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Catch them young : using process drama for children's rights education.

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2011-04-29
http://hdl.handle.net/10539/9628

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CHAPTER ONE: BACKGROUND

1.1 Area of Research

This research is an examination of how process drama can be utilized as a medium for childrenôs rights education as opposed to a teacher-centered learning approach. The targets of this research are junior school learners aged between 8 and 10 years in Grade 3 of Supreme College, in Johannesburg. The research explores how process drama techniques can be applied as a medium to impart childrenôs rights education in a classroom setting.

Process drama has been implemented for classroom education with a set curriculum to be achieved. I have therefore chosen process drama in order to find out how it can be applied for children to learn their rights. In this study, I argue that teacher-centered approaches to education have not been effective in meeting the needs of the twenty first century learner. I argue that modern learners need to learn beyond teacher-centered methods of learning or a set curriculum. Learner-centered methods are slowly replacing traditional teacher-centered modes of teaching (Ebersohn and Elof 2003). I argue that process drama, if applied appropriately can achieve this for learners. In this context, the term ótoachingô on its own begins to be problematic in that teaching involves imparting knowledge that is concrete and definite to an unknowledgeable or unconscious party. Childrenôs rights cannot be regarded as a concrete and definite set of knowledge waiting to be delivered to learners because the contexts in which these rights are fulfilled or violated can never be absolute. Therefore there is need to investigate methods of learning that do not treat knowledge as a definite, tangible thing (Rooth 1995).

Process drama is an approach that places learners at the center of the learning experience. Therefore, ótoachingô might not be useful in an age where there are such clichés as ñchange is the only thing that we can be certain ofò(Maree and Ebersohn 2002:225) Hence this research focuses on how process drama can be used to facilitate childrenôs rights education in place of teacher-centered methods of teaching.

The reason for this study to focus on young learners is that I believe this is a crucial stage for human growth and development. It is an awakening stage for young learners because it is a stage where they start to be conscious of their environment, the world around them and how it works. Piaget (1928) calls this the ócconcrete stage of developmentô. It ranges from first grades to early adolescent learners. During this stage, learners begin to develop an ability to think abstractly and to make rational judgments about life. This provides learners with the opportunity to ask questions, to explain things and allow for mental assimilation of information.

According to the Washington study of 2004[1], early development in children is associated with their overall success in life; therefore, it becomes crucial to facilitate this development to young learners, and this study attempts to achieve this using process drama.

According to the Revised National Curriculum Statement (2005), there is need to ensure a national South African identity built on values different from those that underpinned apartheid education. The statement envisaged a kind of learner who will be imbued with the values and act in the interests of a society based on respect for democracy, equality, human dignity, life and social justice (Revised National Curriculum Statement, 2005). Young children learning their rights fit well within this framework of the National Revised Curriculum Statement. Therefore, this study aims to place childrenôs rights education within the requirements of the Revised National Curriculum Statement.

1.2 Defining Children's Rights

The Childrenôs Rights Amnesty International maintain that childrenôs rights are the perceived human rights of children with special attention to the rights to protection and care rendered to young people. The United Nations Convention on the Rights of the Child has defined children as young people who are below the age of eighteen years. Childrenôs rights can be categorized into three major parts. These include protection

[1] **Early Learning and Development Benchmarks: A guide to Young Children's' Learning and Development: From Birth to Kindergarten.**

rights, provision rights and participation rights. Protection rights consider all areas in childrenôs lives that need protection from harm and danger, discrimination and exploitation due to their physical appearance and strength. Provision rights require that children be able to access basic necessities, particularly in areas of education, safety and health issues. Participation rights, as indicated in paragraph 1 of Article 12 of the United Nations Convention on the Rights of the Child, maintain that state parties should be able to ensure that all children who have the capability of forming their own opinions should be allowed to express those views freely in all matters that affect them.

Many adults see childrenôs participation rights as controversial because they require that children be consulted and given a form of worth and voice. In schools, children may not be consulted enough because adults may want to exercise control and authority over them. However, respecting children does not mean adults are losing control. The challenge is that most adults lack the necessary skills required in talking to children, (Alderson 2000). All these rights, if observed well may give way to the realization of other rights for children.

1.3 Research Questions

The central questions in this research focus on the usage of process drama as a medium for childrenôs rights education. The study mainly asks:

1. How can process drama enable children to learn their rights within the classroom context?
2. What are the process drama techniques that can be able to serve in facilitating childrenôs rights education to young learners in the classroom?

1.4 Rationale

The reason for carrying out this study is a desire and commitment to empower modern learners to know their rights. I argue that if children do not know their rights, it can be hard for them to claim them in their everyday lives. This may lead to future violation of childrenôs rights by these children when they become adults. As a result, a vicious cycle of violation of childrenôs rights may be formed.

Some childrenôs organizations like Save the Children (UK) maintain that childrenôs rights are still an area of contention in most parts of the world (Alderson 2000). Childrenôs rights are therefore a necessary survival skill for children. I believe it is time to recognize and empower young people in these times of constant change. There is need to find out ways of engaging with delicate issues affecting children that may be difficult to deal with and process drama maybe be applied to address such issues.

Another reason for carrying out this study is that provisions for human rights tend to be generalized, universalized and legalistic in nature. They do not address everyday specificities of human lives on the ground. This calls for the need to make human rights more specific and personal to human challenges and to children in particular. In order to achieve this I argue that children need to experience and learn their rights for themselves.

As Carrim (2006) maintains, in situations where there is extreme violence, oppression, harassment, it becomes necessary for learners to learn their rights through empowering ways. In such contexts, human rights education not only becomes essential, but a matter of special urgency. The aim is to empower young people to know their rights as a way of reducing possible future violation of childrenôs rights. This research becomes a quest to look for ways for learners to engage with their rights through empowering and experiential ways.

Diemont (2007) indicates that there is insufficient evidence showing little to no drama used in schools in the Gauteng province of South Africa. Educators are faced with challenges in implementing drama in their classrooms because drama is a specific subject that has its own framework, skills, concepts and knowledge (Neelands 2004: xi). In this context, this study intends to investigate on how to employ drama as a teaching methodology and find out how best it can be used to impart childrenôs rights education.

Maree and Ebersohn (2002) lament that South African classrooms remain bound by content and suffocated by traditional practices. They further assert that development of life skills is no longer a luxury, but an aspect essential to any school curriculum. It becomes justifiable for one to want to bring alive childrenôs rights as one of such skills as a way of empowering young learners in the classroom.

Neelands (2004) admits that some learners suffer from low self-esteem and lack social, constructive interpersonal skills. This research takes on this lead by Neelends (2004) and wishes to explore how drama can be applied for young people to learn not only interpersonal skills but to learn their rights at the same time.

Knowledge is never a concrete thing presented by an expert to the unknowing (Rooth 1995). Rather true knowledge comes from experiential learning where learners are responsible and active in the process of their learning, therefore the power of learning lies in them. I argue that childrenôs rights cannot be passed to learners when they are passive vessels waiting to be filled by the teacher, what Freire (1972) refers to as the óbanking conceptô. Process drama becomes important because it aids learners to be active and responsible in the learning of their rights.

Courtney (1974) uses the term ópaidocentric educationôto refer to child-centered education. I argue that process drama as a learning medium uses this approach as it places the learner at the center of the learning experience. Courtney asserts that early childhood growth and development centers on imitation and simulation. He makes use of Pennôs (1922) assertion that imitation is the first stage in the creation of individuality. The objective of using process drama is to try to make education to be understood from the learnersôpoint of view.

1.5 Literature Review

While substantial literature reveals that life skills education is being taught in South African schools, not much has been written on childrenôs rights as a life skill for children. The studied literature does not seem to show much on the use of process drama as a

learning medium for childrenôs rights education in classrooms especially in primary schools.

According to Reinner (2004), international development research has tended to ignore childrenôs concerns and has given them a secondary status. Research has also focused on violation of the rights of children who are only in the most extreme conditions such as forced labor and sexual slavery. This work seeks to extend this argument and further argue that this perception of childrenôs rights overlooks the violation of children who may be suffering exploitation and other subtle violations of their rights, for example, those living with their families or the extended family. In this regard, the study will examine the rights of those children who may not be in extreme circumstances, but whose rights are still being violated.

Ewing (in Coetzee and Streak 2004) maintains that there is need in South Africa to raise awareness of childrenôs rights among poor children and those living in difficult circumstances. One can also argue that too few children know their rights, which undermines their ability to claim them. A survey held by Streak (2004) revealed that half of the children who participated in the survey did not know their basic education rights. This study agrees with this notion and reinforces the need for children to learn their rights so that they can exercise them to protect themselves. The study further argues that the classroom is one such place where children can learn their rights.

Carrim (2006) is concerned with legalistic provisions of human rights within South African education and increasing interventions that are not currently in the law. This study has the same goals with Carrim (2006) in that it agrees that human rights need to be addressed or personalized to fit the needs of people. However, this study will extend from Carrim (2006) in that the study does not want addressing of human rights to stay on paper. The study hopes for a more experiential learning of childrenôs rights, whereby learners are made to experience learning of their rights through active engagement.

McBee (2006) argues that teachers need to be creative participants as a way of encouraging a deeper engagement with students to teach non-fiction education. I believe this is in accordance with the principle of experiential learning. However, this study goes further to qualify that when teachers are active, there is also need to make learners as active and creative as the teachers if learning is to be effective.

Willingham (in McBee 2006) explains that cognitive psychology has shown that what ends up in a learner's memory is not simply the learning material presented for learning, but also the product of what the learner thought about when he or she encountered the material. This study concurs with this notion. It is concerned with framing new learning contexts so that the learning material may last in the learnersô memory.

Childrenôs social skills have been taught in schools using different mediums such as puppetry. Arrep Theatre for Life is one such organization that has used puppetry to impart various life skills to school children since 1987. The organization imparts different skills for young learners to deal with such issues as violence, discrimination, human rights, environmental, health issues and HIV / AIDS. Their work informs this study. However, the study differs from Arrep Theatre for Life in terms of methodology. I argue that puppetry as a method of learning still makes the learner a passive receiver of knowledge as long as children watch actors using these puppets. This study rather places paramount importance on learners being active in their own construction of knowledge, as opposed to watching active puppets.

Diemont (2007) has worked with primary school teachers in a sample survey to examine teachersô attitudes towards the use of drama in the classroom in Gauteng. The focus of his research is in the training of in-service teachers on drama techniques so that they will use them in the classroom to teach life orientation, which was included in the national curriculum by the South African Department of Education in 2005. Diemont (2007) is concerned with further training of in-service teachers in drama so that they will use it as a medium of instruction in classrooms. Diemont (2007) contributes to efforts by educators towards the use of drama as a medium of education. This work has similar research interests to Diemont (2007) in the sense that it seeks to promote the use of drama for

classroom learning. However, it diverges from Diemont (2007) as it focuses on young learners and not necessarily on teachersô attitudes to the use of drama in their classrooms.

Ebersohn and Elof (2003) contend that the classroom could be the basis of a comprehensive life skills counseling process in South African schools. Their research focuses on asset management skills in the classroom. Ebersohn and Elof (2003) are concerned with management skills in young people. Their methodology differs from the one used for this study because they use a counseling approach. Whereas I am more concerned with experiential methods whereby learners should experience, construct and arrive at their own meanings through process drama techniques. While this work may seem in tandem with Ebersohn and Elof (2003) in that they both promote life skills education in young learners, they differ in methodological approaches.

OôConnor (2003) has researched on how process drama can be used to assist people to reflect on attitudes and behaviors associated with mental illness in Maori community in rural New Zealand. He employs process drama to investigate how attitudes and behaviors could change mental health perceptions in communities. In a similar vein, this work seeks to find out how process drama can be used to bring about an understanding of childrenôs rights in young learners. This study differs from OôConnor (2003) in that he seeks to shift attitudes and remove prejudices in rural communities whereas I focus on affecting change in understanding among young learners within the classroom. Furthermore, OôConnor (2003) investigates how process drama helps adult people whilst I focus on its use among young learners.

Wooding (2000) has worked with teenage Bengalese girls from inner London. His study aimed at using process drama for students to question and represent their identities. Wooding discovered that the curriculum was failing to teach self-worth and identity. The teenage girls worked on a project where they felt they needed to be ówhiteô in order to pass their project. Both Woodingôs work and this study recognize the potential of process drama to impart life kills in young people. Nevertheless, unlike Wooding who

focuses on teenage learners, this study focuses on much younger learners between the age 8 and 10 years.

It seems as if not much childrenôs rights have been taught within the formal education system. Drama also appears to be used with minimum application as a learning medium in the Gauteng province of South Africa. Human rights education tends to be a learning area that is relatively minimal with regard to primary schools as compared to secondary schools in South Africa. Therefore, this study attempts to close that gap by showing how process drama can be used for childrenôs rights education in primary schools.

1.6 Theoretical Framework

This study uses drama in education principles as propounded by Bolton (1979). According to Bolton (1979), drama in education should aim for internal actions that have significance for a change in understanding. Within this paradigm, the drama teacher must build the drama using what children already know, and using selective dramatic elements to suit the learnersô needs. A fundamental characteristic of drama in education is symbolic play or make believe play. This kind of play is important in education in that it is a representative of the real world that children must learn something about, in this case, their rights. For Bolton (1979), symbolic play in drama in education is important in that as children are engaged in the external activities of the drama, internally new insights are being formed. This internal change is crucial to this study for children to be able to have to learn their rights.

These principles by Bolton (1979) shall be blended with the constructivist educationist Levi Vygotskyôs concept of the dual affect. According to Vygosky, there is a tension that exists between the concrete world and the world of playing and these two worlds affect each other profoundly. This is one of the central principles to this study. Vygotsky asserts that there is a transition from a social, external influence that affects the individual internally. This concept is similar to Boltonôs (1979) external and internal dramatic actions. For Vygosky, social interaction plays fundamental role in the process of cognitive development. This study aims at childrenôs cognitive development in the area

of childrenôs rights. The principle of dual affect insists that social learning precedes cognitive development and it criticizes teacher-centered approaches to education, as they do not stimulate critical thinking from within. However, the facilitator of process drama must help participants with creative imagination for this action to take place. If childrenôs imagination is not effectively cultivated, process drama might not function to its maximum potential.

In this study, process drama is treated both as theory and as practice. The philosophy behind process drama encourages participants or learners to have a practical engagement with knowledge. It emphasizes on a change in understanding through make-belief. For this to happen, role-playing becomes central to the process of drama. Process drama cannot take place where there is no role-playing involved. Leading drama educators assert that role is a central element in process drama (OôToole 1992, OôNeill 1995). Process drama elements such as teacher-in-role, mantle of the expert, hot seating all require role for them to take place. Bolton (1979) asserts that learning should be felt for it to be effective. His belief is that knowledge should be connected emotionally enough for it to bring about a change in attitudes and a shift in values. For this process to happen children must not be deeply engrossed in the psychology or representation of role as in conventional theatre. In this understanding of process drama, children only need to adopt a set of attitudes from a distanced standpoint so they will be able to reflect back to find any meaning behind the roleôs attitudes. Needles (in Wikinson 1980) argues that role enables the development of flexibility, concentration and encourages appropriate responses. It enables other elements such as OôToole and Hasemanôs (1986) elements of tension, focus, irony, place, mood, gesture, language and space to be realized practically. Such flexibility in role-playing will encourage learning to take place because it will not cloud the childrenôs judgment of their rights as they play.

1.7 Research Methodology

Since this research was located within the qualitative action research paradigm or what other scholars might term critical participatory research (Denzin and Lincoln 2000), the methodology had to include myself as the practitioner examining my own practice. The

goal was to improve my practice as I went through it (McNiff *et al* 1996). Action research methodology combines theory and practice and emphasizes the importance of reflective learning. Action and reflection played a paramount role within this research as both researcher and participants were able to experience, reflect and learn from the activities and sessions of the research.

The methodology of this work was informed by the action research model devised by Kemmis and MacTaggart (1998). This model involves planning and action, then acting upon those plans and observing the effects. This model was applied to inform a series of process drama workshops that I conducted with learners in the classroom. During these workshops, I needed to observe myself and ask such questions as: Is the plan working? How does it affect learners? Based on these findings, there was reflection and re-planning, which was reviewed and re-questioned again. The goal was to improve drama workshops and make the whole experience conducive for learning for both researcher and participants. Process drama involves an ongoing process that focuses on process rather than the product. It involves complex relationships between parts as a way to create meaning (O'Neill 1995). Therefore, the practice of this work focused on episodes of drama workshops that I as the facilitator and learners were involved in.

1.7.1 Hot Seating

Hot seating refers to a process in the drama where a participant is questioned by the rest of the group whilst in character. This can be done without much preparation and characters may also be hot seated in pairs or in groups. While hot seating is a process drama technique, this research made use of it as a data gathering method. Hot seating was used as an interview technique. The interviews were carried out with the objective of gauging the levels of individual understanding of children's rights. This method involved pupils seating in the aesthetic space whilst in role and answer questions from others. Data was collected or gained through answering questions. After a series of drama workshops, hot seating was applied again to find out if any shift in perceptions had taken place. The aim was to gauge whether a change in understanding had taken place because of the experiences that learners had gone through within the drama. The pupils were made to

live through various dramatic experiences for them to learn something from it. This method makes drama to be a deeply felt experience, what Bolton (1979) refers to as being there in the presence and present. Through hot seating, learners were made to experience complex, problematic situations that required them to go through situations where they were required to notice and realize knowledge and make decisions for themselves.

1.7.2 Research Journal

As a researcher hoping to improve practice, the use of a journal was employed in order to improve sessions by focusing on critical incidents. The journal was used for recording and reflecting on learnersô thoughts and feelings about childrenôs rights. The journal helped with basic documentation to support future plans, actions and reflections in order to improve the experiences in follow-up sessions. The journal was important during the research period as it provided with referencing and data analysis after the workshops. It was used for recording and questioning the practice. The journal provided a way of reflecting back challenging sessions for the benefit of follow-up sessions with learners.

1.7.3 Participant Observation

Participant observation refers to the gaining of understanding of participants through first hand observation of their activities. According to Bruyn (1966), participant observation includes a special awareness of time, physical environment and social openings and barriers. This method was used to gather subjective and in-depth data on participants. As a facilitator I observed how participants engaged with their learning and investigated the level at which children grappled with the knowledge of childrenôs rights. These observations were not passive, but provided the lenses through which to appropriately build on each studentôs learning by means of questioning. This also assisted me with the communication of their level of understanding childrenôs rights. The information was then used to make the necessary adaptations to workshops based on the needs of participants as informed by the action research model (Kemmis and MacTaggart 1998). Participant observation involved a subtle detachment and yet a highly alert observation on the part of the researcher. Observations were made on the level of learnersô understanding to make necessary adjustments.

1.7-4 Reflective Writing

Reflective writing means writing by participants as a way of reflecting on their dramatic experiences when out of role. Neelands (2004) posits that during a drama, pupils turn abstract ideas into concrete representations. Therefore, reflective writing was aimed at helping participants to translate lived experiences that were meaningful to them. Reflective writing was intended to help participants to deepen their understanding of real life issues derived from the drama in which they had experienced. I chose this method because it demonstrated learnersô needs through their writing. The learnersô writing provided with information that demonstrated their needs as far as childrenôs rights education was concerned. This information was then used to frame the follow-up sessions in order to generate a deeper engagement and issues that they were not able to grapple with.

1.8 Ethical Considerations

This research was guided by advice from the school authorities. To begin with, the school authorities were consulted to advise the researcher on what learning areas would mostly benefit the learners. Permission to work with the class was sought from the school headmaster and the class teacher.

As a researcher, I pledged to respect the principles of confidentiality with the information that was gathered during this research. No names of any participants were to be published without prior permission from the school authorities or parents and guardians of the participants.

The choice of qualitative action research was driven by my desire to commit to the improvement of educational values (McNiff 1996). Therefore, the action of the research needed to be informed and emotive. At the beginning of the research, permission was sought and granted by the authorities of the targeted school. A letter seeking permission to work with the learners was given to the school authorities. When permission was

granted, a letter of consent was given to the school Head together with the Grade 3 class teacher to sign on behalf of the learners. As a researcher, I could not enter into the school community with preconceived ideas of what the learners needed to learn. As Rogers 1965 asserts; ñé whaté does the [learner] need to know? [Are] we justified in the presumption that we are wise about the future and the young are foolish (1965:103)

1.9 My Role as an Action Researcher

Since the study was informed by a qualitative action research paradigm, it had implications on my role as an action researcher. Qualitative research in terms of performance studies cannot be scientifically measured. However, there are two possible views a researcher can take: a distanced perspective and an experiential perspective. As Conquergood (in Bial 2004) maintains, performance studies, through participatory methods, enable the researcher to move between different ways of knowing; such as the more distanced óview from aboveô and the more participatory and experiential óview from the bodyô (Conquergood in Bial, 2004:311). Therefore, as an observing researcher, I was not qualified to make accurate conclusions.

Through participation as a researcher I was able to embody and experience firsthand knowledge (Beacon 2006). My subjective participation as a researcher provided insights áthat could not be had by other meansô (Turnbill in Schechner, 1997:76). As a researcher, I became an insider, a person who brought change to the routine of learning. It was clear that our sessions were very much looked forward to. Nevertheless, I was not able to prove how much the students gave of themselves for their own learning *vis-a vis* how they felt they should óperformô for me.

1.11 Chapter Layout

This study is divided into six chapters. The first chapter provides an introduction to the study, the literature that informs it and the principles that frame it. Chapter two provides a background and location of childrenôs rights from a South African context. This chapter gives a general background of legislation that South Africa has put in place for the protection of children from violation of their rights. It shows that childrenôs rights

education cannot be separated from its historical context, which includes the influence of apartheidôs rules and practices. The chapter also assesses what has emerged from the apartheid era and locates childrenôs rights in post-independence South Africa.

Chapter three examines childrenôs right to parental care in contemporary South Africa. It places this right against a background of the United Nations Convention on the Rights of the Child, which the government of South Africa ratified in 1992. The chapter examines what is happening in the country as far as childrenôs right to parental care is concerned and its effects on children. The chapter then places the right to parental care against the process drama workshops held in the classroom and examines which techniques were applied to learn about this right and to what gain.

Chapter four examines child labor as a violation of childrenôs rights. It provides evidence of child labor in South Africa and analyzes such practices against the laws that deal with child labor. The chapter goes on to explore the role that process drama can play in making children learn about forced labor practices as a violation of their rights and how they might address the problem themselves.

Chapter five examines childrenôs right to basic education. The chapter gives an indication of ways in which the right to education is being violated. The chapter then explores how process drama can be used to enable children to learn how education is their right and the possible consequences of not having an education in their lives.

Finally, chapter six attempts to demonstrate that children still face violation of their rights even though they are in the care of various caregivers. The process drama workshop shows how caregivers can violate childrenôs rights.

Chapter seven offers some concluding remarks and possible recommendations.

CHAPTER 2: CHILDREN'S RIGHTS IN SOUTH AFRICA

2.1 Introduction

As an area of enquiry within the dramatic arts field, childrenôs rights appear to have emerged only recently in South Africa. Most of the studies have only focused on human rights and democracy, but not specifically on childrenôs rights. The issues of childrenôs rights seem to have been regarded as a legalistic issue or a social science enquiry than a dramatic arts enquiry. This chapter surveys the situation of childrenôs rights in South Africa, as a case that requires children to actively learn about their rights.

As shall be demonstrated in this chapter, there is need to make young children aware of their rights through experiential methods such as those provided by process drama. The chapter will give an overview of the situation of childrenôs rights in South Africa. It is going to trace the development of childrenôs rights and contextualize these from a South African historical perspective. The chapter will also examine international documents that enforce childrenôs rights worldwide and will analyze where South Africa is positioned in relation to those documents.

It is not within the scope of this study to give a detailed study of neither human rights, nor a history or development of childrenôs rights in a detailed legal framework. However, it remains my goal to give an overview of how childrenôs rights have emerged as a way of laying a foundation to understand and gauge the situation of childrenôs rights in South Africa today. As shall be seen later, the situation of childrenôs rights leaves a lot to be desired and this calls for the need for learners to learn their rights. Later the chapter will examine Supreme College as a case of childrenôs rights in a South African urban school.

2.2 Background to Children's Rights in South Africa

This section sets out to give the reality of the context in which childrenôs rights have been dealt with in South Africa. The development of childrenôs rights in South Africa needs be understood without going back to the pre-1994 period. Even though it is not within the

scope of this research to do a specific study of the history of childrenôsô rights in South Africa, a brief background shall be given as a reference point to what has emerged within the context of childrenôs rights in South Africa. This background will be vital in providing information to frame the process of drama workshops.

The political arena of the pre-1994 period saw gross violations of childrenôs rights in South Africa. The South African Child Care Act of 1983 prohibited the ill treatment and neglect of children but children continued to suffer abuse, neglect and abandonment. There are examples of laws that violated childrenôs rights that include pass laws, segregatory education systems that functioned to domesticate young black people. Children were held in prison cells without legal representation or adult accompaniment (Brittain and Minty 1988).

Studies by Langa and McQoid-Mason (see Brittain and Minty 1988) reveal that the practice of protection laws was illusory because children as young as nine or ten years suffered in prisons under the apartheid system. At the Harare Conference on Childrenôs Rights in September of 1987, Langa (see Brittain and Minty 1988) was quoted as saying óa society is being created whose children have become brutalized [é] by inhuman laws (1988:53). After the Soweto Massacre of 1976, black children in South Africa became the targets of violence and state brutality.

However, despite these violations, some organizations that represented childrenôs rights together with non- governmental organizations and the United Nations managed to form a childrenôs rights movement in the 1980ôs. This movement managed to take shape against a background of extreme violations of childrenôs rights. International Childrenôs Rights Day was also observed on June 16 as a commemoration of the Soweto massacre that had taken place in the 1970ôs. These organizations had their themes focused on the United Nations Declaration of the Rights of the Child of 1959. This declaration was drafted by the United Nations Commission on Human Rights and adopted by the General Assembly of the United Nations in November of 1959.

2.3 Current Trends in Children's Rights in South Africa

There has been an attempt to redress the rights of children in post-independence South Africa. The government attempted to make shifts from apartheid rules and practices. The civil society, Non-Governmental Organizations and the Constitutional Court also attempted to come up with draft laws that attempted to curb the violation of childrenôs rights that took place before independence. The United Nations also established a formal presence in South Africa after the democratic elections of 1994.

It appears there have been developments in the realization of childrenôs rights in South Africa during the post- independence period (Coetzee and Streak 2004). In 1995, the national childrenôs rights committee was held in Kempton Park in Gauteng Province. Childrenôs representatives from all over South Africa came to discuss their rights and responsibilities. These discussions were used to update the South African Childrenôs Charter of 1992 (Coetzee and Streak 2004).

Children were also consulted and participated in the National Bill of Rights. There were childrenôs representatives at the Truth and Reconciliation Commission. This had been influenced by Article 3 in the UNCRC which emphasizes that children have the right to participate in issues affecting their lives. However, the trauma that adults revealed and experienced in this Commission was deemed detrimental to childrenôs health; as such they had to form a separate forum where they were best represented in the Truth and Reconciliation Commission. In this separate forum, Ms Kimberley Gamble-Payne who was then UNICEF regional officer and Mrs. Gracia Machel, who was then chairperson of the United Nations Study on Children in Armed Conflict, were the key facilitators. Through art, storytelling, song, dance and drama, children were able to tell their stories and how their own rights had been violated. These theatrical performances were taken into consideration when creating the Bill of Rights as representing the childrenôs voice.

Another interesting occurrence on childrenôs rights since 1994 has been the formation of resources aimed at the prevention of child abuse and neglect by parliamentarians in 1996

in Cape Town. The aim was to illustrate and increase awareness of the plight of children and what they had suffered.

Another new evolution to children's rights was the children's desk in the President's office. This is now called the Youth Desk in the Presidency. The desk aims at promoting children's rights and representation in higher offices. It focuses on "identifying gaps in youth development, strengthen existing interventions, introduce new ones and shed off those that do not work".[2]

From the observation above, it appears as if there has been real change on children's rights in South Africa. However, in spite of all these developments, children's rights advocates such as Berry and Guthrie (2003) still maintain that children remain unheard and are still not consulted in issues that affect them. These shortcomings in the realization of children's rights call for close analysis on what has emerged out of redressing children's rights in post- independence South Africa.

2.4. Children's Rights and Post-Independence Schools

When South Africa ratified the United Nations Convention on the Rights of the Child (1989), it became the government's obligation to make education accessible and free for all. A reflection of this policy can be detected in the South Africa Schools Act of 1996 which calls for basic education to be accessible and compulsory for all children aged 7-15, or for children in grades 1 to 9. In 2001, the population census revealed that 19.3 million South African children were enrolled in public schools. However, in 2003, key stakeholders on the rights of children in South Africa realized that children suffered from poverty, inequality, abuse, violence, HIV/AIDS, lack of access to services, lack of participation in matters affecting them, lack of caregivers and fragmentation of the family unit Berry and Guthrie (2003). All these had a negative bearing on children's capacity to claim their rights.

[2]The Presidency, 2009. http://www.info.gov.za/speeches/2009/09042817151002.htm

A national audit of schools in 2000 found that schools were in a poor condition and without the necessary amenities available on site. Many children living in poverty have reported being denied access to basic education because they cannot afford to pay fees and afford school uniforms. The Department of Education in 2001 reported that unemployment was high among parents of school-going children. The report also states that over 1.2 million children of school going age were not attending school. The major reasons were reported to be poverty and deprivation in their home environments. A study carried out by Streak *et al*, (see Coetzee and Streak 2004) showed that in deprived communities in KwaZulu Natal province, education was regarded as a luxury and not a basic right. There are extremely high levels of violence in schools, especially against girls (Savage 2001). Violence is also a growing concern between teachers and students and between students themselves. Child headed families have resulted in children having to trade their right to education with earning an income for basic needs for themselves and for their siblings.

Berry and Guthrie (2003) maintain that improper implementation of the school fee exemption policy under the Schools Act of 1996 is a barrier that perpetuates discrimination against poor children in South Africa, who are in the majority. However, it appears that the Department of Education has made some progress in improving access to education since 1994.

Against such a background, it remains a challenge for South African children to realize their basic education rights. Of importance to note is the National Curriculum Statement document of 2005. Social justice, a healthy environment, human rights and inclusivity are goals of this national education document. This document calls for an education that reflects the principles and practices of social justice, and respect for the environment and human rights, as defined in the Constitution of South Africa.

From all the evidence above, it appears that children are facing further challenges as the violation of their rights continues to take place. It seems as if children still have no control over their own rights. This study therefore argues that process drama has the

ability to create conditions where children can learn their rights. Even though the focus will be in the classroom, children deserve the right to practice what they feel should happen to them in terms of their rights. This study maintains that such practice in the classroom is a necessary rehearsal for what children aspire to as far as their rights are concerned.

2.5 Access to Education in Post-Independence South Africa

According to Gieses *et al* (2002), children reported being denied access to school because of non-payment of fees. Gieses *et al* (2002) also discovered that many children had a number of responsibilities at home that hindered them from concentrating on their schoolwork. A survey conducted by Motala *et al* (2007*)* reveals that some schools had resorted to punishment and illegal measures to force payment of fees. These include withholding of learnerôs results, depriving learners to school facilities and humiliating parents and learners publicly. An education research conducted by the Nelson Mandela Foundation in rural areas in 2005 revealed that learners dropped out of school or missed significant portions of the school year as a result of criticism or humiliation inflicted on them by educators due to non-payment of fees. According to the Department of Education (2003), children continue to be sent away and subjected to humiliation and embarrassment as a result of their parentsô inability to pay fees.

In 2002, 1.2 million children of school going age were not attending school and about 40 000 were attending school on a part time basis (Education Atlas 2002). According to Nkomo (1990) economic disparities influenced by apartheid education systems continue to have profound effects on educational provision in South Africa.

A closer analysis of the Constitution of South Africa shows that free access to education is not clearly stated as a constitutional right. There is no clause on ófreeô education as mandated by the UNCRC of 1989, which might mean that from the South African constitutionôs point of view, there is no free education at any level. Seloeane (see Coetzee and Streak 2004) further contends that it appears as if the Constitution itself is hindering

basic education as a free human right in South Africa as it does not clearly state that education should be accessible and available free for all.

From the provided background, it appears that some discrepancies exist between legislation and the reality on the ground as far as the right to education is concerned. It also appears that learners have to put more effort to fight for their right to education considering the obstacles that lie in their path to education. This therefore gives justification to the need for learners to learn their right to education. I argue that children cannot wait for legislation to change as this may take years to rectify. Furthermore, I believe that what children need is a safe space to learn about their rights so that they can make a claim to education as their right. This study argues that the classroom can be one such space.

2.6 Children's Rights at Supreme College

Supreme College is located in central Johannesburg. It is an independent school with both boys and girls sharing the same learning space. This means that the designing of the drama workshops had to encourage working of both boys and girls in the same learning space. Supreme College also combines primary schooling and secondary schooling within the same premises. The catchment area of this school includes children who live in Braamfontein and central Johannesburg.

Supreme College is a school that exists within the context of contemporary South African schools. The needs of learners at this school cannot be separated from the needs of learners in contemporary schools. However, to avoid the error of generalizing, there is need to state what is unique about participants at Supreme College who took part in this study.

At Supreme, learners had their own views about their rights. Issues of respect for individuals were critical. During the time of data gathering, learners recommended that those transgressors of conduct be punished by non-physical punishment methods such as standing on one leg for five minutes, sending the offender to lie down a bit, reminding the

offender to respect others, making the offender squat for three minutes and finally reporting offenders to the school Head. This can be an indication of the desire to adopt non-violent ways of dealing with problem learners.

Process drama is an approach that can be used to empower children in order to make them aware of their rights. In a world where children have little choice, process drama can be a way for children to empower themselves by knowing what they are entitled to. Even though lack of resources can impact negatively on childrenôs rights, children might be better off knowing their rights than not. I argue that the classroom is a free and safe environment where children can practice their rights before they can claim them in real life. Although they cannot change the economic and political situation, I believe children still need to know their rights so that they can be able to claim them. Childrenôs empowerment gives hope for a positive change in their future. If children are empowered now, they might become responsible citizens of the future in South Africa, hence the need to catch them young.

2.7 Conclusions

This chapter has shown that although a lot seems to have been done about childrenôs rights, there is a lot to be desired regarding childrenôs rights in South Africa. The apartheid period saw some of the worst violations of childrenôs rights in South Africa. It appears as if this history had irreversible effects on current trends in childrenôs rights in the country. There is therefore a need to refocus on childrenôs rights in South Africa. Such factors as poverty, lack of education and unemployment continue to impact negatively on childrenôs rights in post-independence South Africa. This calls for a different approach to make children become aware of their rights in ways that are accessible to them. The next chapter focuses on parental care as a basic childrenôs right and how process drama was applied to enable children to learn about this right.

CHAPTER 3: PARENTAL CARE

UNCRC Article 19.1: ôStates Parties shall take all appropriate legislative, administrative, social and educational measures to protect the child from all forms of physical or mental violence, injury or abuse, neglect or negligent treatment, maltreatment or exploitation, [é], while in the care of parent(s), legal guardian(s) or any other person who has the care of the childô (1989 section 19.1).

3.1 Introduction

The violation of childrenôs rights in terms of parental care exists in South Africa but much of it remains unreported (Berry and Guthrie, 2003). There is also evidence indicating that far too many South African children regularly suffer from hunger and mal-treatment (Coetzee and Streak 2004). The South Africa Child Care Act of 1983 states that it is illegal and attracts a penalty to ill-treat or abandon a child. This makes for a vast number of offenders of this law considering the rate of child abuse statistics in South Africa. This calls for attention to be paid to childrenôs rights to parental care.

This chapter explores childrenôs rights to parental care using process drama. It shows how the process drama workshop was structured and employed within the classroom. This will be followed by an analysis of the workshop and examination of results and reasons for such results.

3.2. Pre-Text

One prominent feature of process drama is that it works in the absence of a prior literary text or script that existed before the event of the work (OôNeil 1995). However, although it does not have a textual source for its action, process drama does not develop from a vacuum. It springs from the pre-text. Pre-text provides the basis of the frame for the drama. In this study, the pre-text provided the framework for the drama. OôNeil maintains that the pre-text must be related to the drama itself than just merely suggesting the drama. Bowell and Heap (2001) also refer to pre-text as the context of the drama. The dramatic

context or pre-text created for this drama workshop provided the fictional circumstances in which learning was to take place. While the dramatic context represented the real life experiences, it was a metaphor for the real world.

The significance of pre-text in this workshop was that it provided the background of the reality within which the study was undertaken. The pre-text for the workshop implied that childrenôs rights were being violated, as revealed in the existing pre-pre-texts. Pre-pre-text is a term coined by OôNeil (1995) referring to brainstorming, constructing and researching done in order to come up with, or to create a pre-text. According to OôNeil (1995), the dramatic world may spring from a word, a gesture, an action, a location, a story, an idea, an object or an image, (1995:38). In this instance, pre-text came from a story. Throughout this study, pre-texts for the drama workshops were constructed from particular rights affecting the drama participants from Supreme College. The following section provides some findings that led to the creation of pre-text that was used to explore the right to parental care, protection from mal-treatment and child neglect.

3.3. Pre-pre-text

Findings from secondary sources indicate that roughly fourteen million South Africans are food insecure and a significant part of the population (37%) lacks regular and sustainable access to food of good nutritional value. According to Labadarios (see Coetzee and Streak 2004) one in every two children in South Africa ingests less than half the recommended nutrients. About 35.6% of children under the age of nine years are either under weight, have stunted growth and experienced wasting due to lack of good nutrition. Caelers *et al*ôs study of 2001 revealed that about 42.6% of households in South Africa live on small incomes such that they are in ófood povertyô. Coetzee and Streak (2004) argue that such statistics indicate that the nutritional status of a significant number of South African children ó*is not simply inadequate, but it is desperate or in crisis*ô (2004:89). All this data raises questions on the role the state is playing in fulfilling its duty to children suffering from hunger in South Africa.

It appears as if there is an irony between the law and the reality of childrenôs rights to protection from neglect and mal-treatment in South Africa. What the law requires is not what is happening to children as far as these specific rights are concerned. Despite these findings, the law claims that the Republic of South Africa adopted sections 24 and 27 of the UNCRC (1989) on childrenôs rights to nutrition and protection from maltreatment in its Constitution in 1996. The Constitutionôs sections 27 (1) (b) and 28 (1) (c) state that children must have access to sufficient food and the right to parental care, basic nutrition and protection from maltreatment, neglect and abuse.

Such malnutrition has a devastating result on childrenôs rights. This means that children would not be strong enough to participate in their societies and issues affecting them. It also means children are not strong enough to defend themselves or avoid abuse and violence against themselves. These findings therefore require attention to be paid to childrenôs rights to parental care, nutrition and protection from neglect and maltreatment.

This study argues that the classroom is a safe space where children can learn their rights and how these rights can be violated. Children might not be able to change these statistics for themselves, but knowing their rights and what they are entitled to by the law may enable children to claim their rights. Children also need to be empowered to know their rights so that they may not abuse them to disrespect their parents and lead to conflict between parents and children. The following is the structure of the workshop that was used in the classroom to deal with the right to parental care at Supreme College.

3.4 Workshop Structure

Aims

(1). To bring an awareness to learners about their rights to parental care, basic nutrition and protection from neglect.

(2). To make children identify when these rights have been violated

Expected Outcomes

Learners should be able to understand where they think these two rights have been violated.

Warm ups

- *Name and action game to get know each other*
- *Tsama re ka omo(go and buy omo) in order to encourage eye contact and speaking to each other*
- *Duck, duck goose – to loosen the muscles- to get rid of any tensions*
- *Two more game from the learners- to encourage their participation, ownership of process and contribution to the learning process*

Dramatic Contract

1. *To create group identity and group regulations*
2. *Clearly explain participants' role in this whole process, my expectations of them, and what they expect of me, want from me.*

What are our participation rules for the class? How can we deal with people who make noise, disturb others, take other's things without asking, and do not want to participate in games?

Strategy One

- *Situational role-playing*

Children will get into pairs and practice role-playing. (The scenes have active verbs to encourage activity and movement amongst participants)

- Situations

1. Mother and father are in conflict with each other because their child failed at school, the child took number 40 out of 40. They blame each other for the child's failure.

2. *Pastor trying to encourage one church member to re-join his congregation when this church member has gone back to the ways of the world and is enjoying it.*
3. *Teacher trying to convince Mother to let the children come to school but Mother believes children must not go to school.*
4. *Doctor trying to persuade patient to take an operation, but the patient is afraid of being operated upon.*

● ***Reflect on Role Playing*** *– Make learners reflect on their role-playing within their groups to the rest of the class. Use constant questioning to attract attention and encourage involvement and enrolment*

Strategy Two:

Teacher-in-role: as story-teller, the children gather together around me as I narrate the story.

Place: Forest	*Time Period: Once upon a time*	*Event: Khalulu's Neglect*	*Roles: mother hare, father hare, 2 sisters, Khalulu*

Control Devise *– Talking stick, if you need to say anything, just raise your hand and I will give you the talking stick. Otherwise no one is allowed to say anything without the stick.*

Narrative as Pretext:

Once up on a time, there was a Hare called Khalulu. Do we all know a hare? Who can tell us what a hare looks like? She lived in a Big Forest with her parents and she had two little sisters. Who knows what a forest is, what is in a forest, how does it look like? Khalulu liked to eat nuts very much. It was her favorite food. What is your favorite food? Khalulu's Mother was called Mother Hare, she used to beat Khalulu up because she was eating too much nuts. Nevertheless, her two sisters did not like to eat nuts. One day Mother Hare beat Khalulu up and took her food away from her because she was eating too much nuts than her sisters. Was this a good thing to do? Why?

Then one day, her family decided to run away from Khalulu as a way of punishing her. Khalulu started to look for them in the forest and she could not find them. It was getting very cold in the forest and Khalulu did not have a jersey. She started to sing a song looking for family:

We used to play together
In the stormy weather
With the little sisters of mine

La la la singing together
Playing together,
In the stormy weather
With the little sisters of mine ***x2***

Who wants to learn the song? Who wants to sing the song together?

Strategy

(1). Tableaux of first impressions of the narrative

(2). Role-playing - live Frame

(3). Hot seating the characters in role

Activities:

- ***Frozen Picture/Tableau*** *– From our understanding of this story, can we imagine what life is like for all the members of Khalulu's family? What part of the story did you find very interesting? Why do you think that part of Khalulu's life is interesting? What part of her life do you think is exciting, or not exciting, what do you think she likes or does not like. If you have come up with one answer to any of these questions, try to show us your answer using a picture, or a photograph. Do we all know what a photograph is?*

- ***Reflecting on Frozen pictures*** *–Make participants interpret the frozen pictures before they are explained by their composers. Then make the composers of the picture to explain their frame.*

- ***Live Frame –Role playing-*** *Can we imagine that we live with Khalulu, how does her family house look like, What does she do in the morning? Can we show by way of using: sound, movement, voice, song, and mime and dance in our groups of 5 people? You must choose in your groups who must play which characters*

1. ***Hot seating*** *– Interview the characters as follows:*
   (a) Khalulu: Where are you now? Why did you find yourself there? And other questions from participants

(b) *Mother Hare: How many children do you have? Why did you beat Khalulu? Why don't you want her to eat nuts? Do you not eat nuts? Are they not delicious?*

(c) *Father Hare – Why did you allow your wife, Mother Hare to beat up Khalulu? Have you ever beaten Khalulu yourself? Is it a good thing? What can you do to stop it?*

(d) *Two little sisters: Does your mother beat you up after she beats your sister Khalulu? Why does she beat Khalulu? Were you happy when Khalulu was crying?*

De-rolling

(a) *Imagine you are wearing your Hare skin all over your body; this hare skin has a zip in front. Unzip this skin, take it off and put it in the center of the circle and now you are dressed in your school uniforms*

(b) *Cat and mouse game for children to get back to their usual selves*

Reflection

(a) *What are the things that Khalulu lacked for her to be as happy as any other children?*

(b) *I wonder how you would have made Khalulu a happy young girl. What do you think is lacking in her life? What can you do to help her? What do you think her family might have done to make her happy?*

3.5 Workshop Analysis

This workshop was conducted for grade three participants from Supreme College. These children were regarded as providing a microcosm of a larger South African society

3.5.1 Pre-text

The workshop used O'Neil (1995)'s fundamentals of process drama, whereby the drama stemmed from pre-text and offers participants the chance to interrogate, confront and transform the text. The narrative of Khalulu provided the pre-text to the process drama. Pretext worked as the starting point of the drama. It provided with a background to themes, namely the violation of Khaluluõs right to parental care. The purpose of the story was not to entertain learners, but to provide them with a framework within which the learning of their rights was to take place. The pre-text worked to expose childrenõs rights through the metaphor of Khalulu. Pre-text functioned to define the nature and the boundary of the dramatic world and its inhabitants. It was used for negotiating meaning because it did not treat the dramatic action as knowledge but as a place to begin investigations about childrenõs rights.

During the telling of the story, there was initial engagement with learners as they gathered around me as the storyteller. The story was fictional and its inhabitants were fictional outside the life in the classroom. O'Toole (1976) maintains that a strong storyline is important for maintaining focus for learners in process drama. The unfolding of the learning depended on the pre-text of the story of Khalulu.

3.5.2 Warm Ups

Warm ups were done at the beginning of the workshop. Warm-ups were used to help learners prepare for the dramatic world that was about to be created. In this particular workshop, warm ups functioned to introduce all group members to each other. Although I had been introduced to participants before, in my quest to seek permission to work with the group, warm ups in this instance were important because it was our first session to work together. Therefore, there was need to establish a working relationship along the journey to learning childrenõs rights. Games were also aimed at supporting each other and building group identity. According to Chaplik (see McBee 2006), the more individuals are supported within a group, the more they can express themselves as individuals. The idea was aimed at allowing learners to feel free to work within the group so as to draw

meaning from the drama work as opposed to decisions made by a group. Therefore, the warm up was used as ensemble-building activities to encourage open learning and risk taking in the learning process.

Since most classroom learning still involves learners taking passive roles in their chairs, participants were not initially open to playing warm up games. As a facilitator, I made use of my tone of voice and my body language. I used these tools to communicate inclusiveness and playing together, in order to show participants that it was acceptable to relax and participate in playing. This was a strategy to lure children into the mood of dramatic playing so that they may open up to the learning about to take place. Warm-ups also served to prepare participants for role-playing and to eliminate performance anxiety (Blatner 2007).

3.5.3 Metaphor

Metaphor refers to the use of something as a symbol conceived to represent another[3]. Metaphor is an important element of process drama because it protects participants through the mechanism of distance. The story itself was a metaphor that was employed to create a safe distance from the gross abuses that the protagonist suffered. So the narrative was used to represent the South African context of childrenôs rights.

The possibility of similarities, however minute, between Khalulu and participants could not be ignored. For example some children demonstrated aggressive behavior. Learners were children within a country with a history of violence and abuse against children as the statistics have indicated in the previous chapter and some sections above. Therefore, the narrative was portraying the given background of childrenôs rights in South Africa. For this reason, there was need to create as much safety and distance between events of the narrative and the real life context of participants. OõToole (1992) maintains that the real context is the reality of participantsô lives, their cultural background, attitudes and experiences. These were considered and my goal was to protect them by making use of metaphor. The aim was to create an emotionally safe space for learning. Bowell and

[3] **http://dictionary.reference.com/browse/metaphor+)-09/02/10**

Heap (2001) also argue that distancing is needed to protect children from the events of the drama, where there are sensitive issues to be dealt with, or where the drama is potentially harrowing. Abuse of children is a sensitive issue and what Khalulu suffered had the potential of upsetting participants, hence the need to distance the drama.

In this workshop, protection of children occurred on three major levels. Firstly, distance was created through the opening of the narrative. The traditional *"Once Upon a time'* frame was used to open the story. This is a traditional opening of oral narratives and fairytales in children's stories. Such framing of openings distances the time and place constructs of the context. In this opening, children promptly responded with ó*Time!'* showing that they already knew this framing of narratives and were giving me as the storyteller the right to go ahead with the narration. This was an indication of their cultural background, which indicates familiarity with storytelling.

This framing of the narrative was understood to mark the beginning of the narrative. It functioned to prepare participants for a journey into the imaginary world whose existence distorts the time, space and place. This framing was meant to make participants suspend their disbelief and allow them to be transported by the narrative into the ódramatic elsewhere'. The purpose of transporting participants into this fantastic world was to give them a sense of freedom from real life consequences. This in turn frees participants' imagination, allowing them to be immersed in the events of the narrative. According to Chinyowa (2005), an intense absorption into the dramatic world wields the power to move participants to another state of being. Chinyowa (2005) argues that the essence of freedom, fun and enjoyment provides participants with unusual access to a fundamental component of their lives. This is the component that is conducive to learning such seemingly complex issues as children's rights. I argue that it would be easy for learners to deeply engage with learning their rights when the atmosphere is distanced from its everyday pressures and burdens.

On a second level, the use of animal characters was employed as another distancing mechanism. All the characters in the narrative were animals. Khalulu as the heroine of

the story was not a human being but a hare. On her journey she meets with other various characters that impact on her rights as a young animal, which on its own is metaphorical of a young human child.

Shor (1992) maintains that both the participants and facilitators of education must bring their own cultural background to the learning space. Choosing a hare as an animal was significant to me as a facilitator in that, in African culture, which was familiar to learners; children traditionally admire the character of the hare. The hare in childrenôs stories is considered as a clever animal. The hare was always portrayed as cunning and clever and many children admire the hareôs skills and tricks. Therefore the use of this character in the workshop was an attempt to raise participantsô interest as a way of attracting their engagement to learning their rights through the metaphor of the character and how she dealt with her challenges.

The age of the heroine in the story was deliberately analogous to the age of the participants. This is because, as OôToole (1976) asserts, children want to know why things are happening the way they do and they relate these to their own life experiences. Therefore, the reason for making Khalulu have the same age as the participants was to enable children to compare the heroineôs experiences with their own and create experiences of their own as far as their rights are concerned. Some children identified with Khalulu as a possible friend from a possible school near to theirs. This functioned to increase identification with Khalulu by the children.

A third level of distancing was the physical placing of the events. All the unfolding events took place in a big forest, called the Great Forest. This is a place where participants do not live in their real lives and so they were enabled to view this place from a distance and through their imagination. This is a place where no real life rules can occur, therefore, it frees participants to apply their own rules in learning about their rights.

The use of distancing and metaphor was meant to cushion learners to learn their rights to parental protection. This cushioning functioned paradoxically in the sense that whilst it distanced the drama from the learnersô real world, it actually commented on that world and worked to encourage their free involvement and participation. The use of metaphor therefore helped to transport learners to a fictional world of the drama. According to OôNeil (1995), alienation or distancing has the ability to empower learners. This is because it gives learners the capacity to oppose ideas and ask questions than to provide answers. The metaphor provided the roles, characters and circumstances that were beyond learnersô everyday experiences. This encouraged them to be gently placed into the unknown world. It was a world different from what they are acquainted with in their everyday lives. Bowell and Heap (2001) contend that the dramatic world is a world where there is great potential for learning to take place. The reason is that learners were placed into circumstances that required them to question things, make investigations, take action, and make decisions that would result in gaining new insights into their own rights.

3.6 Dramatic Contract

Like conventional theatre, process drama cannot happen without an agreement for suspension of disbelief. A dramatic contract needs to be created as way of striking an agreement and cooperation with participants. Process drama depends on the temporary acceptance of an illusion by participants. A contract was important to learning childrenôs rights in that it would allow learners to believe in the dramatic events in order to be influenced by them and be able to draw some meaning about their own rights from the drama.

We also needed regulations on how to conduct ourselves before entering and exiting the space, to protect those in it and those outside of it. There was need to set up a learning contract. Learners had been familiar to being treated as listeners, receivers and watchers of their learning, where they watched and listened to the knowing teacher. This method of learning was regarded as inappropriate when it came to participants learning their rights. Participants needed to take a leading position that allowed them to actively engage with their rights. Therefore, the contract was meant to regulate participantsô amount of

freedom and action that had been delegated to learners. They were going to be empowered and have more freedom to explore their rights at their disposal. There was need to set a contract for regulating the use of power, freedom and spontaneity that comes with process drama.

Neelands (1984) contends that a dramatic contract enables participants to prepare and deepen their response and experience of the work about to take place. In this case, the learning contract promoted the suspension of disbelief as a way of entering into the dramatic world. The learning contract was important because it described the rules of the space. Bolton (1984) maintains that rules of play do not destroy the fun and freedom of playing, but in fact help participants to engage in the freedom of spontaneity. Our aesthetic space was our hallowed ground, the space to learn, to investigate and explore, and to imagine and everything was possible in that space. This is a space Boal (1995) says is a ôspace where dead people are alive, the past becomes present, the future is today, duration is disassociated from time, everything is possible in the here and now, fiction is pure reality and reality is fictionô (1995:20). It was a space where a day could be compressed into a few minutes. Therefore children had to protect this space and make it safe to become anything they wanted to become. This kind of atmosphere created by the dramatic contract was important for children to learn their rights. For actively engaging with their rights, children needed this freedom so as to freely question aspects of the rights as they took place and be able to point out flaws in these events.

3.5.5 Location, Mood and Atmosphere

Location, mood and atmosphere are employed together in drama; hence in this workshop they have been combined for analysis. The reason is that all these three elements function to create a vivid image of the imagined world. Even though the world is imagined, these elements work to make the imagined real to those involved with the work. Location refers to the effective use of available space in a performance (Cash 2005). Location communicates where the action is taking place. This place can be imagined or can be real to participants. As a group art, drama in this workshop had to take place somewhere, where group members could come together. This location was important in process

drama because it created the mood needed to operate in the drama. Mood in this study refers to the feeling or tone of the performance (Cash 2005). In this workshop, creating mood was important in order to establish the general feelings and emotions of the drama. These emotions were important in channeling or focusing childrenôs own emotions as they learnt about their right to parental care. As Bolton (1979) maintains, learning should be experienced at an emotional level for it to be meaningful to children.

Another element with significance to the learning process was the atmosphere in the drama. Atmosphere is different from mood in that it is the external display and spectacle of the drama. This atmosphere was important because its existence was the basis for creating meaning. To create this atmosphere, there was need to believe in the existence of its inhabitants. As they cared for Khaluluôs right to parental care, children were also involved in learning about their right to parental care.

Location, mood and atmosphere were central to encouraging imagination of the dramatic world as children learnt about the right to parental care. Atmosphere was important in completing the reality of the drama so that the right to parental care became something tangible to children whilst they were in the drama.

The location, mood and atmosphere of the drama were paradoxical in that whist they were fictional and deliberately created, they also functioned as the reality of the drama at the same time. Their significance in learning childrenôs rights lie in that they encouraged engagement with the right to parental care. Location, mood and atmosphere functioned to secure the attention of learners as they explored this right, at the same time it functioned to detach children as they were aware of the fictional world. This detachment was needed so that children may be able to distinguish themselves from the fictional world. This was important in order to give learners the chance to engage with the right to parental care with a critical mind.

The drama had to be ‘real’ to participants in order for it to shift their perceptions about children’s rights. For this to happen, a place of special significance had to be created. Participants were involved in pulling the desks to the walls to create a conducive space. A circular space in the centre of the classroom was created for everyone to participate in. This was our hallowed ground. The classroom was transformed into a symbolic space, what Boal (1984) terms aesthetic space. This space was loved, protected and respected because it was the learners themselves who had created it. In creating this space, learners were in reality creating their world, the significance of which was to allow them to have a sense of ownership. It would be easy for participants to believe in a world they had created. The space had a bearing on the way children were going to learn about the right to parental care. This would function to liberate participants’ imagination on learning their rights and be able to feel they were owners of the learning process, something with teacher centered learning may not achieve since children are mostly static during the learning process

Before participating in the dramatic world, I discovered that some learners did not have full knowledge on some of the animal characters in the narrative. Some learners did not know what a forest looks like. They likened it to a garden, and yet some did not know what a garden looks like. There was an urgent need to recreate the forest to help participants’ imagination. Even though I had assumed the role of the storyteller, the story had to be put on hold to cater for the needs of the children. As Bowell and Heap (2001) firmly assert, children have the ability to willingly suspend their disbelief and insert themselves into an infinite variety of imaginary experiences. This is one of the foundations upon which process drama rests. For learners to suspend their disbelief, they needed to be gently encouraged to do it. It was important for learners to have a full knowledge of the participating animals so as to stimulate their imagination. This was appropriate for analyzing Khaluluo’s rights and how they were violated, at the same time having a glimpse of how their own rights can possibly be violated.

Location, mood and atmosphere were employed to gently encourage children’s imagination until they were able to concretize the dramatic world in which the action was

going to take place. Learners decided what kinds of trees could grow in this forest, the texture of the bark, the shape of the leaves, whether the trees had thorns or not. Every child was required to contribute in creating this forest. This was meant to involve all learners actively and on the same level of understanding their rights. This is different from teacher-oriented mediums of learning where children may be sidelined from the learning process because not much activity is required from them.

Learners decided on the kind of vegetation in this forest, including flowers. They named the flowers and decided on the types of flowers that grew well with the trees, the kind of petals and stems. Children also decided what small animals stayed on the floor of the forest and those that burrowed until they came across the hare. The hare was described and its characteristics, activities and how it spends its time and what it does for fun. The significance of creating this world by learners was that they needed to be clear on what they were getting into in order to understand activities of the drama, which included the violation of Khaluluôs rights. Khaluluôs rights were a representation of participantsô rights and by understanding those rights learners were in the process of understanding their own rights

The act of creating this forest was an act of make-believe, a way of suspending disbelief. This process helped learners to be submerged in the dramatic world through the act of imagination. This exercise is not a strange one as children are always using their imagination through symbolic play where meaning is created through the use of actions and objects (Bolton 1979). Through this make-believe, a world was created that was authentic, real and concrete. This world was however interrelated and interdependent on the real life setting of participants. The Great Forest was still in the center of the classroom here in Johannesburg; participants could still hear the traffic and the police sirens outside the classroom. Nevertheless, a ódramatic elsewhereô had been created, where children had transformed their surroundings into something other than what it was. They had created this world, they owned it and were in command of it and would decide what would happen in it and test it out. They created a world where learning was ready to take place. The relevance of creating this world was that it resembled the real world

where childrenôs rights are affected. It enabled children to free their imagination so that they could identify themes dealt with within the workshop. A sense of ownership gave power to the participants to question Khaluluôs rights and how they were being violated. This conducive environment was useful in that it made participants to want to engage in a drama that was symbolic of the reality of childrenôs rights in South African context.

3.5.6 Tableau

Tableau is also known as frozen picture, or frozen frame (OôNeil 1995). It involves creating an image using participantsô bodies by a small group, then presented to the rest of the class. The functions of the ableaux was to arrest childrenôs attention and demonstrate their perceptions of the dramatic world**.** OôNeill (1995) contends that the tableau helps learners at the beginning of process drama to release first animation impulses on the drama. The tableau enabled me to find the starting point or an initial impulse for participants to interact with the drama

The tableau does not have a specific meaning and does not commit participants to a particular meaning as it is polysemous, or has multiple meanings and interpretations. Taylor (2000) argues that the tableau is an ideal ploy in the initial stages of playmaking. After the narrative, learners were required to create tableaux in small groups to represent any part of Khaluluôs life that they felt was important to them, as they had understood from the narrative. This helped learners to actively get into the world of the drama and make choices of what was important to them as far as childrenôs rights are concerned. The use of the tableau as a process drama technique helped to transport learners into Khaluluôs world. This was meant to help learners identify with what they prioritized in terms of childrenôs rights.

The tableau was also a way of finding out how participants had projected themselves into the drama. The tableau depicted by learners revealed what participants desired to see or wished to change as far as Khaluluôs rights were concerned. OôNeill (1995) contends that the tableau has value in enabling participants to reflect on their work. After creating their tableaux and presenting them to the rest of the class, participants were asked to reflect on

the process of creating them. The aim of these reflections, even before the end of the drama workshop was to test the understanding of where participants were within the fictional context. Morgan and Saxton (1987) assert that reflection can take place during the process to gauge the extent to which learners have grasped concepts.

What was consistent in the tableaux created by participants was the violence that Khalulu suffered. Because the tableaux did not require a deep immersion in role, learners were able to project aspects that they identified as important, thereby externalizing inner feelings without feeling vulnerable. Identification involves seeing oneself in another[4]. As they created tableaux on Khalulu, they were able to identify with her as the central character of the drama. This might mean that there is an aspect of Khalulu which matches with something in the participantsô experience or make-up. Identification here means taking in something from the other and being affected or changed by what is taken in, thereby incorporating the new meaning. Participantsô projection of the abuse that Khalulu suffered was a representation of what participants identified as problematic and their desire to change it. This indicates that children could identify when their rights were being violated and express the need to change the situation.

Neelands (1984) contends that the use of tableau lacks the tension of the ongoing drama, therefore making it less effective as a focusing device. I would argue that using the tableau served the purpose to break the frame of reality and act as a point of initial entrance. It made the learners to become members of the dramatic world. They witnessed Khaluluôs abuse and embodied it; therefore it became real to them. Tableau enabled learners to physically embody Khalulu and her world. This physical embodiment of dramatic events was important to deepen the experience of the drama. Tableau enlarges the meaning and exposes the events by focusing on a specific part of the drama. Reflection on these tableaux showed that children understood the violent situation that Khalulu was going through and they disapproved of her situation, which in real life

[4] http://thetoptwoinches.wordpress.com/2008/01/11/empathy-identification-projection-projection-and-identification-and-projective-identification/)

participants might be able to show that they would be able to identify and disapprove the violation of their own rights.

3.5.7 Song

The use of song was a technique that was used to enable participants to identify with the heroine of the drama. As Khalulu was walking in the Great Forest, looking for her parents, she would sing a song. Participants quickly identified with the use of song and wanted to learn it. Employment of song was also a tool to bring in a cultural dimension into the learning space. Shor (1992) asserts that empowering educators should replace zero paradigms with critical paradigms that create real relationships between them and learners. He further maintains that both educators and learners must bring in their culture and use it as a starting point to learning and teaching. The use of the song that the heroine sang provided participants with a bridge to move into the dramatic world and feel close to the inhabitants of that world. Participants wanted to learn and sing the song together with Khalulu. Once participants were related to dramatic characters, it became easy for them to care about what happens to them, what Heathcote (see Bowell and Heap 2001) refers to as óan obsessionô.

Mere singing of this song by participants was not enough. The song had a meaning and participants needed to understand the meaning of the song. In the song, Khalulu laments of the times when she used to play and sing with her sisters. This has significance in that it shows Khaluluôs desire as a child to want to play again. Therefore, playing as part of childrenôs rights had been violated for Khalulu. The song functioned to help learners focus on the violation of Khaluluôs rights and want to look for possible ways of dealing with the situation at hand. In their dealing with the situation through the metaphor of Khalulu, participants were actually dealing with childrenôs right to play.

3.5.8 Role

At the beginning of the workshop, short scenes were used to practice role-playing before the drama began. This was meant to build some role-playing skills and eliminate performance anxiety before the learning began. This exercise was meant to enable

learners to feel less anxious when they got into the drama as a way of creating a free environment where they felt at ease in order to learn their rights.

Role-playing is central to process drama and it is one of the most important elements of drama. OôNeill (1994) contends that it is through role that participants create and maintain the dramatic world, therefore without role-playing, process drama cannot take place. Landy (2000) believes that human beings are natural role-players and role takers. Role-playing functions to deepen the sense of human relationships that takes place in the drama. Drama as an active learning medium requires a physical presence for it to be complete and for it to make sense.

Knowledge only exists partially when it is not experienced firsthand; therefore children need to experience the facts, for them to make complete sense of them. Physicalization functions to place learners into the dramatic world and be able to make choices. Whilst they were signifying the external action of the drama, or the expressive mode of playing, an internal action was also taking place as to how it felt to be placed in Khaluluôs shoes. As they were in these relationships, they were able to express their feelings, thoughts and emotions about what they felt about Khaluluôs situation. Identifying with Khalulu was a way of making learners to experience a different world other than their ordinary world. This had the effect of making learners move from their subjective view of the world in order to get to an objective perspective of how other children might feel in their abusive situations. As Bolton (1979) maintains, learning has to be ófeltô for it to be effective.

Children managed to question things whilst in role. They questioned Khaluluôs ill-treatment from her parents. Through this activity, they were in fact learning how to question such practices as might happen in their own lives. This external action of feeling and questioning in role can be juxtaposed with the internal processes of creating meaning. These inner processes cannot replace the outer action or vice versa, but both actions are inter-dependent on each other and can result in a shift in perceptions. Heathcote (see Johnson and OôNeill 1984) maintains that people cannot remain the same after role-playing because they have felt what it can be like or how other people are living their lives. This is because they represent something that is much more than mere asking

questions in role, rather, it is a mental activity where meaning is constructed internally but expressed externally by asking questions.

3.5.9 Ironic Contrast and Contradictions

O'Neill (1996) defines irony as saying one thing and meaning the opposite or saying as little and meaning as much. In this workshop, contrast was used as a means to emphasise, heighten or intensify the drama as a way of engaging participant's interest in the drama. Irony was used together with contrast, which means dramatic events were arranged to appear as they were not. The aim was for children to discover those contradictions as far as Khalulu's rights were concerned. The use of ironic contrast and contradiction was central to participants to learn their rights. Contrast was used to enhance meaning, to evoke responses at an emotional as well as intellectual level and to provoke learner's awareness of differences. Contrast was also used in order to provoke children to take a stand as far as violation of their rights was concerned. In this case ironic contrast was used for learners to reflect on their lives and question differences. Through ironic contrast, Khalulu's life was given opposing subtleness that had hidden meanings as a way to provoke deeper thinking as far as violation of children's rights is concerned. For example she was punished for eating her favourite food when her mother was addicted to the sweet water from the Sweet River of the Forest. Also, whilst Khalulu was physically abused and neglected, her siblings were not punished as much as she was but were comfortable. She was placed in contrast or in opposition to her mother and her sisters as way of creating a deeper and critical awareness of her abuse. This mal- treatment of children was a cause for concern for participants because they managed to identify the differences and indicate the unfairness of it. Contrast enabled participants to weigh options and make a judgment about the treatment of other children represented by Khalulu. Contrast also enabled children to be more critical of their lives and raise awareness on how their rights were abused.

3.6 Dual Affect

The ability for children to learn their rights through process drama relied on creating balance between two worlds. Dual affect is a term invented by Levi Vygosky (1933) to

refer to a process where learners get involved in the action but are also distanced from it in order to learn from it. On the one hand was the existence of internal processes or meaning frames and on the other, external activities or expressive frames (Morgan and Saxton 1987). The expressive frame meant participantsô physicalization or the outer manifestation of their actions. These actions were reflections of internal processes, which were the thoughts, feelings and emotions, or the inner understanding of childrenôs rights. The expressive frames applied in the workshop included creating tableaux to show childrenôs first impressions on the narrative, role-playing and asking questions during hot seating. Bowell and Heap (2001) maintain that education does not exist in a vacuum, it happens in the learnersô real life context.

It is the participants in process drama who are the audiences of their work. This means that as learners participated in the drama, they were also involved in watching themselves as they created it. OôToole calls this process metaxical tension. Dual affect involves participants engaging in a state of tension between representing an audience and being in the action at the same time OôToole (1992:166). This leads process drama participants into inhabiting both the real and the imagined worlds. The reason for this is that, as OôToole (1992) maintains, the suspension of the rules of make-belief that operate in the dramatic world is never total. Reality still manifests itself and children could still hear the police sirens outside because they were still in a classroom at Supreme College.

Donaldson, (in Bowell and Heap, 2001) suggests that learning takes place more effectively when it is contextualized (2001:28). This context consists of the narrative and the activities inspired by the narrative. Educational psychologists, Smyth *et al* (2009) agree that an appropriate context affects accuracy and stimulates recognition. In this case, the Great Forest functioned to create a learning context. It was a framework that worked to transport learners from their ordinary lives and place them in an environment that was created for the purpose of facilitating learning about the right to parental care.

Participants were required to make meaning of outer activities in order to create inner meanings. Asking questions during hot seating can be regarded as an exterior activity. But what led to learners to ask those questions were internal activities that sought to

search for answers as to why children like Khalulu suffered as they did. These activities were functioning at the same time and were inter-dependent of each other. Asking questions can be regarded as a demonstration of a particular individual perspective. However those questions functioned to search for new answers to the violation of Khaluluôs rights.

3.5 Reflection and Evaluation

At the end of the drama, learners were asked to reflect on their experiences out of role. The purpose of reflection was to consolidate and make meaning of the events of the drama. It is at this point that a shift in understanding happens through a critical reflection on the events of the drama. Children were able to point out that Khaluluôs ill- treatment by her family was not acceptable. Children managed to express that they would not want this kind of treatment from their own families. They identified that Khalulu was suffering injustice and she needed an intervention on her behalf since the people who were supposed to protect her were the ones violating her rights.

The evaluation of process drama can be challenging in that drama involves an internal process and it can be difficult to gauge internal processes against external activities. However, from the external activities demonstrated by participants, the use of story as pre-text proved to be helpful. Children were engaged with the events of the story. Constant questioning worked to make children remain absorbed by the story. The song also worked as a focusing device. Children were at once interested in the song and they wanted to learn it. The workshop depended on participantsô interest in the events. The practice of role-playing appears to have worked to warm up participants with the role-playing that was based on the pre-text. It appears that the situational role-playing was performed with much tension as there were giggling participants. This may indicate that they were not fully engaged with the activity of role-playing. However, this was not the same when role-playing was done for the second time in the drama.

3.8 Conclusion

This chapter has shown that when participants fully believe in the dramatic world, they are empowered to make decisions and take a stand from within the drama. The chapter also showed that when participants are given a sense of ownership; they are able to participate freely in the learning process. The process drama techniques that were applied helped to break down the otherwise complex issue of childrenôs rights and bring it to participantsô level of understanding. This was made possible by placing learners into the centre of events and allowing them to air their opinions to test the direction of their insights on the issue of childrenôs rights. The chapter also showed that when children participate in the drama, they become free to give their own views and feelings about the events of the drama.

The dramatic framing empowered learners to communicate with much freedom at their disposal as they had the authority to get into the drama as animal characters. Children were also protected from real life consequences through the use of metaphor which was employed on several levels throughout the workshop. Childrenôs reflection demonstrated that they were able to identify where their rights had been violated.

CHAPTER 4: CHILD LABOR

UNCRC, Section 32.1. ôStates Parties recognize the right of the child to be protected from economic exploitation and from performing any work that is likely to be hazardous or to interfere with the child's education, or to be harmful to the child's health or physical, mental, spiritual, moral or social developmentô (1989 section 32.1)

4.1 Introduction

Many childrenôs rights advocates see (Bueren 1994, Bryn 1998, Reinner 2004) agree that child labor can be described as work that is exploitative to children and where it is undertaken in hazardous conditions. Childrenôs work becomes child labor when it is accompanied by long hours working in environments that interfere with childrenôs education and their physical and mental well-being. The extreme cases of child labor will be when the child is taken up or handed over by his or her guardians for the economic benefit of the family and nothing for the victim. This can also be termed child slavery.

This chapter explored how process drama was employed to enable children to learn about their rights in relation to child labour. The chapter demonstrated the existence of child labor in some parts of South Africa. These findings were incorporated in creating the pretext that led to the process drama workshop that was analyzed in this chapter. Later, the chapter will show how the workshop was structured and will analyze the process drama workshop and how it was applied in the classroom.

4.2 Constructing Pre-Text

Childrenôs rights advocates such as Byrne (1998) and Kouvelakis (2005) maintain that a lack of monitoring mechanisms is the major cause of child labor practices in South Africa. A report released by the department of labor in 2000 reflects that approximately 187 000 children aged between 5 to 17 years were working in commercial agriculture in South Africa (Kouvelakis 2005). In 2001, the department also discovered that in the Cape Province, child labor was still predominant in farms. Some feudal farming systems from the apartheid era abolished in the 1960ôs were still in force. Young people were

working and paid by means of a bottle of wine through the ódop systemô. This shows that exploitative apartheid rules are still being practiced against children and the governmentôs legal systems cannot detect them even in the post-independence era.

According to Agriculture South Africa, officials fail to inspect farms because they are refused entrance on farm properties on the grounds of trespassing. Bryne (1998) maintains that the process required to take action against violation of childrenôs rights always takes time, even years for remedies to be put into place and by the end of the process, the damage is already done.

The Constitution of South Africa in sections 28 (1) (e), (f), i, ii and iii of 1996 state that every child has the right to be protected from exploitative labor practices. It also states that children should not be required to work or provide service that places at risk the childôs well-being, education, physical, mental health or spiritual, moral or social development. However, based on the given context of child labor, it seems as if the law concerning child labor is being continually violated in South Africa.

The above evidence of child labor and its monitoring challenges helped to provide the basis for the pre-text of the drama workshop. Based on the above indications of child labor, the workshop focused on related themes of child labor. The following sections show how the process drama workshop was structured and how it was used to make children aware of forced labor as a violation of their rights in the classroom.

4.3 Workshop Structure

Aim: *To raise children's awareness of forced labor as a violation of their rights*

Expected Outcome

a. *Learners should be able to identify forced labor as a violation of their rights at the end of the workshop.*
b. *Learners must express what they think should be done as far as child labor is concerned.*

Warm up games

-I do what I do game, to loosen tensions, muscles and introduce the world of playing.

(c) *Nobody touch me- (there is assertiveness in this game)*

(d) *Heyi wena Squm Khabish (everyone will choose someone they do not usually play with)*

Recap from last session: What do we remember from the last session: who remembers what happened from our last time together? Whose story is it? What happened to them? What song was Khalulu singing? Why was she singing that song? Who can remember her song?

Pretext (Continued)

Khalulu continued on her way singing and looking for her family. Then she saw a house in the woods. She quickly went to this house looking for help. The owner of this house was called Jackie the Jackal. (Do we all know what a Jackal looks like?) Jackie the Jackal asked why Khalulu was making noise with her singing and Khalulu told Jackie that…? (What do you think she told Jackie?) Jackie the Jackal said Khalulu was making noise and that she had woken her up from her afternoon sleep. She could not sleep anymore because of Khalulu's singing. So then, Jackie the Jackal forced Khalulu to water her fields using heavy drums of water. (Do we all know what a field is? What can be found in it?) Khalulu said she could not lift those big drums because they were too big and too heavy for her, but Jackie the Jackal threatened Khalulu to detain her forever and make Khalulu a slave if she refused the task at hand. (Do we know what a slave is? What does a slave do?) Khalulu struggled with the drums of water and she was not happy to do this kind of work. Yet she was too terrified to refuse this work. When she finished watering the fields, Khalulu went on her way and continued with her singing.

In the forest Khalulu met with Mike Monkey who took Khalulu to his tree -house on top of the trees and gave Khalulu a very nice warm jersey and so much nuts that she ate and ate until she was too full and she fell asleep. When she woke up, Mike Monkey suggested to Khalulu that they should go and look for her parents. (Do you think Khalulu should agree to go?)

Strategy One: Mantle of the experts

What can we do about kids who are being forced to work as slaves in this Forest?

Divide children into two groups of experts:

Places: Forest	***Time: Here and now***	***Events: Soldiers' Strategizing (2)- Journalists gathering news for the Forest T.V***	***Roles: (1) Soldiers (2) Journalists***

Forest Soldiers*: Good morning Forest Soldiers, as the Forest King's messengers, I have been sent to ask you as soldiers of this forest how you propose to deal with events that are taking place concerning children working too hard against their will. The King has told me that you are the best soldiers in this forest and that you have fought many wars and won them all, is this true? The King also told me that you soldiers were very brave and that you are good, intelligent thinkers. I also heard that there is no problem you cannot solve in this forest, is this true or the king was lying?*

So today, we want you soldiers to come up with solutions as to what we can do to stop kids who are being forced to do jobs that they cannot do in this forest. I will give you soldiers some time to think in your group how we can solve this problem. I think as the Kings' messenger, if our King hears that we came up with good solutions, he will be pleased with us and reward us greatly.

Expert Journalists: *You are journalists looking for news concerning a child who was made into a slave. You want the whole forest to know about this horrible practice and so you will broadcast it on national television. (Why do you want everyone to know about this piece of news? How are you going to gather your news? Whom do you need to gather this information? What equipment do you have to capture your information? How are you going to present your news?)*

4.4 Workshop Analysis

4.4.1 Pre-text

The workshop continued to use the narrative of Khalulu as pretext. The pre-text still worked as a metaphor both to represent reality and to protect participants. The protagonist was still a representative of children in reality. The pretext was still crafted from the understanding of childrenôs rights from Supreme College. The aim was to continue to use a dramatic world that was already familiar to children. However, the drama workshop analyzed in this chapter was focusing on raising childrenôs awareness of child labor as a violation of their rights. Khalulu as the main character continues to be used as a metaphor to explore childrenôs rights in relation to child labor. This benefited children in that they were not required to be introduced to a new or unfamiliar dramatic world to learn about their rights. The idea was to provoke childrenôs perceptions on child labor through the use of Khalulu as their representation.

4.2.2 Warm ups

In this workshop, I had noticed the existence of certain cliques amongst friends, especially among girls. The game ó*heyi wena sqhum khabishi'* (translated as óhey you street boyô) was used to break up these formations. This game required that one participant in the middle of the circle chooses one participants outside of the circle to follow after a particular style of dancing. The rule to this game was that participants were not allowed to choose their friends. At the end of this game, learners were choosing partners randomly as opposed to choosing their friends at the beginning. The use of this game helped participants to shift into a united ensemble. Another game relevant to learning was the ónobody touches meô game. This game has some assertiveness in it. It was used to prepare learners to be assertive. Participants were encouraged to choose the most assertive stance whilst playing this game. This game had significance on the pretext because it prepared learners to adopt an assertive stance as they explored Khaluluôs exploitation and forced labor. Maybe, if she had been more assertive, she could have managed to escape from child labor.

4.4.3 Mantle of the Expert

As explained in earlier sections of this study, mantle of the expert functions by placing children in the drama as experts on a particular subject. This technique was also employed in this workshop because learners were required to come up with their own felt expressions on how to handle the problem of child labor without representing anyone but from their own point of view. The technique was chosen because the goal was to place children at the forefront of the problem and gauge their feelings about the challenge at hand.

The role of the teacher in this context was to guide the drama. As a facilitator, I was involved in stepping in and out of role as required by the situation and giving encouragement and motivation to the experts. The technique gave learners considerable responsibility as they were regarded as knowing more than the facilitator on how to stop child labor. This technique depended on the learnersô imagination as it demanded that learners come up with alternative actions and solutions.

Participants were divided into two groups of experts. One group of experts consisted of military intelligence or forest soldiers whose duty was to protect children of the forest and make sure that such instances of child labor as Khalulu suffered would not take place again. These soldiers were to find the best possible solutions to deal with the problem of child labor. As they were searching for solutions on how to deal with childrenôs rights concerning child labor in the forest, participants were in reality searching for solutions, from their own perspective on how to deal with that problem in their real lives. According to John Somers (in OôConnor 2003), the relationship that exists between the real and the imagined is the key to learning in drama. Participants were also learning how to identify child labor as a problem and how to address it at a communal level. Children were given the responsibility of coming up with solutions than for solutions to come from an outside source. Therefore, through mantle of the expert, children were responsible and were at the forefront of their own learning.

As Heathcote and Bolton (1995) maintain, the mantle of the expert technique requires the teacher to participate and become a community member. As a facilitator, I took a less powerful position, that of the Kingôs messenger. The purpose of this role was to guide and question decisions from participants, who were in this case the sole decision-makers on how to deal with the problem of child labour. Mantle of the expert as a technique functioned to place learners into a difficult position that required action from them to make decisions. The aim was to make children have an experience of being part of making solutions to their own problems in their lives outside the dramatic event.

The second group of experts were the journalists. Their role was to report forced labour practices on the Forest National Television. The purpose of turning participants into journalists was to give them an opportunity to identify forced labour as a violation of childrenôs rights and be able to construct, through the use of language, a comprehensive way of relating it to different people. Turning learners into journalists reporting for television functioned as distancing and safety mechanism. This is because learners did not have the pressure of doing it right because their effort was not going to be judged, their effort was entirely up to them. This distancing was meant to encourage free involvement, which is more oriented towards thought, reflection and perspective than in making it right. They were learning how to articulate issues of childrenôs rights through playing as journalists. This playfulness had a relationship with reality. It worked to unblock any inhibitions and relax participants as they regarded their experience as nothing serious. This paradoxically functioned to increase their involvement in the task at hand.

A great challenge that occurred during these sessions was that most children did not know the role of the journalist. The session had to be placed on hold so as to explain and clarify issues. An example of SABC1 news reading and reporting from different news sites was used as a way of demonstrating what reporters do. Until this example was understood, the session could not go on, as our expert journalists did not know their duty and activities. However, after the demonstrations of news reading and reporting using volunteers, journalists came to understand who they were and what they were required to

do. Without prompting, I could see journalists making interviews and órecordingô the responses from the victim of forced labor and the perpetrator.

This indicates that the technique of mantle of the expert needs participants to understand fully what they are required to do. If participants are not clear on their role as experts, role-playing may function to confuse them further and hinder them from engaging in the learning process.

The role of journalists was to investigate possible issues behind child labor. Participants were involved in activities that required them to come face to face with perpetrators and victims of child labor. Whilst children investigated their rights as journalists, they were enabled to experience how to have a close examination of perpetrators of their rights. Jackie the Jackal was the representative of such people. As they interviewed Jackie and pressed for more information through their questioning, participants were in the same process engaged in issues of child labor at first hand.

4.5 Reflections and Evaluation

Recapping the narrative by way of questions worked to remind the learners of the continuation of the narrative. The narrative became a powerful element within the drama workshop. Constant questioning increased participantsô engagement. Mantle of the expert technique worked to place learners into roles which enabled them to proceed with the learning process. Suspension of disbelief prompted some children to relate their real life experiences to the fictional context. Children who played soldiers were engaged in the drama such that they believed they had fought wars to protect and defend the Great Forest. One scar on the cheek of one soldier was due to the horrible acts of Jackie the Jackal, which means he was perceived as a notorious character. This can be an indication of the depth of participantsô engagement into drama workshop.

Children expressed that they should not be forced to do things that they are not physically capable of doing. This prompted a debate amongst children in which they expressed what duties they can do at home after school. Learners had the desire to punish the

perpetrator and they expressed their empathy with Khalulu. A lot of their reflections concentrated on her sufferings and they defended Khaluluôs love for peanuts. Children expressed that eating delicious food was not a punishable sin. They expressed that they did not expect to be punished for eating their own favorite foods. Children in their reflections did not concentrate on Khalulu, but shifted their reflections on to themselves. The drama had given children a platform to debate ideas about ill-treatment of children.

As mentioned earlier, the mantle of the expert worked to build belief in the dramatic activity. This is because it managed to set everyone busy searching for their own answers. Journalists could be seen clamoring to get the best pictures of Jackie and Khalulu. Jackie and Khalulu were interviewed. Some journalists had their imagined filming equipment and some had with them ówoice recordersô and ócamerasô. As Heathcote and Bolton (1995) agree, mantle of the expert as a teaching device is able to help learners to validate what they already knew. This proves that children were not empty vessels when they came into the space. At the end the journalists knew what they were required to do without prompting. This experience functioned to give learners a new frame of reference for what they already knew regarding their rights.

As OôNeill (see Heathcote and Bolton 1995) asserts, research has shown that the ability of children to learn is determined by the context in which the task is embedded. The environment created helped learners to engage actively and kinesthetically with their rights, and this allowed for shifts to occur in their existing knowledge. At the end of the learning sessions, journalists had learnt of what an interview is and had an opportunity to practice their questioning skills. The experience helped them with questioning skills as they asked the perpetrator and victim. The role of journalist was not clear to learners at the beginning. However, at the end, children were able to change their way of doing things without prompting.

The workshop on child labor provided children with a collaborative environment that required them to work together for something that was greater than them. The drama provided children with an activity to engage with an existence that was more important

than individuals in the group. Their contribution to the drama was elevated and validated through the process of drama. The context set the learners free to learn their rights and everything they did was because of their own choices, as opposed to imposition from authority figures like the teacher.

4.6 Conclusion

This chapter has shown that children do have an opinion of what happens to them or to other children. At the beginning of the drama workshop, some learners were not confident of what they were required to do, but because they were prompted through process drama to take ownership of the learning process, they were able to go beyond themselves. Process drama techniques such as mantle of the expert helped to create a learning environment where children could learn about their rights regarding child labor. The chapter has also shown that whilst they were learning about their rights, drama provided children with a platform to learn how to ask questions. Children were helped to horn their questioning skills as they played journalists in the drama, whereas at the beginning of the workshop they did not have a clear idea of how to do this.

The chapter has also shown that children have a good idea on what should be done to protect childrenôs rights from lawbreakers. The workshop worked as an empowering process for the learners to be able to express their feelings and thoughts about people who practice child labor. They were placed within the crisis of forced labor and were required to take the matter into their own hands. This resulted in children grasping old concepts anew and grasped some new concepts. In the same essence, the subject of the following chapter tries to raise awareness in children to identify close family members, including parents as potential violators of their rights.

CHAPTER 5 THE RIGHT TO EDUCATION

UNCRC Section 28 (1) (a) ôStates Parties recognize the right of the child to education, and with a view to achieving this right progressively and on the basis of equal opportunity, they shall, in particular: ôMake primary education compulsory and available free to allô (1989: section 28 (1) (a))

5.1 Introduction

The previous chapter has looked at forced labor as a violation of childrenôs rights. This chapter proceeds to examine childrenôs right to education. The chapter argues that the right to education continues to be violated even in post-independent South Africa. Findings from education research reveals that access to education in South Africa still remains a challenge (CREATE 2009). It appears the reality on the ground does not conform to policy and legislation as far as the right to education is concerned (see Seloeane in Coetzee and Streak 2004). This chapter will show the structure of the process drama workshop and how it was conducted in the classroom. It will show the findings that led to the construction of the content of pre-text for the process drama workshop.

The following section shows how the workshop was conducted in the classroom with the aim of making children learn about their right to education. Later the chapter will conclude by evaluating whether the workshop was able to achieve its objectives.

5.2 Workshop Structure

Aims

(1) *To raise learners' awareness of education as their right.*

(2) To show learners the possible consequences of a lack of education in their lives

Expected Outcome

(1) Learners should be able to identify exclusion from school as a violation of their rights

(2) Learners should be able to identify possible consequences of a lack of education in their lives

Warm Ups

12345 shaking game – to loosen up muscles

(e) *Yes lets game - to encourage the spirit of working together*

(f) *Building a machine game - to learn to build from each others' formations*

(g) *Status game - to improve role-playing and role confidence*

Recap *from our last sessions, who remembers what happened to Khalulu? Who forced Khalulu to work very hard?*

Strategy One: Pretext

As Khalulu and Mike Monkey went in to the forest, why were they going into the forest? Then they met with another animal, Zerby the Zebra, who was taking his children to the Forest School, Who knows a Zebra? What does it look like? Khalulu and Mike Monkey asked if Zerby the Zebra and his children had seen Khalulu's family and they said no, they had no time to answer these questions as they were running to school because they didn't want to be late for school. Zebra's children asked their Father why Khalulu was not going to school like them. What do you think was his answer? Why was Khalulu not in school, like the other children? Was it a good thing that Khalulu was not in school? Why? They continued on their journey of searching. Then they saw some smoke rising on the treetops and they started following the direction of that smoke. Why were they following the direction of the smoke?

When they were near the smoke, they saw that it was Mother Elephant's house. They ran towards Mother Elephant's house and when they arrived there, they saw that mother Elephant was cooking a very big pot of food for her many children. How many children do you think Mother Elephant had? She had 14 children. Khalulu and Mike Monkey were now very tired and Mother Elephant gave them some food to eat. After eating, what do you think happened? They asked if Mother Elephant had seen Khalulu's family and she said yes, she saw them yesterday; they went in the direction of the Sweet River. Mother

Elephant gave them some food to carry and eat on their journey. Mike Monkey and Khalulu thanked Mother Elephant and off they went. Why do you think they thanked Mother Elephant? Which direction do you think they went? Why?

***Strategy Two**: Teacher-in-role*
Enrol participants as jobseekers who have the required educational qualifications at a company looking for a job as advertised in the press

***Place**: Company reception*	***Time:** Morning*	***Event**: Looking for employment*	***Roles:** Recruiter, jobseekers*

5.3 Workshop Analysis

5.3.1 Warm-ups

Particular games were used to warm up participants. The *'yes lets game*ô functioned to encourage the spirit of working together. In this game, anything that any of the group members declare to do is agreed upon with the rest of the group. This resulted in building confidence in individuals knowing their peers unconditionally support them. Another game, the *building a machine* game was used to the same effect. In this game whatever machine one builds using their hands and voice for sound, the rule of the game requires that the next participant build their machine based on the previous participantsô machine. The purpose of the games was to allow children to enter into the playing mode of engaging with their rights. Play theorists such as Handelman (1977) assert that play is suitable as a medium to communicate messages that are hard to transmit in real life.

In this drama workshop, the context was slightly changed in order to focus on education. Without focus the drama quickly diffuses and becomes confusing to participants (Neelands 1986). OôNeil and Lambert (1982) also assert that a clearly established context is needed if learners are to grasp concepts and understand complex issues. Childrenôs rights are an important human issue and can be complex from a young peopleôs point of view; hence the need to set a correct learning context for them. In this study, a context

was needed that would break the barrier and act as a bridge between the right to education and learnersô ability to learn those rights.

5.3.2 Contrast

Contrast can be regarded as an apparent reversal in situations. In this drama workshop, contrast was employed as a tool to focus children on the dynamics that were taking place as far as Khaluluôs rights were concerned. The workshop was divided into two sections. After the Khalulu narrative, learners were required to engage with the story in order to identify shortcomings that existed concerning Khaluluôs right to education. Using Khalulu as the heroine of the narrative, education rights were examined. Because she had been neglected and abandoned, she missed out on school in a quest to find her parents. Her search for her parents was contrasted to Zebraôs childrenôs journey to school. Zebrasô children could not help Khalulu, as they did not want to be late for school. Participants relied on their existing knowledge and made judgment about this contrast.

Learners identified the unfairness of Zebraôs children to attend school when Khalulu could not. Furthermore, they did not have time to sympathize with Khalulu. They were apathetic to her situation. As they analyzed this event and found its injustice, participants were demonstrating their judgment on school attendance at a deeper level than just the workshop. Through the workshop, participants were commenting on their reality. As learners examined the differences between Zebraôs children and Khalulu, and struggling to find ways of solving the problems, they were in reality examining one of the challenges of childrenôs right to education.

5.3.2 Metaphor

The right to education was examined through the metaphorical figure of Khalulu. This metaphor was used to comment on the violation of the right to education. The narrative was also metaphorical to the historic and social context of learnersô real life. Khalulu herself functioned to represent the children whose rights to education continue to be violated. Poor or irregular attendance is a challenge that children are undergoing in the education system in South Africa (Carrim 2009). The narrative resonates with this

violation of the right to education. Therefore, Khalulu is metaphoric of those children experiencing poor attendance in school due to their home situation.

After the analysis of the narrative, the drama that stemmed from the pretext involved participants as jobseekers. One of the aims of the drama workshop was to make children be able to identify possible consequences of a lack of education in their lives. This means that the drama had to be about themselves rather than character if they were to experience something with personal significance to them. For this reason, participants were required to have a personal experience of the possible consequences of lacking education in their lives. As Bolton (1979) indicates, education needs to be a felt, affective experience for it to be successful. In order to achieve this for learners, the importance of the right to education was emphasized within the drama. The aim was to make learners make a motivated identification with the right to education. The drama required that participants have an education for them to be employable. For this reason, the drama was used to magnify education as an important assert in participantsô lives.

5.3.3 Teacher-in-Role

Teacher-in-role as a technique is a holistic teaching method designed to integrate critical thought, examination of emotion and moral values and factual data to broaden the learning experience and make it more relevant to everyday life situations.[5] OôNeil (1995) asserts that teachers taking on a role are not performers, but functions to invite participants to enter into the fictional context. As a teaching technique, teacher-in-role enabled me to enter into the jobseekersô drama and be able to challenge their thinking from within the drama. Morgan and Saxton (1987) assert that when the teacher is in role, he or she has implications of power in relation to students. As an employer, I possessed a higher status as compared to learners who were mere jobseekers. This seemingly powerful position can be likened to the traditional powerful teacher in the classroom. However, I argue that my role was different from the traditional powerful teacher in that I

[5] http://en.wikipedia.org/wiki/Teacher_in_role

played the devilôs advocate with a lot of questions for learners to discover something about their education, as opposed to an ôI know it allô attitude.

Playing my role as employer helped to place learners in situations where they were required to use a different language from their everyday interactions with the teacher. The context gave learners the opportunity to use formal language and interact with authority in a different teacher-student relationship. Learners were treated as adults at a highly professional level, who were educated enough to qualify for a high profile job. Therefore learners were not in a powerless position, but were given the opportunity to challenge the teacher as employer and prove their worth.

Playing the facilitator in the drama functioned to invite participants into the drama. Once I had identified learners as jobseekers, when they realized who they were, they were able to accept their role. Learners confirmed that they had come from different parts of the country looking for a job as had been advertised in the press. Once participants had accepted this invitation to the fictional world, they were able to respond and engage actively in the dramatic world as jobseekers.

By accepting this dramatic world, learners began to live within the drama and believing that they were jobseekers. This allowed childrenôs emotions to be influenced by the events of the drama, what Heathcote terms ôliving throughô drama. This emotional involvement enabled children to have ownership in the learning process. It was the internal situation of the drama that was important for learners to know how important education can be in their lives.

As an employer, I raised the stakes to a higher level. Education became an important assert amongst the jobseekers. The job was made to look very attractive and lucrative, but it could only be given to educated people. As a result every participant desired to get this job and wanted to beat their competitors. Within this external process of looking for employment, an internal process of meaning creation was taking place which allowed the

concept of education to be viewed in a different light with new perceptions on the right to education.

5.3.4 Tension

Tension was injected in the job seekers drama and worked to sustain interest and pace-up the drama. OôToole and Haseman (1986) assert that tension is the force that drives the drama. The tension of the task at hand gripped the participants as they prepared for the job interview. Everyone wondered if their education was worthy of the job. Tension was in the present moment of the drama and it worked to increase the excitement in the classroom. Learners truly cared to get this high profile job. Within the drama, I was able to discover learnersô attitude and the value they placed on education. As learners defended their education in the drama, in a metaxical process they were also learning of the value of education in their lives.

The reason for the interview functioned to raise the tension of the task and feelings of suspense. The interview itself became the ultimatum, as it would determine if one would get the job or not. Heaving of chests and shortness of breath was visible indication on the importance participants had placed on the outcome of the interview. Learners were enabled to choose education and defend it within the dramatic context. The significance of this was that as they were defending their education in the drama, learners were in reality taking a side as far as their right to education was concerned. The drama functioned to give education new meaning in the lives of the participants. Learners worked hard to convince the employer of the value of education in their lives. Internally, pupils experienced the value of education without being directed from the outside. This new discovery was made at their own discretion without anyone suggesting to them.

5.3.5 Suspense

The narrative also made use of suspense. Suspense worked to engage children into the narrative. Constant questioning functioned to maintain feelings of suspense and what would happen next. Interviewees were not allowed to reveal their interview results and this functioned to maintain a sense of suspense and mystery, and it had profound effects on the participants. Participants wanted to know if their friends were successful or not.

There was a high sense of suspense and expectation as participants wanted to know if they had defended their education adequately to get the job.

Relationships became another source of tension. Participants were not allowed to show their results to each other, therefore friendships and close ties in relationships became very tense. Participants were anxious if their own education standards were better than their competitors. The use of suspense was an attempt to give learners the motivation to consider their own education on a very personal basis. As they hoped to beat their competitors, learners were being placed in a position where they only cared for themselves. Education can be regarded as an individual experience that benefits the one who has it. Suspense gave learners a platform to think of education in personalized terms. The reason was to give them a chance to think deeply about their own education without thinking in collective terms.

5.4 Reflections and Evaluation

The expected outcome of the workshop was that children should realize the importance of education as their human right. Learners were expected to be aware of the value of having an education in their lives and possible consequences of the lack of it. By placing them in a situation that required education, learners realized how important it can be to have an education. Pupils became passionate about their own education and whether it was good enough to get them employed.

Most responses pointed out a desire to achieve high qualifications in their education since it meant this would get them a better life in their future. Some learners defended their education by stating that they were already at tertiary level of education. This can be regarded as a demonstration of a desire by participants to have a tertiary education. Almost all learners in the class wanted to have a degree so that they would get the job they wanted in their future lives. Some learners reported that they were students at various universities and should be given the opportunity to have the job, as they would soon finish their education and get full qualifications. This experience made education to be an admirable assert. Even though learners may have not thought of searching for

employment at present, the experience of searching for employment in the drama made them realize the possibility of that time in their future. Those participants who did not pass the interview protested and demanded why they were not accepted for the job. During reflection, the same participants reported that they had experienced bad feelings when they failed the interview. This reflection provided a reason for them to work harder at their education now in order to avoid failing real interviews when the real time comes in their future.

As they were playing jobseekers in the drama, they were made to have a glimpse of how it might feel to look for employment. Playing jobseekers also enabled learners to see the world from a different perspective, a perspective that will be a reality in their own lives. Through the dramatic experience learners were able to make discoveries about the implications and consequences of education or the lack of it in their lives**.** This process allowed learners to play in the drama and learn about the importance of education in their lives at the same time.

5.5 Conclusions

This chapter has demonstrated that unlike conventional teaching methods, process drama has the ability to involve learners at an emotional level. The chapter has also shown that drama has the ability to provoke learners to engage in their own learning at a deeper level. It can be seen that process drama can place learners in a dilemma in order to shift their perceptions about situations. These perceptions were not given, nor were they easy to arrive at. It took an experiential process of learning for children to arrive at these new perceptions. Arriving at new perceptions was reached after a process of negotiating. Although the right to education was examined at a metaphorical level, the outcome was such that it affected learners at a personal and individual level. Therefore, what learners were made to experience through the drama was relevant in their real life context. The next chapter deals with children whose rights are violated by people who know them such as their caregivers.

CHAPTER 6: CAREGIVERS AS POTENTIAL VIOLATORS OF CHILDREN'S RIGHTS

South African Child Care Act 74 of 1983, Chapter 8 Section 1 óAny parent or guardian of a child or any person having the custody of a child who (a) ill-treats that child or allows it to be ill-treated; or (b) abandons that child, or any other person who ill-treats a child, shall be guilty of an offenceô(1983: section 1).

6.1 Introduction

The previous chapter has dealt with the right to education. This chapter examines the problem of violation of childrenôs rights within the home environment. Child abuse, neglect and exploitation appear to be on the increase in South Africa (Berry and Guthrie 2003). Much of this violation and abuse has been reported to take place in the home. Childrenôs rights to protection from all forms of violence and abuse are persistently violated as is evident from the high rates of child abuse and neglect nationally (Berry and Guthrie 2003). This is shown by findings that reveal that much abuse and violation of childrenôs rights is done by people who are close to children such as family members or family friends (Chauchard 2008; Glanz and Spiegel 1995). This created the need to conduct a process drama workshop to raise childrenôs awareness showing how primary caregivers, guardians or any other older persons in their care can violate childrenôs rights. Chauchard (2008) maintains that identifying perpetrators by children helps to prevent further violation of childrenôs rights. Therefore it becomes a matter of urgency for children to learn how to identify when their rights are being violated in their home environments.

6.2 Preparing the Learning Context

An appropriate learning context was needed in order for children to be able to identify that caregivers are potential violators of their rights. To create a relevant learning context, a background check was done using existing texts. Since pre-texts are metaphoric of the real world, there was need for an honest representation of that world. A survey was done with the aim of creating a learning context that was as near to reality as

possible. Generally, children abused in their home environments are the least likely to know their rights (Chauchard, 2008).Therefore, the learning context had the obligation of exposing this concern and enable learners to explore it for themselves.

Glanz and Spigiel (1996) point out that there is an increasingly complex and disturbing relationship between violence against women and children and family life in contemporary South Africa. According to Berry and Guthrie (2003), parents still practice severe physical punishment as forms of disciplining their children. An extreme case of this practice can end up in physical abuse of children. In a study conducted by Ramphele (see Glanz and Spigiel 1996), an 18 year old participant reported that parents only beat children without giving them a chance to explain themselves (1996:49). Other children also reported deep physical scars on their bodies and even deeper emotional ones. Ramphele (see Glanz and Spigiel 1996) further reports that too much abuse at the hands of parents resulted in children developing cynicism and mistrust of their parents. Other forms of violence against children, like rape, also have been reported to be done mostly by such people as the father, grandfather or the mother of the victimsô lover (Chauchard 2008). All this indicates that children might actually be at high risk of abuse in their own homes. This analysis led to the weaving of new themes into the pre-text. The following workshop deals with the violation of childrenôs rights in their home environment.

6.3 Workshop Structure

Aim: *To bring awareness that sometimes authority figures (parents and caregivers) can violate children's rights*

Expected Outcome*: For children to identify when caregivers have violated their rights*

Games and Warm Ups

- ***(h)*** *Physical warm up*
- ***(i)*** *tsama rega omo*
- ***(j)*** *duck, duck goose*
- ***(k)*** *I do what I do*

Place: *Forest Court*	***Time:*** *Now*	***Event:*** *The Trial of Khalulu's parents*	***Roles:*** *Court attendants, court informers*

Recap from last session*:*

Who remembers what happened the last time? What happened to Khalulu, Who helped her? What did they do to help her?

Getting Together at Last

Khalulu and Mike went into the direction of the Sweet River. Why were they going there? Two days passed and still they were searching. Do you think they must give up the search? Why? On the third day, they saw the Sweet River and they agreed to go and have a drink of cool sweet water. Why do you think the river was called Sweet River? When they had finished drinking the sweet water, they saw … who did they see? …

Then Mike Monkey asked Khalulu's family why they were running away from Khalulu. What do you think was their answer? Then Mike Monkey told Khalulu's family to take back Khalulu. Do you think they should take her back? Then Mike Monkey made Khalulu's family apologize to Khalulu. (What is an apology? What did they say to Khalulu? Why? Khalulu accepted their apologies, and off they went on their journey home. Why do you think they were apologizing to Khalulu?)

Strategies

(1)Role playing *– participants are required to imagine what they think are the missing pieces in the events that followed until Khalulu reconnected with her parents, and then perform these in groups of five. Participants will be required to justify their choice of scenes.*

(2) Reflective writing *– letter writing*

Activities

Ritual - the court trial of Khalulu's parents

(What do you think should happen to Khalulu's parents? Does the King have to know about it? Who is going to inform the Court? Who can tell this to the King? Can Mike Monkey or the soldiers report? Can many people become judges? Can the king become the only judge without support from his soldiers and other residents? Do we still have Forest soldiers here? Can we see them?)

(What if the same thing happens to Khalulu again, what do you think she must do? What did Mike say? Or Khalulu, did she accept the apology? What did Mother say, or father say? And what did Khalulu say? What did the sisters say?)

Reflections – out of role

(1) –making and discussing a list of activities that participants consider easy or hard to do at home and at school.

(2) What if some of the things that happened to Khalulu happen to us? What can we do? Who can we tell?

(3)Reflective writing – letter writing

Can you write a letter to somebody that you like. Tell them about Khalulu and the various ways in which she suffered. Explain to the reader of your letter the reasons why you think Khalulu ended up in her situation. (What do you think caused it?)

6.4 Workshop Analysis

6.4.1. Games and Warm ups

The workshop started with warm-ups comprised of games and songs for pupils to loosen up their muscles and get into a condition of doing drama for learning. Warm up games were used to help learners to adjust and enter into the dramatic world. The physical warm up was used to get learners to forget about other things and focus on the dramatic world. The *tsma rega omo* game had become to be a popular game among learners. In this workshop this game had many functions. Firstly, it was used to make learners loosen up muscles as well as to sing and exercise their voice. This was aimed at freeing learners of any worldly inhibitions, so as to increase their attention and participation in learning about their rights within the dramatic frame.

Another game, *I do what I do* was a useful game in that it makes participants to be very assertive and refuse to bow down to anyoneôs rules within the game. This game was important in that it enabled children to adopt the right attitude and to think in assertive ways as they engaged with the drama. Being assertive was important because the learning themes focused on identifying when adults or caregivers were violating the rights of

children. Learners were eager to find out how characters, especially Khalulu had dealt with their challenges in the fictional context. This has significance in learning their rights, in that the created fictional context was a bridge between learners and lived experience. The fictional context worked to invite learners to step outside of themselves and embody otherness through experiencing life from a different perspective. As Prentki (2009) asserts, drama functions as an activity of crossing the border between objectification and subjectivity.

After these warm-up games, participants were ready to participate in the drama. Through constant questioning, children managed to locate where the narrative had been left off. Further questioning of students played a crucial role for a deeper involvement of learners and their identification with the narrative. This was aimed at maintaining a sense of discovery and a commitment to memory.

6.4.2 Role-playing

In small groups of five, participants were required to imagine what they thought were missing links within the story up to the events when Khalulu reconnected with her family. Participants were allowed time to discuss within their groups before performing these scenes. The goal was to make learners imagine the conclusion to the story. This was done for the reason of bringing a sense of closure to the events in the story. In this exercise, children were given the chance to control the story and bring it to a resolution. The purpose of role-playing was not to produce incarnations of characters, but to expose the attitudes of characters. Role-playing was aimed at enabling participants to discover or identify some hidden aspects of life in the narrative, what O'Neil (1994) refers to as alternative versions of humanity that may be hard to access except through story.

Participants had the responsibility of creating what was happening in the drama and simultaneously performing in the drama as well. This provided participants with an aesthetic space that allowed them to be detached from the drama, and yet attached at the same time in order to find out what they were learning about.

Applied drama practitioners such as Nicholson (2005), and Prentki (2009) agree that embodying the position of an imagined other has a reassuring sense of selfhood or self affirmation. Because participants were not required to have complete identification with role or its honest portrayal, they were given the chance to realize when older people had violated Khaluluôs rights as they performed. Therefore, role playing was used to encourage critical thinking as a way of analyzing the problem and seeking ways of dealing with the problem of adult violation.

6.4.3 Empathy

Empathy has been described as the accurate resonance with what is going on for another person. It involves identifying with an aspect of the other person[6]. Empathy was used to encourage emotional resonance, identification and involvement in the dynamics that were taking place as far as the abuse that Khalulu suffered. The development of empathetic response during a drama has significance in the real life of participants. It encourages empathy towards others who may be found to be suffering in life outside the drama, and this may encourage children to help other children in distressing situations. When the narrative came to an end, participants empathized with the characters. They expressed their concern for the main character and regretted how her life had been difficult. This emotional engagement with the drama made participants to demand justice where it had been ignored or avoided. This was important in encouraging children to seek justice when their own rights were being violated

6.4.4 Ritual

Ritual as a process drama technique requires collective commitment to an activity from participants. In this workshop, the collective activity was a court session. Ritual requires many participants to perform a single role. In this workshop, learners were all representing the community in which violation of childrenôs rights occurred. The court session as a ritualistic activity was used for learners to express how they think the

[6] http://thetoptwoinches.wordpress.com/2008/01/11/empathy-identification-projection-projection-and-identification-and-projective-identification/

challenge of child abuse may be solved. Even though participants were playing the same role, they were required to think individually on how to participate in the ritual and ask questions as community members during the court session. The court session helped to slow down the action because there had been high excitement when Khalulu reunited with her parents. The session required every individual to get back into themselves and think of appropriate questions and make decisions. This was important in that it provided them with a way through which children where individualizing the learning process. As forest dwellers, learners were witnesses to violence against children. They were required to take a position about it and express it to a wider community. This is one of the functions of process drama to transform private understandings into new insights for learners. In reality, this process was teaching learners to form independent opinions when they see other children being violated or abused. The court session gave participants a form of power in ótogethernessô against child abuse.

The use of ritual was also used as a way of focusing on the problem of child abuse. Heathcote (see Prentki and Preston 2009) maintains that drama does not freeze the time; it freezes the problem in time. During the session, participants were enabled to freeze the problem of violation of childrenôs rights by adults. As they were examining this problem and trying to find solutions to it, another process was also taking place within the reality of participants through the process of metaxical tension (OôToole1992). This is the tension between the real and the fictional worlds that is responsible for a shift in understanding in process drama.

As OôConnor (2003) points out that there is an existing relationship between the imagined and the real, and this is the key to the learning process unique to drama. In this way, process drama was set up such that the real world and the fictional world collided and there was less or no distance or gap between the two. Through their questioning within the drama, children managed to expose Khaluluôs parents as perpetrators of child abuse. However, the distinction between children in role and children as themselves was still evident but was experienced at the same time.

The ritual of having a court session managed to fuse órole' and óself' together which means children were engaged with life and drama at the same time. This collusion or art and life created a transformation that enabled participants to rehearse for reality through the drama and allow for a change in their experience. Participants were protected through role-playing and this protection was able to empower participants from real life consequences because they were not themselves, they being another person. As young people, learners may not normally have the authority to question adults when they violate their rights. However, through roles as the Forest dwellers, learners were able to confront Khaluluøs parents. Consequently, this can be regarded as a rehearsal of what participants may practice in their real lives. This rehearsal of an action can be regarded as a rehearsal for life (McCasslin 1975), what Boal (1979) terms a rehearsal for a revolution.

6.4.5 Denouement

Denouement refers to the final resolution of the intricacies of a dramatic narrative. As Heathcote (see Prentki and Preston 2009), maintains, there is need for a feeling of conclusion within the workshop framework. OøNeil (1995) also supports the need for ending of pre-texts. OøNeil maintains that in process drama, the pretext must come to an end in order to provide for a kind of a closure for participants. In this workshop, this closure was meant to give a feeling of restoration and balance. Through the process of empathy, learners were made aware of the violations that the main character faced. Therefore, denouement allowed the release of negative emotional energy that had built up during violations that the heroine of the story had experienced.

This proved to have therapeutic results as learners reported that Khaluluøs suffering had come to an end. During role-playing, the participants playing Khalulu demonstrated through leaping for joy the importance of Khaluluøs union with her family. The idea that learners managed to project this aspect of the drama means it was significant to them. Participants showed a strong sense of catharsis or emotional release within the dramatic action. Boal (1995) maintains that there is an emotional release that goes hand in hand with the active involvement of participants. This indicates that participants themselves

were relieved to see this reunion between Khalulu and her family and they managed to project it.

6.4.6 Hot seating

The trial of Khaluluôs parents before the court was a way of employing the hot seating technique. All residents sat around the two parents on trial. Learners were allowed to ask some questions on whatever issue they did not understand as far as parents abusing their children was concerned. Learners were not allowed to repeat questions unless they did not understand the previous questions. This was a move to let participants ask as many questions as possible and expose as much information as possible concerning the parents on trial. A condition that existed however was that the act of questioning itself was not supposed to be aggressive as the two were against a larger number and that participants were already emotionally involved. They had taken the matter of Khaluluôs violation personally and they wanted to see justice served.

Through hot seating, learners were made to leave through the experience of confrontation. This was important in that it taught children to learn how to confront situations of child abuse in their lives. Hot seating empowered participants to confront as opposed to simply discussing the problem. Through hot seating, children were empowered with possible reactions to deal with possible real life situations. Participants asked direct questions that revealed their feelings about violation of childrenôs rights. Through the process of questioning, learners were also able to project themselves within the drama. This means they asked what they identified as important to them (OôNeil 1995, Jones 1996).

6.5 Reflections

Reflecting out of role was important because it offered a distance so that learners can see what their actions had meant to others and to themselves. After the drama, children were able to give feedback about what they had experienced in the drama. This feedback allowed learners to share their experiences and thus learn from others. Through giving feedback and making others reflect on it, learners were able to see the results of their own

individual actions and how it affected the group. These helped them to see themselves through the eyes of others and make the necessary adjustments. This reflection on self is important because it enables people to come to see themselves, which as Jones (1996) maintains, is a process of effecting change in oneself in the very act of reflecting**.**

During reflections, participants expressed how children should be punished rather than abuse them as a way of punishment. Some participants felt that Khalulu could have been told in less severe ways not to continuously eat peanuts. Learners felt that Khaluluôs punishment was extreme and that she needed intervention on her behalf. This is an indication that children have sound opinions on matters that affect their lives. They are not empty vessels waiting to be filled with knowledge. Reflections also produced a near riot in the classroom as learners expressed their anger and dissatisfaction and disapproval of Khaluluôs parents and the way they had treated her. Learners felt that there was not enough explanation to the punishment meted out on Khalulu. Further enquiry revealed participantsôanger about the abuse of children by parents. An interesting debate came out about how to report cases of parents abusing their children to the South African police services. Learners wanted to know what to do in case the same happened to them. In this process, learners were projecting their motivations, feelings and experiences of their own world. Reflection provided the space for sharing of information among learners on what to do when parents abuse them or other children they know.

Reflection also revealed that children could abuse their rights if they went to extremes with them. There was need to balance the debate and make children realize that even they could abuse their rights and violate other children or offend adults. I shared with children how parents have been reported to be abused by children because they were abusing their rights. In an interview at Zandspruit in October 2009[7] parents reported that children were taking their rights too far such that they disrespected their parents. Participants reported

[7] Personal Interview with Zandspruit Clinic participants in Zandspruit: Mtukwa (2009) Unpublished.

that they could not see abusing their rights as favorable. Rather, they needed to know their rights as a way of protecting themselves from abuse.

6.2 Reflective Writing

Since drama is one of the most ephemeral arts, learners were asked to synthesize their grasp of concepts through reflective writing. Children were asked to write a reflective letter, as themselves and out of role, to someone of their choice and describe how Khalulu was abused and her rights were violated. The aim of writing was to create a visible record of childrenôs grasp of what they had learnt about childrenôs rights. At the end of the session, this proved not to have been the best course of action to take. This is because most children were not aware of the basic structure of a letter and were not able to write a concise letter. Most children however were able to demonstrate through drawings, the characters in Khaluluôs world and explain how they felt these impacted on themselves and on Khaluluôs rights. The result of this was much better than through writing the letters. This might be an indication that sometimes when using process drama, an obsession with measuring the extent or effectiveness of learning may work to the disadvantage of children. As Darlymple (2006) maintains, it is a characteristic of the arts that they provide a unique experience, or another way of knowing and understanding the world that cannot be measured using tools drawn from the social or physical sciences. The attempt to measure the results of dramatic activities has connotations of a complete product. The idea is to equip learners with tools they may use in their real lives.

6.3 Conclusion

This chapter has demonstrated that when children are emotionally involved with the subject of violation of their rights, the result is a deeper level of engagement. The chapter has also shown that through the protection of role, children are able to express their feelings about violation of their rights. Process drama techniques were used to place learners into conditions of child abuse that required their attention and the need to make choices about violation of their rights. Emotional involvement of the learning process resulted in children taking ownership of the learning process. Through empathy, children felt Khaluluôs parents had done wrong and justice needed to be served. A deeper

engagement with learning allowed learners to want to solve the problem of parents who abuse their children. During the court session, learners were engaged as themselves and showed through identification and projection what they desired to see happen to caregivers who violate childrenôs rights. By owning the learning process, learners were allowed to experience the drama both at a dramatic level and at a personal level, which is the childrenôs reality. This allowed learners to show what they think about caregivers who violate their rights as they experienced the drama and reality at the same time.

CHAPTER 7 CONCLUSIONS

7.1 General Conclusions

This study has focused on ways in which process drama can be used for childrenôs rights education. It has shown that process drama functions to place participants into problematic situations that require participants to take sides and make decisions. The study has also shown that although there may have been efforts to realize childrenôs rights in the South African context, a lot is still required to be done to protect children. The study has also shown that where children do not know their rights, it becomes easy for those children to have their rights violated.

Various techniques of process drama were used in the classroom to find out how they can make young learners come to know their rights. Childrenôs rights is a sensitive issue, hence participants learning such an issue needed to be protected within the process of drama on many levels. This was done through using drama as metaphor of childrenôs reality. A metaphorical character was also used to represent young children. Apart from protecting the learners, metaphor also worked to increase their involvement in the drama. Once they were free from real life worries and consequences, learners were free to fully engage with the drama. Their imagination was opened and liberated to question events of the drama, which had a bearing on real life events.

Deep engagement with the drama also functioned to increase the feeling of ownership of the process by learners. Ownership meant participants were able to question things without the fear of stepping on to the teacherôs authority. This ownership was encouraged by techniques that worked to engage learners at an emotional level. Whilst they were in the drama, participants experienced real emotions, as opposed to a distanced way of learning.

As they reflected on their emotions in the drama, learners were able to make new identifications in their lives from the learning material they had experienced in the drama.

Once learners go through the learning processes, it is possible that they cannot remain the same again. Reflections on the drama showed what children felt about their rights which had been provoked by the events of the drama. This is because as they were experiencing the drama, children were also going through internal processes of change. By means of metaxis, process drama was able to make participants concurrently experience both the real and the imagined. This is a process where participants are able to participate within the drama and be able to watch themselves simultaneously. This process proved to be fundamental to the process of change. The watching of the self was possible because learners were not deeply buried within the psychology of role playing. Instead, in the drama, simple role taking was used to give participants a set of attitudes that they were able to question at a distance. This resulted in learners being able to watch their own process of learning with an objective attitude.

7.2 Implications of Research Findings

The findings of this study have implications for the role of process drama not only in childrenôs rights education in the classroom, but on a broader perspective about education in general. The findings point to the educational function of process drama for children to understand, not only their rights, but also their response to a world that constantly violates their rights.

The findings call for a shift in policy towards the implementation of childrenôs rights protection systems in South Africa. There is need for specific mechanisms to be put into place that are within childrenôs reach, both within school and residential settings. This is more relevant in areas where there are high occurrences of violence against children. Sadly, areas with high occurrences of violation of childrenôs rights do not seem to have adequate infrastructures in place. For example, ChildLine services reported in 2001 lower percentage of reports of child abuse in rural areas. This does not indicate lower instances of child abuse in rural areas, quite to the contrary. It is the systems that are not well developed in these areas that result in many cases of child abuse not being effectively dealt with.

Findings also indicate the need for systems to be put in place that children can utilize when violations of their rights have occurred. This may work to help children in need, especially those violated by people who live with them. Childrenôs knowledge of their rights may be significant in reducing the amount of violence and abuse they suffer in their communities or at the hands of their caregivers, but there is further need for children to know how to deal with abuse or how to call for intervention on their behalf.

Findings indicate a need for more human rights education in South African communities. The study has found out that South Africa has one of the most comprehensive constitutions as compared to other countries, but it appears as if this does not correspond with the human rights violation on the ground. It seems the law exists only on paper and is not available to the general public.

There is an urgent need for parents and other people to know and understand the implications of childrenôs rights. This is because when adults know about childrenôs rights, they are much more likely to know when these rights are violated and may act in order to avoid such violation. When adults do not know about childrenôs rights, there is a high risk of violating those rights in ignorance.

7.3 Limitations of Study

Process drama tends to assume that a change in understanding should happen within the learning context. Such an assumption tends to be romantic and idealistic in nature. Furthermore, process drama as a learning medium does not have the necessary tools such as those from the social or physical sciences to gauge the extent of childrenôs learning. There is a possibility that sometimes students may have enjoyed a good time óplayingô within the process of drama than a serious and committed engagement with learning of their rights. Moreover the process of learning has the risk of pleasing the teacher, which would not impact on children learning about their rights. This is why it was important for the teacher to keep a firm engagement with learners during learning process.

7.4 Concluding Remarks

The effort to realize childrenôs rights has far reaching advantages for children. If a few rights are realized for the benefit of children, other childrenôs rights have a strong chance of being recognized. For example, protecting children from violence can lead to the realization of the right to parental care or the right to nutrition to be realized. Even though the process drama workshops focused on the question of childrenôs rights, other learning themes like the family, identity and friendships came out and children engaged with these at the same time as they understood their rights.

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Appendix A - Participant Information sheet

Research Title: Catch Them Young: Using Process Drama for Life skills Education among Grade 3 learners from supreme College in Johannesburg.

Name of Researcher: Tendai Mtukwa
Researcherôs Email: tendai.mtukwa@wits.ac.za
Researcherôs Cell Number: 076 3821553

I, the Participant and / guardian have read this Participant Information Sheet. I understand that strict confidentiality will be observed to protect any personal information. I know that no information will be published without my permission or my guardianôs permission. I am not participating in this project under duress or force and I can withdraw from this project when I feel like I cannot continue.

I know that I am to free to ask any questions during the drama workshops.

Name of Participant é é é é é é é é ..
Date é é é é é é é é é é é é é é é .

Name of guardian é é é é é é é é é é ..
Date é é é é é é é é é é é é é é é é ..