

Augusto Boal's Theatre of the Oppressed in A Virtual Context: Suggestions for a Nigerian Youth Social Media Theatre Strategy

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ABSTRACT

The study is based on the adaptive tactic of Augusto Boal's 'Theatre of the Oppressed', and it seeks to articulate an innovative dimension of theatre practice which will take into cognizance the psychosocial stance of the average Nigerian youth. The study uses Boal's 'forum' theatre model, which has a commendable technique for adaptability to explore ways in which the potentials of the theatre arts can be adapted to the social media platform in order to create an organized internet-based youth forum theatre environment. Its theoretical framework will be based on the New Media theory and Sigmund Freud's psychoanalytical theory.

Key words: New Media, Psychosocial, Nigerian Youth, Augusto Boal

BACKGROUND TO THE STUDY

The study seeks to suggest a feasible theatre for the Nigerian youth based on Augusto Boal's method. It posits that the nagging anti-social problems of the Nigerian youth which, so far have defied solution, can be addressed using the tool of applied theatre. The study, therefore, proposes a sort of theatre which shall be adapted from Boal's idea of 'forum' theatre, in full recognition of the mindset of the average Nigerian youth, as well as evolving trends in media technology. Nigeria is a country marked by an untoward spate of violence, poverty, corruption, environmental hazard and neglect, especially of the youths. This unfortunate state results from bad leadership with an uncertain future for the youths. These youths fall prey to varied levels of criminal activities such as rape, murder, armed robbery, examination malpractice, political thuggery, drug peddling, drug addiction, and cultism, especially in the secondary and tertiary institutions. The same youths also engage in kidnapping, hired assassination as well as ethno religious violence. In his 1970 work titled *Why Men Rebel*, Ted Gurr propounded what he termed the 'Deprivation Theory'. This theory explains why individuals engage in acts of violence. The theory equally underscores the fact that people who feel deprived of things they feel is their right in the society, such as employment, justice, money, privilege or status oftentimes get frustrated and team up with like minds in order to air their grievances.

Gurr's theory above is in consonance with Richard Jessor's 'Problem Behaviour Theory'. According to L.D. Steinberg and A.S. Morris, 'Problem Behaviour Theory',

as articulated by Jessor, indicates that problem behaviour encompasses behaviour that usually elicits some form of social control response, whether minimal, such as a statement of disapproval, or extreme, such as incarceration. The earliest form of this theory was developed in the early 1960s to guide a comprehensive study of alcohol abuse and other behavioural problems in southwestern Colorado (*Annual Review of Psychology*, Issue 52 p.83).

Gurr and Jessor's theories above jointly inform the concept of 'relative deprivation'.

The concept of relative deprivation is borne out of the psychological state of mind where the individual begins to develop a sense of self-pity and subsequently, disillusionment over what he or she has as against what others have, or even over their relative past or anticipated future. According to Robert Merton, "individuals engage in deviant behaviours when their means do not match their goals" (*American Sociological Review* Issue 3, p.672). What Merton suggests is that the propensity to engage in behaviours describable as deviant usually will be higher when desires to achieve an end is very high and uncontrollable, whereas the honest effective means to achieve those desires are not in hand.

Similarly Richard Schaefer contends that relative deprivation is "...the conscious experience of a negative discrepancy between legitimate expectations and present actualities. It is a term used in social sciences to describe feelings or measures of economic, political, or social deprivation that are relative rather than absolute" (*Racial and Ethnic Groups*, 2008, p.69). In his definition of the term, Walter Runciman

notes that there are four preconditions of relative deprivation (of object X by person A). Illustrating further, he observes:

- Person A does not have X
- Person A knows of other persons that have X
- Person A wants to have X
- Person A believes obtaining X is realistic (p.65).

This feeling of insufficiency, otherwise, deprivation, informed by the notion that the situation could have been better, except for some inimical factors, usually would encourage the individual to dare circumstances and take the laws into their hands. The presence of this could be on account of some psychosocial gap, which could bring about negative consequences.

Writing on "Rising Youth Unemployment and Violent Crime in Nigeria", Okechukwu Ajaegbu posits:

The rise in violent crimes (robbery, kidnapping, thuggery, terrorism) committed by youths is a sign of 'gap' in the society. The society already has expectations for individuals and established means of achieving them. When the means are limited... people are forced to achieve the goals through illegal means to fulfill societal expectations. Kidnappings are on the increase across Nigeria and the unemployed youths view the business as lucrative. They are available for recruitment by politicians. In the Northern parts, they are recruited both by politicians and religious groups to be used in political, religious and terrorist acts (*American Journal of Social Issues and Humanities*, Vol. 5, p.317).

The precarious state of the Nigerian youth basically qualifies them to be referred to as 'victims of circumstances'. Their problems sometimes stem from family squabbles, which impact negatively on their psyche, or from societal and or political injustices meted on them.

In Nigeria, a number of the youth get engaged in election campaigns on account of mouth-watering promises made to them by political giants. When the youth get such promises as "I will employ you when I win", "I will buy you your dream car", "...settle your family", "...sponsor your wedding", etcetera, which they consider too good to be turned down, they easily get swayed into activities which, in time, spell regret, disappointment and unaccomplished dreams. Consequently, they take up arms, most of which they acquired from the politicians, and begin to 'create jobs' for themselves. Such is the category of youths Esiaba Irobi portrays in his play *Hangmen Also Die*. In the above text, Irobi presents a vivid picture of the socio-economic challenges that confront an average Nigerian youth of the twenty-first century. In his 'Suicide Squad', one finds a conglomeration of irate youths who, on account of disillusionment over the general state of affairs in the country, decide to take the laws into their hands. Below in the words of the characters lies a great insight into the motivating factor for some of their sudden change in lifestyle:

R.I.P.: (The leader of the 'Suicide Squad')

We are no revolutionaries. Neither are we guerillas.

We are not freedom fighters fighting for any such stupid thing as our nation's independence.

DAYAN: We are professional burglars.

R.I.P.: Degenerates, Desperadoes!

ACID: Small time thieves (*note*) graduating into armed robbers.

DAYAN: We are the stuff villains are made of.

R.I.P.: It all started at school. We all attended the same school... We met in our first year. Then we were freshmen, fresh in the world... from families stricken by poverty. At school sometimes we did not know where our next meal was coming from. (*Note*) So we became pregnant with ideas... with dreams. Dreams and ambitions to change this nation. Change its leadership. Create a new lease of life for its citizens. So we formed an organisation, an organisation of progressives, radical young men poised to change the world... (1989, p. 23).

For such youth the disillusionment resulting from unemployment oftentimes ends up becoming the unavoidable excuse for such behavioural degeneration as has been expressed above, especially where the youth concerned have made determined effort to become useful members of society. For instance, youths who have gone through various odds to go through the rigours of university education, only to come out and still face the embarrassing challenge of survival without any steady income, can go to any length to be able to put food on the table.

The youth of the country feel neglected, exploited and unrepresented in the country's affairs, and so they set out to make their impacts felt in the nation's polity. Jeremiah Arowosegbe agrees in his article titled "Violence and National Development in Nigeria..." that "one major element in the contradictions that underpin Nigeria's development crisis has been the marginalisation of the youth" (2009, p.575). This singular reason has occasioned distasteful violence in the Niger Delta region of the country. Niger Deltans "...constitute minority ethnic groupings within the larger Nigerian federation" (Ukeje, 2001, p.289). The youth of the Niger Delta are in the minority when compared to the rest of their counterparts in other parts of the country who constitute about eighty million of the nearly one hundred and seventy million population of Nigeria. They see themselves as what Murray Last calls "the transformative elements of society" (*Towards a Political History...* p.4).

Jennifer Macomber and others identified different classifications of youth which they consider as "vulnerable". Among them are: youth from low-income families, youth from distressed neighborhoods, and youth with poor mental health (p.2). According to their findings vulnerable youth have relatively high levels of participation in risky behaviours (p.21). In his foreword to the book *Indian Youth: Emerging Problems and Issues*, I.J. Patel observes: 'Like the young anywhere, our youth also seem to be becoming restless. We get reports of conflicts, strikes and demonstrations on all kinds of issues some of which may not even make sense to us. What happens to youth or in youth, affects the entire nation...' (1971, p. v).

Latent in the emotion of every youth is the desire to be understood and appreciated. Ironically, in the same emotion of youth also lies a potential volcano of anger waiting to erupt at the slightest perception of deception or abuse. Many a youth would go to any length to protest discrimination, and

Nigerian youth are no different than the youths of the rest of the world. Kendra Cherry argues in her article "Experience and Development in Children" that, "Children raised in an enriched environment might be more secure, confident and capable of dealing with later challenges, while those raised in less enriched settings might feel anxious and unable to cope with life's difficulties" (Web. 2 Apr. 2018).

Freud's Psychoanalytic theory addresses the personality development of an individual. According to this theory, two basic factors compel an individual as well as help in shaping his or her personality. According to him "love and aggression" are the two factors. Both determine an individual's actions and thoughts. Freud referred to Love and Aggression as "Eros" and "Thanatos", respectively. "Eros" has to do with very intimate love between two partners, it could also manifest as an overwhelming kind of love by one partner for another. Lurking in the subconscious of an average youth is the desire to be loved and understood. This desire is the driving force behind many youth's inclination to peer group pressure. In his book *All About Peer Pressure*, George Eager asserts that "Peer pressure is powerful... awesomely powerful...to win the approval and acceptance of others" (p.6). This "dependence of the adolescent on group approval is so strong that it has been labeled the 'popularity neurosis' (p.95).

STATEMENT OF THE PROBLEM

The practice of Theatre for Development, which has been in existence in Nigeria since the early 1970s has, to an extent, succeeded in addressing perceived communal challenges and disputes, and has also remarkably resulted in progress and development in different parts of the country. But the practitioners of this Tfd, whose most effective ingredient is based on the pedagogical concept of Augusto Boal's method, and which has proved relatively effective in suggesting solutions to recognized community needs, have hardly bothered to make their impact felt among the youth of the country, even though the youth are usually co-opted for such projects. Much of the emphasis has been on rural communities and hardly any other segment of society. The problem, therefore, which has occasioned this study, is the perceived neglect of the youth constituency in the practice of Theatre for Development projects, as well as lack of active participation by target communities of the same genre of theatre practice. The key determinant to the effectiveness of Theatre for Development ought to be the degree of participation throughout the process, and this is a basic ingredient needed for a model youth theatre. A vibrant youth theatre would encourage active youth-audience participation.

OBJECTIVES OF THE STUDY

The objective of this paper is to use the dynamics of Boal's method and the current trends in the social media to define a workable theatre module for Nigerian Youth. The paper suggests an adaptation of the 'forum' concept of Augusto Boal's *Theatre of the Oppressed* to map out a cohesive social-media-based theatre strategy for Nigerian Youth.

SIGNIFICANCE OF THE STUDY

This study is of great relevance to theatre practice in Nigeria because it reveals that the potentials of Boal's method, which has greatly influenced the current practice of Theatre for Development in Nigeria, could be better harnessed for a positive impact on the youth of the Nigerian society. Secondly, the study demonstrates practical youth-friendly perspectives for addressing the nagging problems of the Nigerian youth. Thirdly, the study suggests an alternative approach to addressing the problems of the Nigerian youth. Fourthly, the work opens up a new angle of research in the field of youth sociology and youth psychology. The work also has the potential to broaden the dimension of Nigerian theatre practice as it introduces a kind of theatre practice that is not common in the Nigerian theatre scene.

THEORETICAL FRAMEWORK

The 'Spect-actor' Theory

The 'Spect-actor' theory was developed by Augusto Boal. And this model is a fashionable and modern development theory in theatre which has been devotedly accepted and is being implemented by Theatre in Education (TIE) practitioners. This theory has relevance for the production of both stage and multi-media material. Boal's work, like Brecht's, is motivated by an urge for social and political change. Unlike Brecht, through the medium of "Invisible Theatre," and more particularly "Forum Theatre," Boal has developed new theatrical styles in which members of the audience knowingly and or intentionally exceed the boundary between merely watching, and participating in the action.

In Forum Theatre, Boal's technique takes the following format. With a group of actors, he surveys the life of a particular community and identifies a source of social tension, or "oppression". Having done so, the group then devises a piece of theatre to present to that community, which finds a way of showing one character, the "protagonist", experiencing that element of "oppression". Describing this forum process, Simon Turley observes:

On this occasion, any member of the audience can at any time approach the acting area and shout "stop". The action stops and the member of the audience, a "spect-actor", can replace the actor playing the "protagonist" and attempt to break the oppression. The other actors, well-schooled in the business of maintaining the status quo, will respond with new improvised dialogue and actions which will probably manage to defeat the "spectator's" attempt. At any point, other "spect-actors" can intervene, by shouting "stop", and attempt to apply their own solutions (Turley Web n.p.).

If the spectators detect any means of breaking the "oppression" then it becomes likely that the oppressed in that community or group will have learnt techniques of changing their lives. As the Forum progresses, spect-actors may take the opportunity to replace other characters in the piece. In doing so, they will be able to understand the power of their "oppressors". Perhaps more importantly, they may work out new strategies of "oppression" ignored by the group, which

might be experienced in reality. According to Boal: "Forum Theatre...instead of taking something away from the spectator, evokes in him a desire to practice in reality the act he has rehearsed in the theatre. The practice of this theatrical form creates a sort of uneasy sense of incompleteness that seeks fulfillment through real action." (142)

Freudian Psychoanalytic Theory

Freud's Psychoanalytic theory is concerned with the personality development of an individual. According to this theory, two basic factors compel an individual as well as help in shaping his or her personality. Love and aggression are the two factors. Both determine an individual's actions and thoughts. Freud referred to Love and Aggression as "Eros" and "Thanatos", respectively. "Eros" has to do with very intimate love between two partners, it could also manifest as an overwhelming kind of love by one partner for another.

Lurking in the subconscious of an average youth is the desire to be loved and understood. This desire is the driving force behind many youth's inclination to peer group pressure. Peace Ibeagha, contributing to the *International Encyclopedia of Adolescence*, defines a peer group as "a group of a person's age, classmates, playmates, and friends whose relationship is cordial" (688). The pleasant, warm, and amiable nature of peer groups usually makes every member want to live up to the expectations of the group. It is actually this overwhelming desire to please the group that is commonly referred to as peer pressure. In his book *All About Peer Pressure*, George Eager asserts that "Peer pressure is powerful...awesomely powerful...to win the approval and acceptance of others" (6). This "dependence of the adolescent on group approval is so strong that it has been labeled the 'popularity neurosis' (95).

"Thanatos", on the other hand, bothers on aggression, or what has been universally referred to as "the death drive". The coinage originated with Herbert Marcuse, whose view also stemmed from a Greek mythology:

In Greek mythology, Thanatos was the demon of death. Thanatos was associated with a variety of other Greek personified baddies, like doom, deception and suffering. (He) wasn't simply a demon of death though...he is also the god of thieves and doctors... a guide to the dead, leading them to Hades. This is the characteristic of Thanatos that Freud, Marcuse and other likeminded psychoanalysts took over a thousand years later.' According to Freud, human beings all have a life instinct, Eros, which drives them to procreate, have survival skills – and a death drive – later coined as Thanatos. The death drive compels humans to engage in risky and self-destructive acts that could lead to their own death (a desire to return to the inorganic state from which they came)... This conception of an innate desire to self-destruction is controversial, and rightly so. People don't like the idea that people want to hurt themselves, and it seems at odds with the strong biological (instinct) to reproduce and help your prodigy and genes survive. (Explaining Thanatos. Web 31 Jul. 2013).

This concept of 'Thanatos' above explains the risk-factor in the life of the adolescent. It further goes to show that it is an innate desire, which the individual is helplessly inclined towards.

The visible difference in the level of expression of thanatos in the life of any individual, however, might stem from experience which most often, comes with age. An average adolescent is given to adventure, and adventure in itself, comes with an overwhelming desire to conquer, achieve, or explore; the adult is more given to caution and instinctive appraisal of situations before he/she embarks on actions. Teenage pregnancies, cultism, pilfering, weed-smoking, examination malpractices, and a horde of other anti-social behaviours commonly associated with the adolescents, all hinge on this "death drive" otherwise called "thanatos". The adolescent, unlike the adult, battles with a lot of psychosocial issues often linked to development.

RESEARCH METHODOLOGY

The historical, quasi-experimental, and statistical designs were adopted for this study. Augusto Boal's book, *Theatre of the Oppressed* formed the primary source of material. Paulo Freire's text, *Pedagogy of the Oppressed* also provided vital information relating to Boal's inspiration for Theatre of the Oppressed. Secondary sources consisted of texts and essays in theatre arts as well as other works in the fields of sociology and psychology. This interdisciplinary approach was necessary to gain insight into the psychosocial stance of the Nigerian youth. A qualitative method guided the exploratory analysis of Boal's concept of 'Theatre of the Oppressed'.

ANALYSIS

The New Media

The idea of the New Media stems from the advancement in digital technology, which makes it possible for people to have ready access to information, anytime, anywhere, and on any digital device. The new media is anchored on a digital format and it is a complete deviation from the traditional, analog broadcast model otherwise referred to as the old media. In the old media one was more like a passive receiver since the platform was not very interactive. The television, the radio, and the telephone are good examples of the old or traditional broadcast model. The new media makes for very efficient and friendly interactive experiences amongst users; it also encourages spontaneous user feedback. Schivinski and Dąbrowski observe that another aspect of new media '... is the real-time generation of new and unregulated content' (p.2). Under this platform, a great deal of interpersonal interaction takes place, and the level of interaction here (which often involves the generation and exchange of content materials) could be impulsive and unpremeditated.

The New Media Theory views both media and new media as a complex ecological and rhetorical context. The merger of media and new media creates a global social sphere that is changing the ways people work, play, write, teach, think, and connect (The Use of Social Media among Nigerian Youths web). This theory suggests a meeting point for the traditional and digital, otherwise, old and new media types, where all media will be linked on a digital basis, whereby completely expunging the very idea of medium itself. The New media theory, therefore, articulates the contexts of the emergence

of digital media as the defining characteristic that would come to dominate the history of a 'second media age'. This rightly falls in line with Marshall McLuhan's observations about media globalization (or the global village) and convergence (the relationship between mediums), which, according to Everett and Caldwell, "established some of the new grounds for new media research" (2003, p.1).

In their work titled 'Access and Utilization of New Media in Flood Mitigation in Delta State, Nigeria' Ithemfor, Ifeoma et al. opine that: 'With the ongoing innovations and trends in the technological world, the new media is sure to undergo different phases of development and thus can be applicable to any field of study' (2013, p. x).

The youth of Nigeria are seriously engrossed in the aesthetics of the new media. Records show that an average Nigerian youth now enjoys web experience as a typical pass time. This ranges from browsing to gaming, ping-pong, or chatting, to blogging, twitting, etc. This (web) environment tends to occupy their spare time, not just as a forum for some new technological experiences, but more so, as an avenue for endless entertainment and pleasure.

According to Lorenzo Menakaya, "the proliferation and globalization of media have been among the key factors that have shaped and defined the current generation of young people" (2014, p3).

The Forum Theatre

The idea of Forum theatre was developed in the 1960s by Augusto Boal. Boal believed that theatre could serve as a medium for teaching people the strategies they needed to change their world. The aim of forum theatre is to make people more aware of some problems that they may not have thought about previously. According to Emily Moore, "The forum concept is designed to represent experiences of social and political oppression in order to stimulate community dialogue and problem-solving. It is an integral aspect of Boal's critical pedagogy known as Theatre of the Oppressed and reflects this particular framework; however, it is flexible enough to be useful within even broader contexts." (Forum Theatre Discussions, Web. 2 Apr. 2018).

Forum Theatre... encourages the examination of different aspects to deal with the challenging situation. A collective learning occurs when audience intervene directly in the action. In so doing, the participants are encouraged to not only imagine change but to actually become change agents. They are given an opportunity to reflect collectively on the suggestions advanced and also become empowered to generate social action. This underscores Boal's assertion that "the theatre itself is not revolutionary but a rehearsal of revolution (*Theatre of the Oppressed*, 1979, p.155). The ultimate end of the forum theatre experience is a silent feeling of collective heroism, where participants derive a sense of group success and achievement.

Forum Theatre in a Virtual Context

Boal's forum theatre tactic has so far been a viable tool for addressing diverse situations of any segment of society.

Through this medium, aggrieved or oppressed members of society have been able to objectively evaluate their respective situations, as well as seek plausible solutions through the medium of the theatre art. According to Emily More:

Each (forum) project is stimulated by a specific community's experience of disempowerment and struggle, and the desire for creative solutions and capacity-building through egalitarian means. Forum theatre is designed to achieve this by, first, developing a conventional play that reflects the community's lived experience of a chosen issue and culminates in unresolved crisis within that context. This play is then presented to the broader public in a participatory format such that the knowledge, aspirations and capacities of this public may be brought to bear on the exploration of viable solutions on the stage (Web. 2 Apr. 2018).

The focus group of this study is primarily the youth of Nigeria, who are highly impressionable, vulnerable and naïve. This is why they have been easy targets of politicians, militant groups, religious extremists, cult groups and/or fraternities, armed robbery and kidnap gangs, and so on. Identification with any or some of these groups has often stirred in them an inclination to violence, which is the one reason they are mostly berated by the society. The introduction of this dimension of (forum) theatre, which will be based primarily on the social media environment, is mainly on the grounds that it is currently the 'in thing' for the youths of the 21st century, and that occasioned by the recent overt advancement in virtual technology. The social media environment creates an enabling ground for people to discover new and fascinating experiences. The youth are very curious and adventurous. They would want to discover new trends themselves and not to be told about them. The 'forum' methodology has therefore been deemed suitable for the type of theatre which this study advances for the youth. The concept of "forum theatre", from which this study was adapted, was essentially a stage environment where Boal would employ the technique of 'simultaneous dramaturgy'. According to Wardrip-Fruin, Noah and Nick Montfort:

In this process, the actors or audience members could stop a performance, often a short scene in which a character was being oppressed in some way (for example, a typically chauvinist man mistreating a woman or a factory owner mistreating an employee). The audience could propose any solution, so long as they conveyed it on stage, working, acting, and directing not from the comfort of their seat. This was an attempt to undo the traditional audience/actor partition and bring audience members into the performance, to have an input into the dramatic action they were watching. Through this process, the participant is also able to realize and experience the challenges of achieving the improvements he/she suggested (p.344).

Proposed Strategy for the Nigerian Youth Social Media Theatre

The Leaders or Facilitators of the proposed social media theatre groups would be theatre students, or graduates, or lovers

of the theatre art. But, just as Boal would employ the services of a 'Joker' during the stage-forum process, this media theatre will also have an anchor person, Facilitator who shall be referred to as the 'Virtuoso'. He will supervise and moderate the activities of the social media theatre. At the stage-forum process the Joker interacts with a live audience to whom he explains the rules of the game and subsequently connects to the actors in order to initiate and sustain the forum process. The Virtuoso in the youth forum media theatre will be the leader of the virtual theatre group; his duty will be to monitor and coordinate the inter-activities between the group and the (youth) patrons of the group. He shall initiate the move by first creating a group, choosing a suggestive name for it and then sending out invitations to like-minds. He shall give a full description of the group, stating its set aim/s and objectives as well as its mode of operation. He shall organise and shoot or share a link with members where they shall watch a 4-6 minutes video clip, which he shall use as kick off.

Application

An invitation is sent via Facebook and other social media sites with the address of a closed group already created for the purpose of the media theatre. The Facilitator starts a common interest discussion. Everyone makes an input; the group comes up with possible solutions which would be shot (in a mini-film of about 4-6 minutes) and uploaded on the closed group. The original clip will highlight the failing of justice, as well as the victory of oppression. It will be a challenging story which will inspire in the virtual youth audience, the desire for justice to be restored. Reactions would be sought. People would be free to shoot, using their smartphones as they suggest their respective opinions. Also, short audio recordings on related and relevant themes would be accepted. In the end, another invitation will be sent through the same media. The members will articulate all the reactions to the video or audio and come up with another one which will represent what they consider as the final option to the situation. This will be posted on the same platform or through similar channels. The link will be shared with friends of members, who will also be encouraged to react to the clips. After this, members would consider another relevant subject which would be treated in similar manner.

The group can also decide to shoot some of the 'winning' clips (via laptop medium) at cafeterias, hostel lounges, Student Union arena, party halls, picnic sites, suya (or barbecue) joints, in-between lectures, at half-times during football matches or as prelude to theatre shows, and so on. At the end of each viewing, a short post mortem would be held to take comments from the viewers. They would then be introduced to the Group and asked to join and post their own proposed topics there.

Calls would be made by the Facilitator, for further brilliant topics. Intended themes could be twitted, blogged, shot or merely posted on the home site for the activities. All suggested topics will border on youth-based situations, and will mostly project their precarious state. The themes must be reflective of the Nigerian state of affairs and how it impacts on the youth. The same circle will be repeated on diverse youth-related themes.

In order to ensure continuity and sustain the interest of the target audience participants will be encouraged to cast their vote for:

1. the most relevant title,
2. the clip with the most practical solution to the given situation,
3. the most viewed of all the clips, and
4. the most liked of all the clips.

CONCLUSION

This paper has been able to establish that the youth of Nigeria have been in the spotlight for varied anti-social reasons. It has also ascertained that the same youths like their counterparts elsewhere are endowed with the spirit of adventure. This drive towards adventure is the force behind their inclination to conducts which are sometimes adjudged as either violent or antisocial like cultism, drug abuse, religious extremism, kidnap gangs, group militancy, et cetera. The study, therefore, suggests that the 'Forum' theatre aspect of Augusto Boal's Theatre of the Oppressed, which has been found to be suitable for varied sociological instances could be adapted to a 'forum' youth theatre type which would be based at the social media platform, since the latter has proven to be the hub of their activities in recent times.

Lastly, the desired impact of this social media-type theatre may manifest after a prolonged consistent practice, especially if it gains prominence and wide acceptance. Even if it fails at first one should not relent but persist because, according to Ngugi wa Thiong'o, "The true seeker of truth never loses hope. The true seeker of real justice never tires". "A farmer" he continues, "does not stop planting seeds just because of the failure of one crop; success is born of trying and trying again" (1989, p.84).

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