EFFECTS OF FORUM THEATER (DRAMA TECHNIQUE) ON ADOLESCENCE' JOHARI AWARENESS WINDOW

Hakan Usakli (PhD)

Sinop Turkey

Abstract:

Effectiveness of Forum Theater model which is one of drama technique on Johari Awareness window of adolescence examined in the following study. Designed as an experimental the study was done with elementary education students in Sinop. Experimental group which is consisting of 34 students and control group which is consist of 32 students attending Sail Club in Sinop. The experimental group attended six weeks one and half hours each session. The group process was examined and forum theatre forming on approach to inner group relations as an alternative was introduced.

Volunteer, educated and experienced five fourth class university students had drama courses played scenario being created by them and depending on real life stories with drama technique the Forum Theater model to the students in the participated as group leader in six sessions.

At the end of the collecting data, the students pointed out that personal problem solving model in which they can discuss the problems about self disclose, making new friends, against to bulling and family relations the forum theater is very valuable and useful technique. There is significant difference between experimental group and control group in Johari awareness window points. Students claimed that that forum theatre was active and the subjects were effective for the students as it provided the participation of the students in all age and that there were no students dealing with these subjects.

As a result of it was found out that the model depending on interpersonal conflicts solution, finding common solution models were more effective. In this period apart from the in adequate model understanding, group atmosphere in which the students can express themselves easily and alternative methods being more democratic, constructive and solution oriented must be tried by professions such as teachers, counselors and social workers.

Key Words:

Johari Awareness window, Forum Theatre, Elementary age students.

Introduction:

Education and science are high leveled concepts which are tightly related to each other. However, no matter what the situations are, until the older age groups from pre-school discipline of science such as program development, management, justice, technology, health, politics consist of human relations.

Human relations look as if, they are complex process. As a conclusion all efforts are to make real of basic purposes such as feeling protection, sex and reach indefinite existential aim like realization of oneself. But the process of realization of oneself looks as if it is complicated. As a result, although the person tries to be real the aim is to direct basic needs such as friendship protection and sex.

Simply it can say that all human interaction depends on communication process. This should

be stated as process of communication that's why as human beings all we desire to motivate ourselves and self of surrounded us.

Drama consists of all communication process. Definition of drama accepted by the Children's Theatre Association of America in 1977 is "drama is an improvisational non exhibition, process centered form of drama in which participants are guided by a leader to imagine, enact, and reflect upon human experiences (Heining, 1993: 5). Although drama traditionally has been thought of in relation to children and young people, the process is appropriate to all ages.
It has been stated that dramatic play helps the child development from a purely egocentric being into a person capable of sharing and of give and take. In dramatic play children create a world of their own in which to master reality. They try in this imaginative world to solve real life problems that they have until now, been unable to solve. They repeat, reenact, and relive these experiences (McCaslin, 2000: 5).

Drama is grounded in experiential, in-context learning and emphasizes the importance of observing the give and take of interpersonal, nonverbal cues (O'Neill, 1995). The essence of drama is social interaction, which involves contact, communication, and the negotiation of meaning within a group context. Creative drama can provide the opportunity to develop imagination, encourage independent thinking and cooperation, build social awareness, take others' perspectives, promote a healthy release of emotion, and improve habits of speech.

It is always an improvised performance: lines are not written and not memorized. Each member of the group gets an opportunity to play various parts. Participants are guided by a teacher and not by a director. No decorations, costumes, or special equipment is needed, just time, space, and an enthusiastic (Arieli, 2007: 24).

The beauty of improvisational drama in education is that participants can make ill-advised choices and see what happens without real life consequences. There is safety in drama. Drama

allows students to hide behind a symbolic mask and so venture into situations that could be dangerous in another class setting. Improvisational drama can be a heady experience for students who are denied a wide range of social experience. The aim of drama teaching is to help students understand themselves and the world in which they live. Drama provides pressure for physical, emotional, and intellectual identification with a factious situation. (Smagorinsky, 1999, 11-12).

The impact of Jacob Moreno's seminal ideas often remains half noticed or even unrecognized, and sometimes, as in Boal's Forum Theatre, the influence is clear and straightforward. When Schechner asked him in an interview whether he feels any affinity to people like Jacob Moreno, the founder of psychodrama, Boal seemed reluctant to admit the influence and he said that it was curious because he never thought of Moreno. He recognized that once he read Theatre of Spontaneity which he supposedly did not like because he felt it was too superficial (Taussing & Schecner, 1994).

Moreno invented his own form of improvisational theatre around 1920, and saw it as a kind of therapy for the society in the broadest sense of healing and promoting consciousness. Arising independently, many others discovered a similar idea. One of the most notable of these has been Augusto Boal (1995) who developed a "Theatre of the Oppressed" in Brazil. More recently, Boal has come to address the problems of the bourgeoisie whose milder neurotic issues might be reframed as inner oppression (Feldhendler, 1994). There are a growing number of theatre artists pursuing this new form, and a subtype of this approach called "Forum Theatre" (Blatner, 2000: 221).

The plan for transforming the spectator into actor can be systematized in the following general outline of four stages: First stage: Knowing the body: a series of exercises by which one gets to know one's body, its limitations and possibilities, its social distortions and possibilities of rehabilitation. Second stage: Making the body expressive: a series of games by which one begins to express one's self through the body, abandoning

other, more common and habitual forms of expression. Third stage: The theatre as language: one begins to practice theatre as a language that is living and present, not as a finished product displaying images from the past: First degree: Simultaneous dramaturgy: the spectators 'write' simultaneously with the acting of the actors; Second degree: Image theatre: the spectators intervene directly, 'speaking' through images made with the actors' bodies; Third degree: Forum theatre: the spectators intervene directly in the dramatic action and act. Fourth stage: The theatre as discourse: simple forms in which the spectator-actor creates 'spectacles' according to his need to discuss certain themes or rehearse certain actions (Boal, 2008,102).

Third degree: Forum theatre: This is the last degree and here the participant has to intervene decisively in the dramatic action and change it. The procedure is as follows: 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. But 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 own intervention to be terminated. The other actors have to face the newly created situation, responding instantly to all the possibilities that it may present. The participants who choose to intervene must continue the physical actions of the replaced actors; they are not allowed to come on the stage and talk, talk, talk: they must carry out the same type of work or activities performed by the actors who were in their place. The theatrical activity must go on in the same way, on the stage. Anyone may propose any solution, but it must be done on the stage, working, acting, doing things, and not from the comfort of his seat. Often a person is very

revolutionary when in a public forum he envisages and advocates revolutionary and heroic acts; on the other hand, he often realizes that things are not so easy when he himself has to practice what he suggests (Boal, 2008, 117).

Lecturers introducing the use of an experiential theatrical technique, forum theatre, affective to support students for develop their communication skills (Middlewick et al., 2012). Forum theatre, that allows students to explore and practice multiple ways of communicating without resorting to any kind of prescriptive answer for a given situation.

Forum theatre is a dynamic approach to developing communication skills. It was developed by a Brazilian theatre director Augustus Boal during the 1970's as a way of exploring solutions to real-life dilemmas in a safe environment (Boal, 2008). Boal (2008) is credited as being the founding father of the 'theatre of the oppressed' which encapsulated a range of theatrical methods such as image theatre, newspaper theatre and rainbow of desire. Boal was an advocate of using theatrical techniques as a means of encouraging interaction with an audience so that they become involved with the stage characters. This offered an audience the opportunity to shape their own thinking, feelings, reflections and creative solutions to the challenges encountered from their narratives (Boal, 2002). The aim of forum theatre is to stimulate discussion and exploratory debate. Forum theatre has been used successfully within educational subjects in different areas (Boal, 2008; Day, 2002; Cooper, 2004). It is the ability for drama to link with the emotions (Wasylko and Stickley, 2003; Freshwater and Stickley, 2004) and the universal appeal of theatre (McClimens and Scott, 2007) that may makes forum theatre such a potentially powerful educational tool. Forum theatre is very useful tool for multicultural education (Saldana, 1999: 14).

Forum Theatre is a theatrical game in which a problem is shown in an unsolved form, to which the audience… is invited to suggest and enact solutions. The problem is always the symptom of oppression, and generally involves visible oppressors and a protagonist who is oppressed….

After one showing f the scene, which is known as "the model"… it is shown again slightly speeded up, and follows exactly the same course until a member of the audience shouts "Stop!, takes the place of the protagonist and tries to defeat the oppressors (Boal, 2002, xxi).

Forum Theatre is useful tool for enacting democracy to confront bullying. Using structured, interactive, meaning-making activities around topics significant to adolescents can provide opportunities fof students to practice democracy (Groud and Groud, 2012: 403).

Drama especially Forum Theatre supplies greater awareness in drama about development of different ideas, new skills and feeling more confident. It helps us cooping with oppressed. We can learn how to tolerate others' opinions and points of view (Hikson, 1995: 107).

Augusto Boal's Theatre of the Oppressed positively affects design and implementation of environmental health research, community health care and education (Sullivan and Lloyd, 2006: 627). The forum process focus is both educational and per formative. Each project involves an intensive workshop experience that introduces the rudiments of Augusto Boal's Theatre of the Oppressed dramaturgy, cycling through a graduated sequence of basic acting games and structures, image making exercises and scene improvisations (Sullivan and Lloyd, 2006: 632).

The forum theater has effectiveness for lower efficacy faculty would be to present sketches in which the challenges are not so daunting that they intimidate instructors who lack diversity skills (Burgoyne et al., 2007: 25). The Forum Theater methodology provides a dialogic structure for deconstructing these deep-seated, bitterly divisive issues with sensitivity and respect (Sullivan and Parras, 2008).

There are positive effects of a forum theatre intervention on moral team atmosphere, moral reasoning, fair play attitude and on- and off-field antisocial and prosocial behavior in male adolescent soccer players from 10 to 18 years of age (Rutten et al., 2010: 65).

In this study intervention consisted of 'forum theatre', which can be defined as 'a system of physical exercises, aesthetic games, image techniques and special improvisations whose goal is to turn the practice of theatre into an effective tool for the comprehension of social and personal problems and the search for their solutions' (Boal, 1995, p. 15). Forum theatre has the potential (1) to make spectators gain insight into the 'functioning' of the sports practice and their own contribution to it; (2) to provoke a cognitive moral conflict that only can be solved by using higher levels of moral reasoning; (3) to stimulate communication about norms and values within sports; and (4) to reinforce the self-reflexive abilities of teams and athletes (Basourakos, 1999; Winston, 1999; Day, 2002).

Drama especially Forum Theater is highly effective on conflict resolution in national wide disputes (Dixon, 2010). The applied theatre techniques developed for the acting against Bullying program to the specific problem of covert or hidden bullying by adolescent girls have positive impact. Conducted in a large all girls' school, the research reveals some significant new information about the nature of covert bullying. It also provides confirmatory evidence of the efficacy of drama in enhancing identification, empathy and self-esteem in adolescent girls to enable them to deal more effectively with relational aggression (Burton, 2010: 255).

The key drama strategy used in the acting for self-disclosure program is enhanced Forum Theatre, which developed and refined Boal's (2008) original participatory form of theatre of the oppressed. Enhanced forum theatre involves the creation of a realistic play in three scenes, rather than the single scene structure of Boal's version.

Acting behavior is an act of fiction-making involving Identification through action, the conscious manipulation of time and space and capacity for generalization. (Bolton, 1998: 258). People' participation in the process, they learned about personal behaviors related to eating and body

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image, initiated critiques of cultural norms and expectations, and developed a richer understanding of the performance process (Howard, 2004: 217).

Careful discourse analysis insofar as it helps clarify the relation of a Forum Theatre event to the broader discourses which enable or constrain social change in daily life provides a strong indicator of the event's potential socio-political efficacy (Dwyer, 2004).

Forum Theater has been using over nine years management conflict and bullying in Australian schools (Burton and O'Toole, 2005). Forum Theater enhances the source-receiver process of communication by eliciting immediate feedback through the forum, or debate, which takes place after the formal performance. It is interactive and it demands audience participation (Morrison, 1991).

Forum Theater is one of excellent way for coping with bullying an peer group victimization in schools (Poulter, 1995). Forum Theater is positively related to communicative competence and rising self esteem and participant' desired attitudes (Ramsdal, 2008). Forum Theatre is kind of active theatre forms that join social situations in front of group. Forum theatre was developed in the 1960s by Brazilian theatre director Augusto Boal. Boal believed that theatre could serve as a forum for teaching people the strategies they needed to change their world (Boal, 2008).

The goal of forum theatre is to make people more aware of some problems that they may have not considered previously. Forum theatre scenarios are designed to stimulate audience participation through discussion, interactive role-playing and shared experiences. When it developed by Augusto

Boal, Forum Theatre seems to be most powerful tool to come across some conflicts between groups. Not only for adults but also it has been protecting its importance and power for very young children. This technique perhaps it can be said that a lecture or an independent course has been become widely using in universities around the world. Any group of people who wants to join forum theatre can share their experience democratically. After closely examined the model Forum Theater that is one of drama technique the other concept Johari Window the awareness model will be examine in fallowing.

In the analysis of inter-personal relations, it is possible to make use of the model called Johari window. Johari's window is a kind of typological image structure of on a person. In this window simply 2x2 matrix represent known and unknown (horizontal) open and hidden (vertical). As Hase, Davies and Dick (1999) stated from Luft and Ingham (1955) "there are aspects of our personality that we're open about, and other elements that we keep to ourselves. At the same time, there are things that others see in us that we're not aware of. As a result, you can draw up a four-box grid, which includes a fourth group of traits that are unknown to anyone".

The Johari window is a technique created by Joseph Luft and Harry Ingham in 1955 in the United States, used to help people better understands their relationship with self and others. It is used primarily in self-help groups and corporate settings as a heuristic exercise.

A number of significant multivariate effects were found suggesting that the Johari model may be a viable tool for dealing with personality aspects of the communication dilemma in human systems (Hall, 1974).

1 Open Known Self Things we know about ourselves and others know about us	2 Hidden Self Things we know about ourselves others do not know
3 Blind Self	4 Unknown Self

Things others know about us that we do not know	Thins neither we nor others know about us

Figure I Johari Awareness Window

The Johari Self Awareness Window, named after the first names of its inventors researchers, Joseph Luft and Harry Ingham, is one of the most useful and popular models describing the process of human interaction with himself or herself and others. A four paned "window," as illustrated above, divides personal awareness into four different types, as represented by its four quadrants: open, hidden, blind, and unknown. The lines dividing the four panes are like window shades, which can move as an interaction progresses.

In this model, each person is represented by their own window. The model of Johari Window can be explained as in follows:

1. The "open" quadrant represents things that both I know about ourselves, and that others know about us. There is much information that we can share others such us name, interests, skills, attitudes, feelings, motives, behaviors, wants, likes, dislikes, needs, desires, wishes, success. We can share any information with others. Newly acquaintance share little information about them so this fist quadrant is not very large, that is why there has been little time to exchange information. As the process of getting to know one another continues, the window shades move down or to the right, placing more information into the open window.

2. The "blind" quadrant shows things that you know about me, but that I am unaware of. There are some information that I cannot aware of it. Untidy hear, red face, untied shoe. This are unknown by us but can be known by others. In ongoing conversation anybody can lose I contact so this can me recognize others. It is difficult to get much knowledge for people about themselves.

3. The third part "hidden" quadrant represents things that I know about myself but others do not know. If I don't mention about what I like or dislike

to my friends they cannot know about my favorites or hates. As we get to know and trust each other, I will then feel more comfortable disclosing more intimate details about myself. This process is called: "Self-disclosure." This process is largely use in counseling and guidance sessions.

4. The last part is "unknown" quadrant represents things that neither I know about myself, nor you know about me. For example, I may disclose a dream that I had, and as we both attempt to understand its significance, a new awareness may emerge, known to neither of us before the conversation took place. Being placed in new situations often reveal new information not previously known to self or others. Some people unconditionally behave that nobody even himself of herself knows. Sometimes we press our undesired needs to our unconsciousness so nobody can know what is happening. The process of moving previously unknown information into the open quadrant, thus enlarging its area, has been likened to Maslow's concept of self-actualization. The process can also be viewed as a game, where the open quadrant is synonymous with the win-win situation.

Johari awareness window show that a problem can occur when the people don't recognize themselves or try to know the people we communicate. Generally there is an adaptation in open person relations. Any person who is open does not need to protect him or herself. In hidden person the person can't know what comes from the other person as he or she don't know other person and express his or her feeling to the other person.

In blind person, the person can bother the other person unconsciously. Undiscovered person, the person has a conflict both with oneself and the other side. Open person window shows that the person knows both oneself and the person in relation. In this relation, there are clarity and adaptation. Hidden person window demonstrates

that the person knows oneself but doesn't know the other side. Blind person window shows that the person knows the person in relation but doesn't know the other side.

Undiscovered person window is the window which has conflict the characteristic of Johari Window has been a valuable tool in helping people understand and learn about themselves since pointed out towards the unknown time when the interpersonal conflicts goes off.

Much, much more has been written on the Johari window model of human interaction. The process of enlarging the open quadrant is called self-disclosure, a give and take process between us and the people we interact with. Typically, as we share something about us (moving information from our hidden quadrant into the open) and if the other party is interested in getting to know us, they will reciprocate, by similarly disclosing information in their hidden quadrant. Thus, an interaction between two parties can be modeled dynamically as two active Johari windows.

A coaching method for applying this quadrant might be to show it to a coachee during a confidential one-to-one session and ask him questions about each session. It is quite likely that some elements from the last three boxes will find their way into the Open box during the process. He might solicit one-to-one feedback from team members of his choosing, possibly not in a formal way, to populate the 'blind' box. A great deal of new awareness may be created by working through these boxes alone in this way, facilitated by the coach, and without the 'rabbit in the headlights' pressure of public examination by a group of one's peers. (Wilson, 2009, 61).

Bachini (2009, p.62) used Johari model when working with teams and communities of leaders as a feedback tool to expand self-awareness and awareness of others. When there is a lack of trust, lack of direction, hidden agendas or conflict, this model creates opportunity for discovery and change to expand coaches. An adaptation of the 1950s feedback model of group dynamics known as the "Johari Window" designed to shows the improvement in ethical behavior (Dumville, 1995, 231). Johari's Window may illustrate the futility of environmental efforts imposed on communities from outside the local dynamic (McCarthy& Galvao, 2002, pp. 37-39).

Aim: This study is aim for gaining adolescents' strategies that they face in new situations. Express 12 to 15 years old people themselves, self disclose help each other for problems such as bulling.

Importance: Gaining good strategies for self disclose is very important for self actualization and self esteem. If adolescents help to overcome some problems with each other they can set up powerful friendship this is very important for socialization of youths.

New group settings such as new schools for youths can be distressful event. This study is important not only for new students who have some adaptation problem but also who has some knowledge and skill to give them.

Self disclosure is one of the interpersonal communication skills. Appropriate self disclosure is a social skill that many people find difficult to learn. Some people are over disclosers; that is, they either talk too much about themselves or talk too intimately about themselves in social situations. that do not all for that kind of intimacy. Others are under disclosers, unwilling to let others know anything about them except what can be picked up from observation. They speak little or not at all about themselves. They do not speak intimately of themselves even when the situation calls for intimacy. Sel disclosure can be seen as a xontinuum, with the over disclosers at one end and the undisclosed (or non-discloser) at the other. Appropriate self disclosure, then, is the golden mean (Egan, 1976: 38).

Most people find it more difficult to talk about them in a group setting than in a one to one situation. (Egan, 1976: 219). Maddocks (1970) believes that we are being drowned in a flood of self disclosure. People today tell complete strangers things they once wouldn't have

confessed to a priest, a doctor or a close friend: their most shameful inadequacies; their maddest fantasies. We are witnessing something like the death of reticence (Maddocks, 1970: 50).

One of effective use of interpersonal skills is awareness. One of the basic factors in social intelligence is the ability to see what is called for in any given interpersonal or social situation. Social intelligence refers, for instance, to your ability to see what emotional struggle a person is going through and to understand the experience and or behaviors from which his emotions stem. Or it may refer to your ability to see whether support and understudying or confrontation and challenge would be more useful in the here and now of your interaction with another person (Egan, 1976: 36).

Adolescence have some strategies for self disclose, adolescence have original solutions for problems such as bulling, loneliness, Forum Theater model have effects on adolescence' Johari Awareness Window are hypothesis of this study.

Method:
This study conducted among totally 66 adolescents from Black See region Sinop which is the most part of Turkey. As it separate constructed only 34 participants for experimental group of 32 participant for control group. An empty room used as forum area so only experimental group participants joined the study. Five university forth class students participated as leader and facilitator voluntarily.

Loneliness, frustration, forceful environment and barriers such as bulling are highly negative effective factors for adolescence. Stable socimetric situation is another issue for youths.

Sociometric Techniques
Sociometry is concerned with the measurement of interpersonal preferences among members of a group in reference to a stated criterion. In its broad sense, however, the field of sociometry is multidimensional in that it includes not only measurement techniques but also methods and principles followed in making groups more effective in pursuing their goals and more

personally satisfying to their members. The purpose of socimetric methods is to measure individuals' social stimulus value or, in other words, their social worth or personal value as viewed by their associates (Shetzer and Stone, 1981: 289)

All strategies and effort to orient or get used to atmosphere of students: behave more productive, constructive, happy, funny, thoughtful, and attentive.

The Forum Theater Process
Lucious (2012), sums ups Forum Theater process as fallows:
1) The presentation of a model play, which introduces a central character around whom the action revolves (the protagonist) and who is confronted with a challenging situation represented by another character (the antagonist).
2) The protagonist is the person who is most intimately affected by the central conflict.
3) The antagonist is the character who prevents the protagonist from getting what she/he desires, through an abuse of power (for example, a parent, teacher, partner, doctor).
4) The story ends badly, without a solution to the problem. The failure and defeat the protagonist experiences must not be presented as the consequence of fate but rather as the result of an error of judgment or behavior or a bad situation for which solutions can nevertheless be found. If the situation presented in the play were resolved, then there would be no reason to become involved. The overall purpose of Forum Theatre is to present a problem and to open the door for the audience to find solutions.
5) Forum Theatre aims to transform passive spectators into active participants, known as "Spect-actors". Spect-actors share ideas about issues that concern the community and engage in dialogue about how to create social change. In a Forum Theatre performance, there is an intermediary between the actor and the spectator, called a Joker: someone who liaises between the dramatic world of the characters and the real word of the spectators. She or he encourages the

spect-actors and generally helps the play advance through his or her questions and comments.).

6) The phase during which key scenes are repeated and audience members suggest their own new strategies is considered the actual Forum.. Moreover, the Forum is the part of the performance 'in which the audience, the spect-actors, start to intervene in the action, on the second showing and subsequent iterations.

7) The forum unfolds with spect-actors replacing the oppressed character (not the oppressor) in order to show what alternative strategies and altitudes are available for him/her to try on. It may be that there is more than one oppressed character, in which case the forum can focus on finding solutions for both.

8) Through this collective reflection, the protagonist finds a solution to the problem, how to stand up against the oppression or stigma that renders his or her life difficult. The solution results through an action undertaken by the protagonist, through which the antagonist can also grow in consciousness. The idea is that you cannot change the world itself, but you can modify the way you relate and respond to it.

1) To see the situation as experienced by the participants.

2) To analyze the root causes of the situation, including both internal and external sources of oppression, exploitation and cruelty.

3) To explore group solutions to these problems.

4) To act to change the situation following the precepts of social justice.

The ultimate goal of Forum Theatre is to help prepare the individual for the future as an active participant, rather than as a passive observer. Augusto Boal wrote of Forum Theatre, "Dramatic action throws light upon real action. The spectacle is a preparation for action."

The Intervention:

Week 1 Hello and welcome!
These are activities for a new group and are designed to make the first meeting amusing and memorable, but the actual participating activities are required for most of them is quite low and manageable. They are also designed to help adolescents who feel a little nervous or apprehensive at the start of a new meeting. The activities emphasize the social bonding of the group, rather than assertiveness development.

Week 2 Classroom interaction and improvisation
This week contains group activities which are designed to encourage participants the experimental group to interact with each other and to improvise. The activities are short and manageable enough to be done without causing too much disruption. The level of creativity and imagination which is involved is actually very easy to achieve.

Week 3
Fun and games for activities in this session are all fun activities and most involve some kind of movement. They are perfect to break up a session where group would otherwise sit at their chair for an hour or longer. They are quite short and will definitely improve the overall atmosphere of the group.

Week 4 Working with scripts
'Scripts' refers to any long dialogue, sketch, or short play that you might want to use with your participants or drama group. This meeting contains a set of eight original sketches and eight suggestions about how to use them. Each of the sketches is used to illustrate a different activity, but in fact the activities are interchangeable, and most of them will work with any short Forum Theater piece that researcher want to use.

Week 5 Shy and quiet students
There are drama experts who will tell you that drama activities especially the Forum Theater are the best way to make shy adolescents throw off their cloak of shyness and take centre stage, and to make quiet participants suddenly become the star of the show. Group leaders educated volunteer university students help to shy and quiet participants to express themselves.

Week 6 Termination

This is the end of the all session's meetings. All participants expressed them how they feel about the whole meetings. They talk about what they will do after these meetings when day face new peoples.

Analyze

Table 1: Experimental Group and Control Group Johari Window t pro-Test Founding

Group	N	⬚	SD	Df	t	p
Experimental	34	43.50	2.78	64	.83	.41
Control	32	42.97	2.36			

The Sig. value is .41. This is not less than our alpha level of .05, so we conclude that the main effect for group is not significant. There was no significant difference in the Johari Window of statistics scores for the two groups (those who the experimental group consists of 34 participants and control group consist of 32 participants).

Table 2: Experimental Group and Control Group Johari Window t re Test Founding

Group	N	⬚	SD	Df	t	p
Experimental	34	102.91	15.75	64	21.06	.000
Control	32	43.62	2.33			

p<.05

There is statistically significant difference in the Johari Window scores of experimental group re-test and control group re-test. Those who participated sessions consist of the Forum Theater model drama technique high Johari Window scores than those who didn't participated sessions.

Table 3: Experimental Group pro test and re test t Test Founding

Measure	N	⬚	SD	Df	t	p
Pre-test	34	43.50	2,78	33	21.48	.000
Re-test	34	102.91	15,75			

p<.05

There is statistically significant difference in the Johari Window scores of experimental group pro test and retest. Six weeks Forum Theater model technique highly effective in Johari Window scores.

Table 4: Control Group pro test and re test t Test Founding

Measure	N	⬚	SD	Df	t	p

Pre-test	32	42.97	2,36	31	1.33	.19
Re-test	32	43.62	233			

There is no statistically significant difference in the Johari Window scores of control group pro test and retest. The Sig. value is .19. This is not less than our alpha level of .05, so we conclude that the main effect for group is not significant. There was no significant difference in the Johari Window of statistics scores for the same group pro-test and re-test scores (those who the control group consist of 32 participants).

Discussion and conclusion:

As research studies state that Forum Theater and Johari Window highly affective human communication and interaction. These different models joined in this study. Drama is an improvisational non exhibition, process centered form of human experiences (Heining). Participants are guided by a teacher and not by a director. No decorations, costumes, or special equipment is needed, just time, space, and an enthusiastic (Arieli, 2007). Lecturers introducing the use of an experiential theatrical technique, forum theatre, affective to support students for develop their communication skills (Middlewick et al., 2012). The Forum Theater creates safe environment for its participants (Boal, 2008). The Forum Theater methodology provides a dialogic structure for deconstructing these deep-seated, bitterly divisive issues with sensitivity and respect (Sullivan and Parras, 2008). Johari's Window may illustrate the futility of environmental efforts imposed on communities from outside the local dynamic (McCarthy& Galvao, 2002). As Bachini (2009) used Johari model when working with teams and communities of leaders as a feedback tool to expand self-awareness and awareness of others.

As ones level of confidence and self-esteem develops, one may actively invite others to comment on one's blind spots. A teacher may seek feedback from students on the quality of a particular lecture, with the desire of improving the presentation. Active listening skills are helpful in this endeavor. On the other hand, we all have defenses, protecting the parts of ourselves that we feel vulnerable. Remember, the blind quadrant contains behavior, feelings and motivations not accessible to the person, but which others can see. Feelings of inadequacy, incompetence, impotence, unworthiness, rejection, guilt, dependency, ambivalence for loved ones, needs to control and manipulate, are all difficult to face, and yet can be seen by others. To forcibly reveal what another wishes not to see, is "psychological rape," and can be traumatic. Fortunately, nature has provided us with a variety of defense mechanisms to cope with such events, such as denial, ignoring, rationalizing, etc.

The Johari window, essentially being a model for communication, can also reveal difficulties in this area. In Johari terms, two people attempt to communicate via the open quadrants. On the simplest level, difficulties may arise due to a lack of clarity in the interaction, such as poor grammar or choice of words, unorganized thoughts, faulty logic etc. This induces the receiver to criticize you, the sender, by revealing something that was in your blind quadrant. Then, if the feedback works, you correct it immediately, or perhaps on a more long term approach take a course in reading and writing. On a deeper level, you may be in a group meeting, and while you secretly sympathize with the minority viewpoint, you voted with the majority. However, blind to you, you actually may be communicating this information via body language, in conflict with your verbal message. On an even deeper level, you in an interaction with others, may always put on a smiling, happy face, hiding all negative feelings. By withholding negative feelings, you may be signaling to your friends to withhold also, and keep their distance. Thus, your communication style may seem bland or distant.

1. Open Area (Quadrant 1)

This quadrant represents the things that you know about yourself, and the things that others know

about you. This includes your behavior, knowledge, skills, attitudes, and "public" history.

2. Blind Area (Quadrant 2)

This quadrant represents things about you that you aren't aware of, but that are known by others.

This can include simple information that you do not know, or it can involve deep issues (for example, feelings of inadequacy, incompetence, unworthiness, or rejection), which are often difficult for individuals to face directly, and yet can be seen by others.

3. Hidden Area (Quadrant 3)

This quadrant represents things that you know about yourself, but that others don't know.

4. Unknown Area (Quadrant 4)

This last quadrant represents things that are unknown by you, and are unknown by others.

And let's not forget the parable of the blind men and the elephant. Our society is constructed so that many of us get very specialized, knowing only a small academic field very well, while being virtually ignorant of all others. This specialization is blinding many of us to what is happening in the world today.

In the construction of this website, I am putting more of my knowledge into the open quadrant. I am consciously using the Johari model to improve my awareness of the world. If you see one of my blind spots, please feel free to contact me, and let me know!

However identifying and adaptation to environment must be done with the frame of professional help.

Some of the help services given by psychiatrist, psychologist, psychological counselor and guidance practitioner are perceived as high leveled by the whole students.

Such kind of help in the past discomposes and hinders some identification and adaptation strategies which are addressed to new environment.

In the attempts of adapting and having the students adapt to new environment, the students who study in the third and fourth grade help relations are rather vital.

However, this help must be given with the framework of some professional and ethic

Suggestions:

Drama shouldn't be thought as a lecture only in one semester. It also should be compulsory and elective in all levels of education. So this can help youths for express themselves and set up affective communication skills.

Newly participant students in the schools should be oriented with the small groups consists of the students having drama lectures. Youths should courage express their problems such as lock of communication, bulling, relations with teachers and administrations with the help of Forum Theater. Teachers should support for use Forum Theater in their courses.

Orientation programs based on drama practice shouldn't be not only in the beginning of the new education and teaching year but also should be in the whole year systematically.

Forum theatre in drama lectures should be thought both as a teaching method and an individualized educational program.

Forum theatre practices shouldn't be perceived as a politic. These practices should perceive as the window not only open the outside the faculty but also inside the all applications of faculty.

Administration and instructors must provide the active participants of the whole students. Apart from the rooms in which the students join as a player or participator the Forum Theatre.

Complimentary, scholarships, food or clothes should supply the students who take in part Forum Theatre as a player.

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