parties. Students have to commit to non-violent methods, and police commit to non-brutal methods that would not be harmful to students. Ultimately students have to be supported as they fight for a just cause.

4.1.2 Image Theatre at a university in Kwa-Zulu Natal

Students at a university in Kwa-Zulu Natal had a task to present an Augusto Boal's Image Theatre and given a theme of women abuse. The piece was acted out by two students, a male and a female. These students portrayed all three images discussed by Boal (1978) the real image being the image of oppression, the ideal image being counter oppression image which in a way is oppressive and lastly the liberating image that frees both parties. Images presented under real image were those of a male figure hitting a female figure with an open hand, like slapping her face hard. Moreover, a female figure trying to block a slap by covering her face with her hands. This image portrayed male domination and emotional abuse. An ideal image presented was an image of a woman hitting back at a male figure in a sense a confrontational fight broke through between both parties. Moreover, the liberating image presented was that of both parties hugging each other, showing affection for one another and showing love. These three steps could be presented in fees must fall situation where dialogue and engagement can be promoted. For example, there has been an assertion that government only speak to students in a 'top-down' approach.

In Boal's image theatre we could have a government official speaking to a student with duct tape on his/her mouth. This is a real image where students do not have a voice on these issues only expected to receive orders from officials. The image would be an official who is seen screaming with open hands and arm gesture commanding silent, frustrated student without a voice. Then the ideal image could be both a student and an official speaking at each other simultaneously with no one listening.

This image would be ideal for a student in a sense that the frustrations and concerns are voiced out however still there is no liberation between the two parties. This image symbolises anger in reverse perpetuated towards an official. However, the liberating image would both parties shaking hands and reaching some consensus. This image would reflect tolerance and mutual respect between both parties. The reasons for Boal's approach was to achieve peace and liberation not chaos and hatred among citizens. The oppressor has to know he/she has caused harm and wronged people and has to be addressed with dignity and respect so he/she may accept the wrong. The oppressed has to express concerns with a clear and dignified mind as to avoid a standoff. This technique is merely about rehearsing a revolution, looking at it in all angles and execute.

4.1.3 Student is losing hope

Figure 4: A student wears a noose around her neck.



Picture: (AFP, 2016)

Oppression comes in many forms; financial exclusion is form of oppression that sees people excluded based on lack of finance. According to Freire (1972), oppression is domesticating, but to no longer be prey to its force, one must emerge from it and turn upon it. This can be done only employing the praxis: reflection and action upon the world to transform it. In this picture,

there is a so-called coloured girl that was so classified by the apartheid regime of South Africa. We see a rope around her neck written fees.

Historically in South Africa, whites were the superior race followed by Indians then Coloured and the most inferior were Blacks. Coloureds were close to blacks and marginalised almost as blacks. The society is/was patriarchal, and women were looked down upon by the system especially black and coloured women. This girl as a student sees unavailability of fees for education as the rope around her neck that will take away his life literally. Her facial expression reflects hopelessness and despair. In today's world, an uneducated woman has no opportunity to make decent money and survive. Students want to transform both their lives and the economy of the country. However, there are obstacles. They want to share their expertise, but the system cannot invest in educating them as future assets of the country. In my view, if they are not admitted to the tertiary education system, they might be frustrated and turn to crime. That time it would be too late, they would be sharing their misery with the rest of the country as criminals. This above image depicts lack of fees as a brutal killer of students.

There is a sad reality around the issue of fee increment coupled with harsh consequences. Poor students will be victims of a tainted future with no hopes and dreams. High level of drop out will be experienced and committing suicide could be experienced. These are all hidden truths around the issue of fees.

4.2 Forum Theatre and free education.

Boal said that while most actors prepare themselves for applause after a show, they prepared for invasion (Osborn, 2010). Boal advocated for the oppressed to gain their freedom and used theatre as a rehearsal for a revolution. In his philosophy, he perceived theatre as a liberator where actors and society rehearse problems and potential solution. Boal promoted dialogue until solutions are achieved.

Hereinbelow is a drama script developed to depict a scene where the then Minister of Higher Education addressing students on the fees issue? The script is potentially a guide to Forum theatre dialogue and discussions.

4.2.1 Fees Must Fall Script

(The script was written by Thamsanqa Luthuli inspired and derived from the interaction between the Minister for Higher Education & students).

Characters: Minister of Higher Education, Journalist, 1st Student, 2nd Student, All students and the Joker (like a program director in the play).

It is in the Union Buildings in Pretoria where students are gathered regarding the fees must fall protest, they are waiting for the Minister for Higher Education to address them and to hear how he is handling the fees must fall protests and concerns. Outside the building students are protesting, they are singing struggle songs and shouting slogans. The slogan that is continuously uttered is 'fees must fall'. They are displaying billboards with different slogans some say free education for all, The Minister is not going anywhere without answers, education is our priority, there are journalists from different media houses who interview students.

The joker welcomes everyone in attendance and outlines the rules of Forum Theatre that the aim is to transform the piece from oppression to liberation and to seek potential solutions for challenges faced. The joker mentally prepares spectators to be engaged in the performance, as they will have to act out potential solutions as spect-actors physically. The audience has the freedom to point out a scene they want to transform and jump straight to it as spect-actor. The main aim is to solve problems faced and to liberate the community from all kinds of oppression.

The Play begins:

Journalist: We are here outside the Union Buildings where the fees must fall protests are continuing. Students are concerned about what The Minister is going to say to them. Frustration is written on their faces, and I am sure that if he does not tell them what they want to hear, then they might take him on. Now, he approaches the podium, comes and hears what is going to say to students.

The Minister: (He reads his speech) Minister of Higher Education and Training's statement on Government's 2017 fee support to students from poor, working and middle-class families. Good morning ladies and gentlemen of the media, and thank you very much for making time to be here for this important announcement. Our public universities are a significant national asset. They empower the next generation with skills and knowledge and contribute significantly to the ability of our economy to compete globally through innovative and

appropriate research.

Our universities currently face severe challenges concerning funding. At the same time, large numbers of South Africans are currently finding it difficult to access post-school education because of the financial challenges they as individuals or as families face.

Government is aware of these challenges and takes them very seriously. Indeed, the government remains firmly committed to progressively realise free post-school education for the poor and working class, as called for by our Constitution and to assist middle-class families who are unable to pay.

This is demonstrated by the creation of the Presidential Commission of inquiry into higher education and training funding, which includes universities, and Technical and Vocational Education and Training (TVET) colleges, as well as the substantial increases in funding to the National Student Financial Aid Scheme since 2010.

In the interim, while we all wait for the recommendations of this Commission, our university system has to continue functioning, producing skills for the economy and empowering young South Africans and students from countries around the world, in particular, the South African Development Community (SADC).

Our economy is currently weak and our fiscal position parlous. The tax burden has been rising in recent years; we understand the legitimate student concerns about the affordability of university education. At the same time, we need to ensure that those who can afford to pay must pay

Higher Education and Training this year received an additional 18% for 2016/17, with an average annual increase of 9.8% across the Medium Term Expenditure Framework period up until 2018/19. From R42 billion in the 2015/16 financial year, the Department's budget is set to rise to R55.3 billion in 2018/19.

The government has this year provided R1.9 billion of the R2.3 billion shortfall resulting from the subsidisation of the 2016 university fee increase. More than R4.5 billion in the 2016/17 financial year has been reprioritised to the National Student Financial Aid Scheme (NSFAS).

Expanded funding is targeted to support 205 000 students entering universities for the first

time or continuing this year, and a further 200 000 students at TVET colleges. This means that a total of 405 000 students would receive government support to access universities and colleges in 2016.

The National Skills Fund (NSF) has allocated R1.393 billion in 2016 towards funding undergraduate and postgraduate bursaries in scarce and critical skills. This funding is directed at meeting the full cost of study for over 13 500 undergraduate, and 1 200 postgraduate students enrolled in programmes at our 26 public universities.

To support this aim, the NSF has allocated R626.795 million in 2016 towards supporting TVET college students in professional programmes with a specific emphasis on occupations in high demand and R1.237 billion towards funding students in workplace-based learning.

Ladies and gentleman,

We recommend that fee adjustments should not go above 8%.

I thank you. If there are any questions, I will gladly take them.

(Students are eager to ask questions because he did not answer their questions. Questions are 'flying' all over, and everybody present wants to ask questions)

First Student: Minister you talk about increasing the fees by 8%, my question is how can you raise the percentage while we have to buy books for ourselves?

The Minister: We are raising the per cent because our government need to buy furniture for you also to pay lecturers who teach you.

All Students: (angrily & shouting) Hawu, uyasibhedela wena! Hhey wena, uyahlanya!

Second Student: Minister in the section of the constitution says everyone has a right to education, so my concern is that is seeing ourselves not getting that education.

The Minister: Education is a privilege.

All Students: What about those who are not privileged?

The Minister: I will sit down with my committee and will come back with something tangible.

All students: (saying different words to him and throwing papers at him.)

Journalist: We heard the Minister's speech now am going to ask some of the students about their views on the speech...what do you think about the speech?

All students: I have heard the Minister with his speech, but I do not have anything to say at all besides we want fees to fall.

Journalist: Does the speech address what you were looking for?

Second Student: Uyasidakelwa lona, free education for all.

Journalist: We have heard the students' view you can bet they are not satisfied by the speech, the struggle might continue.

Students: Minister would you be able to reduce the percentage maybe by 100%?

The Minister: All right, I hear you now I have to sit down with my committee and see whether it will be possible to do that. I thank you.

(He leaves, and students are angry).

The script above is hypothetically a piece that depicts a fees must fall scenario. It is hypothetically because this research is desktop research. Characters play a real-life situation that played out at the Union Buildings where the Minister of Higher Education addressed students. Based on the script a piece would be performed on stage as it is and the audience (spectator) will attentively watch. It will run once and the second time around the audience (spectator) will transform to (spect-actor). This is the chance where the spect-actor has to transform the situation from oppressive to liberating. We will analyse the script character-by-character and line-by-line. According to Boal (1978), that is why theatre appeared, as a social intervention tool that helps people to stimulate their creativity and thinking, trust and local identity that enables people to be more involved in their community. Theatre becomes a tool that transforms our monologues into a permanent dialogue.

4.2.2 Discussion on Forum Theatre execution based on the script.

A journalist at the scene outlining the scenario of what will transpire opens the play. The mood is set, and a mental picture is painted as to why everybody has gathered around. The journalist

describes the mood and concludes frustration is written in student's faces. Students have a preconceived outcome in their minds that is to hear the Minister telling them what they want to hear, which fee-free tertiary education is. The Minister approaches the podium and delivers a long speech, in the end, the Minister talks about tertiary education fee hike up to 8%. This angered students as some were swearing at the Minister, throwing papers at him. The Minister entertained questions, and he is asked why the fee increases when students cannot even afford to buy textbooks. The minister replies, lectures have to be paid, and furniture has to be bought, and general maintenance has to be done. The minister states education is a privilege, and this statement angers students even more. Some students ask what about those who are not privileged? The minister replies that the ministerial committee will look at the challenges and report back in due time. This is how the minister exits the stage and students angrily moans and groans around the issue.

This has been the first run of the play where a spectator was attentively watching the play to transform him/herself into being a spect-actor. The joker comes in to facilitate the play and engages the audience with what they saw and how they like the presentation. The joker persuades the audience to comment, participate most importantly act out any role they feel needs to be transformed. One may act out the part of the Minister and change the speech around from being too technical to more engaging. For example, the Minister, in the end, talks about raising fee up to 8%. The spect-actor may come in and outline challenges faced by universities such as payment of lecturers and new furniture to be bought and ask the audience about what should be done in that regard.

Where and how would the money be outsourced? Instead of the minister delivering a speech and hoping the audience to accept what is said as truth. There has to interaction and engagements, a dialogue. At this point, the minister seems to have a monologue approach with students that is a problem and a reason why students are angry with the minister. One spect-actor could take a role of being a student and calm other students down and ask them to refrain from swearing and throw things at the minister and promote a healthy interaction for the sake of peace. The minister should not be allowed to leave the premises without a concrete solution for all challenges faced.

Consulting a committee should not be entertained, as the minister should have long done that. The minister should be made to understand that as a politician he/she serves the community not that the community serves them. Report backs should address to the community who puts

them to power. However, it is not the case. Politicians are the ones that tell the community what needs to happen instead of creating a platform for dialogue. In these dialogues, solutions should be found and then the committees to execute resolutions. The joker at all times intervenes and gives guidance to the proceedings that have turned into a solution seeking set up.

There is an ongoing dialogue promoted in the form of a community meeting about what transpired on stage. Nobody is a spectator; everyone is now a spect-actor. This serves as a rehearsal for a revolution, not a revolution just yet. In reality, the community is empowered with ideas and strength on how to engage politicians. The community should not recognise politicians as messiahs or demi-gods who will come with solutions for their problems. The community has to at all-time command and humbly politicians to serve the needs of the community.

4.2.3 Invisible Theatre at a cafeteria

The performance is invisible because the actors take on the role of everyday persons and do not announce to the observing public that they are witnessing a scripted drama, which is nonetheless primarily improvisational. Students from one of the universities of Kwa-Zulu Natal performed a piece of invisible theatre outlining fees must fall scenario. The performance took place on a cold day in a packed cafeteria. The audience did not know they were the audience however visible among the audience was the cleaning staff because of their uniforms. The actors were six in total. Two of which were plotted in the cafeteria queue. The other four students were hanging around the snooker pool table as if they are watching a pool game. Two female students; one student was comforting the other student who was crying loudly.

The cry caught everyone's attention as it was highly dramatised and well executed. Then four other friends come in to question and ask what the problem was. The crying student cried even louder than before, which caught attention even more than before. The crying student gradually eased down on the crying and started talking about her situation. She states she has received an email telling her she cannot continue with her final year because of historical debt and was not granted NSFAS. She has to leave school and go home to the rural areas where there is no hope of getting a job since she lives very far from town.

She feels life and God have turned their back on her. There is no hope for her anymore; the only hope she had is the education and to survive school until the final year of her studies.

Moreover, she loudly asks around in the cafeteria, "What should I do?" A friend replies see the SRC. This is where the performance ended. However, a question posed left a tense atmosphere until a joker explained this as an invisible theatre performance aimed at creating fee crisis awareness that students face on campus. The aim of the awareness and why they choose a cafeteria was to target university staff, lecturers, cleaners and students as a whole. 1. To see if anyone cares about other people's adversities. 2. To spark dialogues around the fee issue.

The audience applauded, and a sense of relief was felt however the joker emphasised that many students, who received such emails, opted to cry in their private spaces. There were emails at the time (beginning of the academic year in March) sent to expel all students in debt.

4.2.4 Fees Must Fall song analysis

The fees must fall struggle was coupled with a lot of dramatic incidences with the police brutality, slogans chanted, songs sung and dances. There was a song which was named fees must fall song that was a hit song during the fees must fall meetings and gatherings. When looking at the lyrical content of the song then we may establish the reason why poor students are faced with a fee crisis. Songs communicate messages and mobilise communities. Struggle songs pass many messages; gives courage to protesters and forges unity, which gives power, and forces the mob to be listened to. This song is sung in both English and IsiZulu. The song is in the public domain that can only be claimed by political parties such as the South African Communist Party (SACP), and the African National Congress (ANC) as 'their' song. The composer is unknown however it is 'their' song in a sense that they made it popular. Students adopted the song and made it 'theirs' too.

FEES MUST FALL SONG

Chorus

Nobody wanna see us together X2

No-no-no-no-no X2

Nobody wanna see us together X2

No-no-no-no-no X2

Verse.1

Let me tell you about the story of my life

My mother was a kitchen girl

My father was a garden boy

That's why I am a freedom fighter

Chorus

Nobody wanna see us together X2

No-no-no-no-no X2

Nobody wanna see us together X2

No-no-no-no-no X2

Verse. 2 (sung in IsiZulu with English translation)

Thina sizofunda mahhala (we are going to study for free)

Bafundi sizofunda ngenkani (students we shall study for free)

Thina sizofunda mahhala (we shall study for free)

Funda mahhala (study for free)

Thina sizofunda mahhala (we are going to study for free)

Bafundi sizofunda ngenkani (students we shall study for free)

Thina sizofunda mahhala (we shall study for free)

Funda mahhala (study for free)

Chorus

Nobody wanna see us together X2

No-no-no-no-no X2

Nobody wanna see us together X2

No-no-no-no-no X2

We are looking at the above song, which we shall name, song-1. This has been the most sung song in fees must fall struggle. It has been a theme song for fees must fall in almost all South African universities that took part in the struggle for fee-free education. When you look at this song, you have to understand that a person singing is a black child. A black child that terms him/herself a freedom fighter and the reasons why he or she is a freedom fighter because in the song he/she says his mother was a kitchen girl and his father was a garden boy. When you look at the racial divide in South Africa historically, apartheid system has made in such a way the education that was given to black parents was designed to make them serve white people. During apartheid, black women in the kitchen and black men in the garden mostly served white people. So the generation that is growing up now see this as an injustice that has been perpetuated by the system, and they feel they have to stop it. That is why they call themselves freedom fighters. In the chorus, they sing "Nobody wanna see us together." Who is this person that does not want to see them together? I might be the oppressor. Every time blacks tries to come together they are divided either by force or by any means. There is the oppressed and the oppressor here so this person who sings this song calling him/herself a freedom fighter is a product of oppression.

This is a product of a system that has marginalised and enslaved black people and made them understand that the place for black women in the kitchen and men is in the garden working for white people. So the only way to come out of this situation is to become a freedom fighter that is why he/she sings that why I am a freedom fighter. If everything were healthy, he/she would not have been a freedom fighter but for the fact that his father was a garden boy and his mother was a kitchen girl. The songs speak about 'Nobody' wanting to them together. As mentioned early that this 'nobody' could be the system that was perpetuated by the apartheid government which was inherited by the democratic government.

The system has not been changed; that is why you hear the government of the day talking about radical economic transformation twenty-three years into democracy. This speaks to the economic system that is still reflective of previous tendencies of racially excluding people financially. So fees must fall a tool to emancipate black youth from poverty into equal opportunity. It is a tool to bridge the gap created by apartheid of dividing people and classifying

according to race where black people are subjected to permanent poverty through financial exclusion to access education.

Apartheid laws racially excluded people directly, however, these laws are at play now where high school fees rates financially exclude people. This song is sung in the education perspective since these children want a free education that is why in verse 2 they sing about studying for free. Students are adamant that they will study for free meaning they will achieve a free education. They believe that education will give them the power to uplift their households and live a better life.

Chapter 5.

CONCLUSION AND RECOMMENDATIONS.

5.1 General Conclusion.

5.1.1 Introduction

The struggle for free education is very complicated and has many folds to it. According to Freeman (2014) other than the defeat of an evil system of apartheid and its laws, restoration of human rights to all marginalised communities of South Africa and being accepted into the international community in sports and recreation, nothing else reflects true freedom (Freeman, 2014). The main reason for our late and current political leaders to join the struggle was to liberate the land and all that is found in it including mineral resources (Habib & Padayachee, 2000). Along the way, South Africans were sold the idea of democracy that took us South Africans to where we are today, landlessness and further economic exclusions. Major international corporations selfishly trade among themselves and leave the majority of people excluded and isolated from trade (Friedman, 2012). Corporations have been long persuaded to come to the party and support the cause for free education however they are very reluctant only giving bursaries to a few students, excluding the majority of students (Badat, 2016).

One would have thought 23 years of democracy the youth would have been long catered for in their needs. Education has been turned into a commodity only for the privileged (Plante, 2016). The struggle has been revolving around education when you look at the Soweto uprising in 1976, the Bantu education and up until now. Sachs (1994) states students of different generations have and still are faced with challenges in education. Money, fees, finance play the role that was played by the apartheid system that excluded people according to their race. Financial exclusion is the modern apartheid where communities are classified and then excluded according to affordability. Nothing has virtually changed, except finance is the new barrier since the race barrier and discrimination were abolished in 1994 (Sachs, 1994).

The past is now playing out again in the sense that poor people (mostly black) were the most excluded in the past and still never recovered from burdens of apartheid. Poor people of South Africa have never contributed to the economy in their majority, and there is no visible plan in place for achieving this goal (Booyesen, 2017). With high food and oil prices and the lack of jobs, there is no hope anytime soon. Expensive education is a nail in the coffin so to speak

since the challenges of the past have never been redressed. Generally, black people are still suffering from what I would term apartheid hangover that stripped them financially with no participation in the economy. Black workers are also carrying a burden of paying government tax that is the same as those who accumulated wealth and enjoyed apartheid privileges. In my view, there should be a recovery plan that will level the ground between black people and other races that were not subjected to the tragedy of financial exclusion. We need a catch-up economic program for those who were the most devastated by the apartheid system. The playing field cannot just be levelled overnight without programs like reparations paid to the poor to catch up economically.

Politics always dominate the discourses of social change and according to Mangwanda and Lacombe (2015) there are always challenges where leaders elected into public office are perceived as focusing not on what the community would want to focus on. What matters the most to the community does not seem to matter the most to politicians. Are politicians a part of the solution or a part of the problem? This is the question that arises when investigating the feasibility of free education in South Africa. Politicians have always been accused of corruption it means they know where to find the budget to squander. I argue that the same energy could be used to find the budget for free education so that this country may herd into great prosperity.

5.1.2 Significance of the study

The study has outlined non-violent but effective methods to achieve desired goals in all aspect of life. Boal has categorically displayed solutions in almost all spheres of life. Images on the media could be transformed from being oppressive to liberating. Oppressive legislation can be understood, challenged and transformed. Newspaper articles with propaganda could be challenged using the TO. Boal has presented a tool for the oppressed to use theatre in solving issues. Dialogue is the most effective method of educating the community (Sullivan & Lloyd, 2006). Dialogue educates and amicable solutions are found in the process. The TO method does not expect participants to be drama expects however it requires people who are willing to fight for social change (Boal & McBride, 2008).

5.2. Recommendations of the Heher commission to South African government and students

In an interim report of the Commission into the feasibility of fee-free higher education and training. There are five sets of issues that are to be investigated: 1. The nature, accessibility and effectiveness of student funding by government, the private sector and foreign aid. 2. The meaning and content of fee-free higher education and training. 3. Alternative sources of funding. 4. The social, economic and financial implications of fee-free higher education and training. 5. The feasibility of providing fee-free higher education and training the extent of such provision.

According to Heher (2017), there has been; unfortunately little participation from resource-rich entities such as corporates, industry, the banking sector or organised labour all these entities have been expected to contribute as graduates will benefit them directly (Heher, 2017). Heher (2017) states in the commission that the opportunity to pursue higher education and training is a constitutional right. However, it talks of government funding students through loans and debt system. Heher (2017) states higher education and training produces substantial long-term benefits for both the state and a successful student, persons who enjoy fee-free higher education should be treated as loan recipients in respect of which a reasonable obligation to repay in full or in part arises when the erstwhile student earns a certain level of income. Students will continue to fight for free education since there is no possible solution in sight. The possible solution is to tax the working class more than what they are currently taxed. The working class must carry all burdens of free education. Will this not potentially divide the community up? Free education is theoretically a good idea; unfortunately, practically it is not tested. I am questioning the will of stakeholders like business sectors, if they are not participating in this dialogue as Heher (2017) stated then we are striking a rock. It is unthinkable that the mineral resourced land of South Africa is struggling to educate its youth (Booyesen, 2017). The question will always arise that what are the benefits of freedom for a black child? The black youth are the ones suffering from unemployment, drug and alcohol abuse.

Heher Commission report with ten recommendations made in the report: 1. It recommends that government increase its expenditure on higher education and training to at least 1% of GDP. 2. It recommends that the National Student Financial Aid Scheme (NSFAS) be replaced by an Income Contingent Loan System (ICL). 3. It recommends the total scrapping of registration fees across the board. 4. The report proposes the establishment of an education fund to which

companies can donate. 5. It suggests that all TVET college students receive a fully subsidised education. 6. That all TVET students receive a stipend. 7. The report recommends that a cost-sharing model for funding of university students be adopted. 8. That long unclaimed pension fund benefits be used to provide stability for the ICL system. 9. A ministerial task team be established by the Minister of Education to advise him on funding for the incomplete and missing middle. 10. Moreover, that universities raise funds from their alumni.

5.2.2 Recommendations for Government and Policy Makers

Aires in Boal (1974) states that all theatre is necessarily political because all activities of man are political and theatre is one them. Those who try to separate theatre from politics try to lead us into error, and this is a political attitude (Boal, 1974). The government regulates and pass legislation based on affordability not on convenience. In the process of passing new legislation, people, in general, are consulted however the intensity of engagement is not people centred. Legislative documents are designed and written in a complex language not friendly to the public. This attitude deliberately excludes many people from active participation. The theatre could be a useful tool used to engage the public as Marti (1998) stated, doing is the best way of saying. The public has to be considered at all the time since politicians always claim to be for the people by the people. Moreover, theatre is both dialogue and visual.

Change is imperative and legislations have to be passed however fundamental changes must be shown, communicated in the most straightforward language and public responses must adhere. Politicians and policymakers could be hypothetically seen as actors and the public as spect-actor. The spect-actor has all the power to change the direction of the play if it is oppressive to being liberating, this Boal radical ideology. The public must not entrust politicians and policymakers with their destiny and lives. Politicians should be practically monitored at all times whether they are still serving the masses or just acting out of their will.

The financial burdens of poor policy statements always backfire to the public through tax hikes and levies. Politicians have to receive orders from the public at all times. Currently, politicians give public orders. Arts should educate, inform, organise, influence, incite to action (Boal, 1974). Furthermore, the dramatist should not only offer pleasure but should, besides that, be a teacher of morality and a political adviser (Boal, 1974).

5.3 Conclusion

5.3.1 South African Government announces fee-free education

According to a Spies & Areff (2017) President Jacob Zuma has announced that government will subsidise free higher education for poor and working-class students. He defined poor and working-class students as those currently enrolled TVET Colleges or university students from South African households with a combined annual income of up to R350000 by the 2018 academic year. President Zuma has overruled the recommendations of the Heher Commission into the Feasibility of Fee-Free Higher Education and Training. The Heher Commission had previously found that the state cannot currently provide free tertiary education to all students. All weak and working-class South African students enrolled at public TVET Colleges will be funded through grants, not loans. President Zuma said the full cost of the study would include tuition fee, prescribed study material, meals, accommodation and transport (Spies & Areff, 2017). This announcement came at the backdrop of the 54th ANC Elective Conference at Nasrec where the ANC met to select a new leader. The announcement was not welcomed as perceived it appears the public does not trust the sincerity of the announcement. What do I mean sincerity? I mean students had to undergo police brutality, imprisonment, classes suspended, property destroyed, commissions set up at an exorbitant price, court cases going on and ultimately the president single-handedly announces fee-free education out of nowhere. The question is the timing. This may confirm the notion that politics play a huge role in the misery of the masses of South Africa.

Universities of South Africa states that the short-notice plan by President Zuma to provide free education for first-year students does not solve critical concerns of the Fees Must Fall movement (Masweneng, 2017).

The fee-free education has been frowned upon since it was only mentioned without a comprehensive and concrete outline. Universities are anxious to see how the government will finance the scheme given the fact that they are already underfunded. The country is waiting to see which service delivery or infrastructure budgets will be cut to finance the rollout of free higher education. It is interesting that the idea of free higher education for students who come from households with gross income of R300 000 excludes all forms of repayment. The beneficiaries would owe society nothing, even if they fail or drop out. It is free. Free from interest payment. Free from social obligations.

It is purely a mechanical project being designed to assist needy students to gain access to training opportunities in preparation for entry into the labour market or becoming entrepreneurs. The design excludes a critical dimension: the character of the prospective graduate (Mkhabela, 2018). These are the most concerns about the rolled out fee-free education.

Political parties are now playing politics with education and vulnerability of poor students. President Zuma's move to scrap tuition fees for students from poor South African homes and freeze tariffs for those from working-class households did cause chaos during registration at public universities (Gumede, 2018). According to Gumede (2018), Zuma unveiled the plan on December 16, 2017, two days before Cyril Ramaphosa replaced him as leader of the ANC and two days after a body representing the 26 state-owned institutions said each would raise fees by 8% (Gumede, 2018). The EFF condemned the move and called on all academically deserving students to report to universities of their choice for registration (Gumede, 2018).

Zuma's announcement on free tertiary education is very much a political project, and it puts much pressure on the new ANC national executive committee, Joleen Steyn-Kotze, a senior research specialist at the Human Sciences Research Council, said by phone. It is possible that there will be chaos and universities are going to be on high alert. (Gumede, 2018).

5.3.2 National Students Financial Aid Scheme (NSFAS)

President Zuma stated National Student Financial Aid Scheme (NSFAS) packages already allocated to existing NSFAS students in their further years of study would be converted from loans to 100% grants effective immediately. He said this policy intervention would enable the government to extend fully subsidised free higher education to youth from well over 90% of South African households. Zuma said the matter of historical NSFAS debt, due to its complexity, would be dealt with by the Minister of Higher Education after that department has undertaken due diligence, the department of planning, monitoring and evaluation and the National Treasury to determine the quantum of funding required (Areff & Spies, 2017).

On student accommodation, President Zuma said the construction of new student accommodation and refurbishment of old student housing at both universities and TVET

colleges would be given urgent attention, with priority given to historically disadvantaged institutions (Areff & Spies, 2017).

According to (NSFAS) undergraduate students will be granted bursaries instead of loans. According to Govender (2018), President Zuma announced that government would be phasing in fully subsidised free higher education and training for poor and working-class South Africans, over a five-year period. The announcement has resulted in the establishment of the Department of Higher Education and Training (DHET) Bursary Scheme for indigent students to access tertiary education. According to the department, , returning students who were funded by NSFAS in 2017 or earlier will also be awarded bursaries. This NSFAS allocation will not have to be repaid,, it said (Govender, 2018).

However, the department stipulated that past loans will not be converted to a bursary at this time. Those who applied to NSFAS for funding by November 30 and whose family is gross household income threshold is R122,000 per annum would be eligible. All eligible students will be provided with a bursary that covers the actual cost of their tuition, plus an allowance for prescribed learning materials the department said in a statement. NSFAS has already received more than 300,000 applications for first-year students who have signalled their intentions to study at universities and TVET colleges in the 2018 academic year. We have already assessed 80% of the applications using the new criteria said NSFAS CEO Steven Zwane (Govender, 2018).

5.3.3 Recommendation on improving socio-economic conditions of students at South African Universities

Participation rates are also highly unbalanced, a legacy of apartheid discrimination in education (Lewin & Mawoyo, 2014). Apartheid has cripple our society in depth and still continues to do so. Poor social condition for blacks in South Africa are rooted in the apartheid system. Social factors influencing access and success includes schooling background, socio-economic status,

race and gender, and the social context of learning (Lewin & Mawoyo, 2014). Most of these challenges are political and politicians appear to have no willingness in changing socio-economic conditions. They only speak well, during election campaigns, brilliant manifestos are tabled out, but we find ourselves in more profound crises to date. Politicians should perhaps suggest pay cuts to fund free education. The aim of TO is to promote dialogue on issues plaguing the public. As discussed forum theatre hold the power to engage audiences in depth through dialogue. In my view, politicians' benefits should either be cut or their salary reduced to save money for free education. This would set a good precedent that politicians are seriously into politics to change lives of the people they lead.

Free education should be and is the responsibility for all, not for students alone. Students are young people who depend on elders and older people for guidance in most spheres of life. The role of the government is to find means to finance education since it always claims to be people-centred. Landlessness is the first challenge faced by Africans and politicians always promised to redress but never did. It is now an excellent political vehicle to campaign on as they realised it is at the heart of marginalised communities. Politicians always strive on shortages and lack of resources. They are only seen to be sympathising with the situation rather than seeking amicable interventions. Politicians appear as messiahs for the impoverished communities. To achieve free education students have to play an active role in legislative reforms and promote their concerns and narratives in one voice. The political system has to be reviewed holistically whether it serves the majority of people or just the elite.

In South Africa and the African continent in general corporations and a few wealthy families own the land and its mineral resources (White, Borras Jr, Hall, Scoones, & Wolford, 2013). Indigenous communities in South Africa are financially excluded economically (Marais, 2001). This was perpetuated during the colonial era, and since to date, nothing has changed. Colonial systems and tactics that oppressed our people are still in place. The moment you talk reforms and transformation, then an investor scare narrative is employed, and rating agencies bully the country into downgrades and junk status.

The purpose of higher education is to lead individuals to more significant opportunities and that it also contributes to overall national socio-economic development (Education, 2016). I argue that when we deprive our people access to higher education, then we are perpetuating poverty. Uneducated people have fewer options in changing their socio-economic challenges. I also conclude that education has been politicised. Affordability has been a new oppressive

phenomenon. Historically, in South Africa, poor people were created by the apartheid system, and there has never been any system that seeks to liberate the previously disadvantaged communities. Education has been a paramount hope for poor people, but it looks like it is not within their reach as it has been commercialised.

5.3.4 Recommendations for further research

Theatre of the Oppressed is referred to as a body of theatre techniques that aimed at creating a space for the exploration of different solutions to a problem (Boal, 2005). The exploration of these solutions arises spontaneously from the desires and thoughts of individual audience members. In this process, the audience member known here as spect-actor comes to the stage and performs in line with what Boal wrote, if the oppressed himself acts, the performance of that action in theatrical fiction will enable him to activate himself to perform it in real life (Butler, 1988).

The Theatre of the Oppressed has shown to be very useful in increasing the levels of engagement and participation of oppressed communities collectively, which in turn can deepen critical consciousness amongst affected communities (Sliep, Weingarten, & Gilbert, 2004). Theatre of the oppressed is a compelling method of non-violent actions against oppression for social change. The fact that ordinary people are given an opportunity to get up on stage and present their ideas without even being part of the rehearsal process allows actors and everyone else to see that people are interested in engaging with the subject matter.

This study was set out to use Theatre of the Oppressed as another non-violent way of getting the message of oppressed across to the oppressor for social change. Different methods of Theatre of the oppressed (Forum Theatre, Image Theatre) have been tested in the different environment in South Africa, and have proven to be essential tools that facilitate dialogue in South Africa. Unfortunately, the literature consulted does not indicate the adoption of these techniques as an essential tool for social dialogue in different organisations, government or private sector. The techniques seem to have been used so far, for research purposes only (Dangazene, 2010; Okech, 2007).

It would be important that other researchers can try to understand why the Theatre of the Oppressed has not been adopted yet by the South African society as a mean of the non-violent campaign for social change and social cohesion, considering the history of this country and where it is likely to go.

5.4 Recommendations on the effective TO method to achieve a stable fee-free education

According to Maeda (2016) in Forum theatre the purpose of the interactions from the spect-actors is to try to change the dramatic action from being oppressive to be liberating and non-oppressive. Sometimes the actors who present the oppression can work together with the audience members (spect-actors) to help them come up with acting decisions that would solve the problem (Maeda, 2016). The aesthetic of Forum theatre is also about improvising and working pedagogically with the spectator. Vine (2013) shows how it can sometimes be challenging for the spect-actors to intervene the play, so professional actors must improvise together with them to support and give courage to them. South African students, community need to discuss education challenges using Forum Theatre intervention. The government is supposed to listen to its citizen and act out on what its people are demanding from it (the government). The government has to be honest and be transparent about the funding model it will use to fund tertiary education otherwise there will be chaos. Chaos in a sense that one possibility is to hike taxes and this may not be welcomed by taxpayers especially when there has not been prior engagement and dialogue.

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22 May 2017

Mr Thamsanqa Vusumuzi Wesley Luthuli (200500841)
School of Education
Edgewood Campus

Dear Mr Luthuli,

Protocol reference number: HSS/0535/017M

Project title: Investigating applicability of Theatre of the Oppressed (TO) techniques in Fees Must Fall Campaign at a University in KwaZulu-Natal

Approval Notification – No Risk / Exempt Application

In response to your application received on 12 May 2017, the Humanities & Social Sciences Research Ethics Committee has considered the abovementioned application and the protocol has been granted **FULL APPROVAL**.

Any alteration/s to the approved research protocol i.e. Questionnaire/Interview Schedule, Informed Consent Form, Title of the Project, Location of the Study, Research Approach and Methods must be reviewed and approved through the amendment/modification prior to its implementation. In case you have further queries, please quote the above reference number.

PLEASE NOTE: Research data should be securely stored in the discipline/department for a period of 5 years.

The ethical clearance certificate is only valid for a period of 3 years from the date of issue. Thereafter Recertification must be applied for on an annual basis.

I take this opportunity of wishing you everything of the best with your study.

Yours faithfully

Dr Shenaka Singh (Chair)

/ms

Cc Supervisor: Mr S Yanl
Cc Academic Leader Research: Dr SB Khozo
Cc School Administrator: Ms Tyzer Khumalo

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30/01/2018

LETTER TO SUPERVISOR: EDUCATION DEPARTMENT, UNIVERSITY OF KWAZULU-NATAL.

This is to confirm that the dissertation of Mr. Thamsanqa Vusumuzi Wesley Luthuli (Student Number: 200500841) titled "Investigating applicability of Theatre of the Oppressed (TO) techniques in fees must fall campaign at a University in Kwa Zulu-Natal (KZN)", has been edited to conform to a high standard of British English.

Instances of grammatical errors and repetition were corrected, sentences were reformulated, and the flow of writing improved and any American spelling changed to British spelling. The tense of the paper was inconsistent in parts and was therefore standardised into the present tense. Unclear sentences were rewritten and in cases that this was not possible, the author was requested to reformulate them himself.

Yours sincerely,



Bunana Gaby Bikombo

(Master in Human Ecology)

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	Info	Dates	Similarity	
INVESTIGATING APPLICABILITY OF THEATRE OF THE OPPRESSED (TO) TECHNIQUES I N FEES MUST FALL CAMPAIGN AT A UNIVERSITY IN KWAZULU-NATAL (KZN)	(i)	Start 31-Jan-2018 10:35AM Due 28-Mar-2018 11:59PM Post 28-Feb-2018 12:00AM	6%	Resubmit View