

Forum Theatre as a Moral Education Pedagogy

ABSTRACT: Teachers and students are bound in an intimate moral relationship. Therefore, it is the responsibility of the teacher to translate this moral relationship through teaching activities and pedagogy that are more democratic. At the same time, education also has artistic and aesthetic value. In fact, the art of theatre in the world of education have long been associated. Obviously, theatre in education can be a catalyst for social change as a practical and active learning through the program. Research initiatives to identify effective moral teaching strategies and pedagogy are still ongoing. It is desirable to achieve the objective of creating a holistic human being as illustrated in moral education program in our country. At the same time, the power of theatre in education is well known by educators. However, the use of theatre, in particular, in the field of moral education is still lacking and limited. Therefore, the purpose of this article is to discuss a form of theatre, known as Forum Theatre, as a pedagogical tool of moral education. This interactive theatre form stimulate students to think critically and pro-active in addressing a moral and social conflict. The role of the audience in Forum Theatre is no longer a passive recipient of the message, but to be pro-active citizens in community. Finally, the potential of Forum Theatre as moral education pedagogy is also provided.

KEY WORD: Pedagogy, moral education, Forum Theatre, anti-model acting, intervention acting, interactive theatre form, and democratic citizens.

IKHTISAR: "Teater Forum sebagai Pedagogi Pendidikan Moral". Guru dan murid terikat dalam hubungan moral intim. Oleh itu, adalah tanggungjawab guru untuk menterjemahkan hubungan moral ini melalui aktiviti-aktiviti pengajaran dan pedagogi yang lebih demokratik. Pada masa yang sama, pendidikan juga mempunyai nilai seni dan estetik. Malah, seni teater dalam dunia pendidikan telah lama dikaitkan. Jelas sekali, teater dalam pendidikan boleh menjadi pemangkin kepada perubahan sosial sebagai pembelajaran praktikal dan aktif melalui program ini. Pencarian dan penggunaan pedagogi pengajaran moral yang terkini menjadi tuntutan semasa. Hal ini wajar untuk merealisasikan matlamat melahirkan insan menyeluruh yang menjadi aspirasi program pendidikan moral di negara kita. Pada masa yang sama, kuasa teater dalam pendidikan pula memang diketahui oleh para pendidik. Namun, penggunaan teater, khususnya dalam bidang pendidikan moral, masih kurang dan terhad. Oleh itu, tujuan artikel ini ialah untuk membincangkan satu bentuk teater, yang dikenali sebagai Teater Forum, sebagai alat pedagogi pendidikan moral. Bentuk teater interaktif ini merangsang murid untuk berfikir secara kritis dan bertindak aktif dalam menangani sesuatu konflik moral dan sosial. Peranan penonton dalam Teater Forum bukan lagi sebagai penerima mesej yang pasif, tetapi menjadi warganegara yang aktif. Akhirnya, potensi Teater Forum sebagai pedagogi pendidikan moral juga diberikan.

KATA KUNCI: Pedagogi, pendidikan moral, Teater Forum, lakonan anti-model, sesi forum, lakonan intervensi, bentuk teater interaktif, dan warganegara demokratik.

INTRODUCTION

Teachers and students are bound in an intimate moral relationship. Moral relationship is described by P.O. Ruiz (2010), as the acceptance (by students) and responsibility (of teachers). Therefore, it is the responsibility of the teacher to translate this moral relationship

through teaching activities and pedagogy that are more democratic.

According to Peter McLaren (1995), critical pedagogy (kind of pedagogy) claims that teaching and learning seen as an active "dialogue" between teachers and students, should be considered as a teaching pedagogy,

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How to cite this article? Thambu, Nadarajan & Vishalache Balakrishnan. (2014). "Forum Theatre as a Moral Education Pedagogy" in ATIKAN: Jurnal Kajian Pendidikan, Vol. 4(1) June, pp.1-12. Bandung, Indonesia: Minda Masagi Press and UNSUR Cianjur, ISSN 2088-1290. Available online also at: www.atikan-jurnal.com

Chronicle of the article: Accepted (January 7, 2014); Revised (April 7, 2014); and Published (June 29, 2014).

because it is different from conventional autocratic way of teaching. It is also consistent with the opinion Vishalache Balakrishnan & L.B. Claiborne (2012) that the teaching of subject, which requires an appreciation of the value, actually requires a different approach to theory and pedagogy to produce students who have the spiritual and moral strength.

At the same time, education also has artistic and aesthetic value. In discussing the relationship of art and education, H. Nicholson states that “*learning through theatre makes the connection between humanness, democracy, and education*” (Nicholson, 2003:13). In fact, the art of theatre in the world of education have long been associated (Cooper, 2004; and Jung, 2008). The main focus in the field of theatre featuring issues related to morality, aesthetics, and ethics have proved a significant of theatre in educational sphere. D. Pammenter (1993) expressed, as a social art, theatre in education often perform social responsibilities more seriously. Obviously, theatre in education can be a catalyst for social change as a practical and active learning through the program.

THEATRE AND MORAL EDUCATION

Theatre activities, such as writing scripts and acting, have long practiced in the teaching and learning process. Theatre techniques capable of providing tremendous learning experience, specifically related to aspects of moral understanding, moral awareness, moral and social behaviour (Beckerman, 1990; Jackson, 1993; and Winston, 1999 and 2005). According to S. Verducci (2000:88), the theatre is also said to be able to develop moral potential through “the dramatic art of acting”. Rich theatrical art, with various techniques and elements of dramatic experience, regarded attracts as involving emotional and very efficient in bringing about change. It turns theatre elements directly related to educational goals.

In describing the essence of theatre to educate the moral human, Jonathan Levy states that:

[...] the best way for human being to gain self-knowledge about our human feelings is through

the exhibition of those feelings, in all their depth, variety, and nuance, in the theatre, the theatre being the best “species of moral writing” for instruction in feeling because of the combination of “the natural desire we have to look into the thoughts, and observe the behavior, of others” and “the sympathetic propensity” – that is, the propensity to feel with others – that all human being share (Levy, 1977:72).

William Damon was admitted to the theatre practice, able to assist in creating the moral human being. According to him, theatre as live media is closest to humans for them to get “training” in the hold of life (Damon, 1988). Theatre, as a stimulant, capable of supplying students with a moral dilemma in the form of a forecast, compressed, and repetitive as they will face in their daily lives (Kindelan, 2012).

Accordingly, Forum Theatre, which contains a series of exercises, techniques, and acting activities, considered a capable art form for moral and social demands of society (Babbage, 2004; Cohen-Cruz & Schutzman eds., 2006; and de Miguel Capell, 2009). Forum Theatre was used in the context of school education to explore issues such as *self-image* (Howard, 2004); the issue of *refugees and homelessness* (Day, 2002); *social problems* (Sanders, 2004); *moral climate and moral considerations* (Rutten et al., 2010); as well as *the practices and ethics of the medical profession* (Garett, 2010).

Forum Theatre is part of the repertoire of games and training techniques developed by Augusto Boal (2008). As an art genre, Forum Theatre can be a suitable pedagogy for teaching moral. Forum Theatre emphasizes the concept of learning through a medium that demands critical, reflective, and emotional involvement (Boal, 2008).

This dramatic genre suggests a form of presentation that can be held in a non-theatrical play space, including school classrooms. For M. Schutzman (1994), Forum Theatre allows reflection among participants who are confronted with everyday problems in life. A. Hewson (2007) also believed in the Forum Theatre method, says the real social change will not happen as long as individuals do not think about the importance of change in their lives. Forum Theatre encourages the audience to act as spect-actor and appear to change to

problems that occur in their presence.

Forum Theatre is said to be a catalyst for change by raising individuals' awareness (Boal, 2008). Concepts and techniques of Forum Theatre in line with the teaching and learning aspirations of moral education program in Malaysia. Moral education program in Malaysia wants to produce comprehensive human conscious of aspects of thinking, feeling, and moral action (MoE Malaysia, 2000).

FORUM THEATRE

Forum Theatre is formed from two words namely "Theatre" and "Forum". *Theatre* means a genre of art or a form of communication. *Forum* is derived from the Greek term meaning an open discussion field. The goal of the Forum Theatre is to give the opportunity to the actors and the audience, to express publicly and receive views on the issues presented.¹

This interactive theatre developed by Augusto Boal of Brazil. In the Forum Theatre, the actors will dramatize social problems, or "oppression" that occurs in the community, for the community's views (Flores, 2000; and Babbage, 2004). Forum Theatre will end with an unresolved problem. Then, the audience (spectators) are given the opportunity to stage to explore solutions to the above problems through play. Forum Theatre is widely used in schools to address the issue of racism, sexual prejudice, violence, and bullying (Day, 2002; Cooper, 2004; and Schonmann, 2005).

According to Augusto Boal, Forum Theatre is not in accordance with the classical notion of theatre, a form of performance "spectacle" alone. Forum Theatre involving "dialogue" with the audience and not "one-way conversation", as is the case in conventional theatre, where intransitive relationships take over. In conventional theatre, everything moved from the stage to the auditorium. Emotions, ideas, and issues of morality and moved in that direction, none of which move toward opposite (Boal, 2006). Instead, the Forum Theatre actors not only delivered his speech, but the audience also have to answer

what is seen and heard. Actually, Forum Theatre is a creation of a discussion forum or space to analyze, discuss, and explore group solutions against injustice (Boal, 2008).

In Forum Theatre, gap between actors and audience have been eliminated. Audience (spectators) will change roles to become an actor (spect-actors). Spect-actors are given the opportunity to change the scene presented by assuming the role of a character is acting to bring about a change in the outcome of the story. Spect-actors will make a difference in the outcome of the story through improvisation with the ideas of other members of society (Kumpulainan & Toom eds., 2009). The goal of Forum Theatre is explore clearer understanding of a social conflict that exists. In addition, the Forum Theatre also supports the goal of empowering community members to intervene in order to change the social conflicts plaguing their society (Boal, 2006).

Forum Theatre became a social therapy, in which the audience is not just watching the play, but even participated in the staging. Viewers can comment on the action, to intervene directly, participate as a character in the show, and try to bring the play to a different conclusion. As it turns out, the audience is no longer passive recipients. They are active audience (spect-actor) who bring their own experience and suggestions to the problems presented in the theatre. According to Augusto Boal (2002), one of the Forum Theatre motives is each person is responsible for their own actions and, when there is a problem, everyone should be involved in finding ways to solve problems.

FORUM THEATRE TECHNIQUES IN THE CONTEXT OF THE CLASSROOM

There are four steps involved in the Forum Theatre techniques. Four measures were: developing a script, anti-model acting, forum session, and intervention session. The following is a detailed description of the four steps.

First, Developing a Script. In this step, students are asked to compose their own self a theatre script. The objective of this session is that students can develop a script based on their own experience, where the focus is

¹See, for example, an article entitled "International Theatre Work Camp on HIV AIDS Prevention and Care". Available [online] also at: <http://ccivs.org/New-SiteCCSVI/CcivsOther/Documents/theatreUgandagb.pdf> [accessed in Kuala Lumpur, Malaysia: April 21, 2014].

the story of conflict, or what is referred to by Augusto Boal (2006) as “an oppression” existence. This procedure is in line with the opinion of Augusto Boal (2003) that members of the public decide for themselves what they want to share or played to the public to find solutions together. Furthermore, write and act out the script will facilitate the issue, can be displayed “as it is” the case.

Some aspects are taken into account in preparing the script plays to be used as stimulus in the moral education classroom. Among them are: (1) structure developed scripts should involve a characters experiencing conflict or stress. Usually the antagonist character will give trouble or stress to the protagonist. The story should end with the unsettled problem; (2) also developed the script must have three key elements of the conflict, scenes depicting both the dangers and opportunities when making decisions, and the main character or element failure that has not resolved the conflict; (3) length of script depends on the issue and the amount of time allocated and the actors involved; and (4) each theatre script contains a theme or issue to build a story line.

Second, Anti-Model Acting. After composing the script, they will act out a script that was developed earlier, in front of the class. This performance is known as an anti-models acting. Anti-model acting compulsory to displays the situation of oppression, pressure or conflict, in which fictional characters who appeared not to know how to cope with their stress and failure. Finally, anti-model acting will end without a solution to the problems or issues presented.

In certain circumstances, anti-model acting (the term used by Augusto Boal – because it is not the model we want to follow, but we need to change) describes the persecution of the main character (protagonist) by the antagonist (Boal, 2003). Anti-model acting objectives are to stimulate the audience to act or intervene in the problems they see. Anti-model acting procedures in Forum Theatre will not be changed, because Augusto Boal (2008) arguing that we should always look for a solution to the problem of oppression.

Third, Forum Session. The forum will

be facilitated by a “Joker”. Joker acts as a mediator to the present group who perform an anti-model acting (Kumpulainan & Toom, 2009). Joker, or facilitator, will discuss with the audience the problems shown in the presentation and the proposed outcome or possible solutions to overcome the above problems. “Joker” will ask the audience to think of a suitable solution or idea that can be implemented to resolve the conflict experienced by the protagonist or other characters in the play. Discussion, improvisation, and audience participation is known as “forum” in the Forum Theatre.

Fourth, Intervention Session. The same group will present the anti-model play in the intervention sessions, for a second time. At this stage, the audience (spectator) will change roles become spect-actors to take over the role of protagonist or other characters to bring the best solution to the problem presented (Boal, 2006). All spect-actors have the same right to intervene and act out their ideas. This intervention sessions allow “spect-actors” to stop acting with shouts of “STOP”. The audience (spect-actors) will try to enact their solution ideas on stage. They can offer all the ideas, strategies, and reasonable alternative solutions.

Augusto Boal (2008) wants the audience to actively participate in interventions to create action that leads to change. This is because Augusto Boal believe that every human individual is able to see themselves in every acting performances and wanted their own mindset about “what I should do” to address the problem? This experience, according to Augusto Boal, will be training for their life reality (Boal, 2008).

After a few scenes of “problem solving” has been tried, the Joker will discuss the importance of and to the extent reasonably rational solution is attempted with the reality of real life

FORUM THEATRE AS MORAL EDUCATION PEDAGOGY

How does Forum Theatre create a moral person? This article tries to answer this question by outlining a few elements that are in the Forum Theatre. These elements allow as

a pedagogy tool in moral education. Among them are:

First, Dialogue. Forum Theatre is also similar to the conventional theatre, especially in the aspect of a dialogue. According to Jonathan Levy² and J. Winston (1999 and 2005), there is an element of dialogue in the theatre can become an effective power of education to create a moral individual. In Forum Theatre, participants have to pretend that uses dialogue to describe the thoughts, feelings, and actions of fictional characters in the play. Moral issues can be explored through a structured dialogue in acting anti-models and interventions.

According to Augusto Boal (2006), Forum Theatre had the opportunity to explore self-awareness through dialogue, because dialogue makes the audience as “active listener”. Through dialogue, the actor also be aware of the situation, position, and their conflicts and try to overcome it (Meisiek & Barry, 2007).

In forum sessions, Augusto Boal (2008) emphasizes dialogue between actor, audience (spect-actors), and Joker. Augusto Boal created a dialogue and discussion in the form of forums. This allow viewers to interact with the actors, as a chance to be part of the show. In this way, Augusto Boal has given voice to a passive audience to act actively in bringing about social change in society. It turned out, dialogue exists to be a way of communication between human to bring real change and the real education exist through communication (Boal, 2008). The questions raised in an atmosphere that encouraged discussion and dialogue, between the Joker and the audience, in turn encouraging aspect of moral reasoning (Day, 2002).

Teaching the concept of positive moral thinking, virtuous attributes such as patience, fair, polite, and compassionate manner to be delivered through the dialogue. According to R. Colby (1987), for the purpose of moral education, the dramatic dialogue has a strong influence on the actors and the audience on

how they see themselves and the action to be taken by them in the face of a moral conflict. Dramatic dialogue arguably more effective than the talk and argue, in conveying a moral issue. For Augusto Boal (2002), the dialogues in the Forum Theatre help create awareness of critical, reflective thinking, and moral awareness among students.

Thoughts, feelings, and intentions of the characters who are acting can also be understood by the audience through dialogue advocated by actors. Fictional characters actually recognize, judge and decide, and act “represent” thoughts, feelings, and intentions of the audience. Dialogue in the Forum Theatre allows students to interact with each other in harmony with moral integrity (Frimer & Walker, 2008).

Second, Training. Recurrent training is the basic element in the process of preparing a theatre presentation. In the context of the Forum Theatre, training on anti-model script generated by the participants are presented as an anti-model acting. Participants who do not have the acting skills also (in most cases) trained to take on the role of the antagonist into the character (played by anti-model) to the character of the protagonist in the intervention play (Rae, 2013).

The concept of character transformation in Forum Theatre is similar to the concept of “perspective taking” or “role taking” in moral education. According to L. Kohlberg (1984), “role taking” and “perspective taking” is the first step to an understanding of ourselves and others as the same subject by itself and the basis of moral, interpersonal, and social development.

Repetition technique is, according to M.S. Levy (2000), became a potential moral experience to students. This element is known as a “rehearsal” or training in theatre. Elements of repetition through the theatre, according to M.S. Levy (2000), are still widely used to educate and nurture “absolute truth” or noble attitude in school. For example, a person who is not trained to help will not act to help others in their daily lives. Active actors practice the values they have learned in theory from text books into shape by acting interventional applications. In other words,

²Article about “Jonathan Levy as a Theatre Educator” is available [online] also at: http://www.google.co.id/url?sa=t&ct=j&q=&esrc=s&source=web&cd=1&ved=0CBoQFjAA&url=http%3A%2F%2Fwww.asu.edu%2Flib%2Fspeccoll%2Fdrama%2Flevyguide.doc&ei=S8C4U_GOKsGcugSAnoCAAg&usq=AFQjCNGT_f4xNs1xLp82r_IKl4mwgrlMzw&bvm=bv.70138588,d.c2E [accessed in Kuala Lumpur, Malaysia: April 21, 2014].

students should be given “moral skills training” adequately in the classroom, so that the values they learned to be self habits. Training to practice good values or morals are considered as the basis for moral life (Lickona, 1996).

Forum Theatre can inculcate values, moral practices, and social norms of Malaysian society as demanded in Moral Education Syllabus (MoE Malaysia, 2000). Activities in Forum Theatre can be made to form a balanced, comprehensive, and honourable individual. Through anti-models acting and interventions, issues, themes, and conflicts that are taken from text books can be highlighted to raise awareness to the participants.

According to D. Narvaez & D.K. Lapsley eds. (2008), a moral domain should be trained to ensure skills development. For Augusto Boal (2008), Forum Theatre teaches actors to feel like other people, think as others think of them, and acts like other people through acting. Moral behaviour can be formed, with familiarize students feel the right thing, think of the right thing, at the right time, and to the appropriate person (Kristjansson, 2009). All these skills need to be trained and can train through theatre activity.

In this regard, J. Rae (2013) agree with Augusto Boal (2008) that Forum Theatre as a rehearsal for future reality, as it provides training for attitude and the right moral action for future. Students able and diligence in dealing with a moral issue already “trained” through interventions acting.

Third, Memorization. Another feature element in Forum Theatre is memorization. The participants were encouraged to write the Forum Theatre’s script and memorize the dialogue which was written to be acted out in anti-models acting and interventions. Although, memorizing dialogue is not something obligatory in Forum Theatre, it becomes important as one that stimulates cognitive learning process. Dialog that contains the memorized moral elements become the “raw data” (Stanislavsky, 1980) for students belief and moral action. Actors who have memorized fictional characters dialogue will be able to perform in realistic acting. Realistic acting will able to touch the emotions

and soul of the audience to create a moral consciousness.

During the act, an actor should mention one by one memorized dialogue. The direct dialogue will be “alive” in the minds and enduring for a long period of time to shape behaviour (Winston, 2005). Learning value through “simulate talk” or “argument” cannot raise the same effect (as the last) played by rote dialogue involving cognitive dimension (Colby, 1987).

Memorization involving cognitive element, essential for reasoning skills and moral judgments based on students’ cognitive development. Something that will be memorized “embedded in concrete” in the minds of individuals when they are physically active and involved in emotions (Levy, 2000). Augusto Boal (2006) suggests Forum Theatre stimulate cognitive, knowledge, and discovery through experiential learning concepts.

Teachers can use the Forum Theatre as a way of learning morals. Teachers can give the opportunity to the students to write a number of attitudes and moral values as a dialogue in anti-model acting. The script should be written, memorized, and applied in the form of moral action through acting, so the attitudes and the values become moral habits in their lives. Interventions acting also help correct the behaviour of the participants. Participants have the opportunity to study the habits, beliefs, humanities, languages, and social relationships as a moral agent in society, by acting out the interventions (Passila *et al.*, 2013).

Fourth, the Power of Play. Forum Theatre starts with the assumption that all people can act, not just the profesional. Acting here doesn’t meant to create professional theatre as an professional actor. Act mean not only to perform, but to take action! (Jackson, 1993). M.S. Levy (2000) expressed that the acted moral education lessons is a power of play that can be used in moral education. According to M. Siberman (1995), when teaching or practice is active, students will do more work. It is also consistent with the concept of Forum Theatre, where every solution put forward will be shown through action and interventions play.

Anti-models acting also facilitate audience understanding of a moral and social conflicts

in critical way, because they were directly involved. Augusto Boal (2008) states, the solution through acting, stimulating participants to think about what they are doing, as well as motivate students to become active citizens in the future. Interaction through this play can create class climate that helps students to talk, act, and learn to work, express and reflect their thinking, feeling and action towards others (Reiman & Dotger, 2008). These elements are able to lead students to the cognitive development and moral judgment.

According to N. Hammond (2012), all the students involved in the anti-models and interventions acting. They will be in action, think, and show a sympathy and respect to each other as fictional characters. All characters played will be noted in the context of the classroom. Students experienced a range of emotions during the play, being simultaneously captivated, disturbed, and amused by it (Day, 2002). This is why Forum Theatre said is able to put people and themselves in other people's shoes.

Forum Theatre is able to put students in a situation such as that experienced by other people, whether as fictional characters who acted like a human or people known in their daily lives. In the moral context, C. Gilligan (1982) categorized this relationship in "care orientation"; while S. Juujarvi, L. Myyry & K. Pessa (2010) mentioned as "perspective taking" for students, because it's focus on responding to the needs of others.

Meantime, acting experience and "acted moral lessons" directly can be a didactic moral education to the actors and audience. In short, that didactic theatre is celebration of certain values. Audience receive moral lessons directly because acting involves visual awareness (Jackson, 1999; and Winston, 1999). For example, how to be polite as speaking in a low voice, bow while walking in front of the parents and teachers, and how to respect and stand in front of elderly people, can easily seen and understood by the audience, when these scenario act it out in the play.

For actors, the situation is "moral situation" at hand and has to go through in their daily lives. For both actors and audience, "acted

moral lesson" is the very essence of the presentation of moral dilemmas that include real-life conflict. For S. Juujarvi, L. Myyry & K. Pessa (2010), the real-life conflict can stimulate an ethical moral judgment for the participants.

Anti-models acting and interventions reflect the behaviour of participants in the community (Wan, 2010). This will stimulate reflective thinking to participants to re-evaluate the individual moral and social values. Through the intervention of acting, Forum Theatre provides an opportunity for participants to build a thinking, feeling, and reflection through creative problem solving.

Augusto Boal (2008) arguing that real and tangible action in play interventions stimulate thinking and learning. In Forum Theatre, learning through transformation and reflection occurs when participants make the interpretation of real life experiences and situations in dramatized fiction (Passila *et al.*, 2013). In this way, participants have the opportunity to reflect on the relationship and responsibilities between themselves with others.

Fifth, Decision-Making Skills. Theatre also be a platform to stimulate the moral decision-making skills (Levy, 1977). In Forum Theatre, students will display conflicts by acting the anti-model session. In a forum session, the audience and the actors will talk about ways to deal with conflict. Therefore, according to Augusto Boal (2008), the goal of Forum Theatre is to stimulate discussion, forum, and explore the argument. After that, students also have to take decisions to resolve conflicts and show solutions through interventions acting.

Clearly, the Forum Theatre hosted performances featuring at the issues that have moral value and at the same time the issue is also open to public criticism. It aims to stimulate the actors take important decisions when facing crucial moments on stage and, at the same time, viewers are also stimulated to make sound decisions for the public good. These moral obligations are cultivated by the Forum Theatre.

Through anti-model acting, students understand conflict situations by analyzing the cause of the problem and justify every choice or decision made. The chosen solution would be presented in intervention play, namely the

problematic situation changed to a harmonious and moral situation. Students share their voice and opinion by offering intervention. It will also provide moral judgment skills and problem solving based on morality as claimed in Moral Education Syllabus (MoE Malaysia, 2000). Individuals who possess moral judgment skills will have the ability to analyze when dealing with conflict situations and take appropriate decisions and actions. According to Augusto Boal (2006), a reasonable decision-making skill to real-life reality would produce citizens who are critical thinkers.

Forum Theatre also demands the involvement of audience and actors absolutely. J. Levy (1977) stated rationale behind the full focus of theatre by audiences is that they can think and by over think they would learn. In this regard, in response to a structured situation (Chang, 1998 and 2007), can be elicited the highest level of student thinking and reasoning. Discussion and critical inquiry through forum sessions can drive to an issue of interpretation and decision making skills.

Students are also involved extensively in learning in a safe environment and great concern. In the study by S.H. Jung (2008) also showed that Forum Theatre elements, such as the interaction of “dialectic” between the actors and acting in accordance with the script dialogue, are potential for structuring thinking and moral decision-making skills of individuals.

Forum session and interventions acting involve participants in a high level of reflective thinking (Middlewick, Kettle & Wilson, 2012). Participants work together to adopt accurate and meaningful intervention. Activities of this play can enhance social norms of Malaysian society collectively, develop basic social cohesion as well as cultural forms of expression in the classroom and school. Aspects like freedom of expression, which is one of the value of democratic society, will be adopted by this way.

Participants have the opportunity to correct their perception of the world and the reality of life through discussion, work, and engage in relationships with other people. It also encouraged students to become more “care” and are willing to consider a person’s strength rather than finding someone’s weaknesses.

Sixth, Arena of Public Education. Theatre’s functions as an arena of public education or public art form, to deride vices, social bias, and ignorance in society is still prevails (Levy, 1977). He explained, through comedy for example, bad habits that exist in society can be criticized with a smile and corrects the evils through humor. Theatres can stimulate viewers to imitate the values practiced by the characters in the show such as in interventions acting (Levy, 1977). Forum Theatre is more concerned with action, such act to show affection or sympathetic attitude through action. Forum Theatre is about “showing” rather “telling” and encourages deeper thinking while linking theory to practice (Middlewick, Kettle & Wilson, 2012).

In addition, Forum Theatre encourages the audience following the footsteps of noble character as portrayed by a fictional character in the intervention play. Forum Theatre is a determinant of the direction to raise awareness, interpretation, and give new meaning to the reality of life (Passila *et al.*, 2013). Aspects as pro-social behaviour, “role taking”, and practice good manners and respect can be practiced through Forum Theatre.

Supporters of critical post-modernism education encourage reflecting society as a function of education. This mean, the basic principles and directions of society oblique be reformed accordingly by education (Lentricchia, 1985). It turns out, education become core for changes and education should give “power” to class of pupils, so that they become moral agent who can bring changes in society through their “action” and “voice”.

Then, Forum Theatre able to become a platform which suitable to train pupil for understand, realizing of speech, and act for repair malfunction society (Watkins & Shulman, 2008; and Osburn, 2010). This regard implemented through the process of teaching and learning moral education in the classroom.

According to Augusto Boal (2008), Forum Theatre gives freedom of expression and act to students to bring social transformation, express their point of view, attitudes, and behaviour of their self and others. Involvement in play and forums discussion create an

enjoyable learning climate in addition to strengthening the moral integrity (Berkowitz, Battistich & Bier, 2008) through teacher-student relationship and the close disciples on the basis of trust and mutual respect.

Forum Theatre is one of the ways to explore the problems that occur in real life in a safe environment (Passila *et al.*, 2013). Participants may question something is definitely in forums session, try troubleshooting methods in interventions, make mistakes, try alternative methods, and see how these methods work. All these processes help students consider the offense behaviour, moral conflict, examine the problem, and try to solve the problem together to become good members of society. Forum Theatre provides participants the avenue to share their experiences and work in a safe environment.

Seventh, Through Internal and External Principles. According to J. Levy (1977), the theatre also can play a role in moral education through internal and external principles. Acting in Forum Theatre involves both physical and mental aspects. According to D. Best (1992), if one can master the external aspect (psychomotor) and internal aspects (cognitive and affective) will be followed, because all three aspects are interrelated. It is based on the assumption that if a person acting as a character that hold full of compassion in the show, than in the real life he/she would be full of a compassionate nature. Through intervention acting (problem solving), participants can reinforce the importance of moral values and appropriate behaviour with the norms and traditions of the community (Day, 2002). Clearly, interventions acting encourage students to familiarize themselves with the prescribed moral behaviour.

In this context, D. Best (1992) states that emotions and feelings are not separated from the cognitive. Furthermore, emotion is a type of cognitive because emotion gives the reason for the reaction and actions. Thus, the causality can also be controlled by emotions, because emotions associated with the behaviour. Through the intervention, participants will try several methods of solving problems. This provides a concrete experience to the participants and their physical and mental

involved while actively thinking how to handle a situation (Middlewick, Kettle & Wilson, 2012). This experience can create a sense of self-control, moral attributes of a good, correct, and accepted by society.

According to A. MacIntyre (1985), in a study of a good nature, human emotion actually learns something and good nature encourages individuals to act. Moral actions are determined by emotion and thought. Participation in the Forum Theatre, whether as cast and audience allows students to learn the feelings such as compassion, sympathy, admiration, embarrassment, thoughtfulness, love, anger, guilt, and happy. They learn all these emotions through actions such as acting, forums, discussion, and practice through Forum Theatre techniques. Theatre at providing learning experiences to develop aspects of the thoughts, feelings, and behaviours that become important dimension of holistic human development.

CONCLUSION

This article illustrates the potential of Forum Theatre as a pedagogical tool, in the teaching of moral education. Forum Theatre is particularly useful in term of moral education since it able to provide an arena for educating moral emotions, thinking, and moral action. If the relevance between Forum Theatre and moral education is recognised by educators, it could play an essential role to produce holistic students in our schools.

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Forum Theatre in Action
(Source: www.google.com, 20/4/2014)

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