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TEACHING AND LEARNING THROUGH DRAMA: EXPLORING THE USE OF PROCESS DRAMA TO TEACH HISTORY CURRICULUM CONTENT.

By

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A Dissertation submitted to Drama for Life in the Faculty of Humanities, University of the Witwatersrand, Johannesburg, in fulfilment of the requirements for the degree of Master of Arts by Research (ARA00).

June, 2022

DECLARATION

I, Lindsey Anne Katz, declare that this Thesis/Dissertation/Research Report is my own, unaided work.

It is being submitted for the Degree of Master of Arts by Research (ARA00) at the University of the Witwatersrand, Johannesburg.

It has not been submitted before for any degree or examination at any other University.

LKatz

25 June 2022

ABSTRACT

In this research, I investigate the use of enhanced process drama techniques to teach and learn History in South African high schools, particularly the 1976 Soweto Uprising. Rather than using process drama in its conventional form, African indigenous performance modes, such as storytelling, singing, dancing and drumming are integrated into this method in order to enhance process drama and to stimulate relevance in teaching and learning History. The purpose of this study is to address the pedagogical issue relating to the continued reliance on using banking methods to teach History in South African high schools. This has resulted in learner oppression, as learners are positioned as passive consumers of knowledge. Drawing on the theories of critical pedagogy and Africanisation, I argue that actively engaging with History content and learning in a relevant and meaningful manner empowers learners to facilitate their learning as they are positioned as co-producers of knowledge.

This study is conducted through a Participatory Action Research approach as this method allows for experimentation using enhanced process drama techniques. The focus of the analysis in this research is to determine whether using enhanced process drama techniques to teach and learn History will transform learning into an empowering experience, stimulate a learner-centred approach to teaching, and improve learners' understanding. Based on the findings of this research, it is surmised that learning in an experiential manner through enhanced process drama meets the above objectives. This is because process drama enables learners to explore and reflect on historical events from a first-hand perspective.

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CHAPTER 1: GENERAL INTRODUCTION

1.1 Introduction

Process drama is a Western Applied theatre and drama method that was developed by British pioneer of educational drama, Dorothy Heathcote, as well as Brain Way, Gavin Bolton and Cecily O'Neill. Due to this, there is a large quantity of published institutional knowledge that exists on using process drama to teach and learn History in Western schools. However, there is a dearth of literature and theoretical documentation pertaining to the use of process drama as a method to teach and learn History in an African context, and from an African perspective. The paucity of written evidence on this subject matter inspired me to research the use of process drama to teach and learn History in South African high schools.

Furthermore, it inspired me to enhance my research method, being process drama, with indigenous performance modes that are used in African oral tradition, such as storytelling, singing, dancing and drumming in order to transform teaching and learning into more meaningful and relevant experiences. The phrase 'enhancing process drama' denotes adding additional learning tools, which are used in an African context, to the existing tools that are used in conventional process drama. The researcher intends to focus on the indigenous elements of process drama, such as storytelling, singing, dancing and drumming in order to stimulate a more Africanised approach to teaching and learning History.

According to Nicola Lake (2010: 102), high-school History teachers still use traditional methods[1] to teach History content, which promote a 'banking approach to education'[2], as knowledge is supplied by the teacher rather than actively constructed by the learners. In my interviews with the History teachers at Eden College High School, Teacher X agreed that there is a large tendency amongst History teachers to adopt a banking approach in order to cover

[1] Traditional teaching methods have existed for many years and are still used by History teachers in South Africa. These methods can be defined as being teacher-centred, as the teacher stands at the front of the classroom and dictates lesson content to the learners (Ariosa, 2012).

[2] The term 'banking education' was developed by Paulo Freire to describe traditional teaching methods. Information is deposited into learners' brains using verbal explanations (Freire, 2005: 72), which learners are expected to memorise and regurgitate word-for-word.

the extensive amount of content stipulated in the curriculum. Teacher X explained that this method of teaching is problematic, as instead of focusing on stimulating active and critical engagement with lesson content, History teachers are more concerned with verbally transmitting information to their learners in order to meet curriculum demands. As a result, learners are denied agency to take ownership of their learning.

The main purpose of this research is therefore to counteract the continued use of banking methods to teach and learn History by introducing the supplementary method of process drama. Through process drama, learners will be able to facilitate their learning by engaging experientially with History content.

1.2 Background

According to Jonathan Jansen, remnants of colonial and apartheid education still exist in the current education system. This is reflected in the knowledge that is taught and the methods that are used to teach this knowledge (Jansen and Walters, 2022: 7). A prime example of this is the recurring use of traditional banking methods to teach and learn History content in South African high schools. These methods can be traced back to the development of missionary education in South Africa and Bantu education- the teachers in mission schools and Bantu schools[3] were forced to use a banking approach in order to indoctrinate learners on the superiority of European (white) culture.

1.2.1 Missionary education

In 1737, European missionaries[4] arrived in the Cape of South Africa. Their main objective was to evangelise the Heathens – 'Indigenous Africans of non-European descent' (Lebeloane, 2006: 2) so as to civilise them from their barbaric lifestyle. To do so, the missionaries built mission schools in the Cape, as a means to 'perpetuate Christianity, English and British values'.

[3] According to Duma Nokwe (1954: 12), the term 'Bantu' refers to indigenous African people. Thus, Bantu education was a system of education 'designed specifically for the 'Native' of South Africa' (Nokwe, 1954: 12).
[4] Missionaries were Afrikaans and English-speaking people from Europe who were sent to a particular country to spread Western culture and Christian beliefs (Lebeloane, 2006: 2).

These schools functioned to 'mould Black communities along European lines', which caused the 'Native'[5] to be alienated from his/her own culture and traditions (Legodi, 2001: 110).

The first mission schools, Lovedale Missionary Institute and Healdtown, were established in the Eastern Cape in the early 1800s. The teachers in these schools comprised mainly of church officials and clergy members due to their knowledge of the Bible. They 'promoted a type of education based on European curriculum and models' (Du Rand, 1990: ii). Thus, they taught the Native using Western instruction, 'such as reading, writing and arithmetic' in order to ensure that they would be able to read and understand the Bible (Hams, 1988: 17).

As the Bible was written in English, foreign languages were 'emphasised at the expense of indigenous African languages' (Lebeloane, 2006: 11). African people were taught, and had to learn in English in mission schools, a language that was unfamiliar to them. Furthermore, Western customs and activities were promoted over African customs and activities. African people who joined mission schools had to attend compulsory Church services, and participate in British sporting activities, such as soccer and basketball (Lebeloane, 2006: 11). They had to do so without refusal or else they would be punished and expelled from school, thereby causing them to remain uneducated.

Process drama, as it is an experiential learning method, empowers learners to facilitate their learning by actively participating in the learning process (Bowell and Heap, 2001: 44). Teacher Y, during the interview process, expressed the importance of providing learners with agency over their learning so that they can develop critical thinking and interpretive skills, which are necessary when learning History.

1.2.2 Bantu education

Missionary education ended in South Africa when the National Party, 'an Afrikaner ethnic party', came into power in 1948. The goal of the National Party was to guarantee its control over the economic, social, and political spheres in South Africa in order to preserve white

[5] The term 'Native' refers to black people of African descent.

supremacy in the country (Thompsell, 2018). In order to achieve this, the National Party introduced 'an institutionalised system of racial segregation', known as 'Apartheid' (Thompsell, 2018). This caused the population in South Africa to become segregated into four ethnical groups, namely Whites, Blacks, Coloureds and Asians, the latter three facing oppression (Legodi, 2001: 37).

The goal of the National Party was to create an education system in South Africa that would 'serve to maintain and protect the white man's identity, domination, power, and status, and preserve and expand Afrikaans culture' (Legodi, 2001: 53). In 1953, the National Party passed the Bantu Education Act (47), in order to enforce and maintain racial segregation in South Africa. This Act led to the establishment of separate schools for white, coloured and black children, the latter known as Bantu schools.

Bantu schools were disadvantaged over white schools as they did not receive funding from the government. Black people had to 'participate actively in the financing of their own education' by paying taxes to the government (Moore, 2015: 70). As a result, Bantu schools experienced high levels of poverty and overcrowding due to rundown facilities, and a shortage of school and classroom resources. Furthermore, the quality of education in Bantu schools was very low, as Bantu teachers did not receive sufficient training. Many of them were unqualified, which resulted in low learning standards (Gallo, 2020: 24).

The teaching approach used by Bantu[6] teachers was 'authoritarian', as the objective of teaching was to maintain 'coerced discipline' (Legodi, 2001: 94) rather than to develop students' critical thinking skills. Bantu students were taught using traditional banking methods where teachers would stand at the front of the classroom and dictate large quantities of information to their learners (Brown, 2003). While listening to these explanations, the learners had to write down notes and memorise what they had heard, as they were assessed on whether they could regurgitate this information word-for-word (Brown, 2003). As a result, Bantu students were unable to facilitate their learning. This was a

[6] In this research report, the term 'Bantu' is used to refer to black teachers and learners from the Apartheid era.

tactic imposed by the National Party to inculcate Western (white) knowledge, beliefs and values. In my opinion, this has contributed to the continued use of banking methods to teach and learn History in South African high schools.

In 1974 the National Party introduced a new language policy, known as the Afrikaans Medium Decree. This law stated that Bantu teachers and learners would have to teach and learn specific subjects in Afrikaans (Mbiza, 2018). As a result, both English and Afrikaans became the languages of instruction in Bantu schools. As most Bantu teachers and learners could not speak or understand Afrikaans, this led to teaching and learning complications; many learners failed and as a result, they dropped out of school.

The passing of the Afrikaans Medium Decree led to a national uprising in 1976 where more than 20 000 Bantu school children took to the streets and protested against having to learn in Afrikaans (Khanya Journal staff, 2018). As a result of their efforts, 'Afrikaans was scrapped as a medium of instruction' in Bantu schools (Khanya Journal Staff, 2018). Despite this victory, English and Afrikaans are still the main languages of learning and teaching (LoLT) in most South African high schools. For those teachers and learners who do not speak English or Afrikaans as their mother-tongue, having to teach and learn in these languages has presented many challenges. The multi-modal[7] nature of process drama allows for teachers and learners to express themselves using different modes of expression, such as verbal, visual, textual and physical, and different languages. History teachers and learners can therefore communicate in a more liberating and empowering manner.

1.3 Problem statement

Although colonialism and Apartheid no longer formally exist, their infamous legacy continues to imbue South African education with their language and methodologies (Jansen and Walters, 2022: 7). In many high-school History classrooms, learners are expected to learn

[7] The term 'multimodality' refers to an 'interdisciplinary approach that perceives communication to be more than just language' (Bezemer, 2012). If something is defined as 'multi-modal' it is therefore characterised by different modes of expression, such as verbal, visual, textual and physical.

through rote methods, such as reading and writing in order to memorise History content. During the interview process, Teacher X stated that the continued reliance on rote learning has caused Western practices, such as reading and writing, to remain at the forefront of the learning process. As a result, learners are still unable to engage with History content in a manner that is relevant to their own context and cultures.

In my opinion, one of the major problems with using traditional banking methods to teach and learn History content is that learners are restricted from engaging with lesson content in a manner that is relevant and meaningful to them. In order to address this issue, Jansen proposes making content knowledge more 'engaging, accessible and relevant' for learners (Trowler, 2019: 145). This idea relates to the essence of this study which is to encourage History teachers to adopt supplementary teaching and learning methods that will help to transform teaching and learning into more relevant, meaningful and empowering experiences.

Majority of the teaching and learning materials produced within South Africa are only available in English and Afrikaans. Thus, high school teachers who teach content subjects, such as History, Geography, Biology, etc, are forced to explain lesson content in languages that for many of them and their learners are a challenge to read and understand. Jansen highlights this issue as he states how the 'pre-eminence of the English language in teaching and learning' has resulted in the continued influence of colonialism on the education system (Jansen and Walters, 2022: 2). In order to address this issue, Jansen advises that knowledge and the curriculum need to be constructed 'through indigenous languages', which he acknowledges is an ambitious idea but can be achieved (Trowler, 2019: 147).

One of the reasons why History teachers still use banking methods to teach lesson content is due to strict deadlines. History teachers are expected to cover large amounts of content in short periods of time. Thus, they choose to simply transfer information to their learners in order to meet curriculum demands (Cobbold and Oppong, 2010). As a result, there is little opportunity for active engagement and 'interaction on the part of the learners' (Lake, 2010: 102). In my opinion, History teachers need to spend less time trying to cover lesson content

and more time developing supplementary teaching and learning methods that will enable learners to take ownership of their learning.

The large weight ascribed to high-school learners' marks has prevented History teachers from experimenting with alternative teaching and learning methods; they fear that this could have a negative impact on their learners' marks, and their reputation. Many teachers believe that learners are more likely to do well if they memorise and regurgitate lesson content (Boadu, 2015: 46). Thus, to ensure that academic standards remain at a high level, learning is mostly stimulated through rote methods. This is problematic as learners are denied agency to develop their own responses to lesson content.

The vast majority of History teachers use traditional banking methods to teach lesson content, which, in my opinion, only cater to some learning styles[8] and preferences. I will be referring to 6 of these learning styles, being visual, auditory, verbal, kinaesthetic, social and solitary (Awla, 2014: 242). Visual learners prefer to 'obtain information through visual means', such as texts, graphs, diagrams, images and videos (Awla, 2014: 242). In contrast, verbal learners prefer to obtain information from words, either by speaking, reading or writing. Auditory learners 'benefit greatly from spoken stimuli', such as lectures and discussions, as they learn best by listening (Dunn, 1993 in Moussa, 2014: 21). These learners 'concentrate on the pitch, tone and speed of one's voice' (Awla, 2014: 242) in order to grasp the meaning of concepts and ideas. It can therefore be argued that these three learning styles lend themselves to a more traditional, rote learning approach. On the other hand, kinaesthetic learners enjoy learning through movement and performance. Social learners prefer to learn in an interactive and collaborative manner, whereas solitary learners prefer to learn on their own (Awla, 2014: 242).

Based on the above explanations, it can be deduced that banking methods lend themselves to visual, verbal, auditory and solitary learning styles, thereby disadvantaging learners who

[8] James and Gardner (1995 in Awla, 2014: 241) define learning style as 'the complex manner in which, and conditions under which, learners most effectively perceive, process, store, and recall what they are attempting to learn'.

prefer to learn in a kinaesthetic or social manner. Due to the multi-modal nature of process drama, this method caters to all 6 of the above learning styles. Process drama, as it is a collaborative and experiential method, provides opportunities for learners to engage with kinaesthetic and social learning styles, which are often overlooked in traditional History classrooms. For this reason, I decided to use process drama during my research workshops in order to enable learners to engage with the latter two learning styles.

1.4 Possibility statement

Gideon Boadu (2015: 43) states that the secret to teaching History effectively and stimulating enjoyment in learning History is through conveying content knowledge 'in ways that are meaningful for students'. Preston (1969) supports Boadu's assertion as he claims that if history teachers adopt participatory and collaborative methods than the teaching of History 'need no longer be dry chalk and talk, but lively and active' (Cobbold and Oppong, 2010: 9).

Lotz-Sisitka (2009) argues that the manner in which content knowledge is presented to learners affects 'teaching practices and epistemological access'. Thus, she encourages teachers to deliver lesson content in a manner that is meaningful for their learners in order to stimulate active and critical engagement with lesson content (Lotz-Sisitka, 2009: 66). Drama, as it denotes doing, stimulates learning through praxis[9] – a process of enacting and embodying content knowledge. Through praxis, learners can act on their knowledge in a practical manner, thereby demonstrating their understanding of lesson content through doing (Taylor, 2000: 7). History teachers must therefore encourage their learners to learn through praxis so as to empower them as 'active participants in the development of their knowledge' (Kemp 2013 in Lake, 2010: 2).

When conducing my drama workshops, I decided to use 'enhanced process drama techniques' to teach the learners about the 1976 Soweto Uprising where I incorporated

[9] Zuber-Skerritt (2001: 15) defines praxis as 'the interdependence and integration – not separation – of theory and practice, research and development, thought and action'. It is an ongoing cycle of reflecting and acting, which Freire argues is necessary 'to create a more just world' (Freire, 1972: 52).

African indigenous performance modes into process drama. Rather than solely using conventional process drama techniques, such as pre-texts, effective questioning, role-play, improvisation, teacher-in-role, etc, I also used African indigenous performance modes, such as storytelling, singing, dancing and drumming, in order to make teaching and learning History relevant and more meaningful experiences.

1.5 Rationale

Due to the abundance of theoretical documentation that exists on drama in education, it has already been proven that drama stimulates a deep and meaningful engagement with Dramatic Art and English content (Akdağ and Tutkun, 2010: 825). However, there is minimal evidence suggesting whether this is pertinent to History content. The lack of published knowledge on this topic motivated me to centre this research project on investigating the use of process drama to teach History curriculum content. The Grade 9 Social Science Curriculum Assessment Policy Statement (CAPS) is inundated with content on African history (Curriculum Assessment Policy Statement, Department of Basic Education, 2011). Thus, I decided to base my workshops on the 1976 Soweto Uprising so that the content and the methods employed in the workshops would relate to an African context.

During my time as a student-teacher, I noticed that there are many high-school teachers in South Africa, specifically History teachers, who teach lesson content using banking methods. This was also the case when I was a high-school student as many of my History teachers would write down notes, while simultaneously explaining lesson content. My peers and I were then expected to learn this information off by heart. Due to this, I never understood the meaning or significance of the content I was learning, as I was mostly focused on trying to memorise information word-for-word. My experiences as a learner and as a student-teacher have inspired me to conduct this research so as to encourage high-school History teachers to adopt supplementary methods, such as process drama that will enable learners to facilitate their learning.

I chose to use process drama as my research tool because it provides opportunities for learners to actively engage with lesson content. In a process drama, learners assume fictional roles, and step into a fictional, dramatic world, during which they can 'safely explore at a distance from their own lives', real-life situations, human hardships, and difficulties (Wagner, 1980: 146). This serves to heighten their awareness of the connection between curriculum content and real life.

By using process drama in my workshops, this sparked a genuine interest in the learners to want to learn about the 1976 Soweto Uprising; rather than simply memorising historical facts without understanding the relevance of what they were learning, the learners were able to engage experientially by acting out the Soweto Uprising, thereby drawing connections between their own experiences and the experiences of the Bantu students.

There is existing research on using process drama to teach and learn History. However, there is minimal institutional knowledge pertaining to the use of enhanced process drama techniques to teach History. The purpose of this study was therefore to contribute to the production of knowledge in the field of education by exploring the use of enhanced process drama techniques, such as storytelling, singing and dancing, and drumming to teach and learn History. By doing so, new pedagogical knowledge was constructed, which has been included in this dissertation, such as how enhanced process drama techniques can transform teaching and learning into relevant and more meaningful experiences.

1.6 Research aims

Teaching and learning methods need to be Africanised so that learners can engage with content knowledge in a meaningful and empowering manner. In order to achieve this, one of the main aims of this study was to enhance process drama by including and integrating African indigenous performance modes, such as storytelling, singing, dancing and drumming into my workshops. The objective of enhancing process drama was to transform teaching and learning in high-school History classrooms into relevant and more meaningful experiences in the South African context.

History teachers who use banking methods cause learning to become a mechanical process, as learners are required to regurgitate and memorise information without understanding its relevance (Freire, 1993: 71). Another main aim of this study was therefore to offer a new perspective on teaching and learning History which promotes an experiential approach to learning. To do so, I investigated the use of process drama as a supplementary method to teach and learn History, through a Participatory Action Research approach. In addition, I investigated the value (advantages and disadvantages) of using enhanced process drama techniques to teach History content so as to determine whether this method is effective to teach and learn History.

1.6.1 Research objectives

The main objective of this study was to discover whether using process drama to teach History content would improve learners' understanding and deepen their content knowledge. After conducting my workshops, the learners had to write a reflective assessment on the content explored in the workshops, being the 1976 Soweto Uprising. This assessment formed a crucial part of my data collection process as it helped me to determine whether I was able to achieve the above objective.

Another objective of this study was to stimulate a learner-centred approach[10] to teaching History by empowering learners to facilitate their learning. It therefore falls within the transformative paradigm, which aims to empower people by stimulating a change in a specific area using group action (Chilisa, 2020: 41).

1.7 Research questions

The education system in South Africa remains dominated by Western practices, such as banking education and rote learning. As a result, teachers and learners engage with lesson

[10] Learner-centredness denotes positioning learners at the centre of the teaching and learning experience so that they can take charge of their learning and have 'greater input into what they learn and how they learn' (Aghris, 2018).

content using methods that are disconnected from their own culture and traditions as Africans. In order to address this issue, I explored the following question: *In what ways can the use of enhanced process drama techniques to teach History content transform learning into an empowering experience?*

The continued reliance on using banking methods to teach History has resulted in learners becoming passive consumers of knowledge. This needs to be averted so that learners can take ownership of their learning by making their own discoveries and developing their own understanding of lesson content. I therefore explored the following question: *To what extent can process drama stimulate learner-centredness in a History classroom?*

Another question that I investigated was: *To what extent can using process drama stimulate an improved understanding of History content?* This question is significant as it relates to my research objective.

1.8 Literature review

1.8.1 Introduction

This literature review draws on theory related to missionary education, Bantu education, Africanisation and storytelling. It explains how the use of Western teaching and learning methods and languages in mission schools and Bantu schools, such as traditional banking education, has led to the continued reliance on using Western practices and languages to teach History in South African high schools. This has resulted in teaching and learning becoming disconnected from the background and experience of South African teachers and learners. In order to address this issue, History teachers should Africanise their existing teaching and learning methods. This can be achieved through a process of 'Africanisation'. I have briefly defined this process in order to highlight the importance of Africanising the education system. I have also outlined a theoretical underpinning of the role of storytelling in African oral tradition so as to explain why this indigenous technique should be used to teach

and learn History in South African high schools. A more detailed definition of Africanisation and an in-depth explanation of storytelling has been provided in Chapter 2 of this dissertation.

1.8.2 Missionary education

In 1737 Protestant missionaries arrived in the Cape of South Africa. Their objective was to 'convert Africans to Christianity,' and to implement 'Western' ways of thinking' in South Africa (Du Rand, 1990: 15). To do so, the missionaries built 'mission schools' in the Cape in order to establish a system of education based on European curricula and models. Before the arrival of the missionaries, African people did not know how to read or write as learning was rooted in oral tradition- a form of communication whereby knowledge is passed down by word of mouth (Olamide, n.d.: 5).[11] Missionary education therefore functioned to teach African people how to read and write in English so that they would be able to read and understand the Bible (Du Rand, 1990: ii).

Although missionary education no longer formally exists in South Africa, the education system remains subjugated by the hegemonic power of Western teaching and learning methods, and languages (Dei, 2008: 232). The Department of Education upholds the need for learners to learn how to read and write in English, as English is the most spoken language in the world. From a South African perspective this can be considered problematic, as most teachers and learners do not speak English as their home language. Thus, having to comprehend lesson content, and to communicate in an unfamiliar language is a challenge for many teachers and learners. In order to address this issue, teachers should adopt teaching and learning methods, such as process drama, through which they can engage in a multisensory manner with lesson content.

[11] African people would sit around the fire and recall memories and past events which were communicated using storytelling. Knowledge would be transmitted from one generation to the next in order to educate the youth about the past (Olamide, n.d.: 5).

1.8.3 Apartheid: Bantu education

Missionary education ended in South Africa when the National Party, 'an Afrikaner ethnic party', came into power in 1948. The goal of the National Party was to guarantee its control over the economic, social, and political spheres in South Africa so as to preserve white supremacy in the country (Thompsell, 2018). In order to achieve this, the National Party introduced an institutionalised system of racial segregation, known as 'Apartheid' (Thompsell, 2018).

In 1953 the National Party passed the Bantu Education Act (47) as a means to enforce and maintain racial segregation in South Africa. Separate schools were therefore developed for white, black and coloured children. Black children were only allowed to attend Bantu schools wherein there were high levels of poverty, overcrowding, a lack of classroom facilities and resources, and unqualified teachers (Gallo, 2020: 11). Furthermore, the teaching approach imposed in Bantu schools was oppressive due to its 'authoritarian' nature (Legodi, 2001: 94). Learners were taught using banking methods – information about white values, beliefs and philosophies were imposed onto learners who had to accept and absorb this information without any form of critical engagement. Bantu learners were also taught in English and Afrikaans so that they could learn how to speak and understand these languages (Mbiza, 2018). These tactics were used by the National Party to indoctrinate learners on the superiority of white culture.

It is important to mention the type of teaching and learning methods that were used during Apartheid so as to inform the reader of why South Africa's education system is still dominated by Western (white) methods, and languages. The above literature is significant in so far as it addresses the issues explored in this study, such as the implementation of English and Afrikaans as the language of instruction in the vast majority of South African high schools, and the use of traditional banking methods.

1.8.4 Using supplementary methods to teach History

'Most History teachers are tied to using a 'traditional mode of delivery'' to ensure that they cover the necessary curriculum content (Boadu, 2015: 39). Due to this, learners are expected to memorise and regurgitate lesson content with no real understanding of what they are learning. Gideon Boadu (2015: 40) advocates for History teachers to adopt new approaches, which go beyond the 'oral presentation and narration of events', so as to make teaching and learning a more meaningful and empowering experience for teachers and learners.

Boadu makes a useful contribution to this literature review as his ideas relate to the function of this research, which is to encourage high-school History teachers to adopt supplementary teaching and learning methods that will stimulate a learner-centred approach to teaching. Boadu encourages History teachers to create learning experiences that are participatory and collaborative for learners. I agree with this claim, as History teachers need to empower their learners by enabling them to actively engage with lesson content.

1.8.5 Africanising the education system

George Sefa Dei claims that 'African education is in "crisis"' (Dei, 2008: 233), as the education system in South Africa is dominated by Western practices, ideas and languages. Jansen supports this notion as he states that the curriculum is "dominated by Western thought and ideas" (van Heerden, 2017). Now that South Africa is a Democratic country not only is this 'redundant and alienating', but it is also detrimental to the liberation of African people (Makgoba, 1997: 117).

In order to make the education system more relevant, African indigenous teaching and learning methods need to be integrated into traditional pedagogy. Furthermore, Jansen advocates for new knowledge systems to be incorporated into the curriculum which are based on African ways of knowing (van Heerden, 2017). This can be achieved through 'Africanisation' – a strategy that was established against 'imperialism, colonialism, white domination, and the exploitative tendencies of a capitalist society' (Legodi, 2001: 110).

Makgoba (1997: 115) defines Africanisation as a process of 'defining, interpreting, promoting, and transmitting African thoughts, philosophy, identity and culture'. Teffo upholds this definition as he views Africanisation as an act of 'inseminating African values, concepts, and moral ethics into all human activities' (in van Heerden, 1997: 208). Thus, the function of Africanisation in education is to stimulate relevance through the integration of indigenous knowledge systems and teaching and learning methods.

The Sankofa Youth Movement defines Africanisation as a way of 'embracing our African heritage and developing a sense of loyalty towards the Motherland – Africa' (in Louw, 2010: 43). In order to do so, we need to put African culture 'on the pedestal currently occupied by the west' (Louw, 2010: 43) so that we can pay homage to our own customs and traditions. If we fail to do so, this will cause our institutions to remain subjugated by the hegemonic power of Western ideologies and values.

It is evident from the above literature that greater efforts need to be made in recognising and acknowledging the roots and traditions of African people in order to Africanise the education system, and to transform teaching and learning into relevant and more meaningful experiences. This is necessary, particularly in high-school History classrooms, as teachers still tend to use traditional methods to teach History content.

1.8.6 African oral tradition: using storytelling techniques to teach and learn History

Before the establishment of mission schools in the Cape, African people did not know how to read or write. They therefore communicated with one another, transmitting their thoughts, beliefs, and feelings through oral tradition. Members of the community would 'congregate around a central fire and settle down to hear and listen to stories' (Tuwe, 2016). As a result, storytelling became a prominent mode of communication among African communities (Olamide, n.d.: 17).[12]

[12] Storytelling functioned to 'provide entertainment, to teach morals and important life lessons, to maintain cultural values, to praise God' and to educate the youth about their history and roots as African people (Utley, 2008).

Drama plays a significant role in African oral tradition as storytellers use verbal and physical modes of expression to communicate a story. Rather than recounting a memory or event using words, African storytellers rely on dramatic modes of expression, such as gestures, movements and facial expressions to elicit 'a series of mental images associated with the words' of a story (Utley, 2008). Some storytellers role-play characters and act out plots so that the listeners can visualise the characters and events in their stories. This helps to make stories more memorable and interesting. Although the above explanation is not fully developed, it is important, as it highlights the connection between drama and African oral tradition. Additional information on storytelling has been provided in the following chapter.

When teaching learners about their history, teachers should aim to 'bring the subject to life, and to make it appealing to the intellectual and emotional faculties' of the learners (Boadu, 2015: 39). Through storytelling, History teachers can convey information in a creative manner by using expressive language, gestures, movements, and facial expressions. I believe that this will stimulate further interest and curiosity in History content and will make teaching and learning History more relevant for teachers and learners, as they will be able to express their understanding in a familiar manner.

1.9 Theoretical framework

1.9.1 Introduction

This theoretical framework contains a comprehensive explanation of critical pedagogy based on Paulo Freire's, Sophie Degener's, and Henry Giroux's perspective on teaching and learning. I have specifically drawn on this philosophy to inform my research, as it functions to help teachers transform teaching and learning into more empowering and liberating experiences. As I will be using process drama to teach my drama workshops, it is important to inform the reader of the connection between process drama and critical pedagogy. A detailed description of process drama has been included in this conceptual framework to highlight the value of this method.

1.9.2 Banking education

The philosophy of critical pedagogy (CP) was developed by Paulo Freire in response to traditional forms of education, which he describes as promoting a 'banking approach to education'. Banking education, as its name implies, is the act of depositing information into learners who are perceived as empty vessels 'to be filled by the teacher' (Freire, 2005: 72). This is done using verbal explanations, which learners are expected to memorise and regurgitate word-for-word.

Banking education promotes a teacher-centred approach to education as the teacher is positioned as the 'producer of knowledge' (Freire, 2005: 72). The teacher has authority over the learning process, as s/he decides on the type of knowledge that is taught, and how this knowledge is taught. Learners, on the other hand, lack authority as they are expected to engage with rote learning – a passive technique whereby learners 'mechanically memorise narrated content' (Freire, 1993: 71). Joldersma defines banking education as 'dehumanising' because it 'elicits oppressive passivity in students' (in Aliakbari and Faraji, 2011: 78).

Freire argues that banking education is oppressive as its objective is to immobilise the oppressed 'by conditioning them to accept that meaning and agency are the sole property of the oppressor' (Freire, 2005: 76). The reason for this is to prevent the oppressed from questioning and challenging existing societal structures and ways of life so that they accept their reality. In terms of banking education, teachers are perceived as being oppressors; they are responsible for creating and imposing knowledge onto learners. Learners are perceived as being oppressed; they are forced to accept and consume the knowledge dictated to them by their teachers (Freire, 2005: 76). Thus, learners are denied agency to question the nature of their reality. It is important to inform the reader of the disempowering effects of banking education so that s/he is aware of why supplementary methods need to be used to teach and learn History.

1.9.3 Critical pedagogy

The goal of critical pedagogy is to transform oppressive power structures by empowering learners to question and challenge the status quo (Degener, 2001: 1). Rather than being passive objects of education, learners are encouraged to act as 'subjects of their own autonomy and emancipation' (Aliakbari and Faraji, 2011: 78). According to Giroux (2011), a teacher's role in critical pedagogy is important as it is his/her responsibility to create classroom experiences wherein learners can 'act as active agents in their own education' (in Aliakbari and Faraji, 2011: 80). Degener (2001: 9) supports this view as she states that teachers need to create opportunities for learners to critically reflect on and examine the conditions of their reality in order to heighten their awareness of oppressive structures. One way to do so is for teachers to dialogue with their learners so that they can reflect on society and, in so doing, decide on the 'type of action they should take' to improve their reality (Ohara, Saft and Crookes, 2000).

Main principles of critical pedagogy

- **'Problem-posing education'**

Problem-posing education seeks to create learning experiences that are liberating and empowering for learners. It therefore challenges traditional teacher-learner dichotomies by positioning learners as critical co-investigators in the learning process. Teachers are not perceived to be authoritative figures, and learners are not perceived to be 'docile listeners', as teachers are taught 'in dialogue with learners, who in turn while being taught, also teach' (Freire, 2005: 80). Freire promotes this collaborative teaching approach as it sparks a teacher-learner relationship built on egalitarianism and reciprocity (Freire, 2005: 81).

In order to transform learning into a more meaningful and empowering experience, History teachers must enable learners to facilitate their learning through active engagement with lesson content. By adopting a problem-posing approach to education, History teachers can

empower learners to take ownership of their learning, as they are positioned as co-agents in the learning process (Freire, 2005: 79).

- **Dialogue**

According to Freire (1970: 73), 'without dialogue there is no communication, and without communication there can be no true education'. Thus, Freire insists on the use of dialogue and communication in education in order to conscientise learners about oppressive societal structures. By learning about and reflecting on these structures, learners are able to challenge the status quo (Shor, 1992). Dialogue is therefore necessary to stimulate liberation, as it is through communication that learners are empowered with the knowledge to transform their reality.

Dialogue is also important for the development of critical thinking. Learners can ask thought-provoking questions and engage in discussions about lesson content, during which they can draw connections between their content knowledge and everyday knowledge and experiences (Mahmoudi, Khoshnood, and Babaei, 2014: 87). This is fundamental to learning History, as in order to understand the relevance of History content, learners need to link historical events to current situations. Freire refers to this process as developing critical consciousness in learners.

- **Critical consciousness**

Critical consciousness is an integral part of education as learners are empowered with the skills and knowledge to review their reality, and to develop solutions to everyday problems (Mahmoudi, Khoshnood and Babaei, 2014: 90). By critically assessing their reality, learners gain a deeper understanding of the world, as they begin to see it 'not as a static reality, but as a reality in process', which they can transform by acting on their knowledge (Freire, 1970: 71). Critical consciousness is therefore necessary to liberate learners, as it positions them as active subjects in the process of change.

1.9.4 Process drama as a form of critical pedagogy

Dorothy Heathcote, pioneer of educational drama, developed a participatory and collaborative teaching and learning method, known as 'process drama' (Bowell and Heap, 2001: 44) in order to enable learners to explore their reality in a practical and experiential manner.

Process drama is a process-oriented Applied theatre and drama method in which participants/learners and facilitators/teachers engage in a series of episodes leading to the development of a dramatic encounter. The process is imperative in a process drama, as the participants experience being on a journey, rather than working towards a finished product. Thus, teachers and learners engage in a process of negotiation and renegotiation, during which learners are positioned as 'co-producers of knowledge' as they are encouraged to share their own opinions, views and understanding of lesson content (O'Toole, 1992: 2). Negotiation is therefore an important aspect of process drama as it guides the dramatic action and stimulates moments of discovery and meaning making.

Process drama is an improvised method as it does not rely on a pre-written script. In every process drama there is a dramatic encounter. The drama unfolds spontaneously, thereby enabling learners to generate their own meanings and to make their own discoveries (O'Neill, 1995: 87). During the dramatic encounter, learners engage with role-play by assuming the roles of fictional characters. By doing so, they are able to safely explore real-life situations and personal experiences, which aids in heightening their awareness of the connection between curriculum content and reality. This is a significant component of critical pedagogy, as learners need to draw connections between their experiences, and content knowledge in order to elicit a meaningful transformation in society (Giroux, 2011: 202). History teachers should allow their learners to engage with role-play, as they will be able to explore historical events in a practical manner, thereby developing their own understanding of History content.

Process drama enables teachers to fluctuate in their role by adopting different stances in the drama. Heathcote refers to this technique as teacher-in-role as the teacher 'monitors and guides the experience of the participants' from within the drama (Morgan and Saxton, 1987:

38). Each teaching role is related to a specific stance which carries implications of status, as either a manipulator, a facilitator, or an enabler. By adopting a facilitative stance, History teachers can empower their learners to take ownership of their learning, as a facilitator assists learners to discover their own voice and to direct the dramatic action (Bowell and Heap, 2001: 48). This corresponds with the role of a critical educator, as s/he enables learners to make their own decisions and to act on their knowledge In order to work towards developing a just and equal society (Aliakbari and Faraji, 2011: 81).

Reflection is integral to process drama, as well as learning in general, as it enhances learners' cognitive engagement with, and understanding of lesson content (Neelands, 1984: 29). Teachers who incorporate reflection tasks into their lessons will be able to stimulate a learner-centred approach to teaching, as it is through reflection that learners can critically engage with lesson content, thereby generating their own meanings and understanding. Critical thinking is a fundamental aspect of critical pedagogy so that learners can reflect on their lives and position in society. By doing so, learners will be able to develop practical solutions to everyday problems that will help them overcome their oppression (Freire, 1993: 92).

1.10 Research method: Participatory Action Research (PAR)

In order to understand the function and aims of Participatory Action Research, a short explanation of Action Research needs to be provided in order to contextualise this method for the reader. Action Research is often conducted in the field of education. As its name implies, it is research which relies on action and doing in order to stimulate change in a specific field (O'Brien, 1998: 2).

The term 'Action Research' can be divided into two separate parts – action and research. 'Action' refers to the act of 'improving practice', whereas 'research' refers to the act of theorising one's actions by explaining the steps that were taken to stimulate change (McNiff and Whitehead, 2011: 14). Action Research is commonly used by practitioners whose aim is to generate new knowledge in a specific field in order to improve practice 'as part of the process of change' (Koshy, 2010: 9). My reason for conducting this study was to contribute to

the production of knowledge in the field of education by stimulating a transformation in how teaching and learning are conducted in high-school History classrooms. Through Participatory Action Research, I was able to experiment with using enhanced process drama techniques to teach History content, thereby developing practical knowledge into my research inquiry.

Participatory Action Research is a sub-category of Action Research. It places emphasis on the participative nature of Action Research. The aim of Participatory Action Research is to 'link knowing and doing' so that knowledge is generated on a practical level (Baldwin, 2012: 470). Thus, it 'seeks to bring together theory and practice' (Baldwin, 2012: 467) so that researchers can discover practical solutions to existing problems.

Furthermore, Participatory Action Research stimulates collaboration between researchers and participants as it allows them to 'reflect upon each other's thinking and to become 'jointly educated'' (Jacobs, 2016: 51). It is therefore a 'social co-learning process', as learning is stimulated through a collaborative process of knowledge production (Benjamin-Thomas, et al. 2018: 3). By conducting Participatory Action Research, I was able to position the learners as co-producers of knowledge in my workshops.

1.11 Data collection methods

1.11.1 Semi-structured interviews

Semi-structured interviews can be used by researchers to gather subjective information from 'key informants who have personal experiences, attitudes, perceptions and beliefs related to the topic of interest' (DeJonckheere and Vaughn, 2019: 2). During my data collection process, I conducted three interviews with the History teachers at Eden College High School. The purpose of these interviews was to acquire information into the teachers' experiences of teaching Senior Phase History, and to seek their opinion on my research topic so that I could apply this information to my workshops.

1.11.2 Workshops

The main research instrument that was used to collect data in this study was workshops. Workshops are designed to help a researcher achieve his/her research aims, and 'to fulfil a research purpose' by providing 'reliable and valid data' into his/her research inquiry (Ørngreen and Levinsen, 2017: 72). By conducting workshops, I was able to obtain practical information into my research inquiry, which I helped me to answer my research questions.

The content that was explored in my workshops was based on the 1976 Soweto Uprising, as this topic is included in the Grade 9 Social Science CAPS (Curriculum Assessment Policy Statement, Department of Basic Education, 2011). The Soweto Uprising was a set of student protests, which were sparked by the implementation of Afrikaans as the language of instruction in Bantu schools. In order to resist this law, representatives from secondary Bantu schools met on the 13 June 1976 to plan a secret march through Soweto to Orlando stadium (Allwood and Hambly, 2013: 186). This led to confrontation between students and police officers; students were wounded and killed, police cars were stoned, school buildings were set on fire, etc. The violence continued until 1978 when the government decided to change its language policy, thereby removing Afrikaans as the language of instruction in Bantu schools (Allwood and Hambly, 2013: 187).

During my workshops, the learners were introduced to process drama activities during which they had to role-play characters, create and act out dramatic situations, make posters and masks, act out stories, and express their understanding of the lesson content through singing, dancing and creating tableaux. The aim of these activities was to enable the learners to practically engage with the lesson content.

The workshops were held in one of the History classrooms at Eden College High School. Thus, strict Covid-19 protocols were put in place to ensure the safety and protection of myself and the learners. Both the learners and I were expected to take our temperature before the workshops, to wear a mask during the workshops, to sanitise our hands before and after touching objects and props, and to keep an appropriate distance apart from one another.

1.11.3 Participant observation

Schensul and LeCompte (in Kawulich, 2015) define participant observation as 'a process of learning through exposure to, or involvement in the day-to-day or routine activities of participants in the researcher setting'. I chose to use this data collection method during my workshops so that I could act as a participant and an observer in my research. By fluctuating between these roles, I was able to make observations and to apply them to my teaching practice. I acknowledge that by positioning myself as a participant, and as an observer in my workshops that my reflections may have been biased. However, I made sure to adopt an objective stance in order to ensure that my observations remained impartial.

1.11.4 Group discussions

In Participatory Action Research 'all participants are involved as knowing subjects' (Bergold and Thomas, 2012: 204). Thus, each participant is encouraged to offer his/her perspective as part of the knowledge-production process. 14 Grade 9 History learners took part in my workshops. Thus, I decided to gather information from the learners by conducting group discussions at the end of my workshops. The purpose of these discussions was to enable the learners to reflect on their experiences in the workshops by sharing information about what they learnt, what they enjoyed, what they found challenging, and how it felt for them to learn History content through process drama. This information functioned to guide me on where to improve my workshops.

1.11.5 Video and audio recordings

According to Edwards and Westgate, video and audio recordings are useful for data collection, as they enable a researcher to analyse data in depth. S/he can revisit these recordings 'for further analysis, or for analysis on a different basis' (in Bowman, 1994: 3). Having to teach and collect data simultaneously during my workshops was a challenge. Thus, I decided to take video recordings of my workshops. By doing so, I was able to review my workshops, thereby acquiring detailed information into my research inquiry. I also decided to audio record my

interviews with the History teachers. This enabled me to re-visit the information discussed in the interviews so that I could use it for baseline research.

1.12 Ethical considerations

During this study I conducted research involving human participants. Thus, I had to acquire informed consent/assent from the relevant participants being History teachers, and learners under the age of 18.

When involving children under the age of 18 in one's research, there are many ethical considerations that need to be considered. According to South Africa's Constitution, a child under the age of 18 is a minor. Thus, s/he 'lacks the legal ability to make a decision as to whether or not to participate in research' (Dhai, 2019: 56). As a result, I had to approach the 'legally authorized representative' of the learners so that s/he could give consent on behalf of their child (Strode, et al., 2018: 830). To do so, I created an information sheet and consent form for the parents, as well as an information sheet and assent form for the learners, as they also have the right to decide whether they would like to participate in a research study (Dhai, 2019: 21).

As part of this study, I conducted interviews with the History teachers for baseline research. I therefore had to create a separate information sheet and consent form for the teachers in which I informed them of the aims, objectives, and procedures of this study, and what their role in this study would entail.

My responsibility as a researcher was to inform the participants what I intended to do with the information they provided me during the research so as to address issues related to confidentiality (Goredema-Braid, 2010: 53). In my participant information sheets, I therefore informed the parents, learners and teachers that confidentiality could not be guaranteed during the workshops, as there would be 14 learners participating in the workshops. However, confidentiality could be guaranteed during the interview processes as the interviews would be conducted individually with each History teacher.

I explained in each of my participant information sheets how I would address issues related to anonymity in this study. Since I would be conducting group workshops with the learners, I could not guarantee anonymity during the data collection process. However, anonymity could be guaranteed in this dissertation. In order to protect the participants' identity, I have used a pseudonym to refer to the learners, such as Learner A, Learner B, etc as well as the History teachers, such as Teacher X and Teacher Y.

Before conducting this study, I had to receive permission from the principal of Eden College High School, and from the Human Research Ethics Committee (non-medical) at Wits University (refer to Appendix 1). These processes are imperative when conducting research involving human subjects in order to ensure the safety and protection of the participants.

1.13 Chapter outline

This dissertation is divided into seven chapters.

Chapter one provides background information on this study and includes information on the research aims, objectives, questions, problem statement, rationale, literature review, theoretical framework, research methodology and ethics.

Chapter two outlines the main theories which underpin this research. These include critical pedagogy, Africanisation, process drama and storytelling. It explains how these theories, and methods can help teachers transform learning into a relevant and more meaningful experience.

Chapter three expands on the research method, Participatory Action Research, and the data collection methods, such as semi-structured interviews, workshops, participant observation, group discussions, and video and audio recordings. It also summarises how Participatory Action Research was carried out during this study.

Chapters four, five and six present the research findings. The research (drama) workshops have been analysed in relation to the research questions.

Chapter four explains how the use of process drama techniques, such as role-play, improvisation and teacher-in-role transformed learning into an empowering experience, stimulated learner-centredness and deepened learners' understanding of History content.

Chapter five expounds on the above ideas by exploring the use of enhanced process drama techniques, such as storytelling, singing and dancing, and drumming. Furthermore, it explores the use of art, costumes, props and objects, and sound and lighting as building belief tools.

Chapter six expands on the previous two chapters by exploring the use of additional process drama techniques, such as questions, discussions, collaboration, and reflection.

Chapter seven summarises the research findings by providing concluding remarks on the workshops conducted. It also offers recommendations for teachers on using process drama as a pedagogical tool.

1.14 Conclusion

In the vast majority of high-school History classrooms in South Africa, learners are taught using foreign languages, such as English and Afrikaans, and traditional banking methods, which derive from a Western context. Learning is therefore a mechanical process of reading, writing, and memorising and regurgitating information (Lake, 2010: 102). This is a major concern, as banking methods have restricted learners from engaging actively and meaningfully with lesson content. In order to address this issue, History teachers must adopt the supplementary method of process drama. Through process drama, learners can actively take part in their learning by playing the roles of historical figures and acting out historical events. This will deepen their understanding, as they will be able to explore the past from a primary perspective. Furthermore, the use of enhanced process drama techniques, such as storytelling, singing and dancing, and drumming can transform teaching and learning into relevant and more meaningful experiences by enabling teachers and learners to engage with History content in a manner that is rooted in their own culture and traditions as Africans.

CHAPTER 2: THEORETICAL FRAMEWORK

2.1 Introduction

This chapter outlines the main theories which underpin this research. These include critical pedagogy, Africanisation, process drama and storytelling. The purpose of these theories is to frame the research topic. Thus, they function to explain how teachers can elicit active and meaningful engagement with History content and transform teaching and learning into relevant experiences.

The need for History teachers to develop new teaching and learning methods is becoming more prominent, as traditional methods are criticised as being ineffective in teaching and learning History as a high-school subject (Karabağ and Avdoğan, 2021: 36). This is because they lend themselves to a banking approach where teachers transmit information to learners using verbal explanations, which learners are expected to memorise and regurgitate word-for-word. Freire describes banking education as oppressive because it stimulates learning through the passive consumption of knowledge (Micheletti, 2010). Teacher X and Teacher Y agreed that banking methods are oppressive as they have prevented learners from taking ownership of their learning. Due to this, they both felt that it is necessary for History teachers to adopt supplementary methods that will enable learners to have agency over the learning process.

Critical pedagogy is a theory in education which explains how teachers can create learning experiences that are meaningful and empowering for their learners. In this chapter, I include a detailed description of critical pedagogy and explain why this theory should be applied to teaching History. The purpose of this study is to affect a shift in how History content is taught in high-school classrooms towards a learner-centred approach. Thus, the theories and principles of critical pedagogy are important as they provide a framework for this study.

The continued reliance on using traditional banking methods has led to the establishment of an education system which is dominated by Western practices. As a result, teaching and learning methods have become disconnected from the background and experience of South

African teachers and learners. In order to address this issue, teachers need to adopt supplementary teaching and learning methods which are relevant to an African context. In this chapter I define and explain the term 'Africanisation' in order to highlight the importance of Africanising the education system. If we as Africans are to develop educational practices that are meaningful for us, we need to integrate indigenous teaching and learning methods, such as storytelling, into pedagogy. I have therefore outlined a theoretical underpinning of the role of storytelling in African oral tradition and described its features so as to explain why this technique should be used to teach and learn History in South African high schools.

2.2 Critical pedagogy

Paulo Freire, educator and philosopher, was born in 1921 in Brazil. During his work as an educator, Freire noticed the harmful impact of illiteracy on the working class, as it caused them to be oppressed by society. Freire believed that the only way to free the working class was through education and literacy (Mahmoudi, Khoshnood and Babaei, 2014: 87). This sparked the development of his work, whereby Freire aimed to teach the working class how to read and write in order to empower them with the skills and knowledge to be able to question and challenge their 'historical and social situation' (Bentley, 1999). To do so, Freire developed an educational philosophy which he termed 'critical pedagogy'.

Peter McLaren, Canadian scholar and professor in critical studies, encourages teachers to draw from this philosophy in order to stimulate meaningful reform in education. He defines critical pedagogy as 'a way of thinking about, negotiating, and transforming the relationship among classroom teaching, the production of knowledge, the institutional structures of the school, and the social and material relations of the wider community, society and nation-state', towards a more democratic society (Morgan, 2000: 274). McLaren's view of critical pedagogy aligns with Freire's conception, as they both consider this philosophy as a way to empower the oppressed with the means to change their reality (Morgan, 2000: 275).

Freire developed this philosophy to challenge 'any form of domination, oppression and subordination, with the goal of emancipating oppressed or marginalised people' (Aliakbari

and Faraji, 2011: 77). According to Freire, traditional education is oppressive as it promotes a 'banking approach to education'. 'Banking education', as its name implies, is the act of depositing information into learners who are viewed as 'empty vessels to be filled by the teacher' (Freire, 2005: 72). This is done using verbal explanations, which learners are expected to memorise and regurgitate word-for-word. As a result, learners are denied agency to think and act for themselves, as they are forced to accept the knowledge given to them by their teachers.

The objective of banking education is to immobilise the oppressed 'by conditioning them to accept that meaning and agency are the sole property of the oppressor' (Freire, 2005: 76). The reason for this is to manipulate the oppressed to accept their reality so that they do not question and try to challenge societal structures and ways of life. In terms of banking education, teachers are seen as being oppressors, as they are responsible for imposing knowledge onto learners. On the other hand, learners are seen as being oppressed as they are forced to consume information without understanding its meaning (Freire, 2005: 76).

Banking education promotes a teacher-centred approach as the teacher is positioned as the 'producer of knowledge' (Freire, 2005: 72). The teacher holds the power as s/he is decides on how the lesson content will be presented to the learners. Learners on the other hand lack agency as they are expected to engage with rote learning – a passive technique whereby content knowledge is 'mechanically memorised' (Freire, 1993: 71). As a result, banking education 'hinders the intellectual growth of students' as it shapes them into 'receptors' and 'consumers of knowledge' (Micheletti, 2010). Freire states:

> "Implicit in the banking concept is the assumption of a dichotomy between human beings and the world: a person is merely in the world, not with the world or with others; the individual is a spectator, not re-creator. In this view the person is not a conscious being (corpo consciente); he or she is rather the possessor of a consciousness: an empty "mind" passively open to the reception of deposits of reality from the world outside" (2005: 75).

Freire claims that banking education enforces a divide between learners and the world by keeping them detached from their reality. This serves to diminish a person's 'true

consciousness', which can 'only be realised through the relationships and connections' that are made between the physical world and a person's life (Micheletti, 2010). When a teacher assumes the role of a 'depositor', this causes learners to become objects with no autonomy. In other words, they have 'no ability to rationalise and conceptualise knowledge at a personal level' (Micheletti, 2010). Hence, Joldersma (199) views banking education as dehumanising because it 'creates oppressive passivity' in learners (in Aliakbari and Faraji, 2011: 78), which prevents them from critically engaging with the world.

In most high-school History classrooms in South Africa, learners are disempowered due to the use of banking methods to teach History content. The concern with this 'rote-learning-based history education' (Karabağ and Aydoğan, 2021: 37) is that it prevents learners from critically engaging with History content, as they have to passively consume information provided to them by their teachers. In order to provide learners with agency, History teachers need to encourage critical thinking so that learners can develop their own understanding of lesson content. This relates to theories of critical pedagogy, which advocate for teachers to empower learners as critical thinkers so that they can challenge the status quo (Freire, 2000 in Shih, 2018: 68).

According to bell hooks (1994: 7), education should be a fun and meaningful experience for learners whereby they can actively take part in their learning. Thus, she advocates for a reconceptualisation of education as a form of learner empowerment. hooks views critical pedagogy as an effective approach to achieve learner empowerment, as learners are able to critically reflect on their reality, thereby gaining the necessary knowledge to stimulate change (hooks, 1994: 8).

hooks (1994: 14) supports Freire's view that 'education should be a source of freedom for students'. However, she argues that for education to be liberating both teachers and learners need to be empowered by the learning process. For teachers to be empowered, they need to be willing to take risks and to be vulnerable – 'wholly present in mind, body, and spirit' in the classroom (hooks, 1994: 21). Thus, they need to find ways to integrate their narratives into classroom discussions so as to show learners 'how experience can illuminate and enhance

their understanding of academic material' (hooks, 1994: 21). By doing so, learners will be motivated to draw from their prior knowledge and experiences to interpret lesson content. This is important when learning History, as learners need to relate their content knowledge to their everyday knowledge and experiences in order to understand the relevance of History content.

Henry Giroux claims that critical pedagogy is not 'a prescriptive set of practices', or a method, but rather 'a set of education principles' (in Costandius and Bitzer, 2015: 28), as it is influenced by the context in which it is applied and the histories, experiences and identifies of the individuals who use it (Tristan, 2013). Critical pedagogy takes into consideration the relationship between 'how we learn and how we act as individuals and social agents' as a means to educate learners on how to become engaged citizens capable of creating opportunities for a democratic life (Tristan, 2013). Thus, according to Giroux, critical pedagogy is 'an ongoing project' dedicated to providing the oppressed with agency to transform their reality (Tristan, 2013).

Giroux (in Foley, 2007: 5) states that in order for teachers to create learning environments that are characterised by equality and reciprocity, they 'must engage in deep self-reflection about their position and the effects of their authority in the classroom'. By doing so, this will cause them to become aware of any 'unsuccessful educational ideas and oppressive forms in their own educational practices' (in Foley, 2007: 5).

Methods used by high-school History teachers usually focus on the teacher and placing him/her at the forefront of the learning experience (Cobbold and Oppong, 2010). As a result, learners are expected to memorise information presented to them by their teachers. History teachers therefore need to adopt supplementary teaching and learning methods that will enable learners to actively engage with History content. Freire argues that for pedagogy to be transformative, learners need to make connections between their narratives, histories and experiences, and their content knowledge (in Giroux, 2011: 202). This is fundamental to learning History as it enables learners to understand the relevance of History content.

2.2.1 Main principles of critical pedagogy

- ‘Problem-posing education’

  Problem-posing education opposes a banking view of education, as learners are perceived as conscious beings who are able to think and act for themselves (Freire, 2005: 79). Problem-posing education stimulates learning through social exchange; ‘knowledge evolves from continual interaction’ between teachers and learners, which enables them to gain new insights into the world and to develop a deepened understanding of their position in society (Freire, 1985: 106). It is therefore learner-centred, as teachers and learners are both responsible for facilitating the learning process and producing knowledge (Freire, 2005: 75).

  Problem-posing education is fundamental to critical pedagogy as it rejects traditional teacher-learner dichotomies. Teachers are not seen as authoritative figures, and learners are not viewed as ‘docile listeners’, as they are both responsible for educating one another. Thus, there is an equal relationship between teachers and learners as teachers are taught ‘in dialogue with the learners, who in turn while being taught, also teach’ (Freire, 2005: 80). Freire claims that this collaborative approach is essential to liberate learners as it sparks a teacher-learner relationship which is built on egalitarianism, solidarity and reciprocity (Freire, 2005: 81).

  In order to transform learning into a more meaningful and empowering experience, History teachers must enable learners to facilitate their learning through active engagement with lesson content. By adopting a problem-posing approach to education, History teachers can empower learners to take ownership of their learning, as they are positioned as co-agents in the learning process (Freire, 2005: 79).

- Dialogue

  According to Freire (1970: 73), ‘without dialogue there is no communication, and without communication there can be no true education’. Thus, he insists on the use

of dialogue and communication in education in order to consientise learners about oppressive societal structures. When learners learn about and reflect on these structures through dialogue, they acquire agency to be able to question and challenge the status quo (Shor, 1992).

Dialogue creates a symbiotic relationship between teachers and learners as they are both responsible for producing knowledge. Lev Vygotsky, Russian psychologist, supports the use of dialogue in learning environments as he claims that it is through interacting with their teacher and their peers that learners' emerging capacities are awakened and learning becomes possible (Crain, 2011: 57). For this reason, dialogue is an important aspect of critical pedagogy as it facilitates 'self-motivated, active learning' whereby learners are able to critically engage with lesson content (Crain, 2011: 147).

Critical thinking is a core component of critical pedagogy; learners are able to reflect on their reality and position in society, thereby developing practical solutions to societal problems that will help them to overcome their oppression (Freire, 1993: 92). Dialogue functions to stimulate critical thinking as learners are able to develop their own ideas, to come to their own conclusions, and to respond personally to lesson content by linking their content knowledge to their everyday knowledge and experiences (Mahmoudi, Khoshnood and Babaei, 2014: 87). This is necessary to understand the relevance of History content.

- <u>Critical consciousness</u>

> The purpose of education is human liberation, which takes place to the extent that people reflect upon themselves and their condition in the world—the world in which and with which they find themselves. To the extent that they are more conscientized, they will then insert themselves as subjects into their own history (Freire, 1971: 61).

It is through this process that critical consciousness is developed in human beings.

The objective of critical pedagogy is to emancipate learners from their oppression 'through an awakening of the critical consciousness' (Mahmoudi, Khoshnood and Babaei, 2014: 86). This can be fostered by critical pedagogy and dialogue. According to Degener (2001: 9), learners need to critically reflect on, and examine the conditions of their reality, as this will heighten their awareness of oppressive societal structures. By questioning and evaluating these structures, learners will develop critical consciousness through which they can 'improve their life conditions and take necessary actions to build a more just and equitable society' (Aliakbari and Faraji, 2011: 77).

According to Freire (1972: 52), it is 'not enough for people to study the world', they also have a responsibility to act to create a more just world'. This ongoing cycle of reflecting and acting is known as praxis. It is an integral part of critical consciousness as it stimulates a deepened understanding of the world; learners begin to see the world 'not as a static reality, but as a reality in process', which they can transform by acting on their knowledge (Freire, 1970: 71). Thus, rather than acting as passive objects, critical consciousness empowers learners to act as 'subjects of their own autonomy and emancipation' by formulating their own views and understanding of society (Aliakbari and Faraji, 2011: 78).

Developing critical consciousness in learners is necessary to stimulate a deepened understanding of History content, as learners will be able to critically reflect on the past by linking it to their reality. By doing so, learners will become cognisant of the relevance of History content, as well as the nature of their reality. It is therefore recommended that History teachers apply the principles of critical pedagogy to their teaching practice in order to empower learners as active participants and agents in the learning process.

2.3 Constructivism

Critical pedagogy enacts a constructivist view of learning. Constructivism is a theory in education that is concerned with how people come to know. Thus, it looks at the ways in which people acquire and obtain knowledge. The underlying principle of constructivist thinking is that 'knowledge cannot be taught but only learned' (McLeod, 2019). Learning is therefore an active process of knowledge construction, as people construct their own understanding of the world 'through experiencing things and reflecting on those experiences' (Bhattacharjee, 2015: 65). As a result, each person's understanding of the world is different and unique, as is it based on their own personal experiences and interactions.

Constructivists challenge a banking approach to teaching, as learners are expected to passively consume information in the form of 'isolated facts and theories', which are disconnected from the learners' own lives (McLeod, 2019). Instead, constructivists promote a problem-posing approach to education as learners are able to actively participate in the learning process by constructing their own knowledge. According to Good and Brophy (1994), in order for learning to be meaningful, learners need to be 'actively involved in a process of meaning-making and knowledge construction' so that they can make sense of information by linking their existing knowledge to new knowledge. By doing so, this will lead to a deepened understanding of lesson content and a more nuanced understanding of the world.

2.3.1 Process drama: a constructivist learning approach

Dorothy Heathcote, well known drama teacher and pioneer, was born in 1926 in Steeton, West Yorkshire, where she studied to become a teacher (Hesten, 2011). During her teacher training, Heathcote realised the need for drama in education, as she discovered that it is through drama that learners can understand the world in a meaningful and personal manner (Bolton, 1998: 76). She therefore developed a participatory and collaborative learning method known as a 'process drama' to enable learners to explore their reality in a practical and experiential manner (Bowell and Heap, 2001: 44).

Process drama is an applied theatre and drama method in which participants/learners and facilitators/teachers engage in a series of episodes, which leads to the creation of a drama. Cecily O' Neil (1995) provides a clear and concise definition of process drama. He defines process drama as the following:

> Process drama is complex dramatic encounter. Like other theatre events, it evokes an immediate dramatic world bounded in space and time, a world that depends on the consensus of all those present for its existence. Process drama proceeds without a script, its outcome is unpredictable, it lacks a separate audience, and the experience is impossible to replicate exactly (O'Neill, 1995: xiii).

What can be determined from the above definition is that the 'process' is an important aspect of 'process drama', as its objective is not for participants to work towards a finished product, but rather to experience being on a journey.

Process drama enacts a constructivist view of learning as learners are encouraged to practically engage with lesson content (Wagner, 1999: 20). During a process drama, learners are able to play the roles of fictional characters and to step into a fictional, dramatic world in which they can explore curricular themes and topics, as well as everyday situations and issues. By engaging with role-play, learners can draw connections between their everyday experiences and their experiences in the drama, thereby coming to understand the relevance of lesson content (O'Neill, 1995: 87). As a result, knowledge production is an active and experiential process.

The value of embodied learning lies in its ability to deepen learners' content knowledge, as well as their knowledge of the world (Bhattacharjee, 2015: 65), as they are able to explore events from a first-hand perspective. History teachers should therefore allow their learners to engage experientially with lesson content so that they can act out historical events and play the roles of historical figures. By doing so, learners will be able to take ownership of their learning, as it is through role-play that learners can make their own discoveries and develop their insights into lesson content.

Constructivists define learning as something that people do together (Dewey, 1938). This is because by interacting with each other, people are exposed to different perspectives, assumptions and worldviews, which aids in deepening their understanding of the world. Collaboration and interaction are useful learning tools as they stimulate open communication, attentive listening, critical thinking, and problem-solving (Caldwell, 2011). They also enable learners to develop a rapport with one another and their teachers by sharing their knowledge, views and understanding of lesson content. This helps to enhance their content knowledge. History teachers should promote collaboration in their classrooms so that learners can engage in discussions about historical events. By interacting with their peers, learners will be informed of different perspectives, thereby gaining a more detailed understanding of History content.

Collaboration and interaction are key components of process drama, as the process is carried out by a group of people 'working towards the same objective' (Bowell and Heap, 2001: 44). O'Neill (1995) defines process drama as a 'collective activity' as teachers and learners work together to plan and create a drama that is both meaningful and educational. During the drama, learners interact with one another in search of meaning, and 'to discover possibilities that will improve their lives' (Neelands, 1984: 40). This stimulates teamwork and collaboration between learners.

During a process drama, teachers and learners engage in a process of negotiation and renegotiation, which enables learners to facilitate their learning by deciding in which direction they want to carry out the drama (Wagner, 1999: 9). During these moments, learners are positioned as co-producers of knowledge as they are able to express their own views, opinion and understanding of lesson content (O'Toole, 1992: 2). Negotiation is therefore an important component of process drama as it guides the dramatic action and leads to moments of discovery and meaning making.

Ira Shor (1992) promotes the need for negotiation in learning, as he argues that in order for learning to be liberating, teachers need to find a balance between taking charge and providing learners with authority over the learning process. Negotiation is fundamental to critical

pedagogy as power relations are distorted, and learners are empowered as subjects of their learning (Yep, 1998: 164).

2.4 Africanising the education system

2.4.1 Defining 'Africanisation'

To define the term 'Africanisation' requires much thought and consideration as it has generated multiple meanings, definitions and connotations. Before one can begin Africanising the education system, efforts need to be made in unpacking this term so that effective and meaningful progress can be achieved.

According to Higgs (2008: 448), 'educational curricula in Africa should have Africa as their focus in order to be indigenous-grounded and orientated. Failure to do so will mean that education becomes alien, oppressive and irrelevant'. Considering this view, the aim of Africanisation is to promote African culture by situating Africa at the centre of the education system. This entails disrupting Western structures by removing Western knowledge systems and practices from the education system (Mbembe, 2015). Midas Chawane (2016: 78) argues that 'when Africans view themselves as centred, and central in their own history, they see themselves as agents, actors and participants, rather than as marginal, and on the periphery of political or economic experience'. It is for this reason that we need to transform the education system by de-centering[13] Western knowledge systems and practices so as to provide space for African indigenous knowledge systems and practices (Chawane, 2016: 79).

The Sankofa Youth Movement reinforces the above definition as it defines Africanisation as a way of 'embracing our African heritage and developing a sense of loyalty towards the Motherland – Africa' (in Louw, 2010: 43). In order to do so, we need to put African culture 'on the pedestal currently occupied by the west' (Louw, 2010: 43) so that we can pay homage to our own customs and traditions. If we fail to do so, this will cause our institutions to remain subjugated by the hegemonic power of Western knowledge systems and practices.

[13] To de-centre something means to remove it from a position of power or authority.

The online thesaurus defines Africanisation as the following: 'To make African, as a culture; to transfer to African control; to become African' (in Louw, 2010: 42). Some people misinterpret this definition as implying the need to eliminate all sources of Western influence. Le Grange confirms this misconception as he states that Africanisation is not an attempt to 'discard Western knowledge in favour of indigenous knowledge' (Jansen, 2019: 4). Instead, it is a plea to Africans to embrace their identity by including indigenous ideas into the curriculum. Makgoba reinforces this idea as he states that Africanisation is not about removing or excluding Europeans and their culture from Africa, but rather about 'affirming the African culture and its identity in the world' (Makgoba, 1997: 199). Makgoba defines Africanisation as the follows:

> Africanisation is not a process of exclusion, but inclusion … [I]t is a learning process and a way of life for Africans. It involves incorporating, adapting, and integrating other cultures into and through African visions to provide the dynamism, evolution and flexibility so essential in the global village. 'Africanisation' is the process of defining or interpreting African identity and culture (1997: 199).

The above definition highlights the inclusive nature of Africanisation, as it promotes the 'harmonious co-existence of an endless variety of cultures' (Chawane, 2016: 23). In line with this definition, African indigenous practices must be integrated alongside Western methods in order to make the high-school History syllabus more relevant and relatable. By doing so, teachers will be able to provide their learners with a contextualised and broader understanding of past events.

As a nation whose history has been shaped by the Western World, and the actions of the coloniser, it is important (for South Africa) not to eradicate this history from our existence, but rather to embrace it as part of our identity. Our goal for Africanising the education should therefore be to restore a sense of belonging and pride in our cultures. Ngugi wa Thiong'o suggests that as Africans, we should transform our education system so that it remains relevant to an African context (in Mbembe, 2016: 34). Jansen reinforces this idea as he states

that ‘marginalized and subjugated’ knowledge, such as African theory and ideas, should be embedded into the curriculum in order to make it more relevant (Jansen, 2019: 162).

Based on the above ideas, greater efforts need to be made in recognising and acknowledging the roots and traditions of African people. To do so, we need to incorporate African practices and teaching and learning methods into traditional pedagogy. Vilakazi (2000: 196) claims that we urgently need to design a curriculum ‘with appropriate knowledge’ that speaks to the African lived experience. If we transform the curriculum in line with an African perspective, this will stimulate a change in how knowledge is transmitted and obtained by learners (Louw, 2010: 45).

Furthermore, teaching and learning methods need to be transformed so that learners can engage with History content in a more meaningful and relevant manner. In order to achieve this, I decided to enhance my research method, being process drama, by including and integrating African indigenous performance modes into my workshops, such as storytelling, singing, dancing and drumming.

2.4.2 The role of storytelling in African oral tradition

The term ‘oral tradition’ can be defined as the following: a verbal mode of communication ‘in which history, stories, folktales and religious beliefs are passed down’ from one generation to the next (Wilson, 2003). When broken up, the word ‘oral’ refers to the spoken word, and the word ‘tradition’ refers to the recurring transmission or passing down of cultural elements, such as customs and beliefs (Wilson, 2003).

African oral tradition can be divided into two components – oral history and storytelling. Oral history refers to the study and collection of historical information and data using verbal communication. It is used to provide accounts of past events and to preserve this information (Vansina, 1985: 9). Storytelling is mainly used to express a particular message and to convey people’s beliefs, emotions and thoughts about their community. The stories that are told are either based on real-life situations or fictional events, which are accompanied with singing,

dancing and drumming (Tuwe, 2016). This chapter particularly focuses on storytelling so as to highlight the significant role that drama plays in this form of oral tradition.

Storytelling began as a ritual around the fire, whereby members of the community would congregate and 'settle down to hear and listen to stories' (Tuwe, 2016). Chinua Achebe states:

> It is only the story that can continue beyond the war and the warrior. It is the story that outlives the sound of war-drums and the exploits of brave fighters. It is the story……that saves our progeny (off-spring) from blundering like blind beggars into the spikes of the cactus fence. The story is our escort; without it, we are blind (1987: 50).

Achebe describes stories as being a guide, leading us through moments in our history. In order to understand where we are now, we need to take cognisance of the past. Thus, without stories we would be lost in the world, as stories connect us to our history.

Storytelling is a significant aspect of African oral tradition as it is used to educate the youth about the past and 'to preserve the history, traditions and ritual ceremonies' of African people (Olamide, n.d.: 17). African storytellers primarily use words to communicate a story or memory. However, they also rely on dramatic modes of expression, such as gestures, movements, facial expressions, singing, dancing and acting to elicit 'a series of mental images associated with the words' of a story (Utley, 2008). Some storytellers use role-play to communicate a story by imitating characters and acting out plots in order to ensure that the listeners can visualise the events and characters in a story (Olamide, n.d.: 16). This mode of communication is effective as it helps to capture the listeners' attention by making the telling of stories more interesting and memorable.

Jack Berry defines 'African traditional storytelling' as a 'shared event' (in Utley, 2008). It is a communal experience, as people congregate together, sharing, listening and participating in one another's stories. During most storytelling events, the storyteller will invite the listeners to participate in a story. This is done through a call and response interaction whereby the storyteller's statements or 'calls' are punctuated by verbal and non-verbal responses from the listeners (Tuwe, 2016). Storytellers also use repetition to ensure that the listeners are able to follow and understand their stories. 'Short phrases, familiar terms and expressions' are

used to help the listeners remember the story's plot (Olamide, n.d.: 15). Once the listeners are familiar with the plot, the storyteller then invites them to participate by narrating the events and acting out the characters in the story. By taking part in the telling of stories, listeners are made to 'feel a sense of belonging to the community' (Olamide, n.d.: 15), as they are able to connect with one another and their culture.

Storytelling is a useful approach to teach History as it stimulates collaboration between teachers and learners. Through storytelling, History teachers can explain content in a captivating manner by using expressive language, gestures, movements, and facial expressions; this will add interest to the content. While doing so, learners can embody the roles of historical figures and act out historical events. By doing so, learners will be empowered as co-producers of knowledge.

2.4.3 Using storytelling to teach and learn History

African history is a large section of the current high-school History curriculum. From Grades 7-12, learners are taught about historical events which occurred in Africa between the 14th century and the early 2000s (Curriculum Assessment Policy Statements, Department of Education, 2011: 17). In order to explain these events in a cohesive manner, History teachers need to provide learners with a broad understanding of what took place during these moments in history. Storytelling can help teachers do so, as events are communicated in a logical and coherent manner to ensure that listeners can easily follow and understand.

Stories are a useful tool to teach History, as they transport people back in time. Through storytelling, teachers and learners can explore the past by recalling historical events and circumstances. By doing so, this will help to deepen learners' understanding of History content. Storytelling also enables learners to draw from their 'own experiences, beliefs and understandings' to make sense of past events (National Storytelling Network, 2015). When listening to a story, learners' imagination is activated; they 'create the vivid, multi-sensory images, actions, characters and events—the reality—of the story in their minds' (National

Storytelling Network, 2015). As a result, learners are able to facilitate their learning, as their visualisations function to bring a story to life.

2.5 Conclusion

Although as Africans, we are no longer colonised, we remain in a space infused by the remnants of colonisation; our education system continues to be dominated by Western knowledge systems and practices. The most prominent examples are the implementation of English and Afrikaans as the language of instruction in the vast majority of South African high schools, and the prevalent use of traditional teacher-centred banking teaching and learning methods, particularly in History classrooms. Banking education is oppressive as it prevents learners from actively and critically engaging with lesson content. Teacher Y reiterated this claim during the interview process as she stated that banking methods are insufficient in promoting learner agency and fostering an in-depth understanding of lesson content. According to Teacher Y, the manner in which History content is taught in high school classrooms needs to be altered and improved so that learners can facilitate their learning.

In order to empower learners to take ownership of their learning, History teachers must enable learners to actively and critically engage with lesson content. One way to achieve this is by adopting the principles of critical pedagogy and applying them to their teaching practice. The aim of critical pedagogy is to liberate learners from their oppression. Thus, it promotes critical thinking, dialogue and collaboration in order to enable learners to construct their own knowledge. Using critical pedagogy enables History teachers to create learning experiences that are empowering and meaningful for their learners.

The main function of this research project is to enhance process drama through the inclusion and integration of African indigenous performance modes in order to transform teaching and learning into more relevant and meaningful experiences. To achieve this, I decided to conduct Participatory Action Research, as this method allows for experimentation using different teaching and learning methods. In the following chapter, I provide an explanation of Participatory Action Research and explain how this method helped me to achieve my research

aims, which are informed by the principles of critical pedagogy and Africanisation. In addition, information on my selected data collection methods and their purpose in this study has been included in the following chapter. The theories of Africanisation and critical pedagogy in this chapter are important as they function to contextualise the ideas in the upcoming chapters.

CHAPTER 3: METHODOLOGY

3.1 Introduction

Participatory Action Research is commonly used by researchers who aim to stimulate change in a specific field. As the function of this study is to transform teaching and learning, I decided to use Participatory Action Research to collect data into my research inquiry. I have therefore included a detailed definition and explanation of the characteristics of Participatory Action Research in this chapter in order to enhance the reader's knowledge of this method.

Furthermore, to contextualise this method in relation to my research, I have included a table which outlines how Participatory Action Research was implemented in this study. In addition to Participatory Action Research, other research methods were used to collect data. These included semi-structured interviews, drama workshops, participant observation, group discussions, and video and audio recordings. In this chapter, I explain the function of each of these data collection methods, substantiate their suitability for this study, and describe how they provided me with valuable insight into my research inquiry.

3.2 Qualitative research

Qualitative research is a participatory mode of enquiry, which functions to provide researchers with a comprehensive understanding of human and social phenomena.[14] According to Greenhalgh and Taylor (in MacDonald, 2012: 35), researchers who use qualitative research intend to discover 'deeper truths, while aiming "to study things in their natural setting."' Qualitative research is therefore commonly used by researchers in the field of humanities and social sciences who are interested in understanding how people make sense of the world (MacDonald, 2012: 34).

Qualitative researchers tend to seek information about human experiences, perceptions and behaviour in order to understand 'what people do in their everyday lives' and why they do

[14] Social phenomena are the individual and external influences which shape our understanding, behavior and experiences in the world (Markey, 1926: 733).

them (Erickson, 2018: 87). This information is obtained using non-numerical data, such as videos, texts, images and audios, as they help researchers to 'understand concepts, opinions and experiences' (Bhandari, 2020). Furthermore, data collection methods in the form of interviews, focus groups, workshops, surveys, etc, are mainly used by qualitative researchers as they offer insightful information into people's behaviour and experiences (Jackson, Sakile and Drummond, 2007: 26).

Participatory Action Research is a qualitative research method which aims to improve practice as a means to stimulate meaningful change. It is qualitative in nature as researchers and participants work together to achieve social transformation by identifying and addressing concrete problems and issues in society (Baldwin, 2012: 468). According to Baldwin (2012: 469), 'the subjective perceptions, interests and experiences of the participants is paramount' in Participatory Action Research, as they function to inform practice. Theory and practice are therefore linked together in pursuit of practical solutions that will help make a difference in the researchers' and participants' lives, and in their respective communities (Baldwin, 2012: 468). Hence, I decided to conduct Participatory Action Research in this study in an attempt to discover alternative methods that could make teaching and learning History a more meaningful and relevant experience for South African History teachers and learners.

3.3 Action Research as the backdrop to Participatory Action Research

Action Research is a qualitative research method which is often conducted in the field of education to enable researchers to work towards stimulating transformative change in education (O'Brien, 1998: 2). The term 'Action Research' can be divided into two parts – action and research. 'Action' refers to the act of 'improving practice', whereas 'research' refers to the act of theorising the actions taken to improve a practice (McNiff and Whitehead, 2011: 14). The purpose of Action Research is therefore to help researchers obtain new knowledge into a specific field so that those who may benefit from this knowledge can apply it to their own practice and everyday lives in order to bring about positive change (Koshy, 2010: 3).

Cohen, Manion and Morrison (1992: 194) state that the benefit of Action Research is that it enables a researcher 'to deal with a concrete problem' instantaneously by taking immediate action. This is because the process is constantly monitored over a period of time 'and by a variety of mechanisms', such as questionaries, journal entries, interviews, case studies, etc 'so that the ensuing feedback' can be applied to modifying and adjusting the process in a meaningful manner (Koshy, 2010: 9). Thus, Action Research is conducted through a cyclical and 'continuous learning process' so that the researcher and/or practitioner(s) can discover practical solutions that will help solve existing pedagogical issues (Reason and Bradbury, 2001: 2), such as the ongoing use of banking methods to teach History content.

3.3.1 Describing Participatory Action Research

Participatory Action Research is a sub-category of Action Research which places emphasis on the participative nature of Action Research. Although their origins differ, the function and objectives of Participatory Action Research are similar to those of Action Research (Gaffney, 2008: 10). Common features include, conducting research for the purpose of stimulating 'positive change and improvement in the participants' social situation', actively involving participants in the process of change and constantly acting and reflecting in order to develop practical and theoretical knowledge about a phenomenon or practice (Burns, 2015: 187).

Participatory Action Research is often conducted by teachers who seek to improve their practice by addressing existing pedagogical issues (Aguilar-de Borja, 2018: 33). The benefit of Participatory Action Research is that it enables researchers to address concrete problems by taking immediate action. By monitoring the process over a duration of time, participatory action researchers are able 'to discover practical solutions that will help solve an existing problem' (Reason and Bradbury, 2001: 2).

Reason and Bradbury define participatory Action Research as the follows:

> A participatory, democratic process concerned with developing practical knowing in the pursuit of worthwhile human purposes, grounded in a participatory worldview….[and bringing] together action and reflection, theory and practice, in participation with others in

> the pursuit of practical solutions to issues of pressing concern to people, and more generally the flourishing of individual persons and communities (2001: 1).

Based on the above definition, Participatory Action Research can be defined as a collective process, as knowledge is constructed in collaboration with the research participants (Baldwin, 2012: 470). Participatory Action Research 'seeks to bring together theory and practice' so that researchers can discover practical solutions to concrete problems that will enable them to transform 'the lives of those involved in the research process and those who benefit from it' (Baldwin, 2012: 468). To do so, participatory action researchers are required to act as participants in the research process so that they can develop 'useful, practical, locally relevant and emancipatory knowledge' (Baldwin, 2012: 470) that will help to stimulate meaningful change in society.

One of the aims of this research project was to investigate the value (advantages and disadvantages) of using enhanced process drama techniques to teach History content. Thus, I decided to assume an active role in the research process in order to experiment with teaching History content using process drama. By positioning myself as an active participant in the research, I was able to develop practical knowledge into my research inquiry. These new ideas provided guidance on how to improve my workshops and my teaching approach with the aim of achieving learner-centredness.

Many traditional scientific forms of research position participants as passive objects of research, who are examined and investigated for the purpose of developing factual and objective knowledge. Participatory Action Research 'advocates for those being researched also to be actively involved in the research process' (Baum and MacDougall, 2006: 854). Thus, research is conducted 'with people, not on them' (Heron and Reason, 2001: 179). Due to this, knowledge production is a collaborative process, as it shaped by the 'subjective perceptions, interests and experiences of the participants' (Baldwin, 2012: 469).

Greenwood and Levin (1998) define Participatory Action Research as 'a democratic process'. This is because both the researcher(s) and participants are equally responsible for making meaning and producing knowledge that can be used to improve existing teaching practices.

The democratic nature of participatory action 'ensures that all stakeholders in the research act as co-researchers' (Jacobs, 2016: 49). Thus, traditional power dynamics between researchers and participants are eradicated, as the research process is characterised by non-hierarchical and democratic relations (Jacobs, 2016: 49). By conducting Participatory Action Research, I was able to develop a relationship with the participants built on egalitarianism and reciprocity as we were both responsible for producing knowledge and guiding the learning process.

Freire states that education should be carried out 'by one with another' (in Jacobs, 2016: 51). In other words, teachers and learners should work together to create learning experiences that are meaningful and empowering. Freire therefore advises for teaching and learning 'not to be separated' (in Jacobs, 2016: 51) so that teachers and learners can learn from one another. In order for teaching to be a democratic process, teachers need to be willing to learn from their students, thereby assuming the roles of both teacher and learner (Freire, 1978: 9). Freire therefore encourages teachers to be flexible in their roles so that both them and their participants can 'reflect upon each other's thinking and become 'jointly educated'' (in Jacobs, 2016: 51).

Due to the collaborative nature of Participatory Action Research, I chose to use this research method in my study in order to achieve learner-centredness in my workshops. By conducting Participatory Action Research, I was able to adopt a democratic teaching approach in my workshops, thereby positioning the learners as co-facilitators in the learning process. Further information about my workshops will be provided in Chapters 4, 5 and 6 of this dissertation.

3.3.2 Structure of Participatory Action Research

Participatory action researchers are expected to follow a series of cyclical stages so that they can constantly act and reflect on their actions in an attempt to stimulate change (Baldwin, 2012: 470). The first stage of this cyclical process is referred to as the 'planning stage'. During this stage, the researcher identifies an existing problem, and analyses literature to help broaden his/her understanding of the problem (Mertler, 2009: 36). The researcher is advised

to conversate with members in the educational community in order to seek their opinion and advice regarding his/her research problem (Mertler, 2009: 33).

During the planning stage of my research, I interviewed the History teachers at Eden College to ascertain their opinion on my research topic and to seek their advice on how to address my research problem – continued reliance on using banking methods to teach and learn History. The teachers encouraged me to promote learner participation in my workshops by enabling the learners to actively engage with the lesson content. These interviews proved useful as the information and ideas shared by the teachers helped to guide my workshop planning.

In the planning stage of Participatory Action Research, researchers must also consider the design and layout of their study, as well as any ethical considerations (Mertler, 2009: 34). If researchers consider these aspects prior to undertaking their research, this will cause the 'acting stage' to run smoothly, as they will be able to focus on carrying out the research. The 'acting stage' is the second stage in the Participatory Action Research cycle. In this stage, the researcher puts his/her initial ideas into practice by conducting experiments. This is so that new knowledge can be generated about the practice being investigated (Koshy, 2012: 9). During this stage, the researcher also decides on the type of research instruments that will be used to collect data into his/her research inquiry (Mertler, 2009: 35). Once this decision has been made, the researcher then uses these instruments to gather information into his/her research inquiry so that improvements can be made to his/her respective study. Mertler refers to this stage as the 'developing stage'.

In the 'developing stage' of Participatory Action Research, the researcher must create an action plan – 'a proposed strategy for implementing the results of the action research project' (Mertler, 2009: 36). The purpose of an action plan is to enable the researcher to obtain additional insights into his/her research inquiry that will enable him/her to improve a particular practice (Mertler, 2009: 30). Mertler recommends that researchers share their

results ‘with others in the educational community’ so that they can also implement them into their teaching practice (Mertler, 2009: 37).

The fourth and final stage in the Participatory Action Research cycle is called the ‘reflecting stage’. In this stage, the researcher reviews everything that has been done throughout the research process and ‘analyses the effectiveness of these actions’ (Mertler, 2009: 36). This is a crucial step in the research process as the researcher can finally determine whether or not his/her study was successful.

When analysing the data collected from my study, I used a thematic analysis approach. In this approach, information is systematically identified and organised so that the researcher can identify recurring themes and patterns of meaning that are relevant to the research topic (Braun and Clarke, 2012: 2). Most researchers conducting qualitative research will use a thematic analysis approach, as large quantities of information are arranged into distinguishable categories, thereby making it easier for the reader to follow and understand the research.

The table below provides a summary of how Participatory Action Research was carried out in this study through Craig Mertler’s assertion.

Table 1: Summary of how Participatory Action Research was carried out in this study.

Stages of Participatory Action Research	**Activity**	**Method of data collection**
1. **Planning stage** (before the workshops)	During this stage I researched the kind of teaching and learning methods that are used in high-school History classrooms within South Africa. One of the main issues that I identified was the recurring use of banking methods to teach and learn History content.	Semi-structured interviews with the History teachers Desktop research on process drama

	My interest in this topic motivated me to seek further information on this issue. Thus, I decided to conduct baseline research by interviewing the History teachers at Eden College High School to seek their thoughts on this issue as well as their advice on how to address it. During this stage, I also spent time collecting information on process drama by referring to my Applied Theatre and Drama notes and searching for relevant literature on the internet. After researching this method, I decided to use it to conduct my workshops so as to transform teaching and learning in high-school History classrooms.	Collecting information from my Applied Theatre and Drama notes on process drama
2. **Acting stage** (during the workshops)	During this stage of the research process, I conducted my workshops. The process drama structure below was used in my workshops: 1. <u>Check-in:</u> the teacher introduces an exercise to find out how the learners are feeling. (Exercises incorporating music and drumming were used in the workshops to create a fun and playful learning environment.)	Drama workshops Conducting group discussions with the learners at the end of the workshops Participant observation Filed Notes Video recordings

	2. Warm-up: the teacher introduces a vocal or physical warm-up exercise. (Singing and dancing exercises were used in the workshops to warm-up the learners' voices and bodies.) 3. Pre-text: the teacher uses multi-media, such as texts, images, videos, etc, to build belief in the drama (O'Neill, 1995: 36). (During the workshops, the learners analysed images on the 1976 Soweto Uprising and acted out a story about Bantu education.) 4. Moving into role: the teacher introduces an exercise to help the learners get into role. (During the workshops, the learners created costumes, masks and posters to help them develop authentic characters for the dramas.) 5. The drama: the drama is created using improvisation and role-play. (During the workshops, the learners acted out the 1976 Soweto Uprising and assumed the roles of Bantu students, police officers and National Party members. I also took part in the dramas as a teacher-in-role so that I could monitor the dramatic action and guide the learners through the dramas.)	

	6. Moving out of role: the teacher introduces an exercise that will transport the learners back into the classroom space. (Embodiment and focus exercises were used in the workshops to help the learners step out of their roles and to shift their attention back into the classroom.) 7. Reflection: the teacher introduces an exercise or activity to enable the learners to reflect on their experiences in the drama. (Reflections took place in the workshops through group discussions and singing and tableau exercises to enable the learners to express what they learnt in an embodied and creative manner.) At the end of the workshops, group discussions were conducted with the learners to collect further information into my research inquiry. The purpose of these discussions was to enable the learners to express what they did and/or did not enjoy in the workshops, which aspects they found useful for their learning, and how it felt for them to learn in an experiential manner. These responses informed my workshop activities, as I made necessary adjustments to	

	my workshop plans based on the learners' feedback. During the workshops, I decided to use video recordings and participant observation to collect data. By using participant observation, I was able to write down notes and reflect on the learners' participation and engagement with the workshop activities. This information was especially useful as it helped me to answer my research questions.	
3. **Developing stage** (after the workshops)	During this stage, I spent most of the time reflecting on my workshops. I analysed the video recording of the workshops and wrote down notes on the learners' engagement and participation in the workshops, and their interaction with me as the teacher. During this stage, I also self-reflected on my experiences during the workshops. I wrote down notes pertaining to my teaching approach, my body language, and my engagement with the learners. I then identified the aspects of my workshops that I found to be successful and those which still needed improvement. I then implemented these changes into each of my workshops, thereby adhering to the action and reflection cycle of Participatory Action Research.	Video recordings (analysing the recordings of the workshops and writing down notes) Reflecting on my role and experiences during the workshops

4. **Reflecting stage** (after the workshops)	After conducting my workshops, I reflected on the research process as a whole. I re-watched the video recordings of my workshops and listened to the audio recordings of my interviews with the History teachers. While doing so, I made notes. I then used a thematic analysis approach to analyse the data that I collected during this study. This helped me to organise my data in a logical manner and to draw links between the data that I collected during my workshops, and existing literature on process drama. By undertaking this research project, I gained valuable insight into the advantages and disadvantages of using process drama to teach history content. In keeping with the cyclical nature of Participatory Action Research, I intend to implement these findings into my future teaching practice in order to create learning experiences that are meaningful and empowering for myself and my learners, and to gain further insights into this method. Furthermore, I intend to check progress by reflecting on my teaching approach and engagement with my learners, as well as	Video recordings (re-analysing the recordings of my workshops and writing down notes) Audio recordings (writing down important information from my interviews with the History teachers) Reviewing the notes that I made during the research process

	their participation and involvement in the workshops.	

3.4 Research instruments

3.4.1 Semi-structured interviews

Semi-structured interviews are a useful data collection method for researchers wanting to obtain first-hand qualitative data about a situation or problem (Bhasin, 2019). Most researchers who use semi-structured interviews seek to acquire subjective information from 'key informants who have personal experiences, attitudes, perceptions and beliefs related to the topic of interest' (DeJonckheere and Vaughn, 2019: 2). Hence, I decided to conduct semi-structured interviews with the high-school History teachers at Eden College, as they have experience and first-hand knowledge of teaching Senior Phase History.

The questions that are asked in semi-structured interviews usually consist of a mixture between closed and open-ended questions, which enable the interview process to be structured and flexible (Adams, 2015: 493). During my interviews, I asked the teachers open-ended questions, such as "What are the advantages of being a high-school History teacher?" and "What are some of the challenges of being a high-school History teacher?" in order to obtain detailed insight into teaching History as a high-school subject. To gain further ideas for my workshops, I also asked follow-up questions, such as "Why do you prefer to teach using multi-media"? and "What effect does multi-media have on learners' understanding?".

3.4.2 Workshops

The term 'workshop' is defined as 'an arrangement whereby a group of people learn and acquire new knowledge, perform creative problem-solving, or innovate in relation to a domain-specific issue' (Ørngreen and Levinsen, 2017: 71). It is a valuable tool to collect data, as workshops stimulate interactions between researchers and participants, thereby enabling

them ‘to collaborate with one another in learning about a particular topic’ (Ahmed and Asraf, 2018: 1505).

As one of my research aims was to investigate the use of enhanced process drama techniques to teach History content, I decided to conduct workshops so as to collect data into my research inquiry by actively taking part in my research. During the workshops, I adopted different stances, such as a manipulative stance, a facilitative stance and an enabling stance, each of which had an impact on my interactions with the learners. By doing so, I learnt that a facilitative stance is the most effective approach to elicit learner-centredness as agency is shared between the teacher and learners (Morgan and Saxton, 1987: 51). Workshops were therefore a suitable data collection method for this study, as they enabled me to investigate the core component of this research – the advantages and disadvantages of teaching and learning History using process drama.

Workshops are designed to help researchers achieve their research aims and objectives by providing them with ‘reliable and valid data’ into their research inquiry (Ørngreen and Levinsen, 2017: 72). The main aim of this research project was to investigate the advantages and disadvantages of using enhanced process drama techniques to teach and learn History content. By conducting workshops, I was able to experiment with using role-play, improvisation, storytelling, singing and dancing to teach and learn History content, thereby gaining valuable insight into my research inquiry.

3.4.3 Participant observation

Marshall and Rossman (in Guest, Namey and Mitchell, 2013: 79) define observation as ‘the systematic description of events, behaviours and artifacts in the social setting chosen for the study’. Through observation, researchers can obtain detailed information into their research inquiry, as they can reflect on important events and circumstances during the research process.

The word ‘participant’ is what differentiates participant observation from other observation methods. Rather than passively observing from an outside position, the researcher is

'embedded in the action', thereby enabling him/her to make detailed observations into the study (Guest, Namey and Mitchell, 2013: 77). Schensul and LeCompte (in Kawulich, 2015) define participant observation as 'the process of learning through exposure to or involvement in the day-to-day or routine activities of participants in the researcher setting'. By doing so, the researcher develops a 'better understanding of the context and phenomenon under investigation' (Kawulich, 2005), as s/he is able to make observations from within the research.

Participant observation is commonly used by researchers conducting field work; they are able to collect data about the participants in their natural environment (Kawulich, 2005). By using participant observation, I was able to collect data during my workshops pertaining to the learners' involvement and participation in the workshops, and their engagement with the workshop activities. I could then draw on this information to make changes to future workshops in order to ensure greater learner participation and a deeper engagement with the lesson content. Furthermore, being able to fluctuate between being an observer and being a participant within my workshops enabled me to identify moments of learner disengagement and apathy, and to immediately counteract such problems. I acknowledged that by positioning myself as a participant and an observer in my workshops, this could have resulted in a biased and subjective interpterion of the research. I therefore adopted an objective stance in my workshops to ensure that my observations remained impartial, and my analysis was factual.

3.4.4 Group discussions

The function of discussions as a data collection method is to uncover people's perceptions in order to understand 'how they consider an experience, idea or event' (Freitas, et, al., 1998: 3). Discussions are therefore mostly used to collect data into the participants' feelings, thoughts and experiences in the research. I therefore decided to conduct group discussions at the end of my workshops to collect data about the learners' experiences during the workshops, and their thoughts on learning through process drama.

The group discussions were insightful as the learners expressed which aspects they did and/or did not enjoy in the workshops, which aspects they found useful for their learning, which aspects needed improvement, and how it felt for them to learn in an experiential manner through process drama. After each discussion, I integrated the learners' feedback into my workshop plans in order to ensure that learning about the 1976 Soweto Uprising would be a meaningful and empowering experience for the learners.

When conducting group discussions, researchers are most likely 'to adopt the role of a facilitator or a moderator' in order to facilitate conversations between the participants (Nyumba, et, al., 2018). This is to allow participants to co-create knowledge by sharing their thoughts with one another about the research. By engaging in conversations with their peers, participants are exposed to multiple perspectives and views, which contribute to shaping their understanding of the research topic (Lee and Ertmer, 2006: 67). During the group discussions with the learners, I decided to assume a facilitative stance so as to allow the learners to discuss their experiences in the workshops. This stimulated multiple responses as the learners were eager to freely express their opinions and thoughts on the workshops.

3.4.5 Video recordings

Video recordings are a useful data collection method for researchers conducting fieldwork as they capture 'the ongoing interaction of people in a specific context, and all aspects of the environment that structure the interactions between individuals' (Jewitt, 2012: 3). I decided to take video recordings of my workshops to collect data into the learners' participation and engagement during the workshops.

Through video recordings, a researcher can analyse data in depth, as s/he can revisit the recordings 'for further analysis or for analysis on a different basis' (Edwards and Westgate,1987). As a result, a researcher can identify important moments in the research process which may have been surpassed during the fieldwork observation. Using video recordings enabled me to capture every moment of my workshops, many of which were missed due to the limitations of participant observation. These included important details of

my interaction with the learners, as well as the impact of my teaching approach on the learners' engagement. Furthermore, the video recordings validated assertions made in this dissertation, as I could refer to examples in my workshops to support my research analysis.

3.4.6 Audio recordings

Audio recordings function to capture large quantities of information, which can be stored over a long duration of time. As a result, researchers are able to analyse their data in detail, as they can refer back to their recordings at any stage during the research process (Adams, 2015: 499). During my first interview process with the History teachers at Eden College, I decided to collect data by writing down notes. This hindered me from engaging in a dialogue with the teachers as I became pre-occupied with making notes. I then decided to use audio recordings in my following interviews. By doing so, I was able to focus on the interview process and to ask follow-up questions, which provided me with additional insights into History pedagogy.

3.5 Conclusion

Participatory Action Research is frequently used by teacher-researchers who seek to stimulate change in the field of education. The function of Participatory Action Research is to enable researchers to discover practical solutions to pedagogical issues that will enable them to make improvements to their teaching practice. As the purpose of this study is to transform teaching and learning in high-school History classrooms, I decided to carry out this research through a Participatory Action Research approach. The benefit of Participatory Action Research is that it enables a researcher to act as a participant and an observer during the research process. By adopting this dual role during my workshops, I was able to make observations during the research process, and to immediately implement changes.

Research instruments, such as semi-structured interviews, workshops, participant observation, group discussions, and video and audio recordings were used in this study to collect qualitative data into the experiences and behaviour of the participants, and to seek

their opinion and perspectives on the topic and design of this study. My decision to use workshops as my main data collection method enabled me to actively investigate my research aims by experimenting with teaching History using enhanced process drama techniques. As a result, I obtained important information into my research inquiry.

In the following three chapters, I provide a detailed analysis of my workshops in relation to my research questions (refer to Chapter 1). Chapter 4 specifically addresses the use of embodiment techniques in my workshops, such as role-play, improvisation and being a teacher-in-role. I have described these techniques and explained how they enabled me to transform learning into an empowering experience, to stimulate a learner-centred approach to teaching and to deepen the learners' understanding of the lesson content, which was based on the 1976 Soweto Uprising.

CHAPTER 4: ROLE PLAY: THE PINNACLE OF TEACHER-LEARNER ENGAGEMENT IN PROCESS DRAMA

4.1 Introduction

Many high-school History teachers in South Africa have continued to use banking methods to teach lesson content, whereby content knowledge is imposed onto learners using verbal explanations (Lake, 2010: 102). This has resulted in passive engagement with History content; learners are expected to memorise information, thereby denying them agency to actively and critically engage with lesson content. As discussed in Chapter 2, in relation to critical pedagogy, teachers need to actively involve learners in their learning in order to empower them as critical thinkers so that they can transform their reality. Hence the need for practical and experiential learning methods such as process drama.

Role play and improvisation are core elements of process drama. During the dramatic encounter, learners engage with these techniques in order to 'bring the drama to life'. In this chapter, I identify the benefits of teaching and learning History through role-play and improvisation based on the findings from my workshops. I have specifically included information in this chapter which links to my research questions (refer to Chapter 1) in order to explain how role-play and improvisation enabled me to transform learning into an empowering experience, to stimulate a learner-centred approach to teaching, and to improve the learners' understanding of History content such as the 1976 Soweto Uprising.

In addition, this chapter discusses the technique of teacher-in-role, which was specifically developed for process drama. Emphasis has been placed on the flexible nature of this technique as teachers can adopt a manipulative stance, a facilitative stance and an enabling stance. By adopting these stances during my workshops, this had an impact on my relationship with the learners, as each stance stimulated a different power dynamic between myself and the learners. In this chapter, I describe these power dynamics and explain whether they hindered or enabled me to achieve learner-centredness.

4.2 Role-play

In every process drama there is a dramatic encounter. During the dramatic encounter, learners engage with role-play by stepping into the shoes of another individual and adopting a particular stance and attitude (O'Neill, 1995: 33). According to Wagner (1999: 124), role-play enables learners to deepen their understanding of human experience by developing emotional reactions towards individuals facing similar experiences. During my workshops, I used process drama to teach the learners about the 1976 Soweto Uprising. As a result, the learners were able to engage experientially with the lesson content as they assumed the roles of Bantu teachers and students during the drama. This sparked empathy within the learners as they experienced what it was like for these teachers and students to have to teach and learn in Afrikaans. Role-play therefore functioned to transform learning by eliciting understanding through experiential and emotional engagement with the lesson content.

According to Chappell (2010: 253), 'in order to overcome inherited notions of past events', teachers must encourage learners to actively participate in their learning so that they can become critical, historical thinkers. Process drama enables learners to engage with lesson content through praxis- a process of enacting and embodying content knowledge and theory (Taylor, 2000: 7). By doing so, learners are able to act on their knowledge in a practical manner, thereby demonstrating their understanding through doing (Taylor, 2000: 7).

Role-play requires individuals to step into someone else's life and to pretend to be that person by identifying with their feelings and experiences and imitating their behaviour (Bowell and Heap, 2001: 30). Thus, the characteristics, actions and traits associated with the roles in a process drama are not predetermined, as they are 'defined by the students' own lived experiences' (Bolton, 1998: 154). This technique is referred to as projection – an unconscious process through which people place or project their own attributes and emotions onto another person to whom they feel connected (Ackerman, 2021). This process usually occurs when difficult or unmanageable feelings are experienced by a person.

During the drama in Workshop 4, the learners adopted the roles of Bantu students and improvised a classroom scene where they learnt Mathematics in Afrikaans. This is an example

of kinesthetic learning, as the learners were able to engage experientially with the lesson content. By doing so, this stimulated genuine reactions, as the learners' inability to understand and communicate in Afrikaans made them feel angry and frustrated. During this scene projection was used, as the learners transferred their characters' emotions onto themselves, which generated feelings of empathy. By doing so, learning was transformed into a meaningful experience, as role-play enabled the learners to develop an emotional connection to the lesson content.

During the dramatic encounter, learners engage with role-play through which they can safely investigate and explore real-life situations, issues and hardships 'within the safe parameters of make-believe environments (O'Neill 1995: 45). This aids in heightening learners' awareness of the connection between curriculum content and real life. Kerekes and King (2010 in Cochran, 2015: 16) support this claim as they discovered that through investigating everyday problems and experiencing real life examples, learning is internalised.

The drama in Workshop 2 was based on a village scene during which the learners were enrolled as villagers such as elders, herders, a sangoma, a chief and craftsmen. During the drama, I asked the learners to identify problems in their village and to consider ways to solve these problems. Rather than learning in a verbal manner by reciting their answers, the learners had to communicate their answers to the 'chief' by acting them out. This led to kinesthetic learning. Many of the learners used their prior knowledge of African villages to answer these questions. As a result, their content knowledge was deepened as they discovered similarities between the problems experienced historically by African village communities and those experienced by modern African village communities, such as corruption, poverty and a lack of resources.

Boal describes metaxis as 'a heightened state of consciousness' whereby the fictional and the real 'operate on each other' (Bolton, 1982: 142). Process drama achieves metaxis as real-life situations are explored in a fictional dramatic world (Bowell and Heap, 2001: 3). During the drama, fictional events occur as if they are unfolding in real time, and characters are actual people in these situations. As a result, an authentic learning experience is established as

learners are able to 'look at reality through fantasy' (Wagner, 1999: 1). As a result, their understanding is deepened as they can make sense of lesson content in relation to their own lives.

During the workshops, the learners acted out the events of the 1976 Soweto Uprising. By doing so, they were able to make connections between their own their lives and the experiences of the people who were involved in this event. Learner A explained, "Being in the drama allowed me to experience the hardships and challenges faced by black students. This increased my understanding of the Soweto Uprising as I was able to relate my experiences in the drama to my life experiences." This is a significant aspect of critical pedagogy as learners need to draw connections between their content knowledge and everyday knowledge and experiences in order to fully understand their reality (Giroux, 2011: 202).

Role-play is a valuable approach to learning History content as it enables learners to explore a particular moment in history by situating themselves in that moment. By doing so, learners are able to experience and understand the true nature of an event (Cochran, 2015: 9). During Workshop 4, the learners acted out the 1976 Soweto Uprising. As a result, their content I was enhanced as they discovered new insights into this topic. Before the workshops, the learners believed that the police were responsible for initiating the violence that occurred during the Soweto Uprising. However, when acting out this event, the learners discovered that it was the students who were responsible for initiating the violence when they began throwing rocks at the police. This discovery shifted the learners' perspective on the Soweto Uprising.

Furthermore, in Workshop 1, I asked the learners whether they thought the Soweto Uprising was successful. Most of them (10 out of 14 learners) stated that it was a success as Afrikaans was removed as the medium of instruction in Bantu schools. However, when I asked the learners this same question in Workshop 4, after they had acted out the Soweto Uprising, their perspective changed. They stated that the Soweto Uprising was also unsuccessful as it led to continued violence and chaos throughout South Africa. Based on the above examples, drama can transform learning on a cognitive level, as learners are able to discover new insights into History content, which deepens their understanding.

Being able to interpret an event from more than one perspective is an important skill in History, as learners need to be able to explain both sides of an argument. Mattson supports this claim as he states that 'History should be understood as a debate', and historical events 'should be viewed through multiple perspectives' (in Cochran, 2015: 27). Figure 1 below depicts kinesthetic learning, as it shows the learners acting out a court case in Workshop 6, during which they engaged in a debate on the topic of Bantu education. During the debate, the learners had to share their opinions on Bantu education from the perspective of their characters. As a result, their content knowledge was enhanced; they were able to interpret this matter from different viewpoints. Critical thinking is therefore fundamental to learning History, as it enables learners to acquire a comprehensive understanding of the past.

Fig. 1



Through role-play, learners can embody the roles of a victim and a perpetrator. This will enable them to interpret historical events from more than one perspective (Cochran, 2015: 49). During Workshop 6, Learner B stated, "Playing the role of a policeman in the drama provided me with a different view on the Soweto Uprising." Prior to the workshops, the learner had accused the police of inflicting violence on the students in order to stop the protests. However, interpreting this event from the perspective of his character made him realise that the violence was actually a defence mechanism to protect the police from student brutality. Based on this example, role-play can be considered a useful approach through which to learn History, as learners can view a historical event from an internal perspective- from the perspective of the individuals who were involved in the event (Bolton, 1998: 179). This aids in deepening learners' understanding of History content.

In his theory about drama in education, Gavin Bolton claims that process drama is about 'living through' moments in time. Bolton uses the term 'living through' to refer to first-hand encounters in the drama, during which participants experience situations as if they are occurring in that moment (Bolton, 1998: 196). Living through drama, facilitates a multi-sensory experience over a sustained period of time, which enables participants to wholly explore an event and to reflect on it from an internal perspective.

While acting out the Soweto Uprising in Workshop 4, Learner C began to sing a protest song. Figure 2 below depicts the learners participating in the song by dancing around the space in unison. In my opinion, this moment epitomised the phrase 'living through drama', as the learners' presence in the drama created a sense of authenticity and believability in the dramatic action. Thus, engaging experientially with the lesson content stimulated a transformation in learning as the learners were able to live vicariously through the events of the Soweto Uprising.

Fig. 2





Goalen (2001 in Cochran, 2015: 8) encourages History teachers to use role-play to teach learners about the past, as learners are more likely to retain information by learning in an experiential manner. During Workshop 6, I asked the learners to reflect on the benefits of learning through role-play. Learner D stated that role-play helped him to retain information on the Soweto Uprising as it provided him with a visual depiction of this event. Role-play is therefore a useful technique to help learners remember History content, as they can relate this information to specific moments in the drama.

4.3 Improvisation

The word 'improvise' derives from the Latin word *improvisus*, which means unforeseen or unexpected. Improvisation therefore requires individuals to make 'on the spot' decisions and responses (Bermant, 2013). For this reason, improvisation and role-play are connected, as it is through role-play that learners can improvise situations and make spontaneous offers. During each of the dramas in my workshops, the learners were expected to improvise in their roles. By doing so, this led to a deeper engagement with the lesson content, as the learners were able to explore on their own accord.

Gay and Hanley highlight the value of using improvisation in education as it fosters learner participation. Through improvisation, learners can use their 'intuitions, imagination, voices and bodies to express their personal knowledge, ideas and emotions' (Gay and Hanley, 1999: 366)., This motivates learners to contribute to their learning. According to Wagner (1999: 10), if learners have the freedom to make their own decisions, this will cause them to become 'more ready to participate' in the drama as they will be committed to fulfilling and achieving their own ideas. This was the case during my workshops, as being able to improvise and act on their knowledge encouraged the learners to participate in the dramas.

The function of improvisation in education is to help learners 'draw from their own resources' to develop imaginative ideas (Tavera, 2016: 14). During Workshop 3, I introduced the learners to an improvisation exercise called 'catch a story' (refer to Appendix 3). This exercise required the learners to think on their feet, as they had to create a story by contributing individual sentences that would develop the storyline. As the exercise progressed, the more imaginative the learners' responses became as they were able to apply their knowledge in a creative manner.

According to Jackson (2005: 3), creative thinking is an important part of learning History as it enables learners 'to apply concepts and ideas to an historical source, event or process, to produce insightful and alternative observations and interpretations and to compare, connect, differentiate, and draw parallels across historical topics that are interesting and useful – in

extending understanding.' When teaching History, teachers must encourage creative thinking so that learners can develop their own views and understanding of lesson content.

Improvisation is a specific method of acting whereby dialogue, action, story and characters are produced in the here and now (Bermant, 2013). Due to this, individuals are required to 'use their imagination to offer creative possibilities', and to rely on their abilities to respond impulsively to different situations (Johnstone, 1997: 81). The dramatic encounter in a process drama unfolds spontaneously as it is not determined by a scripted text. Learners are therefore required to engage with improvisation in order to develop the dramatic action (O'Neill, 1995: 87).

Cochran (2015: 25) states that improvisation is a useful technique through which to stimulate learner-centredness as it enables learners to respond intuitively to lesson content. During the workshops, the learners had to rely on their impulses to develop the dramatic action. This stimulated creative responses in the dramas as the learners were able to freely explore the lesson content. In Workshop 6, the drama took the form of a court-case. Learner E, who was enrolled as a jury member, made an offer in the drama by inviting the group to take part in a cleansing ceremony. This offer motivated the rest of the learners to improvise as they began singing, chanting and dancing during the cleansing ceremony. The image below depicts kinesthetic learning, as the learners are physically taking part in the cleansing ceremony. During this moment, learner-centredness was achieved as the learners were able to direct the dramatic action by making spontaneous offers.

Fig. 3



Johnstone (1997: 60) encourages individuals using improvisation to draw from their own experiences, emotions and relationships to inspire their responses, as this will allow them to make spontaneous decisions. Most of the learners in my workshops were of black ethnicity and aged 15; they could relate to their characters' experiences as Bantu students. This stimulated meaningful responses in the dramas as the learners were able to draw from their own schooling experiences to inform their actions. As a result, improvisation functioned to make the learners aware of the relevance of the lesson content, as they were able to link their content knowledge to their everyday experiences.

4.4 Teacher-in-role

The technique of teacher-in-role was developed by Dorothy Heathcote to be used during a process drama. Bolton claims that the 'teacher-in-role' is the most important characteristic of a process drama as, without the teacher-in-role, the drama would not be experienced in all its complexities (Bolton, 1998: 182). Being a teacher in-role involves being present in the fictional dramatic world and at the same time 'guiding the experience of the participants' (Morgan and Saxton, 1987: 38). The teacher-in-role therefore 'drastically changes the classroom from the typical discourse approach of display or restricted questions, to a place where teachers and students interact inside the drama' (O'Neill 1998 in Park, 2013: 94).

The technique of teacher-in-role, as its name implies, is a form of role-play. When engaging with this technique, a teacher must adapt his/her teaching approach to correspond with the attitude and demeanor of his/her chosen role. Depending on the role that a teacher adopts in the drama, this will influence his/her interaction with the learners, as each role affects a

different teaching stance. These include a manipulative stance, a facilitative stance or an enabling stance, each of which carry 'implications of status' (Morgan and Saxton, 1987: 40).

The role of the 'authority' affects a manipulative stance as the teacher directs the drama. On the other hand, the role of the 'authority outside of the action' affects a facilitative stance as the teacher acts as an administrator offering his/her assistance in the drama only when necessary (Morgan and Saxton, 1987: 47). Finally, the role of 'one of the gang' affects an enabling stance as the teacher allows the learners to assume a leadership position over the drama. Thus, depending on the role that a teacher assumes, this has an influence on his/her stance in the drama.

4.4.1 The teacher as manipulator

During Workshop 2, I adopted a manipulative stance towards the end of the drama (refer to Appendix 2). As a result, I ended up dictating the drama rather than guiding the learners through the action. When reflecting on the drama, I realised that I had spent most of the time trying to fulfil my role as a manipulator. As a result, I forget about the true essence of process drama, which is to allow learners to contribute their own ideas to the learning process. My desire to control the drama caused me to forget about the learners' role thus, I struggled to stimulate learner-centredness. What I learnt from this experience is that teachers also need to be aware of their learners' role in the classroom in order to ensure that they are equally responsible for guiding the learning process.

It is necessary to adopt a manipulative stance when teaching learners who do not have much experience with role-play and improvisation. During Workshop 4, I asked the learners whether they preferred to explore freely in the drama or have me direct them through the dramatic action. The learners responded that they do not enjoy having too much freedom in the drama because it causes them to deviate from the lesson topic. They therefore requested that I adopt a guiding role in the following workshops in order to direct them through the drama. In Workshop 6, I adopted a manipulative stance during the drama (refer to Appendix 4). By doing so, I noticed a significant juxtaposition between the learners' engagement in this

drama, and their engagement in the previous drama, as being a manipulator allowed me to provide the learners with direction in the drama. Thus, despite the authoritative nature of this stance, it is still useful as it enabled me to stimulate investment and collaboration in the drama.

Fig. 4



In a process drama, a teacher can use either the technique of teacher-in-role or embody the role of a character in the drama. The image above depicts me, as the teacher, playing the role of a judge in Workshop 6 (refer to Appendix 4). I selected this character to ensure that the learners did not steer away from the lesson content. By playing a character in the drama, my role in the workshop shifted from being a teacher to being a learner. As a result, my relationship with the learners differed to my relationship with the learners outside of the drama, as there was a sense of harmony and equality that emerged from my involvement in the drama. This influenced my interaction with the learners as they were more comfortable to express their opinions and points of view in the drama, as opposed to during classroom discussions. Based on this example, it is evident that role-play can transform teaching and learning as it eradicates traditional teacher-learner dichotomies.

Playing a character in the drama has many advantages, one of which is that it enables a teacher to support and guide the learners 'so that all can work within a consensus' (Morgan and Saxton, 1987: 41). In Workshop 6, I played the role of the judge in the drama. By doing so, I was able to manoeuvre between leading the action and allowing the learners to take charge. At the beginning of the drama, I adopted a manipulative stance to ensure that the action remained focused on the lesson content. To do so, I asked the learners questions

relating to Bantu education. Their responses were insightful as they were able to channel the emotions of their respective characters, leading to a lively debate. To avoid leading the debate, I decided to assume an observant role in order to allow the learners to express their opinions on the lesson content, and to construct their own knowledge. As a result, the learners were able to direct the dramatic action. When reflecting on this workshop, I realised the value of playing a character in the drama as it enables a teacher to view the dramatic action from an internal perspective. By doing so, s/he is able to gain a better understanding of what is happening in the drama, thereby making decisions that will empower the learners.

4.4.2 The teacher as facilitator

Critical pedagogy challenges traditional teacher-learner relationships by positioning teachers and learners as co-agents in the learning process (Freire, 2005: 79). Teachers are not considered to be authoritative figures and learners are not considered to be 'docile listeners', as they are both responsible for educating each another. Thus, there is a fluid relationship, as teachers are 'taught in dialogue with the learners, who in turn while being taught, also teach' (Freire, 2005: 80). This corresponds with the role of a facilitator as s/he aims to empower learners 'over their learning situation' by enabling them to direct the learning process (Bowell and Heap, 2001: 48). In doing so, power is shared between the teacher and the learners.

According to Neelands, when teachers communicate with their learners they must consider their choice of language, as this can ignite power dynamics in the learning space (Neelands, 1984: 33). He therefore encourages teachers to use language that will motivate the learners to participate in the learning process (Neelands, 1984: 27). By adopting a facilitative stance in the workshops, I was able to communicate with the learners in a supportive and encouraging manner. This led to greater learner participation as it stimulated a comfortable and relaxed learning environment.

Many History teachers, as they are accustomed to using instructional teaching modes, find it easier to adopt a manipulative stance than a facilitative stance. This was the case in my workshops, as my lack of exposure and familiarity with this role made it a challenge for me to

embody this stance. My body language demonstrated that I was uncomfortable and insecure, as being a facilitator required me place responsibility in the hands of the learners. However, I was still determined to embody this stance as it enabled me to facilitate meaningful learning by empowering the learners to develop their own knowledge. The images below depict me as the teacher embodying the stance of a facilitator during the drama in Workshop 2 (refer to Appendix 2).

Fig. 5





The role of a facilitator and the role of a learner-centred instructor are interchangeable as they both aim to develop a democratic and collaborative learning environment. 'Instructors using a learner-centred approach foster supportive relationships and cultivate a safe learning environment by diffusing power differentials between the teacher and students' (Moate and Cox, 2015: 383). This corresponds with the role of a facilitator, as s/he positions learners as critical co-investigators in the learning process by encouraging them to actively take part in their learning.

During Workshop 2, I adopted a facilitative stance during the drama. By doing so, I was able to allow the learners to make their own decisions in the drama while offering my assistance and advice when necessary. This was a rewarding experience for me; being able to assist the learners through the drama made me feel a sense of satisfaction in my role as a teacher as there was a shared responsibility between the learners and I in molding and developing the drama. In my role as a facilitator, I learnt that this hybrid active-passive stance helps a teacher to know when to take part in a lesson and when to step back into a more passive role in order to allow the learners to lead. Thus, being a facilitator is the most effective approach to

stimulate learner-centredness, as agency is shared between the teacher and the learners (Morgan and Saxton, 1987: 51).

4.4.3 The teacher as enabler

Morgan and Saxton (1987: 40) state that an enabler 'is someone who empowers a person with the means to do'. In Workshop 4, I assumed the stance of an enabler during the drama (refer to Appendix 3). By doing so, I managed to achieve learner-centredness as the learners were able to direct the drama by relying on their impulses to lead them. Learner C made an offer in the drama whereby she fell on the floor and acted as though she was suffocating. Figure 6 below depicts the learners accepting this offer by enrolling themselves as medics to help the injured learner. This was one of the most memorable moments in the drama as it demonstrated the destructive nature of the Soweto Uprising.

By assuming an enabling stance in the drama, I felt a sense of fulfillment and pride, as I was able to witness the learners take ownership of their roles by making intuitive decisions and spontaneous offers in the drama. It is moments like this that demonstrate the value of using process drama to teach History content as learners are able to suspend their disbelief[15], thereby making meaningful contributions to their learning.

Fig. 6



[15] Suspending one's disbelief is the act of believing that something is real even if it is not Ray, 2019). To do so, one needs to accept fiction as reality. In a process drama, learners are required to suspend their disbelief in order to make meaningful discoveries in the drama.

Being an enabler meant that I had to assume a more passive role in the drama. As a result, my sense of purpose as a teacher became lost, as I spent most of the time observing the learners rather than assisting them through the drama. This is a valuable lesson for teachers; it is important to know what one's responsibilities are, and to keep in mind one's lesson aims so as to not compromise one's role as a teacher for the sake of providing learners with authority over the learning process.

Before conducting my workshops, I believed that the most effective teacher-in-role stance was that of a facilitator, as I read about Heathcote's success in adopting this stance during a process drama. However, when stepping into the classroom space and conducting my workshops, my perception shifted, as I began to discover the value of each individual stance. I discovered that there are aspects of each stance which contribute to successfully implementing process drama as a method, and which are useful in delivering History content. A manipulative stance lends itself to a more traditional teaching approach, as the teacher is in a position of control over the learning process. On the other hand, a facilitative stance lends itself to a more exploratory and learner-centred approach, as the teacher and learners share responsibility for the learning process. Both approaches are useful when teaching History: through a traditional approach, teachers can provide learners with factual information on a topic, such as dates and names of places and historical figures, and through an exploratory approach like process drama, learners can take these same facts and extend their knowledge by understanding how and why particular events occurred in history.

4.5 Challenges of teaching using role-play in process drama

During the first two workshops, I noticed that the learners were more willing to participate in group discussions and question-and-answer activities, than in role-play and improvisation exercises. This is because the former methods lend themselves to a more traditional and familiar learning approach. Role-play and improvisation are non-traditional learning methods, as they stimulate an experiential and exploratory approach to learning. Learners are therefore expected to initiate their own ideas, rather than relying on the teacher to direct them. Many

learners, as was the case in my workshops, struggle to offer their own ideas because they are accustomed to their History teachers explaining information.

In order to overcome learner apathy, I decided to provide the learners with incremental direction. As the workshops progressed, I adopted a less authoritarian role and gave the learners more freedom to make their own decisions. This was successful, as with each workshop the learners participated more, and did so more eagerly. It is therefore advisable that History teachers who want to use process drama, begin by familiarising their learners with experiential learning techniques, such as role-play and improvisation, in an attempt to increase learner confidence to participate during a process drama.

When working with learners who do not have much experience with role-play and improvisation, it is important to introduce them to character development exercises prior to entering the drama. In Workshop 2, I noticed that the learners were struggling to embody their characters as they relied on their own mannerisms and habits, which hindered them from fully investing in their roles and immersing themselves in the dramatic action. In the following workshop, I decided to introduce an embodiment exercise that would help the learners get into role. The learners were instructed to walk around the space leading with different body parts. This helped the learners develop a suitable physicality, and appropriate gestures and movements for their characters in the drama. It is therefore advised that when using process drama to teach learners who are unfamiliar with this method, to spend time guiding them into the drama or else this can prevent meaningful learning from taking place.

When introducing learners to process drama for the first time, a teacher should assume an authoritative stance in order to provide the learners with direction in the drama. If the learners are given too much freedom in the drama, this can lead to chaos and confusion. During Workshop 4, I assumed an enabling stance in the drama in order to allow the learners to develop their own protest scene (refer to Appendix 3). However, my lack of involvement in the drama caused the action to become stagnant as the learners struggled to initiate their own ideas. When reflecting on the drama, Learner F and Learner K stated, “Not having a lot of experience in improvisation caused us to feel insecure and unwilling to make offers.” Thus,

I should have included this technique in my other workshop activities so that the learners could practice interacting in a spontaneous manner. From this I learnt that when using process drama, it is important to develop learners' improvisation and role-play skills in order to stimulate active responses in the drama. By doing so, a teacher will not have to dictate the dramatic action, as learners will be equipped to make spontaneous offers.

Cochran (2015: 9) states that it is through drama-based strategies such as role-play 'that educators can provide opportunities for contextualization'. I agree with this claim as drama enables learners to deeply explore the how and why of historical events, which provides them with contextual insight. However, History content also comprises of facts and dates which must be learnt prior to the dramatic exploration, and which are provided by traditional teaching methods. For this reason, History teachers need to use a hybrid pedagogical approach where facts are presented congruently with a deepened exploration of the meaning of historical events, as this ensures a holistic and comprehensive presentation of knowledge.

4.6 Conclusion

The use of traditional systems of banking education and rote learning in high-school History classrooms persist within South Africa. In order to prevent passive engagement with History content, teachers must adopt alternative teaching and learning methods such as process drama, as this method stimulates active and experiential engagement with lesson content through improvisation and role-play. Improvisation enables learners to develop their own responses to lesson content, whereas role-play enables learners to draw from their prior knowledge and experiences to facilitate their learning. This is important when learning History so that learners are able to understand the relevance of History content.

Demircioğlu (2010 in Karabağ and Aydoğan, 2021: 38) describes drama as 'one of the most significant teaching and learning methods that can connect the past with the present in history lessons', as learners are able to actively construct their own knowledge. Furthermore, he views drama as an effective method to transform learning in History classrooms as learners can engage with lesson content through a variety of performance modes, such as role-play,

improvisation, storytelling, poetry, singing and dancing. In the following chapter, I analyse the use of storytelling, singing, dancing and art in my workshops in order to determine whether they enhanced process drama. I also explain how these elements, as well as the inclusion of theatrical elements in the dramas, such as costumes, objects, props, sound and lighting contributed to increase learner participation and investment in the workshops by building belief in the dramas.

CHAPTER 5: BUILDING BELIEF: THE ESSENCE OF PROCESS DRAMA

5.1 Introduction

As mentioned in the first chapter, the education system in South Africa remains dominated by Western practices, such as banking education and rote learning. Due to this, teachers and learners have been engaging with lesson content using methods that are disconnected from their own culture and traditions as Africans. In order to transform learning into an empowering experience, and to stimulate a learner-centred approach to teaching, I decided to integrate African indigenous performance modes into my research tool of process drama. My reason for this was to enhance process drama so that teaching and learning about the 1976 Soweto Uprising would be a relevant and more meaningful experience for myself and the learners.

This chapter explores the use of storytelling, poetry, singing and dancing, art, costumes, props and objects, and sound and lighting in the workshops. It particularly focuses on how these elements functioned to build belief in the dramas and to stimulate active participation and investment in the workshop activities. In this chapter, I analyse these elements in relation to my research questions by explaining how storytelling, poetry, singing and dancing, and art transformed learning into an empowering experience and stimulated learner-centredness in the workshops, and how the use of theatrical elements in the drama helped to deepen the learners' understanding of the 1976 Soweto Uprising.

5.2 Building belief

Building belief is an important technique that is used in process drama, as it serves to heighten learners' participation and investment in the drama (Wagner, 1999: 63). During my workshops, I discovered that if learners do not believe in the fictional dramatic world, this will cause them to disengage from the lesson content, which will result in a lack of participation in the drama. Thus, before allowing learners to step into the drama, teachers need to allocate

time to building belief so that learners commit to developing the dramatic action and exploring the lesson content.

In order to stimulate authentic interactions in the drama, learners need to imagine 'as if' they are actually living through real situations and events (Bolton, 1979: 141). Activating learners' imagination is therefore fundamental to building belief, as learners are able to suspend their disbelief, thereby accepting fictional events as being real and true. Boal (1981 in Bolton 1979: 141-142) refers to this interchange between the real and the fictitious as metaxis – 'a heightened state of consciousness that holds two worlds in the mind at the same time'.

Bowell and Heap (2013: 95-96) state that from the start of a process drama, teachers must 'give students the opportunity to suspend their disbelief, build their own investment in the drama and develop a sense of ownership about the drama'. By doing so, this will make the drama more 'real' for them. It is therefore advised that from the moment the process begins, teachers should focus on building belief in the drama. In Workshop 5, I introduced a bridge-in exercise during which the learners had to respond to a series of questions from the viewpoint of the black students who were involved in the 1976 Soweto Uprising:

- How would you feel if you were forced to learn in Afrikaans?
- How would you feel if you were expelled from school for refusing to learn in Afrikaans?
- How would you feel if you were a participant in the 1976 Soweto Uprising?

Learner N responded to the first question. He stated, "Having to learn in Afrikaans would make me feel angry as I would not be able to understand what I was learning, and this would cause me to fail." Learner C responded to the third question stating that "I would feel proud of myself for finding the courage to stand up against the Apartheid government and for protesting against unequal education." By stepping into the shoes of Bantu students, the learners were able to tap into the emotions and experiences of these individuals when answering the questions. This elicited genuine and meaningful responses, and stimulated belief in the lesson content, as the learners were able to imagine themselves as these students living during Apartheid.

During Workshop 3, I spent most of the workshop trying to build belief in the drama. This was because I had omitted to focus enough attention on this part of the process in Workshop 2, which resulted in some confusion and stagnation during the drama. In Workshop 3, I told the learners to imagine that they were theatre directors who had been employed to direct a scene on the 1976 Soweto Uprising. I asked the learners questions regarding the type of setting, characters, costumes, props, lighting and sound that they would use to create this scene. The learners' responses were imaginative and informative, as they reflected on the time period, setting, atmosphere and events of the Soweto Uprising.

When deciding on the sound and music for the scene, Learner G stated that it should begin with black students and teachers singing and chanting in the streets. Then, as the police enter the scene, there should be banging, shooting and screaming sounds to reflect the chaotic atmosphere of the protests. To end the scene, sombre music should play in the background in order to enhance the pathos of those who were wounded and killed during the uprising. This exercise was effective in building belief as the learners could use their visualizations from this exercise to accurately depict the Soweto Uprising by creating a realistic setting and atmosphere, and authentic characters in the dramatic encounter.

The function of the moving-into-role exercise in a process drama is to help learners transform into the characters that they will be playing in the drama. During the moving-into-role exercise in Workshop 6 (refer to Appendix 4), each learner had to introduce their character to the rest of the group by stating their character's name, age and role in society. While doing so, the learners had to transform their voice and physicality to reflect that of their character. Learner N, who played the role of a foreign news reporter, introduced her character in a posh British accent. Learner I, who played the role of a police officer, spoke in Afrikaans using an abrasive tone and stiff, forceful gestures. The learners' embodiment of their characters prior to the drama functioned to heighten their belief in their characters, and to stimulate authentic interactions in the drama. While observing the learners during the drama, I felt as though I was watching a real dispute between government officials and Bantu students. Moving into role is therefore an important part of process drama; learners are able to explore

and develop their characters' physicality and vocal expression, which helps to build belief and prompts meaningful interactions in the drama.

5.2.1 Building belief using a pre-text

At the start of every process drama, the participants/learners are introduced to a pre-text. The pre-text is 'the source or impulse for the dramatic process' as it elicits belief in the dramatic encounter (O'Neill, 1995: xv). It frames the learners' entry into the drama by providing the impetus for the dramatic action. According to O'Neill (1995: 43), a pre-text should be presented using a range of media, such as texts, videos, images, objects, art, music, performance, etc. in order to stir the learners' imagination and to stimulate critical engagement with lesson content. By doing so, this will lead to an imaginative and meaningful dramatic encounter.

During the workshops, I used videos, images and storytelling to form the pre-texts for the dramas. I specifically chose these media as I wanted to enable the learners to engage with the lesson content on a multi-sensory level. The learners watched a video, viewed images, and listened to and acted out a story, which enabled them to learn in an auditory, visual and embodied manner. Furthermore, I wanted to use the pre-texts to stimulate critical engagement with the lesson content. During the workshops, the learners had to elicit information from the pre-texts in order to answer questions on the lesson content. Source analysis is an important component of History education, as it develops learners' analytic and interpretive skills which are necessary to evaluate historical events. By analysing the pre-texts, the learners were able 'to think like historians' (Cochran, 2015: 58), thereby making their own claims and generating their own meanings. As a result, learning was transformed into an interactive and learner-centred process.

Dorothy Heathcote encourages teachers to allow learners to 'discover their own voice' by deciding in which direction they want to carry out the drama (Wagner, 1999: 9). To do so, teachers must select a pre-text that is not restrictive so that learners can 'discover the dramatic action that it implies' (O'Neill, 1995: 42). This will stimulate cognitive development,

as learners will need to engage their imagination and think critically in order to develop the drama. In Workshop 1, I showed the learners a video of an African village in the Ivory Coast, which formed the pre-text for the drama. My intention was not to dictate the dramatic action, but rather to provide the learners with inspiration for the drama. Thus, the function of the pre-text was to serve as a stimulus for the drama from which the learners could draw ideas to create their own African village. This stimulated imaginative and educational responses, as the learners linked the information in the pre-text, and their prior knowledge of African villages to develop their own unique village community. My decision to use a non-restrictive pre-text enabled me to allow the learners to facilitate their learning; they were able to think more broadly and to take responsibility for creating the drama.

Pre-texts can assist teachers to achieve their lesson aims and objectives. For example, if a teacher's objective is to enhance learners' content knowledge, s/he can use a pre-text to provide learners with information on the lesson content. During the workshops, my main objective was to deepen the learners' understanding of Bantu education and the 1976 Soweto Uprising. To do so, I showed the learners images of the Soweto Uprising (refer to Appendix 3) and asked them to act out a story that I had written on Bantu education (refer to Appendix 4). These two elements provided the learners with background knowledge on the lesson content, which helped to improve their understanding and to heighten their belief. In turn, this stimulated participation and a deeper engagement in the drama, as the learners were able to draw on the knowledge they acquired from the pre-texts to make informed offers in the drama. Pre-texts are therefore an effective tool to teach History content as they provide learners with background knowledge on an event. Background knowledge is critical when learning History as it helps learners contextualise historical events.

5.3 Using storytelling to create a pre-text

According to O'Neill (1995: 39), using a pre-text in its natural form is limiting as this leads to a 'narrative, explanatory experience' rather than an 'exploratory experience'. He therefore encourages teachers to empower learners as 'producers of text' by allowing them to create

and transform the pre-text (O'Neill, 1995: 44). By doing so, this will lead to cognitive growth as learners will need to think critically and creatively in order to determine possibilities for the drama.

In Workshop 5, I used storytelling to form the pre-text for the drama. Storytelling enhanced the pre-text by making it more inclusive, as it enabled the learners to be actively involved as co-creators of the pre-text. Rather than passively listening to the pre-text (a story about Bantu education), the learners participated in the pre-text by narrating the story and acting out the events in the story. To do so, they had to work together to ensure that their actions and gestures remined in sync with the narration. This activity is an example of kinesthetic and social learning, as the learners built belief by acting out the pre-text and collaborating with one another. In this way, learning was transformed into an empowering experience, as both the teacher and the learners were responsible for facilitating the building belief process.

Storytelling is a useful tool to teach History as it transports people back in time. Through storytelling, teachers and learners can explore the past by recalling historical events and circumstances. According to Chinua Achebe (1987: 50), "it is only the story that can continue beyond the war and the warrior". In other words, stories have the ability to outlive the past. Without stories we would be lost in the world, as stories connect us to our history. During Workshop 5, I used storytelling to teach the learners about Bantu education. The learners were asked to take on the role of Bantu students and to act out what it was like to learn in a Bantu school, thereby learning in a kinesthetic manner. By doing so, their belief was heightened, as they were transported back to this moment in history.

During storytelling, the present and the past converge when historical events are enacted in the present time. This aspect of time is what makes learning transformational; it enables learners to explore the thoughts and feelings of historical figures while simultaneously considering their own feelings and thoughts about past events. This helps to improve learners' understanding, as they are able to make sense of lesson content from both an internal (the participant) and external (the spectator) perspective (This is explained further in Chapter 6).

During Workshop 1, I asked the learners questions about Bantu education to assess their prior knowledge on this topic. Many of them did not participate in the discussion, as they lacked sufficient knowledge of this topic. However, when asking the learners questions about Bantu education in Workshop 5, they were all eager to share their knowledge and to engage in the discussion. What I learnt is that by enabling the learners to engage with a pre-text prior to answering questions on the lesson content, this helped to deepen their understanding of Bantu education. During the pre-text storytelling activity in Workshop 5, the learners were able to physically convey the negative and disempowering effect of Bantu education on teachers and learners. This demonstrated their deepened understanding of the lesson content as, during the pre-text, the learners were able to envisage what it was like for Bantu teachers and students to teach and learn in schools during Apartheid.

5.4 Art: creating posters and masks to build belief in the drama

The term learner-centredness denotes positioning learners at the centre of the teaching process so that they facilitate their learning. It promotes the idea that 'students should have greater input into what they learn and how they learn' in order to encourage student autonomy (Aghris, 2018). Holec (1981: 3) defines student autonomy as 'the ability to take charge of one's learning'. Thus, the autonomous student is 'a self-activated maker of meaning' and an active agent who has control over his/her learning (Candy, 1991: 271).

In order for learning to be meaningful, learners must draw on their own knowledge to make sense of lesson content. Pre-texts enable learners to learn from a place of knowing, as they elicit learners' prior knowledge on a topic. Thus, the exploration of a pre-text is determined by what learners already know. During my workshops, I introduced pre-text activities that required the learners to draw on their existing knowledge of the 1976 Soweto Uprising. This had a dual purpose: firstly, to assess the learners' knowledge on this topic, and secondly to enable the learners to actively contribute to their learning. In Workshop 3, the learners had to make protest posters that could have been used by black students during the Soweto Uprising (refer to Appendix 3). In Workshop 5, the learners had to create masks to represent

Bantu students and teachers, police officers and National Party members (refer to Appendix 4). The learners had to apply their knowledge of the 1976 Soweto Uprising to these activities in order to create appropriate posters and masks.

Instead of building on the teacher's knowledge, as is the case with banking education, the pre-texts functioned to build on the learners' prior knowledge, thereby transforming learning into an empowering experience. It was pleasing that the posters and masks produced by the learners revealed sufficient knowledge and awareness of the events discussed during the pre-text activity, as depicted in Figure 7 below. For example, in the image on the left, the flames at the bottom of the first poster and the 'bloody' red border on the second poster highlight the violence of the time, while the clenched fist symbolises the 'amandla' symbol of resistance and black consciousness.

Fig. 7



In Workshop 5, the learners had to decorate masks to accurately represent their characters (Bantu students, police officers, National Party officials), as these would be worn during the drama. During this activity, the learners had to consider their character's age, gender, ethnicity, race, personality, and physical demeanor so that their masks would reflect these character traits. This led to the development of in-depth and believable characters, as the learners were able to imagine what their characters looked like and how they behaved. During the drama, I noticed that the learners were particularly invested in their roles; the masks

helped them to fully embody their characters. Learner I stated that wearing a mask during the drama allowed him to commit to his character as it made him feel as though he was a real police officer. Thus, the use of art served to enhance the dramatic encounter, as it heightened the learners' belief in their characters. Some examples of the learners' masks are shown in Figure 8 below.

Fig. 8



'Student' mask: Learner C explained that the red feather on her mask represented power and freedom, and the red colour reflected her anger and hatred towards the National Party.



'Police officer' mask: Learner B explained that he added stars to his mask to symbolise his seniority in the police force. The stars also showed that he was a hero for carrying out the instructions of the government.



'Mr Vorster' mask: Learner M explained that as a National Party government official, this was an appropriate name for her character. The inclusion of the feathers reflected the political power and authority of her character.



'The Soweto uncle' mask: Learner E explained that he chose this name because it reflected his role as a black activist. The reason he added the coloured feathers to his mask was to symbolise the need for black people to fly and be free of the shackles of Apartheid.

When creating their posters and masks, I noticed that there was greater learner involvement in these activities than during some of the other workshop activities. Learner F, who was particularly quiet and reserved during the workshops, assumed a leading role during these activities; he walked around the room helping his peers to develop creative ideas for their own posters and masks. At the end of Workshop 5, I asked Learner F if he had enjoyed these activities. He stated, "I really enjoyed making my own poster and mask as it allowed me to think creativity, and to engage my imagination. This motivated me to participate as I felt free while I was learning." This response made me realise how important it is for learners to be engaged creatively through art and drama, as it provides them with agency to facilitate their learning. This relates to the philosophy of critical pedagogy, which aims to create learning experiences that are empowering for learners so that they can transform 'their life conditions' (Aliakbari and Faraji, 2011: 77).

Furthermore, at the start of my workshops I noticed that more than half of the learners were shy and reserved. As a result, they were reluctant to participate in some of the workshop activities. However, as the workshops progressed, there was a significant shift in these learners' demeanour and engagement in the workshops. Instead of passively observing, which they did in Workshops 1 and 2, these learners began to lead the warm-up activities and group discussions, and initiate offers during the dramas. I began to realise that the more the learners engaged with process drama, the more eager they were to participate in the workshops. Being able to learn in a creative and experiential manner by making masks and posters and acting out the Soweto Uprising increased the learners' confidence, as they felt empowered as co-agents of the learning process.

5.5 Building belief through poetry, singing and dancing

At the end of Workshop 5, I gave the learners homework to write a poem expressing their understanding of the 1976 Soweto Uprising, using any language of their choice. I asked the learners to include African praise-poetry elements in their poems, such as expressive and metaphoric language, gestures, movements and audience participation. I informed the learners that in the following workshop they would be performing their poems for the rest of the class. When watching the learners' performances, I noticed a distinct difference between those learners who performed their poem in their mother tongue, and those who used English as a second language. It was apparent that having to convey their ideas in English made these learners feel nervous and insecure. Many relied on using gestures and movements to mask language and grammatical errors. On the other hand, those learners who conveyed their thoughts and emotions in their mother-tongue were confident and enthusiastic during their performances. This task made me realise that the language through which learners internalise knowledge can affect their engagement with lesson activities and motivation to learn. By expressing themselves in the language they are best able to understand and articulate, learners are more willing to invest in their learning as they feel empowered to do so.

Unlike in the vast majority of traditional History classrooms, where learners are expected to communicate in English as the language of learning and teaching, process drama provides opportunities for learners to engage with different modes of expression. In the reflection exercise in Workshop 2, the learners were divided into groups and given a specific question to which they had to respond by creating a song or a rap (refer to Appendix 2). The learners' songs and raps had to be inspired by an African song or genre of music, such as reggae, kwaito, hip hop, etc. While watching the learners perform their songs and raps, I noticed an overall sense of enjoyment and excitement. The images below demonstrate a social learning style, as the learners had to work together to create imaginative and thought-provoking performances that were enhanced through the use of body percussion and movements. In contrast to the reflection exercise in Workshop 6, during which the learners had to reflect

through a discussion, this activity generated genuine interest and commitment by the learners to contribute to their learning. Being able to express their thoughts creatively and freely, rather than in a prescribed, rote manner, encouraged greater learner participation. It also enhanced the process, as learning was transformed into an empowering and liberating experience.

Fig. 9





At the end of Workshop 2, I asked the learners whether they had enjoyed the reflection activity. Learner B said that it was his favourite activity thus far. “Rather than worrying about my use of language, which is what I tend to do during discussions, I was able to focus on having fun and being creative. This motivated me to want to learn.” Learner D agreed that it was an enjoyable activity, as singing allowed him to ‘think outside of the box’ and to contribute creative ideas. These reflections highlighted that singing and dancing are useful media through which to learn History content, as they stimulate creative thinking. Rather than processing information in a linear and conventional manner, learners are able to facilitate their learning by developing imaginative and original responses to lesson content.

Music and dance can transform a classroom from being a formal, serious and stressful environment into an interactive, fun and relaxed learning environment. During the warm-up exercise in Workshop 3, the learners had to dance around the space following the rhythm of

different genres of African music, such as Isicathamiya, Mbaqanga and Jùjú.[16] I encouraged the learners to draw on African dance styles, such as gumboot dancing, pantsula and toyi-toyi[17] to guide their movements. The reason for this was to allow the learners to engage with dance styles that they could use in the drama in Workshop 4 to help them create an authentic atmosphere reflective of the 1976 Soweto Uprising. Although this was an individual exercise, the images below depict the learners grouping together and copying each other's movements. This elicited enjoyment and enthusiasm, as the learners were able to collaborate on their own terms.

After this exercise, Learner L stated that at the start of the workshop he felt stressed and did not want to participate. However, the unencumbered structure of the exercise, as well as his familiarity with the songs and dances, motivated him to want to learn as he felt more comfortable and relaxed during this exercise. It is therefore important for History teachers to create a stress-free learning environment and to make the lesson content relatable as this promotes collaboration, active participation and learner agency.

Fig. 10





[16] Isicathamiya music was developed in South Africa by the Zulus. Mbaqanga music originated in the townships of South Africa. Jùjú is a style of Nigerian popular music.

[17] Pantsula and toyi-toyi originated during Apartheid in the townships of South Africa. Both dance forms functioned as a form of political resistance against the Apartheid government. Toyi-toyi was commonly used during protests and street demonstrations.

5.6 Integrating theatrical elements into the drama in order to build belief

5.6.1 Costumes

During Workshops 2, 4 and 6, I gave the learners skeins of cloth to use to create "costumes" for their characters. The cloths were useful as they helped to build belief in the drama by enabling the learners to visualise their characters. In Workshop 4, the learners acted out the 1976 Soweto Uprising. Learner M, who played the role of a police officer in the drama, transformed her cloth into a sash which, in her opinion, symbolised the uniform worn by police officers. Immediately as she tied her cloth, her physical demeanour and posture shifted to resemble an authoritative and powerful stance. Throughout the drama, I noticed that Learner M was fully invested in her character; the cloth helped her to maintain her character's physicality and stance as a real police officer. In my opinion, costumes aid in enhancing process drama because they stimulate deeper belief and engagement in the drama. This is important, as the greater the learners' belief, the more committed they become to portraying their characters and developing the dramatic action.

During the moving-into-role exercise in Workshop 4, the learners had to imagine that they were on a runway and model their character's outfit/costume. By doing so, they were able to explore different types of walks and stances, which enabled them to develop a suitable physicality and posture for their characters. After modelling her costume, Learner H stated, "During this exercise I felt my posture and movements become rigid and stiff. Once this happened, I began to imagine myself as a police officer walking in the streets of Soweto." Learner F commented that wearing the cloth as a school tie helped him to embody his character as a Bantu student. The use of costumes and embodiment in this exercise were effective tools as they promoted the development of realistic characters. By exploring their characters prior to the drama, this heightened the learners' belief which, in turn, led to authentic actions and responses in the drama.

5.6.2 Props and objects

Heathcote uses objects to achieve a sense of realism in the drama and to maintain the participants' focus and investment in the drama (Wagner, 1999: 67). During the reflection at the end of Workshop 2, Learner I stated, "Having props in the drama, such as sticks and rope, would have helped me embody my character as a herder, as they would have increased my belief in my character." I therefore decided to incorporate props – sticks, balls of paper to resemble rocks, whistles and plastic guns – into the drama in Workshop 4. The props were useful as they functioned to enhance the dramatic action by stimulating realism and authenticity in the drama. The learners enrolled as students began throwing the paper rocks at the 'police'. The learners enrolled as police officers responded by blowing the whistles and using the plastic guns to fire 'shots' at the students. This created a violent and chaotic atmosphere, resembling the events of the 1976 Soweto Uprising. This is an example of kinesthetic learning, as knowledge was obtained through physical engagement with the lesson content.

When learning about a historical event, it can be difficult to visualise the context – the time period, the environment, the action and the people involved in the event. Objects and props help learners to make an event seem real. In Workshop 6, the learners created the set for the drama using available objects such as tables, chairs and a podium. The set was created to resemble a court case, depicted in Figure 11 below. During the drama, I played the role of the judge/tribal leader to ensure that the learners did not deviate from the lesson content (refer to Appendix 4). I therefore stood behind the podium for the entire duration of the drama. This gave me a sense of authority and made me feel like a real judge presiding over a real conflict resolution ceremony. My personal, hands-on experience in the drama made me realise the value of using objects in the drama, as they function to stimulate belief by animating the environment and the characters in the drama. This is important when learning History, as being able to imagine and visualise a historical event, aids in deepening learners' understanding.

Fig. 11



5.6.3 Sound and lighting

During the workshops, I decided to incorporate sound and lighting in the dramas to build belief in the dramatic action. During the drama in Workshop 2, the 'chief' announced that his wooden staff had gone missing. The learners immediately split up into groups and began to look for the missing staff. To heighten the suspense, I created sounds effects using a drum. I began by lightly beating the drum, then increased the volume and pace as the learners continued their search. This successfully generated a sense of urgency and panic, which motivated the learners to search in greater haste. The use of sound effects therefore strengthened the drama, as they brought about a surge in the dramatic action.

During Workshop 4, I used sound and lighting to enhance the mood of the drama. I began by beating loudly on an African drum to heighten the dangerous and confrontational atmosphere of the Soweto Uprising. During the climax, when the ‘police officers’ began shooting at the ‘students’, I started flicking the light switches on and off, which added to the disorder and chaos of the uprising. Once the ‘violence’ had subsided and the learners’ yelling and screaming had stopped, I dimmed the lights to reflect the now sombre atmosphere of the drama in the aftermath of the destruction. This evoked genuine emotions of sadness and despair within the learners; Learner C wept while she was helping a ‘wounded’ student, depicted in the image below.

Fig. 12



After the drama, I asked the learners whether they found the use of sound and lighting to be effective. Learner K stated, "I found the drumming effective as it made the action seem real. When listening to the sounds of the African drum, I felt emotions of anger and hatred. I felt as if I was actually taking part in the uprising." Learner M expressed that the use of lighting in the drama was very effective as it added to the authenticity of the environment and the action. Sound and lighting are therefore useful tools to build belief in a process drama, as they help to establish a sense of realism in the drama and to elicit genuine emotion from learners which, in turn, deepens their understanding of the lesson content.

5.7 Conclusion

Building belief is an essential part of process drama. In order to stimulate participation, imagination and a deep engagement in the drama, learners need to believe in the fictional world of the drama. As the impetus for the drama, the pre-text's main function is to build belief in the drama. However, building belief should not be limited to the pre-text. Teachers should focus on building belief from the outset of a process drama. Elements, such as storytelling, art, costumes, props and objects, and sound and lighting stimulate belief in a drama as they function to stir the learners' imagination. The integration of these elements into my workshops led to spontaneous and meaningful interactions in the drama.

The inclusion of building belief techniques in my workshops transformed learning into an empowering experience, stimulated a learner-centred approach to teaching, and helped to improve the learners' understanding of the 1976 Soweto Uprising. During the workshops, I

used videos, images, and storytelling to form the pre-texts for the drama. This elicited learner-centredness as the learners drew from their prior knowledge, and the information in the pre-texts to develop the dramatic action. Poetry and singing and dancing motivated the learners to participate and fully invest in the workshops as they were able to communicate in a liberating and empowering manner. The inclusion of African forms of expression, such as praise-poetry and African music and dance styles helped to build belief as the learners were able to engage with the lesson content in a relevant manner. Furthermore, the use of theatrical elements in the drama contributed to deepen the learners' understanding of the 1976 Soweto Uprising. By creating a sense of realism and authenticity in the drama, the learners could experience the reality of the uprising.

The following chapter provides an explanation of additional process drama elements that were used in my workshops, such as questions, discussion, collaboration and reflection. As was done in this chapter, these aspects have been analysed in conjunction with my research questions in order to establish whether they transformed learning, stimulated learner-centredness and improved the learners' understanding of the lesson content. This chapter focuses on the latter inquiry, where I analyse how the learners' reflective assessments – which they wrote on the 1976 Soweto Uprising – reveal how process drama contributed to deepen the learners' understanding of this topic.

CHAPTER 6: PROCESSING THE DRAMA: THE VALUE OF QUESTIONS, DISCUSSION, COLLABORATION AND REFLECTION IN TEACHING AND LEARNING HISTORY

6.1 Introduction

Process drama is a collaborative experience as teachers and learners work together to stimulate learning. Teachers negotiate with their learners by asking questions and facilitating discussions, thereby empowering learners as co-producers of knowledge; learners are able to share their views, develop their own responses to lesson content, draw their own conclusions and make connections between their content knowledge and everyday experiences. By reflecting on their learning, learners can critically engage with lesson content, thereby developing their own understanding. Thus, questions, discussion and reflection are effective teaching tools as they stimulate a learner-centred approach to teaching.

In this chapter, I analyse the purpose of using questions, discussion, collaboration, and reflection in my workshops to teach and learn about the 1976 Soweto Uprising. I extend on my argument in Chapters 4 and 5 by explaining how these specific process drama techniques enabled me to transform learning into an empowering experience, to stimulate learner-centredness, and to improve the learners' understanding of the lesson content.

6.2 Questions

Questions are a significant component of process drama, as they function to build belief in the drama, to stimulate learners' imagination, and to deepen learners' knowledge (Morgan and Saxton, 1987: 72). During my workshops, I asked the learners the following questions to enhance their content knowledge, and to build belief in the dramatic encounters:

- Where did the 1976 Soweto Uprising take place?
- Who was involved in the Soweto Uprising?
- What happened during the Soweto Uprising?

These questions provided the learners with context into the drama, thereby deepening their background knowledge on the 1976 Soweto.

Boadu (2015: 46) claims that for History teachers to facilitate learner understanding, they must enable learners to relate lesson content to their 'background knowledge and experiences'. By doing so, learners will understand the relevance of what they are learning. Lotz-Sisitka (2009) supports this claim, as she states that by linking their content knowledge to their everyday knowledge and experiences, this will deepen learners' understanding of lesson content. History teachers must therefore encourage pedagogical link-making in their classrooms so that learners can interpret lesson content in a relevant manner by linking it to their experiences and prior knowledge.

During my workshops, I asked the learners critical thinking questions to assess their knowledge on Bantu education. One of these questions required the learners to link their content knowledge to their everyday knowledge, as they had to identify current events that address similar issues to those experienced in Bantu schools. The learners' responses were educational and insightful as they drew information from their own experiences to answer this question. As a result, the learners were able to interpret the lesson content in a meaningful manner; they could relate their own experiences as students to the experiences of the Bantu students involved in the Soweto Uprising. Pedagogical link-making was therefore an effective learning approach as the learners were able to make sense of the past in relation to their reality.

O'Neill (1995: 42) states that the learners' role in a process drama is to participate in the dramatic encounter and also to act as spectators so that they can 'live through the drama'. The term 'living through' suggests an internal presence in the drama. However, it also implies an external presence as, in order to understand a situation in its entirety, participants need to reflect on the drama from an internal (the participant) and external (the spectator) perspective (Bolton, 1998: 232). By doing so, this will heighten their awareness, thereby leading to an authentic dramatic experience (Bolton, 1998: 232).

In order to deepen learners' understanding of an event, teachers should ask their learners' questions during the drama so that they can reflect on their actions while in role. The function of these questions is to recapture the learners' focus in the drama and to evoke critical

thinking. Thus, they enhance the drama as learners are expected to respond spontaneously to the dramatic action (Wagner, 1980: 149). In Workshop 4, I noticed that the dramatic action was becoming stagnant. To encourage the learners to initiate offers, I decided to stop the drama and to ask the learners questions related to the action. I asked the learners enrolled as police officers the following questions: "Why did you respond to the uprising using violence?" and "How do you feel having wounded so many students?" In this moment, learning was transformed as the learners could reflect on the action from an internal perspective; they were able to tap into their characters' emotions to inform their responses. This helped to improve the learners' understanding of the lesson content.

During a process drama, moments of negotiation and renegotiation are established between teachers and learners. During these moments, teachers can ask learners questions to allow them to decide in which direction they want to carry out the drama (Wagner, 1999: 9). After introducing the learners to the pre-text in Workshop 3 (images on the `1976 Soweto Uprising – refer to Appendix 3), I then asked the learners questions on this event to build belief in the drama. Rather than dictating the drama, I wanted to enable the learners to draw on their own knowledge of the Soweto Uprising to develop the setting, characters and action for the drama. Through negotiation, I developed a co-dependent and reciprocal relationship with the learners as we worked together to establish the drama. I directed the learners' thought processes, which enabled them to generate imaginative ideas for the drama. In doing so, I realised the value of using negotiation to teach History content, as learners are empowered to generate their own responses to lesson content.

6.2.1 Freeing questions

When asking her student participants questions, Heathcote aims to 'bring out what they already know' (Wagner, 1999: 1). To do so, she uses 'freeing questions', those 'to which she signals there is no right answer' (Wagner, 1999: 60). Freeing questions function as a negotiating medium as they stimulate discussion between teachers and learners on the lesson content. During my question-and-answer activities, I used freeing questions to allow the

learners to express their understanding and perspectives on the lesson content (Morgan and Saxton, 1987: 40). I asked the learners the following questions:

- How would you direct the Soweto Uprising?
- What type of lighting and music would you use?
- What would the setting look like?

These questions are examples of freeing questions as they elicited 'endless possibilities' for the drama (Wagner, 1999: 62). The open-ended nature of these questions influenced my teaching approach, as rather than dictating ideas for the drama, I negotiated with the learners to determine the dramatic elements. This stimulated a learner-centred process; the learners were able to engage their imagination and to apply their knowledge on the Soweto Uprising to decide how the drama should unfold.

6.2.2 Follow-up questions

In order to stimulate engaged and active learning, teachers must employ effective questioning techniques in their classroom by asking learners questions that 'inspire deeper intellectual thought' and 'promote student interaction' with content knowledge (Collier, 2018). In addition to using freeing questions, I asked the learners 'follow-up questions' to deepen their knowledge on the lesson content. Follow-up questions stimulate critical thinking, as learners are required to build on their initial answers by engaging more deeply with lesson content (Collier, 2018). Critical thinking is a significant part of critical pedagogy, as it enables learners to actively construct their own. This is necessary to develop critical consciousness in learners so that they can reflect on and challenge their position in society (Freire, 1993: 92).

During Workshop 1, I asked the learners to explain how the 1976 Soweto Uprising was organised. Learner F stated, "The Soweto Uprising was organised in secret by a group of representatives from Bantu schools." To deepen his understanding, I posed a follow-up question: Why do you think the Soweto Uprising was organised in secret? This prompted the learner to engage more thoughtfully with the lesson content, with the result that his

understanding improved as he discovered further insights into the topic. Follow-up questions therefore enhance process drama as they stimulate a deepened engagement with lesson content.

6.3 Discussions

Process Drama is a collective experience created 'by a group of people working towards the same objective' (Bowell and Heap, 2001: 44). Thus, it is important that teachers do not position themselves as 'producers of knowledge' as this can lead to a banking approach whereby knowledge is presented to learners (Freire, 1993: 67). Instead, teachers must actively involve learners in the learning process by stimulating discussions on the lesson content so that learners can construct their own knowledge. When learners take part in decision-making, this increases their willingness to participate in the learning process, as validation builds learners' commitment to explore their own ideas. Through discussions, learners can share their opinions, views and knowledge with each other, develop their own ideas, come to their own conclusions, and respond personally to the dramatic experience (Neelands, 1984: 34). Discussions therefore function to transform learning into a learner-centred experience.

The purpose of teaching History is not to dictate historical information and narratives to learners, but to equip learners with the skills to be able to analyse and interpret historical documents, assess the validity and reliability of sources, synthesise information, problem-solve and draw connections between the past and the present (Karabağ and Aydoğan, 2021: 37). Learners can develop these skills by engaging in discussions about the lesson content as they are able to generate their own ideas, create meaning, make links, summarise information, question assumptions, hypothesise, and so on.

Ira Shor (1992) argues that in order for dialogue to be liberating, teachers need to find a balance between taking charge of a discussion and giving learners a voice to express themselves openly and honestly. In Workshop 4, the learners and I engaged in a discussion about our experiences in the drama. Learner G expressed that during her experience in the

drama, she struggled to learn in Afrikaans, which made her feel hatred towards the National Party. Learner H stated, “Being a Bantu student in the drama made me feel empathy towards the 1976 students, as I found it difficult to communicate in Afrikaans”. By sharing their experiences, the learners developed their own perspectives on the lesson content; they began to view Bantu education as an oppressive and dehumanizing system. Thus, discussions stimulated a deep and meaningful engagement with the lesson content, as the learners were able to generate their own ideas, rather than passively consuming information. This is fundamental to learning History, as learners need to develop analytic and interpretive skills in order to generate meaning.

According to Goalen (2001), History teachers should provide opportunities for learners to share their interpretations with one another, and ‘respectfully debate their opinions’ (in Cochran, 2015: 58). Learners can do so by discussing lesson content. In Workshop 6, the learners acted out a court case, during which they engaged in a discussion about the 1976 Soweto Uprising. Learner D asked his peers who were enrolled as police officers if firing gun shots at the students during the uprising was a sensible tactic. This sparked a debate, as the learners expressed opposing views on this matter. Learner F stated that firing shots was necessary in order to put a stop to the protests. Learner I stated, “It was not sensible to fire shots at the students as it just led to destruction and death.” When answering these questions, the learners drew on their background knowledge of the Soweto Uprising. Thus, they were able to facilitate their learning by using both their experience as well as their knowledge to inform their responses.

Discussions help to develop learners’ critical thinking skills, as learners can ask thought-provoking questions and connect their content knowledge to their prior knowledge and experiences (Mahmoudi, Khoshnood and Babaei, 2014: 87). This is important when learning History so that learners can draw links between historical events and their own lives.

At the end of Workshop 6, I invited the learners to engage in a discussion about Bantu education. I initiated the conversation by asking the learners to identify similarities and differences between the current education system and Bantu education. This stimulated a

debate on this topic, as the learners expressed opposing views. Some felt that Bantu education was more oppressive than the current education system, while others felt that they are equally oppressive, as learners are still expected to learn in English. By engaging in a discussion, the learners were exposed to different perspectives on the lesson content; this enhanced their content knowledge as they connected their own experiences to the experiences of Bantu students.

I learnt that discussions are an important aspect of critical pedagogy as they develop critical consciousness in learners; the ability to critically reflect on one's reality in relation to one's content knowledge. By doing so, learners are able to discover ways to 'improve their life conditions and to take necessary actions to build a more just and equitable society' (Aliakbari and Faraji, 2011: 77). Developing critical consciousness in learners is necessary to deepen learners' understanding of History content, as it enables learners to critically reflect on lesson content, thereby identifying its relevance.

6.4 Collaboration

Discussions stimulate learning in a collaborative and interactive manner. Thus, the type of teacher-learner interaction that is elicited through discussions differs from traditional teacher-learner interactions, as the teacher does not dictate knowledge to the learners. Rather, the teacher prompts the learners conceptual understanding by providing incentives that will enable them to develop their own knowledge. As a result, knowledge is 'actively transformed, open to be challenged, and related to the self as an essential step towards agency' (Giroux, 2011: 201).

During the workshops, I initiated discussions on the lesson content. I decided not to lead the discussions in order to allow the learners to express their own understanding of the 1976 Soweto Uprising. However, I still contributed to the discussions by posing questions that would deepen the learners' content knowledge. This enhanced the process, as the learners and I were able to simultaneously educate and learn from each other. I found myself having thoughts like, "Yes, that's an interesting perspective" and "I actually never considered that

view before". Discussions therefore stimulated a transformation in teaching and learning; it enabled the learners and I to transition between our roles. As a result, the learners were empowered as co-producers of knowledge.

Through discussions, teachers and learners can collaborate in stimulating learning as they are able to feed off each other's responses, thereby igniting a more critical engagement with lesson content. During Workshop 6, the learners and I engaged in a discussion where we reflected on what we had learnt during the workshops. I said, "Playing the role of a Bantu teacher in the drama in Workshop 4, made me realise the hardships that these teachers experienced during Apartheid". Learner D responded to my statement explaining that role-play helped him to better understand the challenges faced by Bantu students, as the drama enabled him to live through these experiences. I then asked the learner to describe these challenges in order to stimulate critical thinking. He, followed by several others, referred to their experiences in the drama: "We had to learn in Afrikaans. We had to learn in an overcrowded classroom. We had to share desks, and paper and pens." By discussing what we had learnt, this allowed the learners and I to share responsibility over the learning process, as we all took turns contributing ideas, which led to a deepened engagement with the lesson content.

Collaborative learning is fundamental to learner-centred teaching as it helps learners develop 'problem-solving skills and to construct deeper personal understandings of course content' (Brown, 2003). Through collaboration, learners can take ownership of their learning as they are able to educate one another by sharing their understanding of lesson content (Weimer, 2002 in Moate and Cox, 2015: 383). During Workshop 3, the learners were divided into pairs and given the task of creating a poster that reflected the causes of the 1976 Soweto Uprising. The images below demonstrate how by collaborating with their peers, the learners in each pair were able to discuss ideas and to share their knowledge. Learner F (depicted in image 1 on the right) expressed that he enjoyed this activity because he learnt new facts about the Soweto Uprising from his partner. This activity is an example of a social learning style as

learning was stimulated in a collaborative manner, which helped to deepen the learners' understanding of the lesson content.

Fig. 13





Constructivists define learning as something that people do together (Dewey, 1938 in McLeod, 2019). By interacting with one another, learners are exposed to different perspectives, assumptions, and worldviews, which serve to enhance their content knowledge. Collaboration and interaction are effective learning tools as they evoke clear communication, attentive listening, critical thinking, and problem-solving. They also enable learners to develop a rapport with one another, and their teachers, as they can express their knowledge, views and understanding of lesson content, which helps to deepen their content knowledge.

Process drama promotes a constructivist approach to learning, as teachers and learners work together to create a drama that is meaningful and educational. During the drama, learners collaborate with one another in search of meaning and to discover solutions to everyday problems. Learning therefore occurs in a collaborative manner (Neelands, 1984: 40). In Workshop 2, the learners acted out a village scene. During the question-and-answer activity, the learners decided that each character group would have a different role in the drama. For example, the 'soldiers' would patrol the lands, the 'craftsmen' would make pottery, the 'herders' would be in the field, the 'sangomas' would be making healing potions, etc.

However, the Figure 14 below demonstrates that when entering the drama, the learners instinctively clustered together and began improvising around a central action, such as when

the chief's staff went missing. This led to both kinesthetic and social learning, as the learners worked together to devise effective strategies to replace the missing staff (end goal). The learners enrolled as 'sangomas' began chanting to the ancestors to bring back the staff; the 'craftsmen' began to make a new staff, and the 'herders' went to the 'field' to look for the staff. As a result, this stimulated a learner-centred approach to teaching History, as the learners made their own choices, decisions and discoveries in the drama.

Fig. 14



During my workshops, there was a juxtaposition between the learners' engagement with group activities, and their engagement with individual tasks. During the individual tasks, many of the learners were hesitant to contribute ideas as they found it difficult to think critically and creatively. However, during group activities, there was a genuine desire to want to learn. The learners were eager to participate and to suggest ideas, as having the support of their peers made them feel reassured. Based on my workshops, I discovered that learners prefer to learn in a collaborative manner; by engaging with their peers, learners are able to feed off one another's energy and to respond to one another's suggestions. Thus, they are more willing to make offers and to suggest ideas, as collaboration sparks their imagination and creativity.

6.5 Reflection

Reflection is a fundamental component of process drama as well as learning in general, as it enhances learners' cognitive engagement with, and understanding of lesson content (Neelands, 1984: 29). Teachers who incorporate reflection tasks into their lessons can

empower their learners as meaning-makers, as it is through reflection that learners are able to critically engage with lesson content.

Lin, Hmelo, Kinzer and Secules (1999 in Chang 2019: 96) state that 'in order to make conscious decisions about the uses of information, students have to step back and reflect on how they actually make decisions and solve problems, and how a particular set of problem-solving strategies is appropriate or might be improved'. This occurred in Workshop 2, as the learners reflected on the effectiveness of their strategy to find the chief's missing staff (they split up into separate groups), and embodied alternative strategies that could have been used. Learner J and Learner D acted out a scene whereby they worked together to find the missing staff. Learner B, who was enrolled as the chief, impersonated himself looking for the staff as, during the drama, he just observed and gave orders.

The value of the above reflection exercise is that it stimulated learning on an experiential level. The learners were able to critically reflect on their actions in the dramatic encounter by embodying their responses. This influenced their decisions in the following drama – the learners playing the role of black students decided to work together to protect themselves from 'police brutality' by creating a shield using chairs. Donald Schön (1983 in Wain, 2017: 663), refers to this process as 'reflection-on-access'. It involves 'looking back and learning from experiences in order to affect future action'.

Heathcote uses slow motion to stimulate reflection within the drama. By doing so, she enables her participants to analyse their actions, thereby shifting their focus to a particular moment in the drama (O'Neill, 1995: 35). Slow motion enhances the drama, as it stimulates a deep and critical engagement with the dramatic action. In Workshop 4, I introduced slow motion in the drama to emphasise the physical confrontation between the 'students' and the 'police officers'. By prolonging this encounter, the learners were able to reflect on their actions and to devise alternative strategies to protect themselves during the drama. After the drama, Learner G expressed that the use of slow motion enabled her to re-think her and her peers' tactic to throw paper rocks at the 'police'. As a result, she encouraged her peers to avoid using violence, and to hide behind the 'chair shields' instead. The use of reflection

within the drama therefore elicited learner-centredness, as the learners were able to make their own decisions and to direct the dramatic action.

Chang (2019: 96) states that through reflection learners can 're-think their experiences', thereby resulting in a change in perspectives, and 'an improvement in practice'. This was the case in Workshop 4 where, after contemplating their decisions in the drama, the learners' perspectives were altered. They discovered that using violence (throwing rocks) provoked the 'police officers' to respond with greater violence (shooting). This discovery shifted the learners' prior understanding of the 1976 Soweto Uprising; they realised that the students use of violent measures during the protests, albeit to defend themselves against teargas and rubber bullets, only contributed to the destruction and chaos that ensued thereafter.

Reflection can take place as an individual or a collaborative activity. Collaborative reflection is useful for learning, as learners are exposed to different perspectives and assumptions, multiple interpretations, and 'alternative ways of solving problems' (Chang, 2019: 96). In Workshop 6, the learners reflected on the lesson content as a group. I asked them to share their views on the 1976 Soweto Uprising based on their experiences in the drama. Learner L stated, "The Soweto Uprising was organised as an attack on the National Party". Learner C opposed this view stating that the Soweto Uprising was organised to give Bantu students a voice to express their anger and refusal to learn in Afrikaans, with the hope of bringing about change. By sharing their perspectives, the learners were informed of different interpretations of the lesson content. This deepened their understanding.

6.5.1 Embodied reflection

In Workshop 4, the learners had to share their knowledge on the Soweto Uprising by engaging in a discussion. I discovered that for many of the learners having to communicate in English was a challenge. This is because English is not their home-language. In Workshop 6, I then encouraged kinesthetic learning; I allowed the learners to express their understanding in a physical and sensory manner by creating three tableaux depicting what they had learnt or discovered in the workshop. Figure 15 below depicts two of the groups' tableaux. In the first

image, the learners are re-enacting a moment from the drama to demonstrate how the use of embodiment and role-play enabled them to gain additional insights into the 1976 Soweto Uprising. In the second image, the learners are embodying different gestures to show that through drama, they were able to engage creatively with the lesson content, thereby enjoying what they were learning. When observing this exercise, I realised the value of embodied learning; it transforms learning into an empowering experience, as learners are able to convey their thoughts in an experiential manner.

Fig. 15





Johns (2009 in Wain, 2017: 662) defines reflection as the following: 'to think, meditate or ponder'. It involves reviewing an event, during which people 'will attempt to work out what happened', how it made them feel, and 'how they would respond if it happened again'. During the reflection activity in Workshop 2, the learners had to act out a moment that stood out for them during the first two workshops. One of the groups re-enacted the charades exercise introduced at the beginning of Workshop 1 (refer to Appendix 2), which enabled them to review their experiences in this exercise. They acknowledged that they had been hesitant to participate in Workshop 1 as their lack of acting experience made them feel uncomfortable and insecure. However, as the workshops progressed, and as they gained experience in acting and embodying ideas, they began to participate more confidently and enthusiastically in the workshops.

After this reflection exercise, I asked the learners whether they prefer to express themselves in English or through acting. Learner K stated, "I feel more comfortable acting out my

thoughts, as English prevents me from communicating openly and freely. By acting, I am able to express myself in a creative manner and this allows me to think more deeply about what I am learning." This was evident in the above exercise; the use of embodiment enabled the learners to reflect more deeply about their experiences as they were able to reenact past moments in the workshops. Embodied reflection is therefore a useful technique through which to learn History, as learners can travel back in time and 'relive' past events. By doing so, this enhances learners' understanding of lesson content, as they are able to reflect on the past from a primary and subjective perspective.

6.5.2 Results for my reflective assessment

Learners are often expected to complete assignments without having reflected on the lesson content beforehand. Reflection is imperative as it enables learners 'to revisit what they have learned for improvement and for in-depth learning' (Chang, 2019: 95).

The objective of this research project was to discover whether using process drama to teach History content would improve learners' understanding and deepen their content knowledge. Thus, the learners had to complete a reflective assessment on the 1976 Soweto Uprising, which I set for them (refer to Appendix 5). This assessment was included as part of the learners' Grade 9 November 2021 Social Science exam and was weighted 20% of the total exam. The table below shows the mark that each learner obtained for this assessment, and the overall mark which ach learner obtained for the whole November exam.

Table 2: Comparing the learners' marks for my reflective assessment with the overall marks for the November exam.

Learners	**Mark for assessment on the 1976 Soweto Uprising (out of 20)**	**Overall exam mark (out of 100)**
Learner A	17 (85%)	81

Learner B	15 (75%)	45
Learner C	19 (95%)	87
Learner D	9 (45%)	30
Learner E	17 (85%)	94
Learner F	18 (90%)	71
Learner G	20 (100%)	82
Learner H	20 (100%)	87
Learner I	14 (70%)	67
Learner J	9 (45%)	55
Learner K	20 (100%)	88
Learner L	10 (50%)	48
Learner M	16 (80%)	84
Learner N	15 (75%)	82

The 14 learners who participated in my workshops achieved a total average of 78,2% for my assessment. Of these 14, ten learners received a higher mark for my assessment than for the overall exam. It is noteworthy that 11 of the 14 learners achieved 70% or more for my assessment. According to the History teacher, Learner G is considered a 'B student' yet she obtained 100% for my assessment (refer to Appendix 6). Learner F usually receives between 60-70% for his History assignments however, he achieved 90% for my assessment.

Two learners who took part in my workshops received less than 50% for their November exam. According to the History teacher, these learners usually fall within the lower half of the grade academically because "they don't study". When comparing these learners' overall exam mark to the mark they received for my assessment, she was surprised to see how much better they had done (the average percentage increase was 22,5%). Learner B was an

especially noteworthy case; his mark improved from 45% to 75%. This did not surprise me, as Learner B was one of the most enthusiastic and participatory learners during the workshops. It can be speculated that Learner J did not do well in my assessment because she only attended half of the workshops, and barely participated in those that she did attend (refer to Appendix 7).

Based on this information, it can be surmised that learning about the events of the 1976 Soweto Uprising in an experiential manner, through process drama, helped the majority of the learners retain information. Goalen (2001) encourages History teachers to use role-play to teach learners about the past, as learners are more likely to retain historical content by learning experientially (in Cochran, 2015: 8). The teacher agreed that the use of experiential learning helped the learners to remember information.

As the 1976 Soweto Uprising is a Term 4 topic in the Grade 9 Social Science CAPS, all 25 of the Grade 9 learners at Eden College had to be taught and assessed on this topic. My reflective assessment was therefore written by all the Grade 9 Social Science learners, including those who did not participate in my workshops. Having all the learners complete my assessment enabled me to further my research analysis by comparing the marks of the learners who participated in my workshops to the marks of those who did not.

Both the History teacher and I used the same Social Science textbook to teach the Grade 9 learners about the 1976 Soweto Uprising. However, we each used a different teaching approach. The table below shows a comparison between the marks of the 14 learners who participated in the workshops, and the marks of the nine learners who did not.

Table 3: Comparison of the learners' marks for my reflective assessment.

Marks of the learners who participated in the workshops	**Marks of the learners who did not participate in the workshops**
85%	20% (4/20 marks)
75%	20% (4/20)

95%	20% (4/20)
45%	35% (7/20)
85%	40% (8/20)
90%	55% (11/20)
100%	60% (12/20)
100%	75% (15/20)
70%	85% (17/20)
45%	
100%	
50%	
80%	
75%	
Total average: 78,2%	**Total average: 45,6%**

The table above shows that the marks of the learners who participated in my workshops were substantially higher than the marks of the learners who did not. This is evident from the 32,6% increase in the average of the marks obtained by the learners who participated in my workshops. Based on these findings, it can be concluded that using process drama to teach History is valuable for most learners, as it leads to a deepened understanding of lesson content.

6.6 Challenges encountered regarding collaboration

One of the obstacles of using process drama is that it relies on group work. A smaller group of students can cause moments of stagnation, especially during the drama. Unfortunately, more than half of the learners did not attend Workshop 4 (8 out of a group of 14). Thus, it became a challenge to sustain the dramatic action and process. When reflecting on this

workshop, Learner E stated, “It was overwhelming to act out a protest scene with so few people. I felt a lot of pressure to be focused and present in the drama”. Learner B said, “We were unable to capture the Soweto Uprising properly because there were too few people to create the violent and chaotic atmosphere of the uprising”. As a result, the drama did not reflect the actual nature of this event. In moments like these, a teacher needs to improvise by making spontaneous changes to his/her lesson plan to suit the number of learners present in the lesson

Process drama relies on group work and collaboration to create an imagined dramatic situation. Due to Covid-19 protocols, it was a challenge for me to implement group work, as I had to ensure that social distancing was maintained throughout the workshops. To encourage collaboration between the learners, and between the learners and I, I had to introduce traditional activities in my workshops, such as question-and-answer, and discussion activities, so that the learners could at least collaborate verbally with one another and with me as their teacher. In addition, not being able to physically interact with one another during the dramatic encounters, prevented the learners from fully exploring character relationships, and from experiencing the brutality of the Soweto Uprising. This meant that I was thwarted in my teaching efforts to develop the learners’ understanding to the deepest possible level, leading to full experiential comprehension of the events that took place.

6.7 Conclusion

Process drama is a valuable method to teach and learn History content, as learners are encouraged to actively participate in question-and-answer activities, group discussions and reflection exercises, which stimulate collaboration between teachers and learners. Collaboration is beneficial for learning, as learners are exposed to multiple perspectives and interpretations of lesson content, which serves to deepen their content knowledge.

Furthermore, questions, discussion and reflection are effective learning tools, as they enable learners to generate their own ideas, make their own judgements and develop their own opinions on lesson content. By reflecting on the learning process, learners are able to connect

their content knowledge to their prior knowledge and experiences. This is fundamental to learning History; learners need to develop analytic and interpretive skills in order to evaluate historical events.

A core component of this research project was to discover whether using process drama to teach History content would improve learners' understanding. Based on my findings, it can be concluded that process drama stimulates a deepened understanding of History content, as the learners who participated in my workshops received excellent results for my reflective assessment on the 1976 Soweto Uprising. Being able to engage experientially with this content enabled the learners to live through the experiences of the individuals who were involved in the Soweto Uprising. This contributed to enhance their content knowledge as they were able to reflect on the lesson content from an internal perspective.

CHAPTER 7: GENERAL CONCLUSION

7.1 Introduction

Through this study, I have discovered that greater efforts need to be made in recognising and acknowledging the roots and traditions of African people, as the education system in South Africa remains dominated by Western knowledge systems and practices, such as banking education. In many high-school History classrooms, learners are expected to learn in a rote manner by mechanically memorising and regurgitating information given to them by their teachers. Banking education is teacher-centred as the teacher is positioned as the 'producer of knowledge' and learners are positioned as passive 'consumers of knowledge' (Freire, 2005: 72). As a result, learners are denied agency over their learning as they are unable to actively and critically engage with lesson content.

Hence, the main purpose of this study was to counteract the continued use of banking methods to teach and learn History content by introducing the supplementary method of process drama. Based on the observations made during this study, process drama is a useful method to teach and learn History content. Learners are empowered during the learning process to become co-creators of interpretation and meaning, as they are responsible for developing and carrying out the drama, during which they are able to experience and live through historical events. During my workshops, I was able to modify traditional ways of teaching and learning History; teaching and learning became collective processes as both the learners and I became co-agents of the learning process.

According to Seixas (2000 in Cochran, 2015: 12), when learners are made to memorise History content 'as a sequence of events', this causes them to 'fall into the perception' that History is about remembering facts and dates. Due to this misconception, learners lose interest in what they are learning as it bores them to have to constantly memorise and regurgitate information (Karabağ and Aydoğan, 2021: 36). Furthermore, transferring knowledge to learners is a lazy teaching method. Through process drama, learners are able to learn in an experiential and interactive manner, which is exciting, fun, engaging and productive. History teachers should

therefore consider using process drama as a method to teach lesson content as this increases learner participation and motivates learners to want to learn History.

7.2 How process drama was enhanced

Although there are greater opportunities being made available for History learners to facilitate their learning, through theoretical study, critical and creative thinking, independent investigation and practical application, there are still many high-school History teachers who prefer to teach by verbally explaining lesson content. Learning has therefore become a mechanical process of reading, writing, and memorising and regurgitating information (Lake, 2010: 102). This is a major concern, as banking methods have restricted learners from engaging with lesson content in an active and meaningful manner.

A significant shift in how History content is taught and learnt in high-school History classrooms needs to take place in order to transform learning into an empowering and meaningful experience. To do so, African indigenous teaching and learning practices need to be integrated into classroom pedagogy. According to Louw (2010: 45), if we transform the education system in line with an African perspective, this will elicit a change in how knowledge is transmitted and obtained by learners. It is for this reason that supplementary teaching and learning methods need to be included into classroom pedagogy so that learners can engage with History content in a manner that is rooted in their own culture and traditions as Africans.

The analysis in Chapter 5 shows that the incorporation of African indigenous performance modes into my workshops, such as storytelling, singing, dancing and drumming, enhanced process drama by transforming learning into a relevant and more meaningful experience. The use of storytelling enhanced process drama, as the learners were actively involved as co-creators of the pre-text. Rather than passively reading notes about Bantu education, the learners actively participated in their learning by narrating the pre-text (a story) and acting out the events. Furthermore, poetry and singing and dancing enhanced process drama as learning was transformed into an empowering and liberating experience where the learners were able to express their thoughts creatively and freely. The use of drumming also enhanced

process drama as it helped to establish a sense of realism and authenticity in the drama which sparked genuine emotional engagement from the learners.

In addition, the use of theatrical elements in the workshops such as masks, costumes, props, objects, and sound and lighting enhanced process drama. The wearing of masks and costumes during the drama heightened the learners' belief in their characters, as they felt as though they were Bantu students and teachers, police officers, National Party members, and community members. The inclusion of props, objects, sound and lighting in the dramas helped to build belief in the dramatic action by animating the environment and the characters. As a result, the learners were able to visualise, and more importantly to remember, the lesson content on the 1976 Soweto Uprising; living through an event, albeit vicariously, embeds important information and details in one's memory.

7.3 How the learners' understanding was improved using process drama

The main objective of this study was to discover whether using process drama to teach History content would improve learners' understanding and deepen their content knowledge. Based on the prior analyses in Chapters 4, 5 and 6, it is evident that process drama can function to deepen learners' understanding of History content, reflected in the excellent results obtained for my reflective assessment task on the 1976 Soweto Uprising by those learners who participated in my workshops.

The learners' experiential engagement with the events of the Soweto Uprising, and exploration of the Soweto Uprising from multiple perspectives, contributed to shift and deepen their understanding and stimulated new discoveries and insights into this topic. For example, the learners realised that the Soweto Uprising was both successful, due to the removal of Afrikaans as the language of instruction in Bantu schools, and unsuccessful, due to the ongoing violence that persisted in South Africa.

When teaching learners about the past, it can be difficult for History teachers to make lesson content relatable. Events from long ago can appear made up and detached from the learners' lives to an extent that it can hamper their understanding. In order to make History content

relatable, teachers should guide their learners to connect and interpret content in relation to their own lives. Pedagogical link-making is therefore necessary when learning History as, in order to stimulate meaningful learning, learners need to relate lesson content to their 'background knowledge and experiences' (Boadu, 2015: 46). Process drama enables learners to act out historical events and to 'step into' the lives of historical figures. By doing this in my workshops, the learners were able to draw connections between their own lives and experiences and the experiences of Bantu students, which made learning more relevant and meaningful.

7.4 How learner-centredness was stimulated using process drama

According to Boadu:

> Effective teaching of History involves the use of learner-centered pedagogies to make students identify with past events, and to motivate them to make personal judgments based on evidence. The function of the teacher is to act as a guide to help students explore and share the past in a manner that appeals to the emotions and intellectual faculties of the learner (2015:16).

In order to achieve the above, History teachers need to shift their sole objective from merely covering curriculum content (the what) to creating learning experiences that are learner-centred (the how). By doing so, teachers will become more focused on encouraging active and participatory learning in their classrooms. Many studies have shown that especially in History classrooms, 'active learning methods are effective in achieving desired goals and overcoming general problems, such as rote-learning and general disinterest by students' (Karabağ and Aydoğan, 2021: 37), as learners are able to take ownership of their learning.

The aim of this study was to use process drama to teach History content, particularly the 1976 Soweto Uprising, in order to empower learners to facilitate their learning. The analyses in Chapters 4, 5 and 6 show that using process drama to teach History transforms learning into an empowering experience as it stimulates a learner-centred approach to teaching. During a process drama, learners are encouraged to explore lesson content in an experiential manner,

thereby generating their own ideas, making their own discoveries, and developing their own understanding. This is fundamental to learning History, as learners require critical thinking and analytical skills in order to evaluate historical events.

As presented in the introduction chapter, visual, auditory, verbal and solitary learning styles are usually accommodated in the traditional classroom. However, other learning styles such as a kinaesthetic learning style and a social learning style are overlooked. As mentioned in Chapters 4, 5 and 6, learners were provided with ample opportunities to engage with kinaesthetic and social learning styles, which both accommodated different learner needs and contributed to knowledge acquisition. Learners were able to learn in a physical and collaborative manner by acting out the 1976 Soweto Uprising and engaging in group discussions and activities relating to the lesson content. Inclusivity was therefore achieved by catering to the preferences of those learners who thrive most using these two learning styles.

7.5 Recommendations for History teachers wanting to use process drama

7.5.1 Teachers should fluctuate between different stances

In process drama, teachers are expected to multi-task by teaching lesson content while simultaneously adopting different roles and stances in the drama. Using process drama methods to teach lesson content therefore requires knowledge and experience on the part of the teacher. Having taught several process drama workshops during my time as a university student and during this study, I had gained experience of how to fluctuate between different teaching roles and stances. This helped me during my workshops as, in addition to being a teacher, I was able to act as a manipulator by dictating the process when necessary, and to act as a facilitator and an enabler by allowing the learners to share responsibility over the learning process and facilitate their learning. Learner empowerment is a significant aspect of critical pedagogy, as it aims to create learning experiences where learners are given agency to transform 'their life conditions' (Aliakbari and Faraji, 2011: 77).

Giving learners too much leeway over the learning process can result in disorder, confusion and stagnation during a process drama. By shifting between the different teaching stances, teachers can use process drama to ensure that both they and their learners negotiate control over the learning process. While teaching the 1976 Soweto Uprising using process drama, I had to move seamlessly between the different stances in order to achieve learner-centredness. I assumed a facilitative stance and an enabling stance during moments in the workshops when the learners were invested and actively involved in their learning. However, during moments when the learners' participation became stagnant, I assumed an authoritative stance. This provided me with valuable insight and experience in knowing when and how to shift fluidly from one stance to another. As a result, I was able to transfer power and responsibility to the learners during specific moments in the workshops.

History teachers who intend to include process drama methods in their pedagogy need to master shifting between different stances. If they use an authoritative stance only, which affiliates their teaching style with a traditional banking approach, then the key purposes of process drama – such as inclusive co-learning – will not be successfully attained. History teachers need to also be adept at using a facilitative stance and an enabling stance in order to encourage learner autonomy. Keeping in mind the lesson's target aims and objectives helps to guide a teacher as to which stance to adopt, and when to adopt it. One of my workshop aims was to stir the learners' imagination and creativity so that they could explore their own ideas. Recalling this aim during my workshops helped me to maintain a facilitative stance, as I was able to empower the learners to explore their creativity and to draw on their own knowledge to facilitate their learning. If learners are able to make their own decisions and to contribute to their learning, this will cause them to become 'more ready to participate' in the process (Wagner, 1999: 10) as they will be committed to fulfilling and achieving their own ideas.

7.5.2 Process drama can be used in conjunction with traditional methods

According to O'Neill (1982 in Park, 2013: 92), 'a great deal of the core teaching in a class should initiate with the coursebook but end outside it, in improvisation and adaptation, in spontaneous interaction in the class and the development from that interaction'. During my workshops, I discovered that using process drama in conjunction with traditional methods stimulates greater learner participation, as each learner was able to contribute to their learning. Learners who preferred a more traditional approach to learning were able to answer questions and to engage in discussions about the 1976 Soweto Uprising. On the other hand, learners who preferred to learn in a more sensory and experiential manner were able to engage with role-play and improvisation by acting out the Soweto Uprising.

Out of the 14 learners who participated in my workshops, ten agreed that the inclusion of traditional methods, such as questions, discussion, source analysis and note-taking were necessary as they helped them to remember basic historical facts and dates. Role-play, improvisation and embodiment helped to deepen their understanding and perspective of the Soweto Uprising as they were able to explore this event from a primary perspective. The practical engagement of the learners with the lesson content, rather than merely "receiving" it in a prescribed, rote manner, fostered greater participation during the workshops and allowed learners to actively facilitate their learning.

Since History mainly comprises of factual information, it is necessary for teachers to provide learners with this information prior to entering the dramatic encounter in a process drama. Using traditional teaching methods, such as questions and discussion, enabled me to assess the learners' prior knowledge of the 1976 Soweto Uprising and to provide them with further information on this topic, which helped to improve their understanding. The learners entering the drama with some prior knowledge of the Soweto Uprising allowed them to develop a deepened engagement with the content, and led to authentic interactions in the drama, as the learners were able to draw on this knowledge to inform their responses. It is therefore recommended that History teachers using process drama methods adopt a hybrid pedagogical approach where facts are presented congruently with a deepened exploration of

the meaning of historical events, thereby ensuring a holistic and comprehensive presentation of content knowledge.

7.6 The value of Participatory Action Research

Researchers striving to achieve social transformation and equality in education should conduct Participatory Action Research in which participants are actively involved 'in the cyclical process of shared reflection and dialogue to collaboratively understand' and solve issues in the community (Benjamin-Thomas, et al., 2018: 2). The inclusive and experiential nature of Participatory Action Research enables researchers to actively engage and involve themselves in the research process. This is important when attempting to transform teaching and learning by experimenting with new methods such as process drama, which was the purpose of this study.

Participatory Action Research is effective in that it successfully combines theory and practice to enable researchers to acquire practical knowledge into their research inquiry. This knowledge is valuable as it informs a researcher on how to address real-life problems and situations. The practical knowledge that I obtained during the course of this study guided me on how to improve my workshops and my teaching approach in order to achieve my research aims and objectives. By conducting Participatory Action Research, I was able to learn by doing, thereby gaining detailed insights into the advantages and disadvantages of teaching and learning History using process drama, and enhanced process drama techniques, such as storytelling, singing and dancing.

7.7 Conclusion

It is evident from the analyses of my workshops that using process drama to teach and learn History content facilitates a meaningful transformation of History pedagogy. Not only is this method beneficial in stimulating a deepened understanding of History content, but it also functions to elicit a learner-centred approach to teaching by enabling learners to take ownership of their learning. Furthermore, the use of enhanced process drama techniques,

such as storytelling, singing, dancing and drumming ignite a genuine desire within learners to learn History and to participate in History lessons as they are able to do so a liberating and empowering manner.

At the time of writing this dissertation, the Department of Basic Education was working at overhauling both the content of, and the methods used for teaching, the History curriculum for Grades 4 to 12. The Minister of Education, Ms Angie Motshekga stated: “How we have been teaching our children … is not helping them understand who they are and ... their place in the continent, their place in the world, their relationships and their place in the country” (Macupe, 2022). Based on this statement, even the Ministry acknowledges that current methods which are used in South Africa to teach History are not as effective and successful as they should be. For this reason, supplementary teaching and learning methods such as those used in process drama need to be integrated into traditional pedagogy in order to make learning a more meaningful, relevant and memorable experience.

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APPENDIX 1

ETHICS CLEARANCE CERTIFICATE

UNIVERSITY OF THE WITWATERSRAND, JOHANNESBURG

Research Office

HUMAN RESEARCH ETHICS COMMITTEE (NON-MEDICAL)
R14/49 Katz

CLEARANCE CERTIFICATE	**PROTOCOL NUMBER: H21/09/15**
PROJECT TITLE	Teaching and learning through drama: Exploring the use of process drama to teach History curriculum content
INVESTIGATOR(S)	Miss L Katz
SCHOOL/DEPARTMENT	Wits School of Arts/
DATE CONSIDERED	17 September 2021
DECISION OF THE COMMITTEE	Approved Risk Level: Low
EXPIRY DATE	02 November 2024

DATE 03 November 2021 **CHAIRPERSON** J. Knight
(Professor J Knight)

cc: Supervisor : Dr S Bhebhe

DECLARATION OF INVESTIGATOR(S)

To be completed in duplicate and **ONE COPY** returned to the Secretary at Room 10004, 10th Floor, Senate House, University. Unreported changes to the application may invalidate the clearance given by the HREC (Non-Medical)

I/We fully understand the conditions under which I am/we are authorized to carry out the abovementioned research and I/we guarantee to ensure compliance with these conditions. Should any departure to be contemplated from the research procedure as approved I/we undertake to submit an amendment of the protocol to the Committee. **I agree to completion of a regular progress report. For Minimal and Low studies, this is due annually on 31 December. For Medium and High Risk studies, this is due twice annually on 30 June and 31 December.**

L Katz
Signature

03/11/21
Date

PLEASE QUOTE THE PROTOCOL NUMBER ON ALL ENQUIRIES

APPENDIX 2

WORKSHOP PLAN 1

<u>WEEK 1 (WORKSHOPS 1+2)</u>

Duration: 2 hours (1 hour per workshop)

Themes: Embodiment and collaboration

Workshop aims:

To create a fun and playful learning environment (workshop 1)

To create a comfortable learning space wherein the learners can express themselves freely (workshop 1)

To allow the learners to experience learning through drama by engaging with embodiment exercises (workshops 1+2)

To empower the learners to guide their learning (workshop 2)

Workshop objectives:

To stimulate a learner-centred approach to teaching (workshops 1+2)

To introduce learners to the research process (workshop 2)

To familiarise the learners with process drama (workshop 2)

WORKSHOP 1

Activity	Activity description	Motivation	Resources/Learning aids	Time
Check in: 'Jika Jiva'	The teacher asks the learners to form a circle. The teacher leads the check-in exercise by teaching the learners the 'Jika Jiva' song. The song goes as follows: As a group everyone sings the line: "Jika Jiva, Ji Jika Jiva" x2	This exercise is a fun way to begin a workshop. It also helps to create a collaborative and comfortable learning environment. The purpose of this check-in exercise is to introduce the	Teacher Learners Open space	10 mins

	One learner in the group then says: “My name is____ and this is how I Jiva”. While reciting this line, the learner does a movement which demonstrates how s/he is feeling. The group then responds with the line: “Jika Jiva, Ji Jika Jiva” x2 This process is repeated until everyone in the group has had a turn.	learners to the main elements of drama, which is vocal and physical expression. The learners are encouraged to engage their voices and their bodies during this exercise by vocally expressing and embodying and how they are feeling.		
Ice breaker game: ‘ways of lining up’	The learners are divided into 2 groups. In their groups, the learners must line up according to each of the teacher’s instruction. The teacher gives the learners the following instructions: - Line up starting with the shortest person in the group to the tallest person. - Line up starting with the person who has the darkest eye colour in the group to the person who has the lightest eye colour. - Line up starting with the youngest person in the group to the oldest person. - Line up starting with the person who has the most siblings in the group to the person who has the least siblings. - Line up starting with the person who has travelled	As most of the learners are engaging with drama for the first time, this ice breaker game is meant to help ease any tension or fear that they might have and create a comfortable and playful learning environment. This ice breaker is also a fun way for me as the teacher to get to know the learners.	Teacher Learners Open space	15 mins

	the furthest distance from home to the person who has travelled the shortest distance from home. - Line up starting with the person who enjoys performing/acting the most in the group, to the person who enjoys performing the least. After each instruction, the teacher can ask the learners questions to check their accuracy. The group that completes each instruction the fastest gets a point. The first group to 3 points wins.			
Embodiment exercise: 'Charades'	The teacher asks for a volunteer who is sent out of the classroom. The teacher and the remaining learners then decide on a situation. For example, a woman is invited out to dinner by her boyfriend who then proposes to her. The volunteer who was sent out of the classroom is invited back into the room. S/he must guess the situation that was created by the rest of the group. To help him/her, the group will need to act out the situation using mime. (they cannot speak)	During the dramatic encounter, the learners will need to engage with embodiment and role-play. Thus, I have incorporated this exercise into the workshop in order to familiarise the learners with these techniques. The purpose of this exercise is to enable the learners to practise communicating in a physical manner, using embodiment, as they will need to	Teacher Learners Open space	15 mins

	If after 2 minutes, the volunteer has not guessed correctly, the group can then inform him/her of the story/situation.	do so throughout the workshops.		
Pre-text + questions	The teacher asks the learners to sit on the floor facing the computer screen. The teacher shows the learners a video of an African village in the Ivory Coast. After watching the video, the learners are instructed to sit in a circle. The teacher informs the learners that in the next workshop they will be acting out their own village scene. Thus, they need to create the world of their village. To help them do so, the teacher asks the learners the following questions: - <u>What do you want to name your village?</u> - <u>Where would you like to situate your village?</u> In the desert, on the mountains, in a forest, on a farm? - <u>What type of people live in your village?</u> Chief, children, parents, herders, religious leaders, elders? - <u>What do these people do in the village</u>? - <u>How do the people in your village communicate with one another?</u>	The purpose of the video, which serves as the pretext, is to introduce the learners to the following exercise. The video is meant to serve as a stimulus for the learners to create their own village community. The function of the questions is to enable the learners to take ownership of their learning by creating their own village community. The questions are meant to build belief in the upcoming exercise so that the learners are committed to fulfilling their roles and engaging with the exercise.	Teacher Learners A laptop	10 mins

Questions on the 1976 Soweto Uprising	The teacher and the learners engage in a discussion about the 1976 Soweto Uprising. The teacher asks the learners the following questions: 1. What was the Bantu Education Act? 2. What were the conditions like in Bantu schools? 3. When did the Soweto Uprising take place? 4. What were the causes of the Soweto Uprising? 5. What happened in Bantu schools when the Afrikaans Medium Decree/language policy was introduced? 6. Who organised the Soweto Uprising? 7. Who was involved in the Soweto Uprising? 8. What effect did the Soweto Uprising have on Bantu education? 9. Do you think that the Soweto Uprising was successful? Explain why.	The 1976 Soweto Uprising is the topic that will be explored in the upcoming workshops. It is therefore important for the teacher to have an indication of how well the learners know this topic. By asking the learners questions about the 1976 Soweto Uprising, the teacher will be able to assess the learners' existing knowledge on this topic, and to provide them with additional information.	Teacher Learners Pens Paper/notebooks	10 mins

WORKSHOP 2

Activity	Activity description	Motivation	Resources/Learning aids	Time
Moving into role	The teacher informs the learners that they will be acting out a village scene in the workshop. The teacher reminds the learners what was discussed in the previous workshop pertaining to their village. She reminds them of the name of their village, the setting of their village, and the characters in their village. The teacher asks each learner to choose which character they would like to play in the drama. Once the learners have been allocated their roles, they are instructed to choose a piece of cloth which they must transform into an item of clothing or an accessory for their character. The teacher then instructs the learners to create a song, accompanied with dance moves, which they must sing while entering the drama. The learners are given a drum to help them create the song.	The purpose of this exercise is to build belief in the drama and to help the learners transition into their roles. The pieces of cloth are meant to help the learners visualise their characters, and the song is meant to stimulate collaboration and unity amongst the learners so that they feel as though they are part of a village community.	Teacher Learners Pieces of cloth A drum	10 mins
The drama: creating a village scene	The learners enter the drama singing the song	At the start of the drama, I as the teacher will assume	Teacher Learners Pieces of cloth	20 mins

	they created in the previous activity. The teacher allows the learners to freely explore the space so that they can create their own village. After 10 minutes, the teacher instructs the learners to form a circle in the middle of the room. The teacher divides the learners into groups based on their roles in the drama. Each group is handed a piece of paper and pens. The teacher asks the learners the following questions: 1. <u>What issues/problems do you face in your village?</u> 2. <u>What can you do to solve these problems? Are there any specific rules that need to be established?</u> 3. <u>What can you offer your village to make it a safer place?</u> The teacher reminds the learners that they are still in the drama, so they must answer the above questions from their characters' perspective. Each group is invited to share their answers with the rest of the class. While	a facilitative stance in order to enable the learners to make their own offers and to develop the action. In the second part of the drama, I will adopt a manipulative stance so as to direct the dramatic action. To do so, I will ask the learners questions in order to stimulate critical thinking.	Paper Pens Open space	

	doing so, the rest of the group are allowed to respond in their characters.			
De-role/ moving out of role	The teacher asks the learners to stand in a circle. The teacher instructs the learners to step into the middle of the circle and to place their cloth on the floor. While doing so, they must say the line: 'I am back at Eden college'. They must then step back into the circle. This must be done one at a time.	The purpose of this exercise is to help the learners step out of their roles and to shift their focus away from the drama, and back into the classroom.	Teacher Learners Pieces of cloth	5 mins
Reflection	<u>Part 1:</u> The teacher divides the learners into groups of 3. In their groups, the learners must embody a specific moment that stood out for them in the past two workshops and demonstrate what they learnt from this moment. Each group will have a chance to perform their responses for the rest of the class. <u>Part 2:</u> Each group is assigned one of the following questions: 1. What did you learn about in the past two workshops?	These reflection exercises are important, as they serve to provide the teacher with insight into the learners' opinion and perspectives on the workshops. The purpose of encouraging the learners to express themselves in an embodied manner, is to enable them to practice communicating beyond the use of language. Drama is about enactment, embodiment, and performance. Thus, the learners need	Teacher Learners Open space	20 mins

	2. What did you enjoy most about the past two workshops? 3. What was your experience like engaging with role-play and acting? 4. What did you find most challenging in the past two workshops? 5. What are you looking forward to/not looking forward in the upcoming workshops? Each group is given 10 minutes to discuss their questions and to create a short song/rap expressing their responses. The learners are instructed to add body percussion to their song/rap. Each group is then given a chance to perform their song/rap for the rest of the class.	to be able to convey their thoughts in this manner. The second reflection activity is meant to enable the learners to reflect on the workshops in a fun and creative way. My reason for adding singing to this activity is to allow the learners to share their responses in a creative manner that is also relevant to their culture as African beings.		

ANSWERS TO THE REVISION QUESTIONS IN WORKSHOP 1

1. What was the Bantu education Act?

It was a law that was passed by the Apartheid government, the National Party, in 1953 to create separate schools for black children. They became known as Bantu schools.

2. What were the conditions like in Bantu schools?

Bantu schools were inferior to white schools due to minimal government funding. This resulted in a lack of facilities and resources, such as classrooms, sports fields, stationary, desks and books, overcrowding, poverty, and low academic rates- most students were failing and dropping out of school.

3. When did the Soweto Uprising take place?

16 June 1976.

4. What were the causes of the Soweto Uprising?

In 1974 the government passed a new language policy called the Afrikaans Medium Decree. This Act stated that Bantu teachers and learners would have to teach and learn certain subjects in Afrikaans. Thus, Bantu students were educated in both English and Afrikaans.

5. What happened in Bantu schools when the Afrikaans Medium Decree/language policy was introduced?

Teachers who refused to teach in Afrikaans were fired from their jobs.

Many teachers resigned from their jobs.

Conflict occurred between the principals of Bantu schools and Bantu learners who refused to learn in Afrikaans.

Boycotts took place. As a result, Bantu schools threatened to shut down.

6. Who organised the Soweto Uprising?

Representatives from all secondary Bantu schools (primary to high school) met secretly to plan a march through Soweto to Orlando stadium.
The Student Action Committee secretly communicated these plans to the learners in these schools.

7. Who was involved in the Soweto Uprising?

Secondary Bantu school teachers and students, coloured students, black and white policemen, army officials.

8. What effect did the Soweto Uprising have on Bantu education?

Schools were closed causing learners to have to repeat the school year.
The government changed its language policy so that Bantu teachers and learners did not have to teach and learn in Afrikaans.

APPENDIX 3

WORKSHOP PLAN 2

<u>WEEK 2 (WORKSHOPS 3+4)</u>

Duration: 2 hours (1 hour per workshop)

Theme: 1976 Soweto Uprising

Workshop aims: To enable the learners to embody the lesson content so that they can learn in an experiential manner (workshops 3+4)

To stir the learners' imagination and creativity so that they can explore their own ideas during the workshops (workshops 3+4)

To make learning the Soweto Uprising a relevant and more meaningful experience for the learners (workshops 3+4)

Workshop objective: To improve the learners' understanding of the 1976 Soweto Uprising (workshops 3+4)

WORKSHOP 3

Activity	Activity Description	Motivation	Resources/Learning aids	Time
Warm up	The learners are instructed to walk around the room. They must ensure that they keep an appropriate distance apart from one another so as to maintain social distancing. The teacher plays a variety of African songs on her cellular device consisting of different genres, such as, Isicathamiya, Jùjú and Mbaqanga. The learners must move around the space following the rhythm of each song.	The function of this exercise is to warm-up the learners' bodies using dance. Dance is a commonly used performance mode in African culture. Thus, it is supposed to help the learners let go of any tension they might feel and to create a sense of relaxation and playfulness in the space.	Teacher Learners A music player Open space	10 mins

	They must then perform a series of dance moves, conveying the emotion of each song.			
Game: 'Catch a story'	The learners are instructed to form a circle. The teacher starts the game by reciting the first line of an imaginary story. The teacher then throws a ball to someone else in the circle. That person must continue the story by reciting a sentence which relates to the storyline. That person then throws the ball to someone else in the circle who must add on another sentence to the story. This process is repeated until someone in the circle hesitates or recites a sentence that does not connect to the storyline. The aim of the game is for everyone in the circle to add a sentence to the story with the last person bringing the story to a conclusion.	The purpose of this game is to create a playful learning environment wherein the learners can work together to create a story. This game enables learners to engage their imagination and creativity, which is important, as the learners will need to think creativity for the remainder of the workshops. This game is a useful way to begin a process drama as it requires learners to think on their feet and to improvise. Improvisation is an important aspect of process drama as it is used to establish the dramatic action.	Teacher Learners A ball Open space	10 mins
Pre-text + questions	The teacher shows the learners a series of images on the 1976 Soweto Uprising. The teacher asks the learners the following questions: <u>1. What event is being referred to in these images?</u>	The pre-text in a process drama functions as a stimulus for the dramatic action. Thus, the images of the 1976 Soweto Uprising are meant to serve as an	Teacher Learners Images of the 1976 Soweto Uprising	10 mins

	A: The 1976 Soweto Uprising. 2. <u>Why did this event take place?</u> A: In 1974 the Apartheid government passed a new language policy called the Afrikaans Medium Decree. This law stated that Bantu teachers and students would have to teach and learn specific subjects in Afrikaans. <u>3. Who was involved in the Soweto Uprising?</u> A: Bantu students and teachers, police officers and army officials. 4. <u>Describe what happened during the Soweto Uprising. Refer to examples in the images.</u> A: There was chanting, singing, dancing, shooting, protestors being beaten, tear gas being set off, cars and buildings being burnt, etc. 5. <u>What effect did the Soweto Uprising have on Bantu education?</u> A: Schools were closed causing learners to have to repeat the school year. The government changed its language policy, resulting in Bantu teachers and learners no longer having to teach and learn in Afrikaans.	entry point into the drama. Images have been selected to create the pre-text for the drama so that the learners can practise analysing and interpreting visual sources. These are important skills that all History learners need to acquire. The purpose of asking the learners questions relating to the images is to assess their understanding and knowledge of the 1976 Soweto Uprising, and to build belief in the drama.		

Building belief activity	The learners are divided into groups of 2. Each group is given a piece of cardboard. The learners are instructed to design a poster that could be used by the students during the Soweto uprising. Each group must add a slogan to their poster and images/symbols which reflect the events leading up to the Soweto Uprising. After designing their posters, the learners are instructed to create their own song/chant that could be sung by the students during the 1976 Soweto Uprising. The learners must consider the causes of the uprising and incorporate these ideas into their songs/chants.	The purpose of these exercises is to transport the learners into the world of the drama by building their belief. In order to create a poster suitable for the 1976 Soweto Uprising, the learners will need to place themselves in the shoes of the students who were involved in this event and tap into their emotions.	Teacher Learners Cardboard Crayons Kokies Pens Stickers Drums	15 mins
Questions relating to the pre-text	The learners are instructed to form a circle. The teacher asks the learners a series of questions. If you had to direct a scene about the 1976 Soweto uprising: 1. Where would you locate this scene? 2. What would the setting look like? 3. What characters would be present in this scene?	The purpose of using questions in a process drama is to evoke a process of negotiation between the teacher and the learners. The function of these questions is to provide the learners with authority over the drama by allowing them to create the fictional, dramatic world. Furthermore, these questions are meant	Teacher Learners Images of the 1976 Soweto Uprising	15 mins

	4. What would the characters be doing on the stage? 5. What type of costumes would the characters be wearing? Why? 6. What type of music or sound effects would be incorporated into this scene? Why? 7. What type of lighting would be used in this scene? Why? When answering the above questions, the learners should refer to the images that were used as part of the pre-text.	to stimulate belief in the drama by enabling the learners to visualise the 1976 Soweto Uprising.		

WORKSHOP 4

Activity	Activity description	Motivation	Resources/Learning aids	Time
Moving into role	The teacher reminds the learners what they discussed in the previous workshop. She reminds them about the scene they created on the 1976 Soweto Uprising, including the characters, setting, music, lighting, and costumes. The teacher informs the learners they will be acting the events of the Soweto Uprising. The learners are asked to choose which roles they would like to play in the drama. Each learner is given a cloth which they must transform into a costume item for their character that they will be playing in the drama. The learners will enter the drama through an imaginary door.	The function of this exercise is to help the learners step out of their own bodies and to transform into their characters. The pieces of cloth are supposed to help the learners visualise their characters so that when they enter the drama, they already have an idea of how their characters speak and behave.	Teacher Learners Pieces of cloth Learners' posters Open space	10 mins
The drama	The drama is based on the events of the 1976 Soweto uprising. The learners have to rely on their impulses to develop the dramatic action. As the teacher, I will take part in the drama as the teacher-in-role.	The function of the drama is to enable the learners to practically engage with the lesson content so that they can explore what happened during the 1976 Soweto Uprising	Teacher Learners A drum Posters Pieces of cloth Open space	20 mins

	I will assume the role of 'one of the gang', as this role affects an enabling stance. In this role, I will share authority with the learners so as allow them to decide in which direction they would like to carry out the action. If however, I can sense that the drama is becoming stagnant, I will adopt a more authoritative role in order to progress the action forward. During the drama, I will stop the action and ask the learners questions so that they can reflect on the lesson content from a first-hand perspective. Slow motion will also be used to emphasise significant moments in the drama. During the drama, I will create sound effects using a drum to enhance the mood of and to heighten the tension. The reason for using a drum is to create an atmosphere which reflects the culture of the Bantu students and teachers who were involved in the 1976 Soweto Uprising.	in an experiential and personal manner. The value of process drama is that it enables participants to live through moments in history as if they were happening in the present tense. By stepping into the roles of Bantu students and teachers and police officers, the learners will be able to tap into the thoughts and emotions of these characters, and in so doing, to better understand their motives of these individuals.		

De-role/ moving out of role	The learners are instructed to take off their cloths and to find their own space in the room. In neutral position, the learners must breathe in for 4 counts and then breathe out for 4 counts. This process is repeated three times. The learners are then instructed to shake out their bodies and to form a circle in the middle of the room.	The purpose of moving out of role is to shift the learners' focus away from the drama, and back into reality. The function of this de-role exercise is to enable the learners to warm down after the drama and to focus their thoughts back into the classroom. During the drama, the learners' energy will be heightened. Thus, the purpose of this exercise is to relax the learners so that they can focus their attention in the space.	Teacher Learners Open space	5 mins
Reflection: discussion on the 1976 Soweto Uprising	The learners are instructed to sit in a circle. The teacher asks the learners the following questions: 1. How did you feel during the drama? 2. Do you think that the police responded to the protestors in an appropriate manner? If not, how should they have responded? 3. Do you think that the Soweto Uprising was successful? 4. Did you learn or discover anything new about the 1976 Soweto	The aim of this reflection exercise is to enhance the learners' understanding of the 1976 Soweto Uprising by engaging their critical thinking skills. The learners will need to share their perspectives on the 1976 Soweto Uprising and to relate this event to a recent event that has occurred in South Africa.	Teacher Learners	15 mins

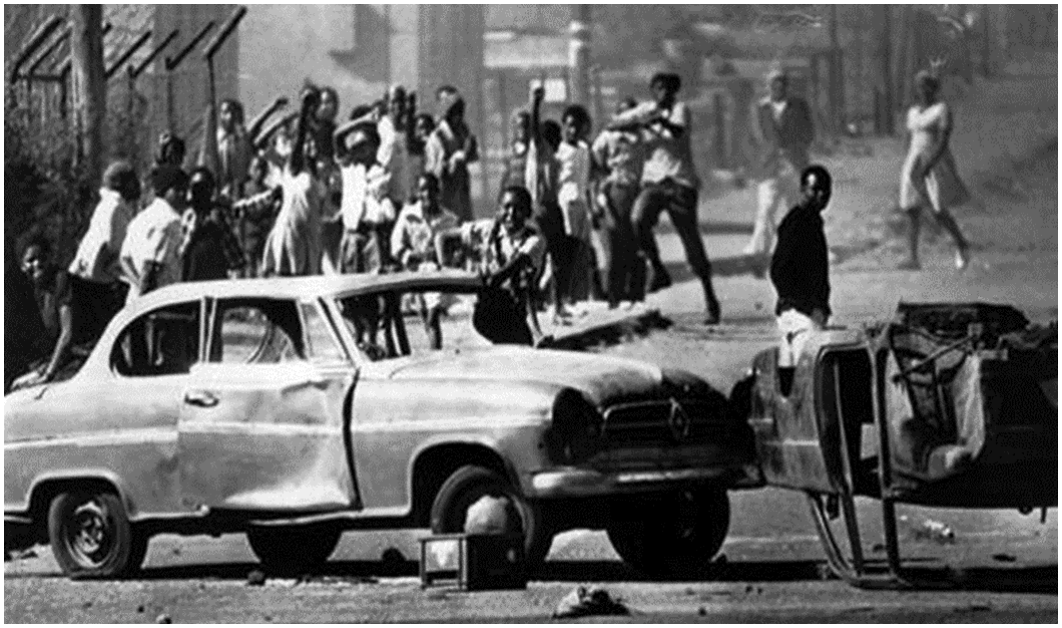
	Uprising while in the drama? 5. Can you identify similarities between Bantu education and the current education system? 6. Can you think of an event that has occurred recently in South Africa that is similar to the Soweto Uprising? What are the similarities between these events? (There was a case at the Constitutional Court involving Stellenbosch University and Unisa, who wanted to drop Afrikaans as a language of teaching and learning. The court ruled that it is unlawful to deny learners the right to learn in Afrikaans as it is one of the official languages in SA.)			

IMAGES FOR THE PRE-TEXT IN WORKSHOP 3






AWAY
WITH
KAFERKAANS









Aerial view of Soweto Uprising - June 1976 © Hulton Archive / Getty Images

APPENDIX 4

WORKSHOP PLAN 3

<u>WEEK 3 (WORKSHOPS 4+5)</u>

Duration: 2 hours (1 hour per workshop)

Theme: 1976 Soweto Uprising

Workshop aims:

To enable the learners to facilitate their learning by developing their own responses to the lesson content (workshops 4+5)

To enable the learners to explore and reflect on the lesson content from a first-hand perspective (workshops 4+5)

To integrate African indigenous performance modes into the workshops, such as singing, dancing and drumming in order to stimulate learning in a meaningful and relevant manner (workshops 4+5)

Workshop objective: To improve the learners' understanding and to deepen their knowledge of the 1976 Soweto Uprising (workshops 4+5)

WORKSHOP 5

Activity	Activity description	Motivation	Resources/Learning aids	Time
Check in	The learners are instructed to form a circle. The teacher asks the learners to create a beat by clapping their hands and stamping their feet in unison. One at a time, each learner must share how they are feeling and express one thing that they are looking forward to in the workshop. E.g.: Today I am feeling excited, and I am looking forward to being creative.	The purpose of a check-in exercise is for learners to express how they are feeling at the start of a lesson. It is important for a teacher to be informed of the general feelings of the group so that s/he can take them into consideration during the lesson.	Teacher Learners	10 mins

Warm up	<u>Part 1</u> The learners are instructed to walk around the room. The teacher gives the learners the following instructions: 1. Walk around the room in curved lines 2. Walk around the room in straight lines with sharp turns 3. Walk around the room as if the ceiling is very low 4. Walk around the room as if there is a rope attached to your head and it is pulling you upwards <u>Part 2:</u> The learners are instructed to walk around the room leading with a specific body part. The learners must imagine that there is a rope attached to one of their body parts and it is pulling them forwards. The teacher gives the learners the following instructions: 1. Walk around the room leading with your nose 2. Walk around the room leading with your chest 3. Walk around the room leading with your stomach 4. Walk around the room leading with your knees 5. Walk around the room leading with your heels	By engaging with these exercises, the learners will be able to explore different walking styles and postures. In doing so, they will be able to practice embodying different characters. The learners are encouraged to apply this exercise in the drama so that they can develop a suitable walk and posture for their characters.	Teacher Learners Open space	10 mins

Bridge in: *'How would you feel if….'*	The teacher asks the learners a series of questions related to causes and events of the 1976 Soweto Uprising. The learners must respond to each question by walking to an emotion situated in the room. The emotions that the learners can choose from are angry, annoyed, sad, happy, and proud. The teacher asks the learners the following questions: 1. How would you feel if you were forced to learn in Afrikaans, a language that was not your home language? 2. How would you feel if your teacher refused to teach you because s/he had to do so in Afrikaans? 3. How would you feel if you were expelled from school because you refused to learn in Afrikaans? 4. How would you feel if you protested against learning in Afrikaans? 5. How would you feel if you played a role in influencing the government to abolish their Afrikaans Medium Decree/ language policy? After each question, the teacher chooses 3 learners	The function of this bridge-in exercise is to introduce the learners to the topic that will be explored in the workshop, being the 1976 Soweto Uprising. During this exercise, the learners will need to step into the shoes of the Bantu students and teachers who were involved in the 1976 Soweto Uprising and respond to the teachers' questions from the perspective of these individuals. The purpose of this is to enable the learners to tap into the emotions and experiences of the Bantu students and teachers.	Teacher Learners Open space Pieces of paper with emotions written on them.	15 mins

	to explain their choice of emotion.			
Pretext: story	The teacher informs the learners that they are going to be told a story. The teacher asks the learners to imagine that there is a fire in the middle of the room. The learners are instructed to find a space around the fire and to listen to the story.	The pre-text functions as an entry point into the fictional world of the drama. Thus, it prompts the dramatic exploration. The pre-text also serves to stimulate learners' imagination and belief in the drama. The purpose of asking the learners to imagine that they are sitting around a fire is to reflect how stories are told in African culture.	Teacher Learners	5 mins
Questions	The teacher asks the learners the following questions related to the pre-text: 1. What were the conditions like in Bantu schools? A: Lack of facilities, such as classrooms, sprots field, etc, which resulted in overcrowding, and a lack of classroom resources. 2. What was the name of the law that was passed in 1975 which forced Bantu students to be educated in Afrikaans? A: The Afrikaans Medium Decree/ language policy	The function of questions in a process drama is to stimulate a process of negotiation with the learners about the drama. The function of the questions in this workshop is to provide the learners with context into the drama, and to assess their knowledge on the content. Drawing from the information in the story to answer these questions will help to	Teacher Learners	10 mins

	3. In which period in South African history was this law introduced? A: Apartheid 4. What effect did this law have on Bantu education? A: Teachers refused to teach, and learners refused to learn and participate- this affected learners' marks. There were high dropout rates. Teachers quit their jobs, or they were fired. Principals threatened to shut down Bantu schools. Learners were expelled. 5. What event occurred as a result of the passing of the Afrikaans Medium Decree law? A: The 1976 Soweto Uprising The learners must refer to the information in the story to answer these questions.	develop the learners' analytic and interpretive skills.		
Questions (continued)	The teacher informs the learners that in the next workshop they will be creating a drama in the form of an African conflict resolution ceremony. In other words, they will be acting out a traditional African 'court case'. The dispute will take place between Bantu students and teachers and members of the National Party and	The function of these questions is to educate the learners about African conflict resolution rituals to help stimulate belief in the drama. The purpose of this study is to stimulate relevance in teaching and learning History. Thus, I decided to	Teacher Learners Images of African conflict resolution rituals	10 mins

	policemen, on the topics of Bantu education and the 1976 Soweto Uprising. The teacher shows the learners images of traditional African conflict resolution rituals. The learners must refer to these images to answer the following questions: 1. Where do traditional African conflict resolution rituals take place? A: outdoors in the village community 2. Who is involved in these rituals? A: chief, elders, community members 3. How do these rituals take place? (learners must draw from their knowledge) A: Each party states their claim. The parties negotiate on a peaceful solution. The guilty party must make a sacrifice to the elders and both parties are cleansed of their sins. 4. How do these rituals differ from Western court cases? A: They don't take place in a court. There is no judge or lawyers. It takes place as an informal discussion in the community.	Africanise the drama by basing it on an African conflict resolution ceremony, rather than a Western court case. I hope that by enabling the learners to engage with the lesson content in a relevant manner that this will stimulate participation and investment in the drama their characters.		

WORKSHOP 6

Activity	Activity description	Motivation	Resources/Learning aids	Time
Building belief exercise: 'creating masks'	The teacher reminds the learners that they will be acting out an African conflict resolution ceremony in the drama. She then recaps the learners' answers to the questions about African conflict resolution rituals that were discussed in the previous workshop. The teacher asks the learners to choose which character they would like to play in the drama. The teacher will play the role of the 'judge'/tribal leader. Each learner is given a cardboard mask, which they must decorate using art supplies. While decorating their masks, the learners must think about the character they will be playing in the drama. They will need to consider their characters' age, gender, ethnicity, race, personality traits, physicality, etc, so that their mask design reflects these character traits. The masks will be worn by the learners during the drama to help build their belief in their characters.	The purpose of this exercise is to build belief in the drama by allowing the learners to create a mask that is representative of the character they will be playing in the drama. By considering their characters' age, gender, ethnicity, race, personality, and physicality prior to the drama, this should help the learners embody their characters in the drama, as they will have a clear idea as to what their character looks like and how they speak and behave.	Teacher Learners Masks Crayons Kokies Pens Stickers String Scissors	15 mins

Moving into role	The learners must use the objects in the space to create the setting for the drama. It must resemble that of an African conflict resolution ceremony. The learners are then instructed to form a circle. Each learner is given a chance to introduce their character to the rest of the group by stating their character's name, age and role in society. While doing so, the learners must transform their physicality and voice to reflect that of their characters. They must use the embodiment exercise introduced in the previous workshop to help them.	The purpose of these moving into role exercises is to stimulate belief in the drama. By allowing the learners to introduce their characters to the rest of the group, this is supposed to strengthen their belief in their characters and in the dramatic action.	Teacher Learners Masks Tables Chairs Open space	5 mins
The drama	A dispute takes place on the topic of Bantu education and the 1976 Soweto Uprising. The teacher, who is enrolled as the 'judge'/ tribal leader, asks the learners enrolled as Bantu students and teachers the following questions: 1. How did you feel when the government passed the Afrikaans Medium Decree? 2. Do you feel disadvantaged over white students and teachers. Explain some of the challenges that you face as a Bantu student and teacher? 3. What were your reasons for protesting? What did you	I, as the teacher, will play the role of the 'judge'/tribal leader in the drama so that I can assume an authoritative/ manipulative stance in the drama. By acting as the 'judge', this will give me control over the dramatic action. I will be able to direct the action by asking the learners questions relating to Bantu education and the 1976	Teacher Learners Chairs Tables Masks Open space	20 mins

	hope to achieve from the protests? 4. Do you think that the police responded in an appropriate way? Explain. 5. How do you feel towards the government/ National Party? The teacher then asks the learners enrolled as National Party members and police officers the following questions: 1. What were your reasons for introducing Bantu education? 2. What was your intention for passing the Afrikaans Medium Decree in 1975? 3. When you heard about the Soweto Uprising, what was your initial reaction? 4. Why did you shoot at the protestors? 5. Do you think that this tactic was effective? Explain. 6. Do you intend to improve the conditions in Bantu schools? If so, how? Afterwards, the teacher asks the jury members to provide their opinion on the matter. The jury are encouraged to ask questions to initiate a dialogue about Bantu education and the Soweto Uprising. The teacher then instructs the learners to negotiate as a group and to come to	Soweto Uprising that will enhance their knowledge and deepen their understanding of the lesson content.		

	a peaceful solution to resolve the conflict. Negotiation and collaboration are encouraged during the drama as they are commonly used in African conflict resolution rituals.			
De-role/ moving out of role	The teacher asks the learners to form a circle. The teacher begins by removing her mask and placing it in the middle of the circle. The rest of the learners are instructed to repeat this action one at a time. Once all the learners have removed their masks, the teacher then asks them to close their eyes. The teacher instructs the learners to focus their thoughts in the classroom by listening to the sounds of their bodies and the sounds in the room. After 2 minutes, the learners are instructed to open their eyes.	The purpose of de-rolling in a process drama is to help learners transition out of the drama. It serves to shift the learners' attention away from the dramatic encounter and back into reality. The aim of this de-role exercise is to focus the learners' thoughts back into the classroom and to create a calm and relaxed energy.	Teacher Learners Open space	5 mins
Reflection	<u>Part 1</u> The learners are divided into groups of 4. Each group is instructed to create 3 tableaux, frozen images, depicting what they have learnt or anything that they have found interesting over the past 6 workshops. Each image must be accompanied with a sound and a movement.	The first reflection exercise is effective as it engages learners on a physical and mental level. Learners are required to embody their thoughts, thereby doing so in a creative and liberating manner.	Teacher Learners	20 mins

	After creating their tableaux, each group is invited to show their images to the rest of the class. <u>Part 2</u> The teacher asks each learner to share their most memorable moment from the past 6 workshops. The teacher then asks each learner to identify specific aspects of the workshops that helped to improve their understanding of the 1976 Soweto Uprising.	The function of the second reflection exercise is to allow the learners to share their thoughts and opinions on the workshops. This information is important as it will provide the teacher with an indication of how successful the workshops were.		

STORY FOR THE PRE-TEXT IN WORKSHOP 5

In 1975, in the city of Johannesburg, there lived a 15-year-old boy named Thabo. Thabo lived in a township near Soweto, where he stayed with his mom and little sister Zimkitha. Every morning Thabo and his sister would walk to school. Thabo did not like school very much as he had to learn subjects, such as planting, construction, Christian studies and arithmetic. The reason for this is because the government wanted to train black students to be able to join the work force after school. Furthermore, he had to learn these subjects in English.

At school, Thabo shared a desk with his best friend Sibusiso. All the other learners in Thabo's class also had to share desks, as there were 60 learners in the class. Thabo also had to share stationary with the other learners as there was a limited supply of paper and pens.

At Thabo's school there were minimal facilities, such as classrooms, sports fields, play areas and equipment. Thabo therefore spent his breaks sitting on the sand outside of his classroom. Each day Thabo arrived home from school his mother would shout at him for dirtying his school clothes.

One Monday morning, while Thabo was on his way to school, he overheard two women talking about an announcement that the government had made the previous night. The government announced that in addition to English, Bantu students would be educated in Afrikaans. This meant that all Bantu teachers and learners would be required to teach and learn subjects in both English and Afrikaans. That Monday at school Thabo's teacher sat at her desk and refused to teach the class. This continued for an entire week until she was fired from her job. Many of the students in Thabo's class refused to learn. They tore up their papers and threw their pens on the floor. The government's announcement had sparked anger and frustration amongst the teachers and learners in Thabo's school, which led to disruptions and chaos for many weeks to come.

Having to learn in Afrikaans affected Thabo's grades. Thabo was the top student in his class. However, having to learn in Afrikaans caused Thabo to no longer want to participate in classroom activities and discussions. There were many days when Thabo refused to go to school. Many of the other students in Thabo's class also dropped out of school or were expelled for refusing to learn in Afrikaans. The principal at Thabo's school even threated to shut down the school for the rest of the year. This caused disruptions and conflict to arise in Bantu schools.

IMAGES OF AFRICAN CONFLICT RESOLUTION RITUALS FOR THE QUESTION ACTIVITY IN WORKSHOP 5







APPENDIX 5

GRADE 9 REFLECTIVE ASSESSMENT QUESTION ON THE 1976 SOWETO UPRISING

Imagine that you are a student who was involved in the Soweto Uprising. Write a diary entry describing your experience. Note that the first-person pronouns must be used. Make sure to include the following information:

1. When did the Soweto Uprising take place? (1 mark)
2. Why did the Soweto Uprising take place? (2 marks)
3. What was the name of the law that was introduced by the National Party in 1974? (2 mark)
4. Describe your reaction to this law. Why did you react in this way? (2 marks)
5. Who organised the Soweto Uprising? (2 mark)
6. Who was involved in the Soweto Uprising? (2 marks)
7. What happened during the Soweto Uprising? (3 marks)
8. How did it feel to be a part of the Soweto Uprising? Explain your answer. (3 marks)
9. Do you think the Soweto Uprising was successful? Use examples to support your answer. (3 marks)

Total: 20

MEMO FOR THE GRADE 9 REFLECTIVE ASSESSMENT ON THE 1976 SOWETO UPRISING

1. 17 June 1976 (1)

2. The government passed a law stating that Bantu students had to learn in Afrikaans and Bantu teachers had to teach in Afrikaans. (1) This sparked frustration and anger amongst Bantu students and teachers. Furthermore, the conditions in Bantu schools were rundown. There was a lack of facilities and resources, overcrowding in classrooms and poverty. (1)

3. Afrikaans Medium Decree/ Language policy (1)

4. When this law was passed, I felt angry because I already had to learn in English and now I was being forced to learn in Afrikaans, a language that I am unfamiliar with. I felt frustrated because I wanted to succeed and do well at school, but I couldn't because I struggled to understand Afrikaans. Having to learn in Afrikaans made me want to drop out of school.

Any of these answers is correct as the long as the students use theory to support their choice of emotion.

5. The Soweto Uprising was organized by representatives from all secondary Bantu schools. (1/2) They met in secret to plan a March from Soweto to Orlando Stadium so that the government would not find out. (1/2)

6. Students and teachers from Bantu schools gathered in the streets of Soweto and protested against learning in Afrikaans. (1) The protestors sang songs, chanted and danced. They carried posters and cardboard signs with phrases, such as 'Away with Afrikaans' and 'We do not want Afrikaans'. (1) Police vans arrived to put an end to the protests. (1) The protestors responded by throwing rocks at the policemen, burning police cars, raiding government buildings, and vandalising public buildings. (1) In response, the police threw tear gas into the crowds and fired shots at the protesters. Many people were injured and some even killed. (1)

7. I felt empowered as I took an active role in trying to stimulate change in Bantu schools. I felt happy as I was able to unite with other Bantu students to stand up for my beliefs and my rights. I felt proud because I had the courage to stand up against the Apartheid government and their policies. There were times during the protest when I felt scared due to the chaos and violence that had erupted during the uprising. However, I felt brave because I put my life at stake for the benefit of myself and my fellow Bantu students.

Any of these answers are correct as long as the students use theory to support their choice of emotion

8. The Soweto Uprising was successful because it achieved its objective which was to influence the government to abolish Afrikaans as a medium of instruction in Bantu schools. (1)

One can argue that it also was not successful because violence continued until 1978. (1) Demonstrations and protests took place throughout the country during which protestors clashed with the police. (1) Many people were killed and wounded. (1) Vehicles, buildings and

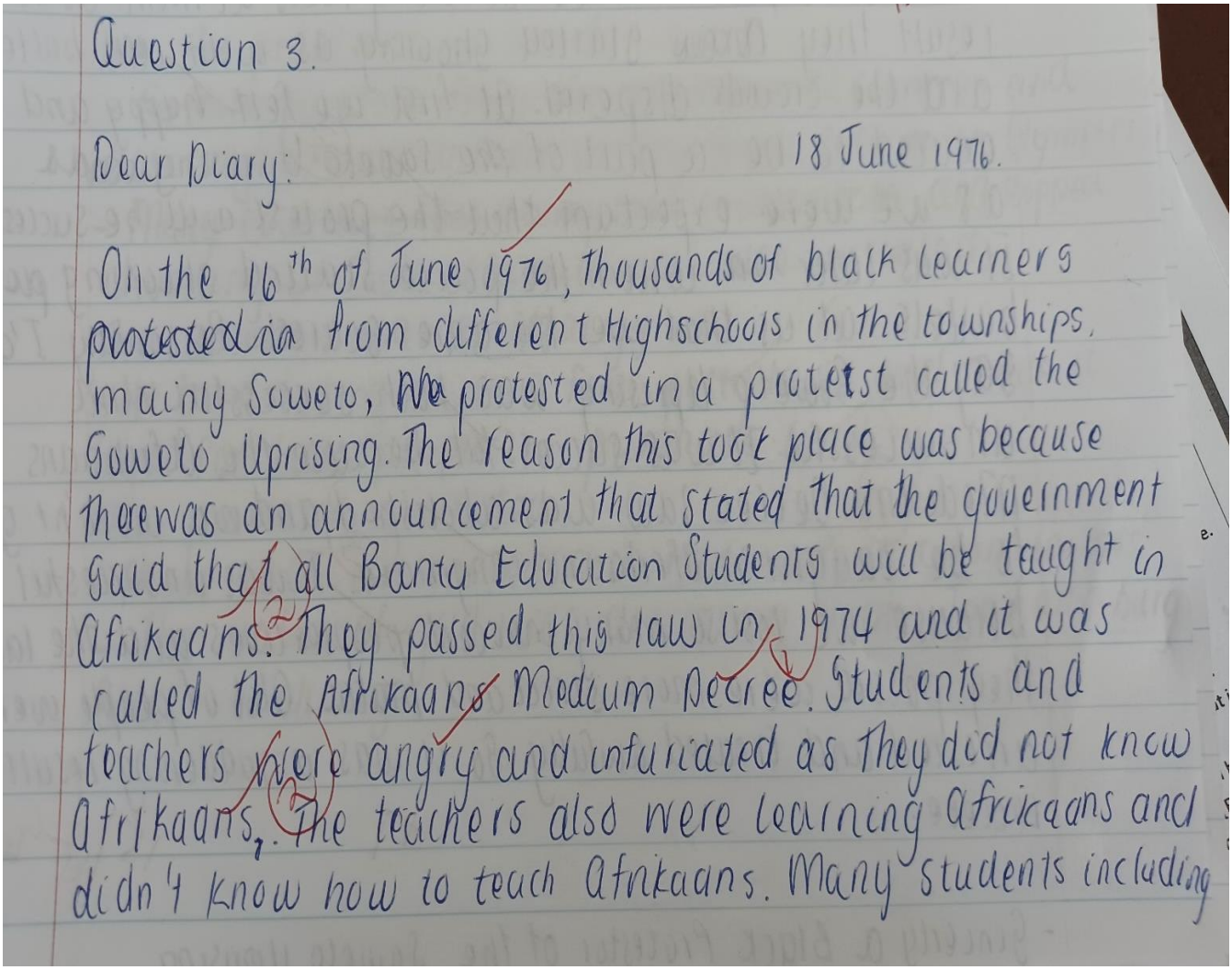
schools were set on fire, (1) resulting in schools being closed down and learners having to repeat the school year. (1)

General Comment

Up to two marks must be deducted if the student does not use the first-person pronoun.

APPENDIX 6

LEARNER G'S ANSWERS TO THE REFLECTIVE ASSEMENT QUESTION ON THE 1976 SOWETO UPRISING



Question 3.

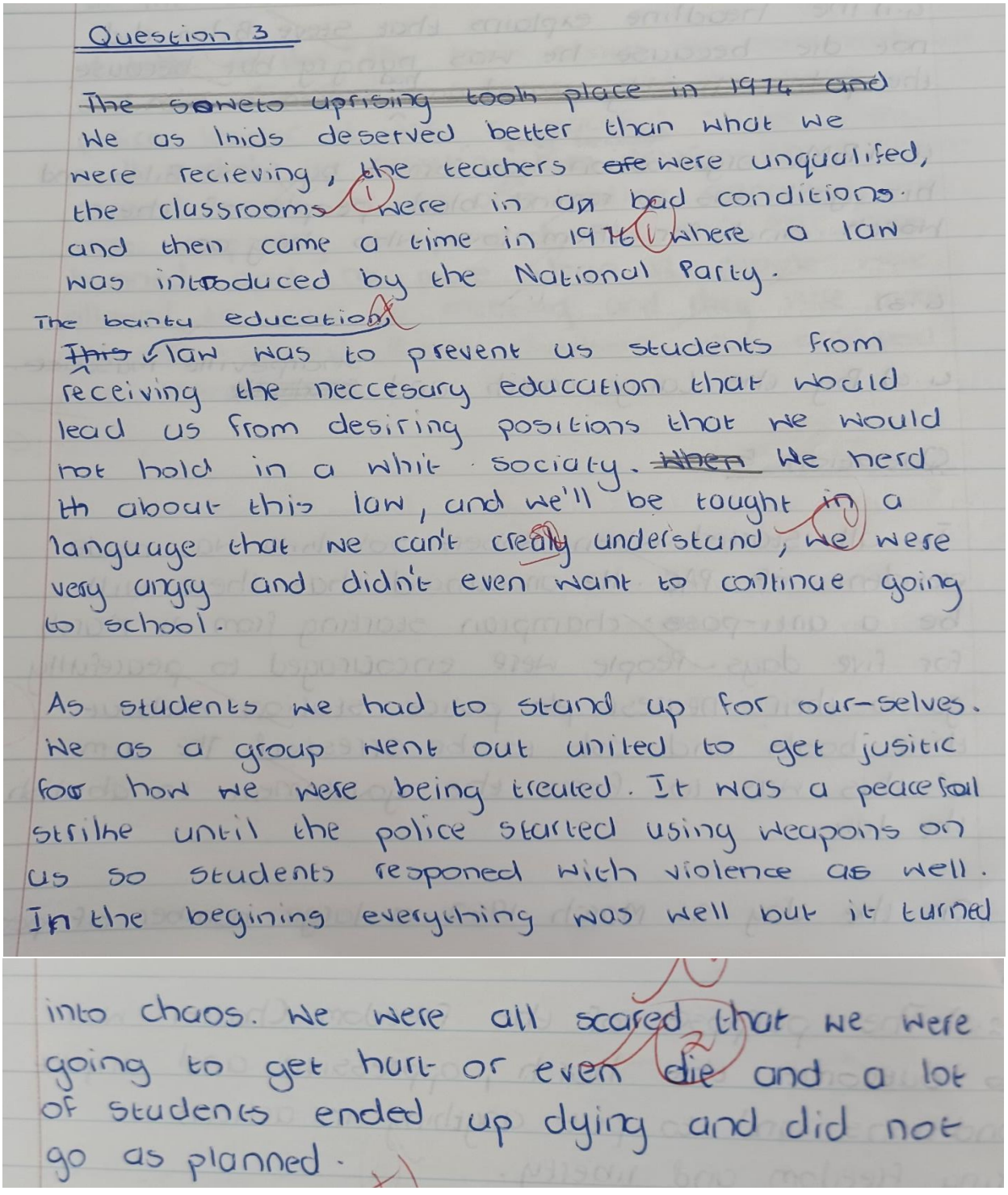
Dear Diary: 18 June 1976.

On the 16th of June 1976, thousands of black learners protested in from different Highschools in the townships, mainly Soweto, We protested in a protest called the Soweto Uprising. The reason this took place was because there was an announcement that stated that the government said that all Bantu Education Students will be taught in Afrikaans. They passed this law in 1974 and it was called the Afrikaans Medium Decree. Students and teachers were angry and infuriated as they did not know Afrikaans. The teachers also were learning afrikaans and didn't know how to teach afrikaans. Many students including

myself demotivated to learn because it was hard enough to learn in English, whatso for Afrikaans? Many students and teachers secretly formed a committee to organise the Soweto Uprising as they felt that enough was enough. The word spread quickly that there will be a Uprising on the 16th of June 1976 where all highschool students will protest against Afrikaans. During the Soweto Uprising, the crowds were cheerful, excited and expectant. We were singing songs and chanting happily. Suddenly the police came with vans and were heavily armed. As we started singing "Nkosi Sikelel" which was a song that was banned they started shooting rubber bullets and tear gas. ~~The students became scared and to protect themselves they started shooting throwing rocks at them~~ We the students became petrified and to protect ourselves, we started throwing rocks at them. As a result they ~~crowd~~ started shooting us with real bullets and the crowds dispersed. At first we felt happy and excited to be a part of the Soweto Uprising ~~crowds~~ as we were expectant that the protest will be successful. It was later on when the police started shooting ~~pe~~ bullets at us that we became scared. Personally I'd say the Soweto Uprising was both successful and unsuccessful. It was successful because the Afrikaans Medium Decree law was abolished and we weren't going to be taught in Afrikaans anymore. It was unsuccesful because we lost so many innocent peoples lives and the laws they passed were more strict and brutal. Alot of people were arrested and treated awfully So it was a saddening result to

APPENDIX 7

LEARNER J'S ANSWERS TO THE REFLECTIVE ASSESSMENT QUESTION ON THE 1976 SOWETO UPRISING



Question 3

~~The soweto uprising took place in 1976 and~~ We as kids deserved better than what we were recieving, the teachers ~~are~~ were unqualified, the classrooms were in ~~a~~ bad conditions. and then came a time in 1976 where a law was introduced by the National Party.

The banty education

~~This~~ law was to prevent us students from receiving the neccesary education that would lead us from desiring positions that we would not hold in a whit society. ~~When~~ We herd th about this law, and we'll be tought in a language that we can't really understand, we were very angry and didn't even want to continue going to school.

As students we had to stand up for our-selves. We as a group went out united to get jusitic for how we were being treated. It was a peacefal strike until the police started using weapons on us so students responed with violence as well. In the begining everything was well but it turned into chaos. We were all scared that we were going to get hurt or even die and a lot of students ended up dying and did not go as planned.