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Master of Arts (Applied Drama) Research Report

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Title of Report:

Kom Binne: A Narrative Exploration of 'Home' and Personal Agency for Young People Living In Eldorado Park

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SENATE PLAGIARISM POLICY

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Signature:_____Jacqlyne Titus____Date: 13 December 2017

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"Therefore encourage one another and build each other up, just as in fact you are doing" – Thessalonians 5: 11

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Abstract

This research report explores the relationship between *Home* and *Personal Agency* as key concepts in understanding young people specifically in Eldorado Park, Johannesburg. Kom Binne (come inside) takes the reader on a journey of the history of Coloured people in South Africa while exploring the relationship between marginalisation, homelessness and the current state of the community. The writer uses a practice- based research approach and ethnographic approach to reflect on the practice-based six-week project where she worked with High School learners in exploring their understanding of and relationship to the concepts of *home* and *personal agency.* The report explores possible ways this kind of exploration can be further developed in the further to serve the demographic on a larger scale. The study revealed that there is an intrinsic relationship between *home* and *personal agency* which for some gave them voice and strength and for others made them self-conscious and hyper aware of the world.

Introduction

The purpose of this research report is to discuss the nature of the relationship between *home* and *personal agency* among a group of young people in Eldorado Park. These young people represent a community of their own, a microcosm of a community within their school and the larger Eldorado Park. The report does this through an analysis of a six-week drama-based project with young people from a high school in Eldorado Park. The six-week project will make use of personal story while considering how a collection of personal stories could or does represent the ways in which young people reflect their communities through their own experiences.

Through the framework of Practice as Research, where embodied, experiential and subjective knowledge systems are explored; the project will make use of Applied Drama and Theatre as a method through which *home* and *personal agency* are explored. The workshops used a range of applied drama and theatre tools which was oriented towards an embodied workshop process that provided the research participants with a guided-framework to explore the concepts of *home* and *personal agency* in what was a simultaneously active, dialogic and introspective process.

With credit to applied drama and theatre which for its multiplicity in form allowed for various materials to be collected throughout the process, these materials which each involved personal story or reflections on community were collected and used to create a short performance piece that would mark the culmination of the project. The performance, representing the opinions and voices of the young people was an important point in combating the notion of complacency and apathy often used to describe the youth.

The young people, referred to onwards as research participants, shared their stories and ideas but also listened to and witnessed each other's stories. This was a constant element

throughout the project; the sharing and witnessing of their own and each other's' stories; the process of giving into the group and receiving back from the group encouraged the participants to develop an empathetic relationship with each other.

Kom Binne, or *come inside* offers an invitation to continue the cycle of sharing and witnessing as experienced by the participants in the project. It also invites those interacting with this by reading to witness actively and critically in so doing offering a perspective of their own through which the project can be seen.

This report journeys through some of the factors that brought about the initial interest, the experiences of the participants and each of them contribute to the conversation on *home* and *personal agency*. The factors identified and thus unpacked for the purposes of this report are the history of Coloured people in Southern Africa

To this end, the report looks at the historical overview of Coloured people in Southern Africa with a focus on marginality and displacement which speak back to the idea of *home* and how these are contributing factors in identity formation and a sense of belonging. The report considers how those on the margin might experience these notions of *home* and *personal agency* when the factors that influence their realities are a history of displacement and the removal of choice.

The journey the report offers is marked specifically through each chapter which will contribute towards unpacking and understanding the following key question(s): (i)What is the nature of the relationship between home and personal agency for young people living in Eldorado Park? (ii) How can personal narrative be used to unpack the relationship between home and agency? (iii) What does performing those personal narratives do to the individuals' understanding of home and agency? (iv) Is there a difference between telling the story and embodying it, and what is the value of the latter, if any?

These questions will guide the discussions throughout the report. The questions are based on the assumptions of the researcher who grew up in a similar community and thus a similar context as that of the participants; and who carries a history within drama and theatre where she found her own agency through the medium of drama and theatre, stating part of the reason for the research journey. The exploration was rooted in the idea that offering space for young people living in Eldorado Park will allow them to explore their relationship with their community and their community within South Africa thus highlighting the experiences of those on the margins.

The research report is outlined and shaped in the following way:

(i) A Historical Overview: how history has informed the research interest

(ii) Introducing the methodology:

- Why Applied Drama?
- Why personal story?
- How do we analyse?

(iii) The Project: From Theory to practice

(iv) Findings, limitations and recommendations

(v) Conclusion

The chapter sequence mimics the journey of the researcher through (i) an exploration of the context of Coloured people, (ii) the experience of drama and theatre, (iii) a reflection of the experience and (iv) an analysis of the information gathered/created and (v) a way forward for the research.

It is the intention of the research to use the experiences of the participants and the researcher to further deepen the conversation around Coloured people in Southern Africa by providing a way in which we can actively engage with current narratives around *home* and *personal agency*.

The Context – An Overview

"In southern Africa, the term 'Coloured' has a specialised meaning in that it denotes a person of mixed racial ancestry rather than one who is black, as it does in most other parts of the world. In addition to this racialised attribution which defines 'Colouredness' in the popular mind, it was the marginality of Coloured communities that was central to the manner in which the identity manifested itself socially and politically across the subcontinent." (Adhikari, 2013: iiv)

For this research report the term "Coloured" will be used in the context it is used in Southern Africa, as an identifiable group of people. This position is captured by James Muzondidya, who writes:

> I regard them a distinct and socially identifiable ethnic group in the same way we talk of Zulu's, Afrikaners, Shonas, Indians, Ndebeles, Xhosas, etc, as ethnic groups. For this reason, I write the term "Coloured" with a capital "C" rather than small "c" and without any quotation marks (2005: xii).

The distinction of this ethnic grouping must not be assumed to equate a homogenous group of people with a singular history. Coloured "refers to a phenotypically varied social group of highly diverse cultural and geographical origins" (Adhikari, 2005:2) and should thus be understood within a diverse paradigm,

The Coloured people were descended from the Cape slaves, indigenous Khoisan and black people who had assimilated to Cape colonial society… it has also been generally taken to include Malays, Griquas, Namas and Basters (Adhikari, 2005:2).

Coloured people, as Adhikari explains, refers to people with a diverse history. In understanding this we can deduce that there is no singular way of speaking of Coloured people, this understanding provides a nuance to the notion of Coloured identity. Thus, the

project later outlined should not be an approach that would be suited to all people identifying as Coloured.

Now, in its most simplified understanding the term *home* refers to a physical space that offers safety and security. A space of comfort, warmth, love and community/family or a "womb" as Bonnie Hogin in *Difference, Dilemmas and Politics of Home*, claims (1994: 580). The "womb-like" metaphor often refers to the safe space where a foetus develops. But in the same journal another writer Bernice Johnson Raegan argues that "the yearning for home, the quest for safety, a home, a "barred room", a "womb," leaves people unprepared for "surviving in the world with other peoples," unprepared for conflict (1994: 580). With this noted, home throughout this report will be unpacked through the understanding that it is a place not only of safety and comfort but often a space of danger and discomfort where there is room for agency, resistance and resilience building as with bell hooks' idea of homeplaces (1990). For the context of this report *home* refers to a feeling of belonging and comfort elicited through different mediums. *Home* is usually the place where core values are instilled.

Noting this, the contextual unpacking of Coloured will be in relation to the notion of home as a space of both comfort and hardship.

The Overview

And if going home is denied me then I will have to stand and claim my space, making a new culture (Anzaldua, 1987: 9)

In a country that is slowly being rebuilt from the injustices and inequalities of Apartheid, South Africa is celebrated for its diversity. Post 1994, many people from all over the world now call South Africa home. South Africa is a home to various languages, cultures genders and races. (Titus, 2014)

Over the past 23 years of democracy South Africa has become a place of safety, refuge and permanent residency for many people across the world. However, 23 years into its democracy South Africa is still riddled with high crime rates, racist acts and a glaring geographical class separation. The remnants of the apartheid era remain and to address this, the work on the ground in every day community spaces are needed to build resilience and nationhood among those to whom this country is and has become home.

As the current state of the country stands, there are still a clear majority of people living in economic despair because of the political and historical reality of this country.

The South African youth, over the past few years have shown that they are aware of the inherent injustices that plague them, their families and their communities. Many young people today are aware of the stark disparities between the haves and have-nots in South Africa. Young people have been and the front of making sure that their voices are heard and not taken for granted as they are at the forefront of political demonstrations and social media. Social media has made it easier for information to be shared across the world which is incredibly useful to those who are in a different country who have been able to connect with people in other parts of the world.

There has been an attempt to address the current inequalities that young people today are still living with. The scars of apartheid are visible and the realities of those who are still affected by apartheid are sending ripples through the country when we see movements such as the #FeesMustFall protests that are demanding people see and acknowledge the disparaging realities people in our country live in. Twenty-three years after our democracy the footprints of apartheid remain printed in the soil.

Acknowledging concepts and ideas of difference are pertinent for validating and affirming of various identities that occupy spaces. Well known feminist writer Audre Lorde in *Home*

Girls: Black Feminist Anthology echoes this when she says, "but community must not mean a shedding of our differences, not the pathetic pretence that these differences do not exist" (Lorde, 1983: xli), in this there is call for those concerned with the politics of people, politics, space and history to avoid seeing people as a uniform entity where history, context and lived realities are not considered. Scholars such as Audre Lorde and Gloria Anzaldua take radical strides in recognising what they call *the discourse of difference.* The term, as Giroux states, is "defined in opposition to hegemonic codes of culture, subjectivity and history" (Giroux in Prentki, 2009:255). Giroux counters/addresses approaches that liberals generally take up when it comes to acknowledging difference.

One such approach resonates with the notion of the "Rainbow Nation" first coined by the Archbishop Desmond Tutu in 1994, to which Giroux writes:

> liberals embrace the issue of difference through a notion of cultural diversity in which it is argued that race is simply one form of cultural difference…the problem with this approach is that "by denying both the centrality and uniqueness of race as a principle of socio-economic organization, it redefines difference in a way that denies racism… thus denies white responsibility for the present and past oppression and exploitation of people of colour (Giroux, 2009: 49)

Post-apartheid South Africa is one that persists in being "politically correct," thus making sure that there was a swift move towards forming a "new" South Africa; a South Africa that could move forward from apartheid. The reality however, is that there is a large gap of inequality in South Africa. There was no conversation about the fact that assimilating people of colour into a system that was designed to provide for the minority White population would be a struggle for everyone. The damage of the Rainbow Nation rhetoric is that people of colour (inclusive of all those not considered white, not just Coloured) were made to believe that their lived experience and economic realities were not because of years of oppression but rather that there are cultural and systemic reasons for this, reasons that were based on their

efforts. This approach fails to recognise the histories, languages, narratives and experiences of the "other". In this approach, the "other" reality and lived experience is erased into a cultural melting pot of dominant white-male-middle class European reality. Here, there is a(n) (un)conscious attempt to make invisible the culturally diverse realities of lower-middle class people of colour. The complexities of identity and the act of identifying force us to address the politics of difference as explored by Giroux and many intersectional feminist scholars. Ideas of home are closely linked to belonging and identity. For many their lived experiences and histories influence their understanding and idea of home thus the idea of a cultural melting pot encourages assimilation into whiteness rather than a critical, historical and contextual perspective of difference and diversity. South Africans were subjected to images of a South Africa that embraced white culture, to children and youth who aspired to a better South Africa, which meant that they assimilated into the white reality, negating the fact that diversity is not assimilation but an acknowledgement and acceptance of difference. Post-Apartheid many people of colour were moving into previously designated white areas, however very few white people made their way into townships and rural areas. This occurrence begins to shed light on the living standards in many neighbourhoods and towns after the 1950's group areas act which made forced removals of people of colour legal and lawful. Thus, further reinforcing the racial hierarchy rather than breaking it down.

The politics and discourse of difference that Giroux highlights is pertinent to marginalised communities in South Africa. The conversation post-apartheid should have incorporated Henry Giroux's suggestions for understanding a liberatory theory of boarder pedagogy –

'where the notion of difference is seen in relational terms and we allow people to engage with the understanding of power in a dual sense. Here power must be made central to understanding the effects of difference and how to link power and authority to develop a pedagogical basis for reading differences clearly, the need to rethink syntax of

learning and behaviour outside of the geography of rationality and reason' (Giroux, 2009:51-52).

These suggestions brought forward by Giroux, provide a layered understanding and require engagement from everyone. This conversation would have broadened our understanding of one another and would have encouraged exploration into our own vast histories to understand ourselves and the multiple contexts that collide with our current one.

This idea of investigating our own histories, especially among Coloured people, would have provided a deeper understanding of the contexts in which Coloured people in Southern Africa exist. Marginalised communities such as the Coloured people of South Africa have long been at the subject of jokes around displacement, homelessness and in-betweeness. During the apartheid regime Coloured people were grouped together, an ambiguous group of no-namers made up of people with different cultures, histories lineages. Coloured people were not easy to classify as they did not look or speak like what would be considered Black African or Indian. The apartheid Population Registration Act (1950) classified people of races, from the online encyclopaedia Britannica (n.d.) the classification for Coloured was made up people from various backgrounds:

Coloured descended from Khoisan (Khoekhoe and San) peoples, slaves imported by the Dutch from Madagascar and what are now Malaysia and Indonesia, Europeans, and Bantu- speaking Africans. Several distinct subethnic groups can still be identified, such as the Malays, who largely originated from Indonesian Muslim slaves, and the Griquas, who trace their origins to a specific historical Khoekhoe community. While some Malays and Griquas have continued to identify themselves as Coloured, others who were so classified by the apartheid government have rejected the label entirely.

The classification of Coloured encompassed all those that could not be classified within the White-Black racial binary. There were many Coloured families who were each classified as different kinds of Coloured's i.e.: Cape Malay, Coloured or Other Coloured; these were all

still all under the term Coloured. It is interesting that even with the broad definition of Coloured, the identity is still considered only to be a result of racial mixture. To imagine that all Coloured people are a result of racial mixing and deny their history in South Africa is to reduce them to a history of violence between slave and master, and to erase their cultural heritage.

In what is an attempt to silence the voices and lived experiences of many Coloured people, popular culture has made it common practice to reduce these to jokes that assume a uniform reality for all Coloured people. By homogenising the histories of such a diverse people, it nullifies the diverse and different histories that exist among Coloured people. As mentioned above, there is no central history of Coloured people. Erasure had been one of the strongest tools used against Coloured people, and creating one singular narrative for a diverse people has been effective in creating a sense of displacement among people who identify as Coloured. In his book *Not White Enough, Not Black Enough* Mohammed Adhikari (2005), provides context into the term Coloured and mentions that during apartheid the Coloured people "held an intermediate status in the South African racial hierarchy" (2005:2). This intermediate status Adhikari speaks of became a contentious subject as many were critical of the in-between status of Coloured people. The trouble in being in-between is that it acknowledges the binary of race and the displacement accompanied by the sense of not fitting within that binary. This being said, the Coloured people were provided certain privileges over Black South Africans, this fostered a sense of resentment and loathing between the two groups. Coloured people were subject to the aspiration of whiteness and the rejection of blackness, further reinforcing the apartheid project which maintained power struggles even among those affected by the system. This however did not remove or take away the negative associations ascribed to the idea of impure and in-between. These negative associations amongst Coloured communities that are imbedded in ideals of racial in-betweeness and

impurity, these ideals reinforce ideas of shame and guilt for people identifying as Coloured (Erasmus 2001:17). Shame and guilt have long been terms among Coloured people, where their identities are laced with ideas of violence (rape between the Dutch settlers and the indigenous people) reinforcing the idea of "impurity" which suggested that to exist outside of the binary is to be "impure," "tainted," "mixed"; these words have been used to keep the people subdued, quiet, self-loathing (always seeking "purity" by needing to choose a side between black and white) and powerless. In an article conversation a reader's discomfort with the term so-called Coloured', the 1984 editor of Sechaba cited his views on Coloureds by citing a review he had made about Richard River's book *Writing Black*, the editor makes this point:

> Our strive for unity should not blind us from seeing the differences which I ignored can cause problems exactly for that unity we are trying to achieve. It is not enough to say the so-called Coloured or put the word Coloureds in inverted commas. A positive approach to this problem needs to be worked out because we are dealing with a group of people who are identifiable and distinguishable (Editor of Sechaba, 1984).

The editor makes an important point about the importance of seeing and acknowledging difference as we start to move towards unity. We cannot erase histories and identities formed, even in oppressive movements. The term so-called has been used by many to reject the historical origin or conception of the term as the term was given to a vast amount of people with an array of histories, people who could not be classified as white or black. Many rejected the term Coloured as they explained that it held political and oppressive value. But undeniably, as the editor notes is that we are dealing with an identifiable and distinguishable group of people. From this point and in agreement with the reader and editor it would be argued that the term "so-called" is problematic, dehumanising and silencing, the term alludes to an "almost" people, people who didn't make the bar at which humanity or peoplehood are measured. This sense of "almost-ness" among a people could become dangerous in that it

becomes an internalised and held truth, that being Coloured is to exist but not quite like everyone else, somewhere in between. It is to be here and there, to almost have it but also not have what it takes either. A deep sense of *not* belonging and displacement becomes apparent in having to find ones' space in a racially binary society. This experience can be isolating for those who exist on the margins.

Ideas of home are closely linked to the concept of belonging. For many their lived experiences and histories influence their understanding and ideas of home. In her article, *Oh give me a home: diasporic longings for home and belonging,* Kumarini Silva (2009) speaks of diasporic identities and their experiences of home. According to the online Merriam Webster Dictionary (n.d.), "the diaspora refers to the movement, migration, or scattering of a people away from an established or ancestral homeland" In choosing to look at Coloured people's idea of displacement through this diasporic lens while no way trying to diminish the experiences of the diaspora and equate with those of Coloured people however, there are many similarities in the experiences of the diaspora and those of Coloured people in South Africa. The experiences of the diaspora that Silva speaks of resonate with other scholars' writing on a Coloured identity. Silva highlights ideas of home, identity, assimilation, geography, history, memory, migration and dislocation. These concepts are highlighted when Henry Trotter speaks of the experiences of Coloured people and their forced removals. In *Trauma and Memory: the impact of apartheid-era forced removals on Coloured identity in Cape Town* Trotter (2009) discusses the experiences of the forced removals in Cape Town. Trotter starts off by giving an overview of Coloured people "a people whose diverse ancestry experienced enslavement, dispossession, genocidal extermination and apartheid degradation" (2009:49). In this Trotter highlights what has been labelled "historical amnesia" when he speaks of the fact that many Coloured people today are not invested in the remote past but instead remain focused on the living memory of the forced removals of 150 000 Coloured

people from their natal homes and communities in the Cape Peninsula between 1957 and 1985 under the Cape Group Areas Act (49). He speaks of this being the case when speaking to Coloured people and for the most part they speak of the "good old days" referring to their time in the Cape Peninsula. To accommodate the communities, they would be forced to live in, Coloured people would, in their communities create their own narratives and stories within their communities. "In many ways they had to recreate their sense of self and their social lives as their networks were torn apart" (Trotter, 2009: 55).

Torn from their networks and their cultural histories Coloured people in their communities of different people were forced to assimilate and create their own form of community and identity. The assimilation was not merely from Coloured to White but also between people who were classified as Coloured with one another in their shared communities. The idea of home and nationality are important in understanding and identifying different people. Coloured people began to create meaning for themselves in their communities. This is true for most Coloured communities whose existence and diverse culture results from the people that were grouped together in one geographical location. In his book, Burdened by Race Adhikari speaks of trauma and memory of the forced removals in Cape Town, here he starts off with confronting Coloured people when he writes "a striking aspect of coloured people's memory today is that, for the most part, they do not invest in a remote past" (2009:49). Here Adhikari raises questions of why this is the case, in contribution one would argue that this is because of the trauma of memory that are deeply imbedded in the histories of the formation of a Coloured identity. The forced displacement of indigenous people because of bantu migrations through Southern Africa, and later the apartheid government's Group Areas Act (1950) forced people into isolation (e.g.: the bushmen) and to commune against their will building flats and many crowded home spaces which would later become breeding spaces for violence. The histories of Coloured people have been one fraught with displacement, unjust/forced removals and stereotyping

The Group Areas Act segregated people in terms of geography based on their race. For those who had been identified as Coloured they were forced into a community with people with different histories and lived stories. Later the people of these communities assimilated into the idea of a community that they developed and made work. Silva speaks of this experience in neighbourhoods and how community is developed in those spaces:

> These neighbourhoods, as representations of home, are simultaneously embraced as spaces of comfort and community, and discarded as symbols of alienation and dissimilation. Thus, on the one hand, we're caught between a desire to fit in, to ease into the nooks and crannies that either hide our Otherness and make ourselves invisible within non-minoritized spaces, and, on the other, wanting our ethnicity to flourish as we recreate from memory and myth, within these enclaves, a sense of home that justifies and validates our existence (2009: 695)

Here Silva highlights the experience of community building among the diaspora. Although the experience of those in the diaspora are different to Coloured people, a connection can be made in the idea of community/neighbourhoods treading the line between wanting to fit-in or assimilate while also wanting to maintain their position on the margin as this position exposes the ambiguity of identity. Silva acknowledges that home can be both physical or geographical as well as metaphoric or ephemeral:

> Home, both as a physical presence - a geographical location - and as a metaphorical place - of comfort and belonging - circulates within the diasporic community as a common thread, where customs, traditions, practices are imported and carefully reconstructed, both metaphorically and physically for future generations (2009:695)

Home as explained by Silva can be an array of things that are usually intangible, yet they influence personal, public and social ideas of home. For the project, I had taken the position that home would not be a one-dimensional monolithic space. Here Silva also highlights that diasporic communities began developing their own identity and reconstructed themselves to maintain their livelihood in future generations. The idea was to adapt or remain on the outskirts, remain *homeless* in a time when, as Moler says: "still to be without a home in a

home-centred culture is a traumatic experience," despite acknowledging "home as an inevitably problematic space" (2009:659). Where then is the home of the Coloured person?

This often is rooted in the uncertainty and instability of existing within the margin; the in-between space that many scholars on Coloured identity speak of. The non-space, the space that is seen but unseen. In a country where Coloured people must justify their place within South Africa where dominant narratives of shame, erasure and violence are the mainstream, Coloured people have often, remained within the margin. The lack of representation of Coloured people on public platforms reinforces and justifies this notion. The idea of existing on the margin is as bell hooks in her chapter, *Choosing the margin as a Space of radical Openness* in *The Applied Theatre Reader* describes a place for radical openness and resistance (hooks, 2009:82). To her "to be in the margin is to be a part of the whole but outside the main body" (2009:82). According to hooks, this space is a space of radical possibility, a space of resistance (2009:83). Resistance in this instance is to challenge the hegemonic and imagined racial binary that exists. The ambiguity that Coloured identity poses is what I wish to use to open a conversation about identity, home/belonging and agency. hooks speak of home and the meaning thereof for her,

> Indeed, the very meaning of "home" changes with the experience of decolonisation, of radicalisation. At times, home is nowhere. At times one knows only extreme estrangement and alienation. Then home is no longer just one place. It is locations. Home is that place that enables varied and ever-changing perspectives, a place where one discovers new ways of seeing reality, frontiers of difference. (2015:82)

Home from within the margin is neither inside or outside and this, hooks assures is where the potential power from the margin lies. From this position the oppressor and the oppressed are exposed. From this position there is an understanding of both positions. The task then of those on the margins is, as hooks encourages, to make clear what is unclear from other positions. But for this to be realised there must be an acknowledgement of this radical

position from those who occupy this space. There is thus a need to rethink the power from the marginal. Those from within the margin need to see the margin not as a space between places but as a space for overlooking places.

Thinking about the position within a different framework provides space for action for those who occupy those marginal spaces. This push towards action or active contemplation is what sparks autonomy. To understand the term agency, we turn to Foucault who identifies the important differences between autonomy and agency in *Deploying Agency against Autonomy* by Mark Bevir (1999). Bevir elaborates on Foucault's views on the terms and the rejection of the term autonomy as opposed to autonomy. Foucault describes the difference between the two when he outlines what an autonomous subject and an agent are:

> Autonomous subjects would be able, at least in principle, to have experiences, to reason, to adopt beliefs, and to act, outside all social contexts… they could avoid the influence of any norms and techniques prescribed by a regime of power/knowledge… agents, in contrast, exist only in specific social contexts, but these contexts never determine how they try to construct themselves. Although agents necessarily exist within regimes of power/knowledge, these regimes do not determine the experience they can have, the ways they can exercise their reason, the beliefs they can adopt, or the actions they can attempt to perform. (1999:67)

In taking this notion from Foucault, the project sought to closely link the context that the learners would be able to exercise their autonomy within, as keeping with Foucault's words, it was important for the participants to develop their autonomy within their existing contexts. Thus, the report considers the many factors that affect the young person's ability to exercise their autonomy within the structures that they are subject to, in society and within their communities.

Theoretical Framework

In this part of the report it is important to name the core underpinnings of the theory that has grounded the work that came out of the workshop process. The workshop process was intended to unearth the material that would later be analysed in relation to the core questions that were set out in the beginning of this report. By this nature the written component of this report could not continue without the data collected during the workshop process. This shifts traditional forms of research which are empirically based where the researcher is an outside observer of the work. Here however, the researcher plays multiple roles throughout the research project; the researcher, the facilitator and the individual within the community. This multiplicity of roles challenges not only traditional research but provides another framework for the work, the ethnographic awareness, where each of the role-players are able to observe not only the group but each other in the process. In other words, in the moments where the role of the researcher needed to be the primary role, the internal facilitator could reflect on the experience within the workshop process, the individual within the community as the insider or one that comes from the context.

The abovementioned idea of working through a research project and the taking on of multiple roles throughout the project are all imperative in how we can start to understand practice-based research. Practice based research provides the space where alternative ways of exploration are introduced into the academic space, making it clear that there is not one way of knowing. In, *Interventions and Radical Research* Dwight Conquergood cites Michel Certeau's, "what the map cuts up, the story cuts across" (2002:145) by using this phrase as a metaphor we can understand that the "map" is the more rigid and established or as Dwight Conquergood identifies that the "map" is quite, official, objective and abstract in form while the "story" is more practical, embodied and popular (145: 2002).

It is here in the intersection between traditional empirical research which as he notes in objectively consolidated in texts (146) as opposed to experiential research where practice-based research comes in. Conquergood writes of another way of knowing that is different to the 'distanced "from the above" perspective, a way of knowing that is grounded in active, intimate hands-on participation and personal connection' (146).

This way of knowing acknowledges systems of that incorporate language, culture, experience and "doing" as serving as great a purpose in academia as objective distanced empirical research. From within this lens, the applied drama and theatre, interactive method used in this project becomes an essential point of exploring what Michel Foucault coins "subjugated knowledges" (1980:81-84), which includes native knowledge and challenges dominant knowledge production systems. By its nature, applied drama and theatre become the familiar place for its participants to explore the knowledge systems that they are exposed to, that does not come in objective forms but in a "real-life" on-the-ground form which, as Conquergood asserts, is a valid and valuable form of knowing. Thus, within this framework, the kind of work that was created in the workshop process with the young people allowed for them and their existing knowledge to be validated as valuable pieces of information for this research.

Another important theoretical framework for the research is concerned about the lens through which the researcher observes. The researcher, herself identifying as a South African Coloured woman, is challenged with the idea of being and insider-outsider, where her self- identification and parts of her lived experience puts her in a position where her subjective relationship to the context and to the community allows her insight, experience and prior knowledge on how to manoeuvre in this space. However, this subjective relationship plays another role where the context and material may be too familiar where the opinions on the work may at times be biased and presumptuous; it is in this delicate space where the researcher had to create her own ethnographic eye in the process. Where she is the observer but not from the traditional

ethnographer position where she is asked to view the participants from the objective, passive, outsider-looking-in point of view, rather she consciously cannot separate important variables at play space within this kind of community, her history, her language, her context. She finds herself within the material in different ways.

In unpacking the framework, the applied drama and theatre methodology provides a method through which we can unpack the overarching questions the research poses. Applied drama and theatre is an on-the-floor way in which we can unearth or bring forward information from our participants. Following this justification, I will unpack, through specific examples, the way in which applied drama and theatre, through its experiential form becomes a way for us to understand how the "practice" of the form is also a means to research the experiences of the young people who were involved in the project.

To start off, an introduction to applied drama and theatre will be provided for us to understand how applied theatre and drama fall within the framework of practice as research, Tim Prentki provides a definition for applied drama and theatre by describing it as,

> … a term describing a broad set of theatrical practices and creative processes that take participants and audiences beyond the scope of conventional, mainstream theatre into the realm of a theatre that is responsive to ordinary people and their stories, local settings and priorities (Prentki & Preston, 2009:9)

The applied theatre form gives way for many forms of engagement with participants, whether through theatre, story, improvisation, dance, text, song etc. During the research project the applied theatre methodology broadened the scope of the project by allowing tacit knowledge, core beliefs and personal experiences to be a part of the process and data collected. By allowing this, the participants' knowledge on their own lives and experiences was enough. Their prior knowledge and lived experiences, did not have to be validated by adults or more people involved in their experience to gain a more objective outlook, their experience was enough.

The work of applied theatre has been to shift and challenge the way in which we think of drama

and theatre but also the ways in which we think and interact with ourselves and one another in different contexts, social, community and private. In her book *Applied Drama: The Gift of Theatre* Helen Nicholson (2005) says this about applied drama and theatre,

> it is intimately tied to contemporary questions about the politics of context, place and space, and this means working in drama often brings into focus questions of allegiance, identity and belonging (2005:13).

With the understanding that applied drama and theatre is always posing or addressing a particular question it can thus be understood that by its nature the form is ingrained within a research paradigm where inquiry and discovery are essential for the work. In this Nicholson suggests that there is an implication that practitioners of Applied Drama and Theatre have the explicit or implicit desire to change, transform or shift societal or communal challenges.

The desire to explore the concepts of home and personal agency had come from the assumption that there is a relationship between the ways in which young people *perform* their agency and their experience of home as an idea, concept or reality. This assumption was then further shaped by the researcher's experience of her own home and how she performed her personal agency, making her "different" to her community.

This initial assumption had begun the journey into inquiry where the researcher was concerned with how history and its influence on communities and how they how experienced home. The assumption, based on personal experience of similar community contexts the researcher was however not concerned with changing, shifting or transforming participants' existing attitudes but rather to uncover what they were and the possible relationship it may have to the research questions posed. This open exploration allowed a freedom from the young people in the ways they were interacting with the process.

This focus, resonated with what Richard Schechner in Nicholson describes as 'transportation,' where,

> Performers are taken somewhere, actors are even temporarily transformed, but they are returned

> more or less to their starting places at the end of the drama or performance. In the long term, this does not preclude long-term transformation because… a series of transportation performances can achieve transformation (2005: 12)

This phenomenon, transportation, which allows for the temporary shifting into an imaginary realm is what I had hope to achieve in the research project during the workshops. Understanding that transformation is not a once-off occurrence but rather a series of moments that move towards the ultimate goal of transformation where active steps are taken to bring about change in community and in turn society. The research project would be the first step toward creating awareness for the participants in understanding how their realities affect their contribution to the broader society and their role in making their communities a better place for future generations. True transformation was not going to be achieved in my six-week project but merely on uncovering the nature of the relationship between *home and personal agency* and how this relationship may or not influence the ways they experience the world today and their role in society.

To support the research process, it was important that the process be recorded, this was done through post-session reflections from the researcher. These reflections described what was happening in the room and how they influenced the researcher's choices. A few examples of these reflections will be outlined to support the research as practice framework and methodology of the applied drama and how they were used to address the initial questions. After clearly defining the theoretical framework, method and approaches above we will look at how it worked in the sessions.

In planning for the research project process an adaptation of William F. Pinar's framework on how to write autobiography was used as it provided a basis from which to work on how to incorporate personal storytelling into the process. Pinar breaks down the process for writing an autobiography in such a way that students' writings are guided and focused. In his book *Autobiography, Politics and Sexuality: Essays in Curriculum Theory 1972–1992,* published in

1994, Pinar developed what he termed *The Method of Currere* or *the regressive- progressive-analytical-synthetical* method. Being a lecturer in the field of qualitative research Pinar developed a model that would help his students better understand key stages in the development of their autobiographical research. These key stages were:

- Regressive:

This is the first step of the process. To go back. “One returns to the past, to capture it as it was, and as it hovers over the present” (Pinar, 1975). Because the past is hardly defined Pinar notes different concepts of what past might mean. At this stage the individual only describes what they remember from the past, they do not try to interpret or analyse.

- Progressive

Here Pinar speaks of the future. Moving forward. What are the visions and hopes of the future? At this stage the individual is still descriptive.

- Analytical

During the analytical stage everyone takes different “photographs” (which for this research would be the written narrative accounts) of the past, the present and the future. During this stage the individual can view all three perspectives as they are without describing it, only conceptualizing it. “Conceptualization is detachment from experience. Bracketing what is,

what was, what can be, one is loosened from it, potentially freer of it, hence more free to freely choose the present, and future" (38).

During this stage the individual also notes what specific intellectual fields they are drawn to, they lift three. They describe those attractions and refrain from interpreting. This stage for the group will be where the participants will be able to articulate their dreams, goals and desires.

- Synthetical

During this stage the individual brings together all the parts from the previous stages. During this stage the individual makes meaning of their present before they begin to make meaning of each of the narrative accounts (past, present and future). Once they have defined their present they look at all the other three stages and make sense of their past, their described present, and their described future alongside their intellectual aspirations.

This stage will be key for my process as this is where the group will be making meaning of their ideas of home and agency in the past, present and future. Although Pinar (2011) provides the model for students in his Qualitative research course, the model resonated as a way into very intimate and personal work. The model provided a framework that could be used in the case of these workshops that would shift between the personal and the public. The framework also actively engages elements of memory and elements of prospective thinking. Both would be able to help me locate the idea of home. In the regressive stage the group was asked to remember certain things while in the progressive stage the group is asked to dream and think ahead.

Another approach used to support Pinar's framework was that of storytelling as it played a part in unpacking and understanding the content while providing distance through which the participants can experience the work. In the workshop process the participants had shared personal stories with each other. In sharing their stories, the participants were given the opportunity to have their stories be witnessed by each other as well as hearing their stories as

told by themselves. For a few of the participants, sharing their stories was the first time that they had shared that kind of information with their peers. Here the participants would listen as well as share, the space was vulnerable but there was a powerful sense of declaration and relief for those who have not been in such a setting where they were in no way judging or pre-empting what can or cannot be said. Thus, it developed a reflective and empathetic understanding of each other in the group. In her writings on personal story Kirsten Langellier speaks of two consequences of personal narrative storytelling one of these is the celebratory which speaks very closely to the experience created in the workshops:

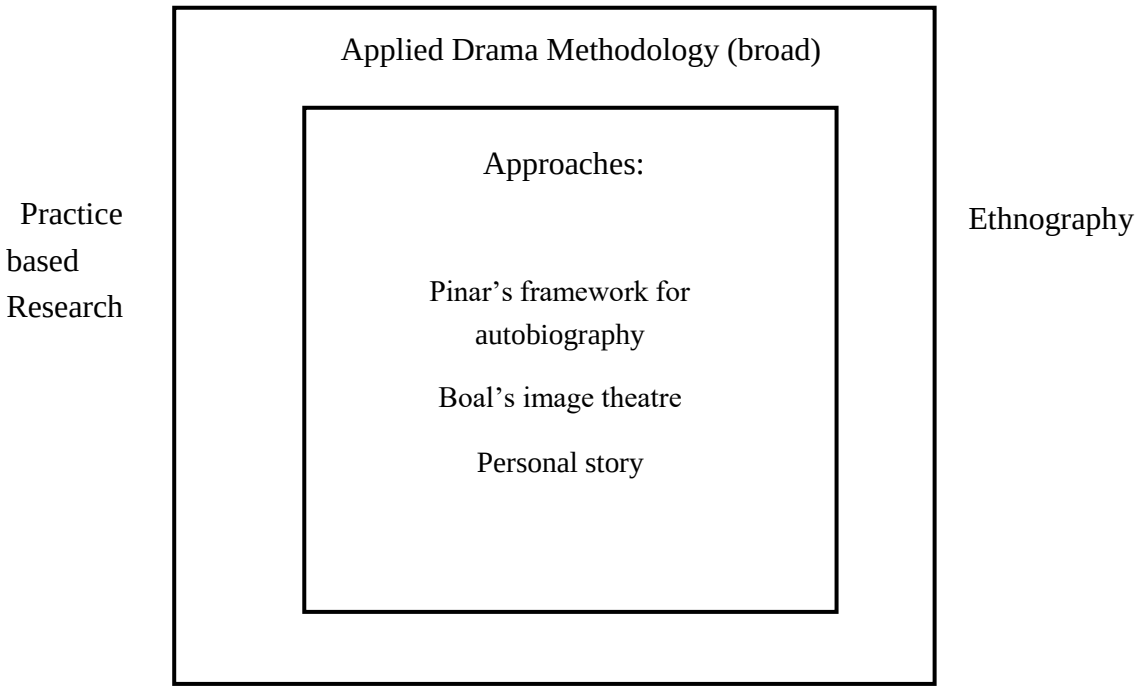
> A celebratory vision emphasizes the hopeful project of personal narrative: its human agency and potential for self-transformation through re-storying; its immediacy, emotionality, and embeddedness in experience; and its invitation to empathy and shunning of elitists and experts. Personal narrative can educate, empower, and emancipate (2009: 129)

These two consequences as named by Langellier as "human agency and self-transformation" formed an important basis for the inclusion of personal storytelling in the process. These consequences directly align with the focus on developing a sense of agency while at the same time allowing for the process of sharing and witnessing to impact the participants in a way that they are aware of their peers and themselves and where there are possible links or overlaps in each other's experiences thus further fostering a sense of empathy in the group.

Personal narrative and memory were important elements for the Applied Drama workshop process. Nicholson cites Walter Benjamin, who wrote from the aftermath of the First World War arguing that the storyteller's gift is to use experiences of life to offer practical wisdom, finding narratives and metaphors that make connections between life as it is and life as it might be (2005:63). In so doing, it allowed the participants engaging in personal storytelling to imagine new possibilities for themselves. Its role thus in this project was in supporting the applied drama approaches that were an adaptation of William F. Pinar's framework paired with Augusto Boal's Image Theatre model.

The practice-based research and ethnographic framework provided the project a lens through which to experience and understand the work while the method of the applied drama and the adaptation of Pinar's autobiographical method explored how the project can be brought to life in these ways.

The diagram below provides a simplified understanding of the entire theoretical framework and its intersections with the method and the specific approached used in the research project process.



The Project: From Theory to Practice

Creating a plan and programme for a six-week applied drama project process requires rigor with planning and recording of experiences through reflections and conversations with participants. This section looks at specific moments throughout the six-week process and how they highlight the experiences for the participants throughout. The six-week process was based at a High School in Eldorado Park where there is little to no engagement with art processes. The first five-weeks of the process was the inquiry phase where material was collected for the purposes of exploring the concepts of *home* and *personal agency* as well as distilling what information the participants would be comfortable sharing for a performance piece. This performance would mark the culmination of the process and the participants would be able to perform their stories to their loved ones

The workshops looked specifically at the concepts of home and personal agency and how the participants would relate to them and define the terms for themselves. The focus for the workshops was on exploring the nature of the relationship that existed between *home* and *personal agency*. Below I will provide a report and reflections on the workshops with emphasis on specific moments throughout. For the purposes of confidentiality, the real names of the participants will not be used and an asterisk* will be used alongside their pseudonyms.

The project was concerned with ensuring that the initial questions that frame this report were a constant throughout the experience. During the research project process the participants had each experienced the research questions and the focus on home and personal agency in different ways, these were some of the ways the participants responded: (i) a rejection/fear of the content and what they had perceived what it may elicit, (ii) excitement towards the content, they were ready to address or talk about the issues and (iii) a disinterest/apathy in the content of the workshops but interested in the drama/performance element of the workshops as a way to

explore their talents. Each of the participants, regardless of their apprehension and expectations, could participate in the workshop granted that if they choose to participate they do so with commitment but could choose to step out at any point.

A rejection/fear of the content

In a school assembly, the researcher had spoken to the school about the project and having them participate in the project process. When prospective participants had come forward to be a part of the process it was outlined that they would engage in material that would be looking at home and personal agency. In the moment however, this detail was overshadowed by the excitement that the group would be engaging in drama and theatre which many of the learners had never encountered before. In a public schooling system where resources are scarce and very little budget given for learners to receive quality creative arts education it is no wonder that this was the case.

However, for the first session it was important to outline to each participant what they would be engaging in once again to ensure that the group is fully aware of what they will be participating in with an understanding of the full scope of the project. On the day of my first visit to the school there were 28 learners who were interested in the project but on the day the project would commence there were only 10 learners who had decided to stay for the full process. Coloured communities are reinforced by ideas of shame and guilt (Erasmus, 2001:17), a common phrase that comes to mind is “don’t put our business on the streets” and as such there may be a connection between the participants apprehension to be a part of the process seeing it as a risk because they did not know what the process may elicit.

The first day of the workshop was about introductions and establishing a working agreement with the group. This working agreement provided by Jonathan Neelands in the *teacher-learner relationship* (1984) provides the boundaries and expectations of the group. This is a way for the group to communicate what they want out of the project and what they are willing to

contribute towards the project. Setting up a working relationship with any group is a critical exercise in establishing and building trust. It was important to establish that they have equal contribution toward this process and that their opinions and experiences are valid. In most cases, learners in township schools like this one are not expected to provide insight into the learning experience. It is the norm in traditional public- school systems that the teacher is the dominant source of knowledge and the learners are the secondary receptors of information. In the *teacher-learner relationship* both the teacher and the learner contribute to the learning experience as they each offer something to the material. Starting the process with this kind of relationship was important, as the idea of personal agency was a core concept of the experience in the research project process.

On the second day, the group had experienced the adaptation of William F. Pinar's framework for autobiographical writing with Augusto Boal's image theatre model. Pinar's framework was used so that, instead of having the participants write down their concepts of home, they would create abstract images with their bodies representing their experiences of home within Pinar's framework. In Boal's Image Theatre (1979) a group creates a transitional image between an image which represents their real context and a second image which represents an ideal context. Using this principle, the impetus was to have the participants create their own transitional image between the synthetical and the progressive stages of Pinar's framework representing how they are experiencing home in the present and how they would like to experience home in the future. They would be creating what they think would have to happen for their synthetical (real) concept of home to shift to their progressive (ideal) concept of home.

In addition to creating their images by using objects in the room, the group would also be writing down what they had created, they would be writing the story of their home as it is now and what they imagined home to look like in the future and the steps they would have to take between the two images to create the bridge between their real context and their ideal context.

This however sparked one of the participants to share with the researcher that she did not feel comfortable reading and writing and as such would not like to be a part of the process any longer. This encounter happened after the second session with the group. One learner, Catherin*, looked at the researcher her eyes welling up with tears as she talked about her experiences of living with a learning disability. Catherin's* experience as a younger child being in and out of hospital and being told by teachers that she was lazy and stupid had been something that she was living with and kept to herself all this time. Catherine* wanted to be a part of the process but also needed to maintain her dignity and not fall into the same trap she falls into in traditional classroom spaces.

The researcher assured Catherine* that there would not be an expectation to write and that many of the activities do not require writing or reading.

The researcher had to incorporate more artistic ways of engagement such as song, visual art and embodiment. Although the initial impulse was to ensure that Catherin* did not feel isolated in the group, however, the group had also needed more artistic engagement as they struggled to embody and imagine different realities.

Excitement toward the content

Dramatic activity is the direct result of man's ability to role-play- to want to know how it feels to be in "someone else's shoes. (Heathcote, 1970).

Though the group would not be getting into someone else's shoes they would, through the drama be interacting with themselves as characters and each other as characters sharing their stories to an audience. One of the participants Kenya*, a young film script writer was excited by the workshops and what the content would be addressing. He said that he was ready to share.

Within the group, Kenya* provided a playful passion to the group where he would inspire others to be present and participate. During an instance where the group were writing down

their stories of their real and ideal homes Kenya* encouraged everyone to share their stories. While Kenya* brought a necessary energy into the space he would at times overshadow the other participants and the facilitator would have to remind him to give the floor to other participants in the group. Kenya* enjoyed being involved in the drama session and loved sharing his stories with the group, regardless of how "private" they seemed. He provided the group with a necessary courage to engage in the exercises. Kenya*, enjoyed being the leader of the group and taking on the role of ensuring that everyone was prepared for the workshop to start. The workshop space, a broken down mobile classroom was our home for those six- weeks and he would ensure that himself and everyone in the group would show up. His agency and willingness provided the other participants the space to explore their agency. By having each of the participants engage with each other on such a level, they were experiencing positive engagement from themselves and other members. In this way the group had an influence on each of the individuals as they found safety in identifying with others, Furthermore, "groups can also change their members by prompting them to change their attitudes and values" (Donelson, 2006) supporting the idea that a member in the group can have an impact on each of the members. In the workshop room, Kenya*, an eldest son with twin sisters, was the only participant to be raised by both his parents, in what he described as a loving environment. However, for him there is one event that marks a traumatic experience in which his mother was struggling to conceive before the birth of his sisters. "There is, in each survivor, an imperative to tell and thus to come to know one's story," (Laub, 1995) for Kenya* this was the case as he insisted that his mother be a witness to his final sharing as she was the one person who he believed needed to hear the story. After the performance, Kenya's* mother was crying but later shared that she did not know that her struggles had affected her son in such a way. Tying this back to the initial inquiry, for Kenya* his home circumstance may not have affected his drive and agency in a negative way but it did reinforce to him that he must continue pushing and growing to be a son that his mother can be proud of regardless of what she had gone through.

Her pain had been the catalyst for him to work hard, write films and perform.

The group was asked a question about whether they had considered any person, thing or feeling in relation to home and one of the participants, Tarryn*, said that her mother and younger sister was home for her. This later shifted in the process.

Disinterested/not bothered by the content, interested in the form

During the first week of the workshop process there were a few participants who had joined the sessions under the impression that they would be receiving coaching on how to become better artists in their field of interest. Their disinterest unfortunately ran its course and they pulled out after two sessions, realising that this was not the space for the experience they were looking for.

However, another participant Jimmy* had been a part of the processes from the start of the workshops. He was the oldest of the group as he was in grade 11 and the rest of the group were in grade 9. After the autobiography/image theatre exercise, in the reflection, the group was given space to reflect on their experience of the exercise Jimmy* had said that he cannot wait to have a home of his own, where he can create something for himself. For Jimmy* his home represents a space where he cannot be himself fully as he is overshadowed by his older sisters. Jimmy* had shared that he was not interested in the content but rather how the form can support him in being the front of crowds of people. He was training to be a body builder and wanted to build his confidence. At the end of the six weeks Jimmy was part of the group and had shared with the group stories of his family and his relationship to them. By the end of the six weeks Jimmy* was set to perform his story and participated consistently until the last day of the performance where he did not show up. He did not initially want to be involved in the workshops but as the process continued, he was an integral part of the experience for the members. The group had built a community among each other, evidenced by the fact that the group would check up on each other with each session regarding how they are doing. Although

Jimmy* had wanted to be a part of the workshop series but did not fully commit, he ended up engaging completely and offering to the group suggestions on how to do things different for the performance, giving his input in the process.

The importance of sharing and being witnessed:

An important element of the project was to have the participants experience themselves in a drama performance inquiring what that would mean for them. The workshop sessions were able to create a space where the participants were able to experience drama and theatre in a way that empowers them and brings out their insights on the community they're in.

Each of the participants had chosen which stories they would like to perform, they had each decided how much of their story they would like to share, and they were responsible for making sure that the people who they would like to see their final performance were present.

The final performance marked the culmination of the work put in by the participants throughout the process as well as presented an opportunity to be witnessed. The interest in the latter part was to see whether having the story witnessed by someone has an influence on the participant. This was in consideration of one of the sub-questions set out: How story shape the way we interact with others and ourselves. What would the shift be once the stories had left the confines of the group and entered the "unsafe" realm of audiences. For many of the participants they had invited their family members to witness them share their stories on what home means for them. Kirsten Langellier (1999), shares what becomes of personal narrative once it is performed,

> The focus on performance emphasizes the way telling intervenes between the experience and the story, the pragmatics of putting narrative into practice, and the functions of narrative for participants. From a pragmatic perspective, personal narrative performance is radically contextualized: first, in the voice and body of the narrator; second, and as significantly, in conversation with empirically present listeners; and, third, in dialogue with absent or "ghostly audiences" (127)

The performance of their own stories became an integral event for the participants but also for the researcher as this part of the project allows for the researcher to see how the participants have made sense of the workshop process through their performances and how the concepts of both *home* and *personal agency* was experienced.

As we were moving closer to the day of the final performance Kenya* and Catherin* were concerned about the stories that they would be sharing and how their parents would respond to it. Kenya* had mentioned that his mother was very private and did not like people knowing her personal life. Despite this Kenya chose to perform his story.

In the final performance Kenya* had neglected the rehearsed blocking for his scene and stood in front of his mother and shred his story of his experience of the difficult time she had gone through. In that moment he stood confident, projected his voice and directed his lines towards the person he most wanted to hear the story; his mother. In that moment, Kenya's* deliberate choice reinforces what Langellier means when she speaks of the transformation in personal narrative performance. In the corner of the room, Catherine* performed her story with a quieter voice than rehearsed and a story different to the one that she had shared in the group about her insecurities of being seen and viewed as stupid to her teachers and peers. In the rehearsal stages she had spoken of courage and faith as an important part of her maintaining her confidence regardless of what people say or think of her, however she also spoke of the fact that her family are over protective over her to the point where they had taken her to many different doctors, churches and institutions to try and "fix" her. She chose to omit this in her final performance, highlighting her courage, faith and family as being important for her throughout her journey. I wondered if this push towards a positive narrative was influenced by her mother being present in the audience.

In spite of this shift, Catherine sharing her story was a sign of her developing her confidence throughout the process. In the beginning she would not have considered this performance of

this nature, she would have been better off singing in front of the group than sharing her personal stories in front of family and strangers. However, in the process building up to the performance, Catherine* had acted in making this process successful. She had asked questions, gave suggestions on blocking and performance styles. She was in a space where she felt empowered to share her opinions and ideas.

After the performance each of the participants had spoken about the “rush” they got from being able to share their stories to those that needed to witness it. The performance marked an important moment of affirmation for the group where their stories and experiences were validated by the people witnessing it. A mark of achievement for those who had performed, they took control of their experience and their stories.

Findings, Limitations and Recommendations

After six weeks of contact with the participants on the nature of the relationship between home and personal agency they each shared what home was for them and how they can express their agency based on this. Each of the participants had their own idea of home and personal agency but they all shared a similar thread. Although the experiences of the participants are not the experiences of everyone in Eldorado Park, because of their shared context we can begin to identify how the historical context may be intersecting with the current context. However, as Sheila Preston notes,

> Any representation created to speak 'for' a community is vulnerable to misrepresentation and simplification. Similarly, in the field of ethnography the intention may well be to represent a culture as well as possible through the eyes of the community being studied… The ethos of community generated theatre circumvents the inescapable problem of representing or speaking for marginalised communities in the same way as the following (feminist) position articulates: 'Instead of speaking for others, we maintain a respectful silence and work to create the social and political conditions which might enable Others to speak and be heard on their own terms (67)

This report should not be viewed outside its limitations which make it a specific experience for a selected group, who are part of a larger community but who do not represent the entire community. As such, no claim has been made that this research will address the issues of the entire community.

Findings

Noting the nature of the project and the relationship the researcher had to the project where she was both researcher and workshop facilitator the findings of this project will be represented both from the perspective of witnessing and from the perspective of being a part of the project. This dual role provides a subjective lens while mediated by the descriptive reflections kept in a research journal to create an objective gap between the experiences of the facilitator and the

perspective of the researcher. This relationship between the subjective and objective is to reinforce the idea that this research is practice based and that valued findings can be made from this relationship.

Home was not a uniform experience for everyone. For each of the participants home represented something different. As the process of the workshops continued their understanding of home gained a deeper sense of understanding and for most of them who had all started the process sharing that home for them was a concrete space where they live, in the end the concept had shifted for each of the members in the group.

Tarryn*:

When she spoke about home she spoke about her deep connection and relationship to her younger sister. She spoke about how protective she was over her. Her older sister, was part of the sessions in the first half of the project. Tarryn described home as a place of comfort.

Kenya*:

When Kenya* shared about home he shared about a difficult time his family had been through. He had spoken of his mother having lived through the traumatic experience of struggling to conceive and how that had affected their family for many years. He spoke about what that had meant for his family and how their home was never the same after that period. He also speaks about the birth of his “two beautiful twin sisters” (as he often emphasised) and how they had brought light back into their home. When Kenya* thinks of home he thinks about the plants in the garden and how his father makes sure to take care of them. Kenya* is raised by both of his parents and maintains a close relationship with each of them. When Kenya* performed his story, he looked directly at his mother and shared his experience of what was something that they never spoke about as a family.

Jimmy*:

Jimmy* spoke often about the burden of having siblings who got more attention than him. He shared a story about how he had broken his arm because of his brother’s carelessness and disregard for space. Jimmy* looked up to the success of his older sister’s but often felt pressured by it. Jimmy* has lived in

different provinces in South Africa. Jimmy* chose not to perform his story. He enjoyed sharing stories with the group and having discussions, but he was not comfortable performing in front of a crowd of people. Jimmy* was the oldest member of the group and was very self-conscious in many of the drama exercises we would do and would often refuse to do anything that would require him to be overly playful or silly. Jimmy* was training to be a weight lifting champion. He* had kept his vision of owning a big home in the future.

Catherin*:

Catherin* had been a part of the process from the beginning but disappeared for a few sessions and then returned. Catherin* was the first member to share her troubles with the sessions. After the second session where there was some writing activity she pulled me aside after the session and shared with me that she will be withdrawing from the project as she thought that this would be an opportunity for her to get away from reading and writing. Catherin* had been struggling with reading and writing from a very young age and had been held back in school for it. She had developed a large social insecurity because of it. She had been told that she was dumb and lazy by many of her teaches. Her mother had taken her to doctors and had different tutors for her, but all of this was quite pricey. Catherin* spoke about her relationship with her mother and the support she received from her mother and her church. She was one of the quiet members. She had taken it upon herself to share her difficult story to the group and for the performance. For Catherin*, home was described in the end as a place of overcoming.

Ayanda*:

Ayanda* was one of the quieter members in the group. She would participate but it would never seem as though she was present in the sessions. She always seemed disconnected in the group and after a few weeks of this the group would poke fun at her about it sometimes. Ayanda* attended almost all the sessions. There was clearly something keeping her there. In the sessions leading up to the performance she had started to share her story. She shared that her mother had passed on a few years ago and that she had been living with her grandmother ever since. She shared that her father lived in the Eastern Cape that she would visit when she could. It became clearer why she was so distant and disconnected in the sessions. The day before the performance we had run over our usual time as we were finishing up our preparation for the performance. The next day she did not show up for the performance, Precious*, one of the other members, had shared with me that she was in school that day but could not make the performance later that afternoon as her grandmother did not believe that she was in drama workshops after school and that Ayanda* had got into a lot of trouble because of the after-school workshop sessions. Precious* had said that Ayanda's* grandmother would often mistreat her and that this was not the first time Ayanda* had been in trouble with her grandmother. For Ayanda who seemed at first uninterested in the process, she had invested a lot of time in the performance. She started out the process very quiet and by the time we had been preparing for the performance she was comfortable to share her story and what home represents for her. For Ayanda in the end home was an image of a budding flower.

Kerwyn*:

Kerwyn* never shared what home was for him, verbally but when it came to visual representation, the character of home was always a dark figure. He was very quiet in the sessions in the beginning but towards the end he found his voice and was comfortable to be silly and play with the group. Kerwyn* did not perform or share what home was for him. For Kerwin*, home remained a dark place with many monsters.

Precious*:

Was one the more vocal members along with Kenya*. They were very enthusiastic and showed great interest in the project. She had shared that for her home was like a cage, when her parents had moved to Johannesburg they had kept her in the house and she would not be allowed to play outside with the other children. For her, she always looked out to the other children and how they played and wanted that for

> herself. She had tried to play outside with the other children, but her mother slapped her for attempting to leave the house. For Precious* her image of home was a cage.

For each of the participants there was a sense of being able to express themselves in a way that they may not have been able to in other spaces. They had been given the opportunity through the Applied Drama and Theatre methodology to find and explore their own voice as young people. By the end of the six-weeks the participants had begun holding themselves and each other accountable for late coming and not being present in the session. During the process many of the learners express their views as equals within the space. This shift was particularly significant as it showcased the group being able to exercise their agency among each other. The hope is that after the project they would be able to, as Anzaldua suggests, 'to have the freedom to carve and chisel their own faces' (1987: 22).

The nature of the relationship between home and personal agency was then proportional to one another where in the start of the project the participants had not been sharing about what they were creating and making but towards the mid-way mark for the processes the participants would arrive together and start preparing the room for the session. They were not told by anyone to prepare the room but each of them decided to do it as they were committed to the process. When the group had defined what home is for them in the beginning it was the physical structure but shifted towards a new understanding that home can be a person, thing or feeling.

Research limitations and Recommendations

A limitation of a study design or instrument is the systematic bias that the researcher did not or could not control and which could inappropriately affect the results (Price and Murnan, 2004)

The limitations of the research report and project are outlined to acknowledge that there are spaces where the report may be strengthened as well as declaring that the information provided within this report should not be experienced as being without fault of flaw.

Some limitations of the report are the following:

An inadequate Research design; the design did not allow for a larger sample size to be researched to represent the community who are the primary population the research was focusing on. The sample group who had participated in the project had not provided a large enough demographic that would open the conversation to how other young people from the community may have been experiencing the concepts of home and belonging.

The specific of the context; by its nature the project was limited in that it had identified a demographic to focus on for the process. The limitation in this, although deliberate closes off the conversation with other young people who may have been needing the same work. The community itself is predominantly Coloured and as such is not accessible to everyone.

Time spent; due to the nature of the inquiry and attaining the validity of the questions set out to be investigated, it needed the time to create, reflect and come up with new solutions.

A more in depth and layered understanding of personal agency and its function in community; The report and research workshop process required a more detailed contextual and pedagogical understanding of personal agency and its relationship to self and community. What could have been incorporated into the workshop process were opportunities for the participants to exercise the concepts by being able to lead activities in the process or make decisions within the framework that would encourage critical engagement among the group. In other words, opportunities to exercise their agency could have been provided to understand the power that it creates in personal and social spheres.

The research expectations; The expectations of the research must be clear in that it must meet what the project is able to deliver in the time frame presented. In this case, the expectation of the research set out by the title and question were not attainable as the time given for the project limited the sample and thus compromised the quality of the research.

Project Recommendations

It is important to note that as mentioned in the limitations section, the research design used for the project was not the best in producing the desired results; the discussion will turn to what is needed.

In starting to identify where the research could have been stronger we can begin to outline where it was weakest: research design, research expectations, initial questions, time and location.

For the project to be measured on what the relationship is between *home* and *personal agency* for young people in Eldorado Park they sample size for the research pool needed to have been of a larger radius and demographic. High School learners unfortunately do not sufficiently represent the young people in Eldorado Park. A sample from a much broader location base within Eldorado Park would have been more sufficient in answering the questions presented. Thus, a more diverse sample should be considered as a more suitable way to measure the responses from the community.

The expectations of the research and the time afforded to the process have a proportional relationship where what is expected is directly proportional to the amount of time given to it. This was not the case with this research as the expectation far exceeded the amount of time given to the project.

Conclusion

Although there were factors to consider in delivering the desired results for the report there is much to say about the evidence that in the end presented itself for better understanding *home* and *personal agency* based on the young people's experiences in the world.

In a world where borders are being reinforced and people on the margins are being strung along it becomes important for us to unpack how history influenced marginalised people and their situations today. The history of Coloured people in Southern Africa as outlined previously had an impact on the idea of homelessness and displacement, where dignity and honour are stripped away. The project presented in this report started the conversation around what *home* even means for current young people living in a historically segregated area created for those classified as Coloured. It begins to peel back the layers of shame that are reinforced in many of these communities as young people are afraid to speak up about their situations for fear of bringing shame upon their families. Erasmus (2002) notes this (shame and guilt) as an integral part of Coloured Identity, where I would further add, a marking of the self-hate mechanism implanted in communities by the previous apartheid regime. In unpacking and understanding our experiences by storying it we are then able to take control over it, to reimagine it by giving it life outside of our bodies and onto a stage where others can witness and experience it. This is what the project allowed for; a reclaiming of each research participant's story, understanding that the story does not have to end with a tragedy but with action, which requires constant work.

For each of the participants, there were shifts in the ways that they viewed themselves, their situations and the role they had in making significant changes in their lives. For Jimmy* this meant that although despite the fact that he was initially not interested in the process, he was still able to take from the experience what he needed to. This meant that he would be begin to see himself as having the ability to create for himself, the life he dreams of. For Catherin*, in

the process she began to revel in her own voice and opinion without the fear of judgement or being told that she did not know what she was talking about. Here she was the expert of her own experiences and she was free to share that. This allowed her to take control in the group and lead where it was necessary. For Kenya* this experience reaffirmed his impulse to create work in film and script writing. He was excited about the fact that he was in control of where his passion would take him and he was convicted in the belief that he would be the one making the important decisions when it came to his work and not a manager or agent.

In this way, the research project brings with it the promise that more such workshops can potentially empower more individuals and ultimately a larger community.

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Appendix A

Included in this appendix are the first two session plans for the research project.

20 January 2016
Session 1- Research Project Intervention
Introduction
Aim: To introduce the project and how they will be involved
Review ethics considerations and answer any questions.
To create a working alliance
To build group cohesion
Get to know one another
Researcher Outcomes: To outline all ethics obligations as well as complete a group contract or working alliance.
Participant Outcomes: To gain clarity on the nature of project as well as an introduction to drama activities (to play)

Episode	Time	Activity Description	Motivation	Resources
Introduction	5-8min	The facilitator takes the time to share with the group her purpose or being there and what the group should be expecting for the next 6/7 weeks. "Good afternoon everyone my name is Jacqlyne and I am from Drama for Life at the University of the Witwatersrand, I am a student currently completing my Master's degree. As part of my research project I chose to do an interactive intervention as part of my data collection. I have brought along a form that we will all go through shortly that will explain to you further what we will be doing for the next few weeks. Your participation throughout this process is voluntary and you are allowed to express any grievances that may arise in the process."	Introducing the group to the program and the reason for being there gives them some background information and a context for the process. The group knows what to expect in the next 6 weeks.	None

Name game	10min	The facilitator introduces the group to the rhythm of the game (two claps and two snaps) and how they should say their name and the name of someone else's over the snaps and not the claps that way keeping to the rhythm of the game. The facilitator keeps the rhythm and the names going for a few rounds and introduces that if someone says a name wrong or messes up the rhythm that they are out by elimination. The last two people left in the game are the winners.	A fun and challenging way of learning names that challenges the learners to listen and by adding the elimination it also heightens their awareness and the stakes of getting the game right is much higher.	None
Participation information sheet and Consent forms	10min	Once the group has completed their stacking the facilitator will go through the participation information sheet and consent forms to be signed by their parents, with the group. The facilitator will open up for any questions but will assure the group that they will be provided with more information when they sit together and read the participant information sheet.	The facilitator will give the group the opportunity to read and understand the terms of the next few weeks. Everyone is on the same page.	Participant information sheet
Would you like to buy a tie?	10min	In a circle the group will pass around energy in one direction in the form of a ninja chop but they will not be able to touch each other. To block the energy/chop the person will do a "BOING" and the chop will go in the opposite direction. If the individual would like to send the energy across the circle they will look at someone and ask "would you like to buy a tie" the person asked has to accept and the energy/chop will continue	Fun and engaging focus game that gets the group in their bodies as they will be engaging with their bodies most of the time.	

		in the direction the person who accepts the tie chooses.		
Slow motion Race	10min	The group will be split into two and in their two teams they will be split into supporters and racers. For the racers, they will all start in a line and they will race to the finish line as slow as possible while still moving. The person who comes last will be the winner. For the supporters, they will be cheering on the racers on the side.	Group activity allows the group to engage with each other.	
Reflection	2min	What was that like?	To gauge how they respond to reflection.	
Working Alliance/ Group Contract	25min	The facilitator and the group together will create a group contract by means of mapping out on paper what they are willing to offer the process, what they expect from the process and what we all need to do to make it work. (What am I giving, what do I want to receive and what are we all doing together?)	The contract is a way that the facilitator and the group can determine working boundaries and expectations for the next 4 weeks.	Large Paper and Kokis
Similarities and differences	5min	The facilitator will call out different categories and ask the group to get into groups where they fit. The facilitator will call out: - People will the same colour shoes - People with similar hairstyles - Same birthday month - Live in the same area, extension - Number of siblings		
Home work	5min	The group will be asked to bring with them tomorrow any object that represents their idea of what “home” is.	Giving the group homework engages them in the process outside of the session times giving them time to reflect and	None

			engage with their themes deeper.	
Closing	5min	In a circle the group each provide a word and an action that describes the session. The facilitator closes the session by greeting the group and mentioning the time and day of their next session.	Gives the group and the facilitator the opportunity to reflect. Closes the session	None

Silver Oaks – January 21st 2016
Day 2: Investigating 'home'
Aim: To explore concepts of home and what home means through William Pinar's model of autobiographical writing with the use of image making.
Theme: Can we work with tenses and personal story?
Researcher Outcomes: To gain understanding on the participants ideas of home
Participant Outcomes: To explore the different ways in which they could see and understand home.

Episode	Time	Activity description	Motivation	Resources
Check-in	2min	In a circle the group use a word to describe how they are feeling today.	Brings the group into the space and allows them to hear back from each other.	None
Warm up - Stacking	20min		The game is an advanced focus game and a great way to gauge the group's dynamic with one another and with listening and focusing. Bringing the game in every week gives the opportunity to gauge how the group has developed. The game will be reintroduced in every session until they can successfully get through at least two or three stacks at a time.	None
Tell a group story	10min	In a circle the group will create their own story together. Each member contributes a sentence to the new story following up from the person who had	The exercise, this early into the process gives way to see what the creative capacity of the group is. It also is a way for them to engage in	None

		gone before. The story can be real or fiction. They decide. The story will start with the prompt: "I remember when home..."	the subject matter of the day, on a micro-level.	
Getting to know each other	10min	All members walk around the room and listen to specific prompts that will guide and facilitate the walk: - Focus on yourself in the space at the moment, pay attention to your posture and the ways in which walk. - Start to take notice of the other people in the room and greet them with a nod and eye contact as your pass them. - Get into groups of 2,3,4,5. - Get into groups of people with the same colour shoes. - Get into groups with people with similar hairstyles - Get into groups with people who share your birthday month. - With people who live in the same extension. - Get into a group with people who have lived in more than one house in their lifetime. With the last grouping members in their groups (people who have moved and people who have not), each share the number of homes they have lived in and where.	This exercise allows the group to draw their attention both inward and outward. Thinking of both their responses and the other people in the room's responses to each other in the space. The exercise is also a great way to get the group to notice similarities with each other in the space. Ending with the final question of who has moved around gives the group a moment to share with each other their experiences.	None

Reflection	5min	What was that exercise like? What did you find interesting? What can you tell about the people in the group?		
Main-Image making exercise	30min	Making use of the objects and materials in the room, I would like you to think about a memory of home, the first one that comes to mind. It doesn't not have to be a good memory or a bad memory, just any memory that comes to mind but it has to be how you remember it, it has to be from your perspective, not anyone else's. Make use of the objects, to recreate that memory. - Think about what you see in the memory. - What were some of the things that you could hear? - Who was there with you? - Where was it? - What happened? Use all of the answers to those questions to inform your image. The image does not have to be a literal representation of the memory but every time you look at the image, you should be reminded of that memory of home. Now using other objects, so without dismantling the first image; imagine what you would like home to look like in the future and create an image thereof. Then I would like you to place the object you brought in as homework,	By creating images with objects the participants are able to explore the idea of "home" without embodying it yet. This way the members are able to distance their experiences and dreams through the images that they are creating. This places less pressure on the group to have to share what their experiences and hopes for home are. The questioning throughout the exercise centres the exercise a lot more for the members, understanding that this is their first encounter with this kind of material.	Objects in the room (desks and chairs) Cloths String

		somewhere between the two images. This image represents what home is to you now.		
Reflection		1. What had to happen between your memory of home (1st image) and what home is now (your object)? Has there been a shift between your memory of home and your object with represents home to you now? 2. What does that transition look like? Can you create an image for that transition? 3. What do you think has to happen between how you see home now and what you would like home to look like?	By reflecting upon what they have created each member is able to make connections with the exercise beyond just the activity. They are able to think about the images that they have created and are able to make connections to what home is for them.	None
Writing the story	10min	Finally, I would like you to write down this story of your memory of home, what home is now and what you would like home to look like, what happened in the spaces in between? Were you in any way responsible for any of the transitions?	Writing down the story gives the member the opportunity, once again, to confront and think about what their experiences of home has been. It also provides material that could be used when we get to the theatre making section.	Pen and paper
Scale		On a scale of feeling to physical, what is home to you?	An attempt to inquire what the group's perceptions of home are.	None
Check-out		In a circle the group share a word that represents what the session was like for them.	To close off the session in a way that ties in things that could have been learnt and experienced throughout the session.	None

Appendix B

Included in this appendix are the researcher's documents for ethical participation.