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Masters in Applied Drama and Theatre Studies

Creative Research Report



The Forgotten: The Ability of the Body to Carry the Stories of Many

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Acknowledgements

The passion I have for this place, this place we call Drama for Life, this place I call home is why I am still here.

I would like to thank my mom, my gogo, my sisters, my niece for always believing in the dream that I have based my life on, thank you for always being there even when I couldn't see your faces. I've carried you in my heart every time I wake up, every time I fall asleep. I'm still that 6 year old reaching for the sky and I hope I have made you proud.

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I have travelled a road, a road where I have travelled alone. The work that we do, one cannot do it by themselves. The people I have met, the stories I have heard, the journey of my six year old self who fell in love with art accumulates to this moment. I am alone no more.

Abstract

Performance has long been a method for telling the stories of people. Through the compassionate engagement of finding the stories of other people, the researcher as performer begins to truthfully realise the stories of others.

This study is an exploration of ***performance as research*** as a method of finding, holding, unfolding and giving voice to the stories of the marginalised. The creative research, through performance as the written word, performance as the body, performance as ritual theatre, and performance as healing, sought to find ways to give voice to the voiceless. Within this context, this research focussed specifically on the young people's stories, including this researcher's story, about being part of FeesMustFall movement, being the subject that gave rise to FeesMustFall movement, and being the forgotten story during the FeesMustFall movement.

The creative research sought to grapple with the stories of FeesMustFall movement, to capture the uncaptured stories, to give voice to the voiceless, and to explore through performance as research what the underlying experiences, relationships and psychological condition was that gave rise to FeesMustFall movement, and what the stories have become for those who were deeply impacted by the meaning of the movement and the actions of the movement itself. The research sought to undertake this investigation and present its findings through performance.

This part of the creative research serves to reflect on the performance as research and to capture the voices through a performative form of writing. The study seeks to demonstrate the power of performance as a means to knowledge and emancipation. **Key Words: FeesMustFall, forgotten stories, performance as research, body, body as performance**

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Chapter 1

Introduction

I was born, a long time ago, from my mother's womb, a place of safety that kept me warm. But I don't remember that, I don't remember the beginnings of home, but my mother does. My feet hadn't experienced the touch of the sea or the pain of rocks beneath the delicate skin of my feet, until that moment, when the home that my mom built collapsed on me and the only words that I could speak were not of my own. Here I am, many years later, with different bricks falling on top of me but when all the bricks have fallen and the foundation has been crushed, this will always be my story, a story that I cannot tell without the voices of the others. Are you ready to listen?

This is a creative research paper that speaks back to multiple journeys that have occurred within the past eight months. This reflective written text is a response to all that has been. This text is a creative, reflective response to three phases of work. These phases consisted of a Performance as Research project which looked into using performance as a means to learn through practice and forming new knowledge with my specific focus being on the performer and how he tells his own story through performance and the experience of tackling one's own narrative and the affects the environment, that being of Wits University and the struggling nature of not having accommodation. The second phase is the creation of a group performance that was created at Constitutional Hill for Drama for Life's Africa Research Conference which was framed around decolonizing arts education. The performance looked at how performers are able to create a performance of their experience of students during the FeesMustFall movement while engaging with the past narratives of South Africa. The third phase was the conduction of workshops using Applied Drama techniques in unearthing the stories of different students in the University and me taking the stories shared by the

participants and creating a performance for each individual participant. With all these phases I hoped to critically engage with notions of performance and what it stands for and how it can be an effective tool in engaging with the FeesMustFall movement; and for me as both a performer and as an individual who has his own stories and experiences of the University. It is the story of the FeesMustFall movement; it is the story of me.

As we interlink all these stories, what remains is how I interpreted the FeesMustFall movement through performance, through writing and through directing. I used performance as a research tool to tackle the issues surrounding the FeesMustFall movement, writing as a means to archive the experiences of students and allow a voice to be heard that can only express itself in writing, directing as a means to challenge performers to go beyond the entertainment realm of performance and into a self-reflexive mode so that they can be true to the narrative of the people that their performance speaks back to. The creation of this lies in the actors I worked with and it is also about the students I workshopped with; the young people who trusted me with their stories of the FeesMustFall movement; the peoples stories is what this paper is about.

The story of the FeesMustFall movement has been one that has affected the country and has also questioned the educational system of South Africa. It has also given a voice to students and as a student myself it has given voice to my own journey through the experiences of being in university and realizing that the struggle for an affordable tertiary education is something that one fights for, and that fight for me was being able to share my voice through the medium of performance and to critically engage with my own story and allow myself to be vulnerable so that I could come to terms with my years of homelessness, showing the mask that I had placed on myself to show the world that everything was okay but knowing that it wasn't.

There are moments in life where you reach your lowest point and you disguise it with a smile or you numb the pain with bottles of wine, I chose both. The realization that I could not afford my own education came when the leaders of yesterday highlighted the need of an education, and then finding out that a quality education means that you must be able to afford an education or be poor enough for the institution to see you as disadvantaged, to see you as a human trying to achieve an education so that the generations after can fulfil a legacy of education for all beyond circumstance. This experience of homelessness and the experiences of students who were placed in the same situation was my entry point into FeesMustFall movement. I decided to go back to my own experience and the struggles that many students were faced with because their voices remained silent and so was my own until I performed a story that was rooted in myself, a story where it was okay to be vulnerable so that I could tell the stories of the many vulnerable students within the tertiary educational system which stemmed from my own critical engagement of my own history.

The idea around story is critical within this research especially for those suffocated voices that were not allowed to breathe until the FeesMustFall movement happened. By this I mean the students who have gone through various challenges at University and who did not have the means to express themselves and what they have gone through. It opened up an opportunity for what I consider as an oppressed student body who were given a chance to reflect on the past and critique the structures that be, the structures that hinder the progression of their lives.

Within the stories of *The Forgotten* lies an elemental truth of students' experiencing FeesMustFall movement and their navigations around it in what one might consider as being lost in times of protest - as voices were still silenced between students - as the physical, emotional and literal noise that the movement created affected the wellbeing of students. This

paper seeks to critically engage around notions of a revolution, the shift that occurs within a revolution that leads into conflict and chaos.

Viewing the progression and sometimes inhibiting moments of the FeesMustFall movement led me into the value of performance, whether spoken, embodied, written or sung as a means to give voice to the voiceless. This could not be achieved without the realization of my own voice and its response to the movement. As a primary tool of exploration, this paper weaves the performative act of the body through movement, gesture, sound and role - which were all part of FeesMustFall's performativity - to tell powerful stories that ran parallel to narratives being told throughout FeesMustFall movement.

This paper also reflects on workshops conducted with students in an attempt to uncover the true stories of the students and their experiences of the FeesMustFall movement so that they could be realized through performance. Through the critical reflexive mode of uncovering these stories I began to embody and begin to give a truthful representation of these stories through performance. This is key to the concept of the body being able to carry the stories of many. If one is to take on the stories of others he/she needs to both invest in how he/she engages with the stories and how he/she creates a process for himself/herself so that he/she can be true to those stories.

Throughout this paper I will be interrogating site and how it impacts the body and how what happens in a site can shift the narratives of the student specifically when it comes to processes between oppression and an attempt to move toward liberation.

In summary, this paper looks into the various phases of my creative research. First, I look at the creation and reflection of a site-specific performance based around my own experiences as a student. I engaged with both the theoretical and practical ideas around protest, performance, self and the narratives of others; writing as a performative tool in archiving

what the affects and reactions of the FeesMustFall movement have been through the voice of those who have experienced it whether directly through their involvement or indirectly through witnessing what occurred. Secondly, I look into a group performance of *Before we script this Page* to highlight the narrative of FeesMustFall and the meta-narrative of South Africa and the use of performance as a means to engage and critically reflect on both. Through Applied Drama techniques I conducted workshops, to uncover and to reflect on my body taking on these various stories, I began to find the parallel narratives between my own story and that of others, to achieve this; I had to really find the bodily responses that participants go through when sharing their stories.

Chapter 2

Practice needs Theory

2.1: Research Question

What is the lived experience of students within the given context of the FeesMustFall movement? In what ways can I engage in the stories of students, create and stage a performance about their stories of the FeesMustFAll movement that contains their political/social and psychological formations? This is sought by asking: how do people identify with the performance, my experience of holding the performance and how do these audiences and story givers read/ interpret the story being presented?

2.2: Aim

To perform research about the personal stories of students impacted by the FeesMustFall movement.

2.3: Rationale

> The movement and its people carried many voices and gave those to a few leaders, so that they could carry them. The voices were expressed through the leaders, but the voices were just a generalized version of what people felt- Sithembiso Khalishwayo in conversation with his sister who started studying at North West University, Mafikeng Campus in 2016.

The stories that I have heard about, and what I have experienced myself, brings me to the realization that the story of self has been lost to the dominant narrative of others before me. The FeesMustFall movement brought up questions around the concepts behind protest, theatre as protest and the individual within protest. The research sought to find a way for these stories to be expressed through a performative response.

Throughout the beginnings of the movement up until this point, there has always been a sense that it is about the collective aspirations and not of the self, which I find problematic in that the individual becomes a martyr who loses his/her voice for the greater narrative. I am in no way saying that this sacrifice was not needed for the success of the FeesMustFall movement but that the narratives of self has been lost, that in many spaces, many students' voices were lost as they did not have a viable space where they could share their own experiences, without being silenced. This argument stems from me being witness to *open meetings* conducted throughout the 2015 phase of the movement. I can trace all this back to the beginnings of the movement and the ideas of expression in times of revolution.

The Rhodes Must Fall (starting 9 March 2015) movement began with the aim of removing the Cecil J. Rhodes statue in a wider attempt to decolonize education across South Africa. What came from this movement was a divided public opinion and sparked various other student movements around the country and abroad. It began to spark debate on the environment students live in, the effects of the past and the implications it has on the current generation of students and that of tertiary education institutions as a whole. It provided a vehicle for social commentary and with the aid of social media, varying opinions and facts could be expressed, a promotion of change was coming into effect. With all this being said, the platform can be dangerous in that it can be fuelled by anger, mistrust and a false representation of the various groups because of the comments of a few. It is therefore important that this research sought to develop progressive dialogue through the arts; the spaces that ideas are expressed; the ramifications of that and the handling of such sensitive issues.

The research is important in adding to the knowledge of performance practices specifically within the South African context and the approaches in which research is designed in portraying the stories of people especially when the stories are relayed by one performer.

This goes hand in hand with the development of theories around the individual performer and his experiences. If we look into the ideas around performance ethnography, it places theatre as a mode of research that delves into the viewing, archiving and an engagement with the stories of people. This in turn enhances the qualitative research that performance can achieve in expanding and growing the previous knowledge of other sectors of knowledge making that have been based around quantitative methods. Performance ethnography thus becomes:

> A forum for cultural exchange, the power of performance ethnography lies in its potential for illumination and engagement of all involved- researchers, participants and audience. For minority and marginalized populations of race, gender, age, class, etc., the emancipatory possibilities are significant. Through re-enacted performance the oppression of socially imposed roles is unveiled on stage and examined by both audience and actors simultaneously, thereby enabling a transformative critique of values, attitudes and practices. (Alexander & Denzin, 2003)

2.4: Literature Review

E.P Thompson's paper *The Moral Economy of the English Crowd in the 18th Century* published in 1971 changed the landscape in regards to social history and social anthropology research that looked into the idea of popular protest. In the Adrian Randall and Andrew Charlesworth study of the paper they believe that:

> Thompson sought to rescue the study of eighteenth-century food riots from crass economic reductionism. Such riots, he believed, could not be regarded simply as rebellions of the belly since they displayed an order and focus which could not be explained by a simple desperation for food. Food riots he argued were a highly complex form of direct popular action, disciplined and with clear objectives. (Randall & Charlesworth. 2000:1)

If we look at the FeesMustFall movement, Thompson's writings could be used as an ideal reference point to the initiation of the FeesMustFall movement. The FeesMustFall movement was informed by students who felt that they were defending the Rights of students because the institutions of higher education have been considered as a privileged space.

Thompson speaks about the *moral economy of the poor,* which stemmed from ideas around culture in England, the divide between the ones that have and the ones that don't have, that the riots walked hand in hand with dearth. Meaning that there was something lacking or missing in England that only the poor could understand and that the rich were not willing to acknowledge. These riots highlighted the social and economic relations that the common people could identify with as they were not in positions of power. With protest comes certain criticism of the conduct of protesters. Thompson believed that during the food riots, the crowd conducted themselves with restraint while others believed that they were violent. Both beliefs are true. During protest, restraint and violence could operate at the same time as what was observed in the FeesMustFall movement. Certain people could feel that restraint was not achieving the goal, thus leading into violence which can also be aggravated by the presence of police and security personnel and thus psychological aspect of fight or flight kicks in.

> Most protesters are compelled by a combination of motivations, compulsions, and desires, some of them conscious and others not. Our choices and actions are, finally, shaped by an infinite number of personality traits. (Jasper, J.M. 1997:214)

If we look at the various universities and the various staff and students involved, various motivations were evident, such as decolonizing South African universities, challenging the language used for learning, that the previous generation had failed the current generation. These motives were the dominant narrative in the movement. My interest is the individual motives and how the dominant narrative is placed alongside the personal motives of self:

does the identity of one have to be sacrificed for the larger motive of the group even when the self doesn't want to partake in motives of the larger group?

> Individuals, with their idiosyncrasies, neuroses, and mistakes, are troublesome for social science. If each protest movement is composed of individuals with varying biographies, drives, and goals, and if each individual has many motivations, some of them hidden even to herself, what does that say about the roots of protest. (Jasper, J.M. 1997:216)

The research has raised questions around what happens to the performer when he moves from the real to the performative. One thing for me is that it is a multi-layered experience and that not all of the self is revealed, some is hidden away, some is acknowledged and the dominant narrative that the performer constructs easily clouds their individual narrative.

Another aspect of my research looked at ideas around theatre and representation and where my performance sits within it, what I originally began with was:

> The assumption seems to be that 'experimental' work is tangential (toying with some 'new' technique each time) and tributary. The result is supposed to be a contribution to modern staging. (Grotowski, J. 1968:15)

In Grotowski's Theatre Laboratory, he sought to define what theatre really is, what separates it from other categories of performance and spectacle. The productions that were created wanted to investigate the actor audience relationship. Grotowski's work is based on enhancing the skills of the performer by stripping him/her down physically and psychologically to explore his/her own vulnerabilities and narratives thus the performance is rooted from a place of honesty and self-recognition.

Using the idea of body as archive to explore what is said and what is felt was my beginning point. The body in space has been a vehicle for conflicts within society, power dynamics and liberating experiences; the body must allow itself to explore the aspects that have built what it

is. To expand further on this, it is the idea of the body as history (both personal and society driven) and how it impacts the narrative of a person and their story. In Murray Shanahan's book *Embodiment and the Inner Life* she explains that:

> When a person sits quietly in an armchair, stares blankly out of the window, and just thinks- about a loved one perhaps, or tomorrows chores, or poetry, or philosophy- the body seems to play little part in what goes on…it might involve the recollection of past experiences.(Shanahan, M. 2010:41)

My research attempted to allow for a thought to be heard, an idea to go beyond ones voice, to progress the idea of sitting in an armchair. What is shown can often override the truth of an individual. Embodiment through exploration allows for "the living body, to my body with feelings, sensations, perceptions, and emotions…" (Csordas, T. 2003:116) to become mine. What is felt and experienced by self is not always explored and shared with others. How does the performer/researcher explore these various narratives and be true to them knowing that he comes with his own narrative? This is why the performer going through these various processes, is essential so that they experience both the emotional and physical responses of others and how it effects them, knowing that that they are part of the same narrative, even when the narrative is too hard to bare.

Through my research I have discovered new ways of creating work that speaks to the movement and the body. It is the physical states that the body goes through informed by time, space, rhythm and form. During the process of creation aspects of movements are removed and then refined, it is about manipulating the movement dynamics in order to make evident the character, quality and meanings of the dance.

> Dynamic space with its terrific dance of tensions and discharges is the fertile ground in which movement flourishes. Movement is the life of space. Dead space does not exist, for there is neither space with without movement nor movement without space. (Bartenieff, I. 1980:101)

2.5: Theoretical Framework

Feeding from the work of Jennifer Roche who in her book *Multiplicity, Embodiment and the Contemporary Dancer: Moving Identities* (2015) which is a collection of stories of dancers and their journeys that lead to the creation of work specifically that of body being a vessel to engage with various topics. Marvin Carson's *Performance: A Critical Introduction* (1996) looks into the various interpretations of what performance is and what I may achieve in communicating ideas, issues that might be occurring in society

The specific focus on using embodiment as a process in carrying the various stories stems from the concepts that the body, especially that of the dancer, as no longer one that should be limited to strict training ideologies that promote physical prowess but one that is able to be used as a vehicle in relaying the society in which it belongs to. To take cognizance of its ability to communicate or express voices, stories, ideas and feelings of the self and that of others. Thus my research sits in a position that allows both the expression of the self and that of society. It is also important to acknowledge the politics of representation formed from personal testaments and the authenticity of the voice within my process. The use of embodiment is based on ideas of language and its use for social action.

> Social action is based on language and, in this view, society is linguistically created and sustained entity. For Habermas, communication is open-ended and is the basis of all social action; it can never be reduced to an instrumental relationship since the communicative process always resists closure and thus ultimately resists domination. (Kuppers & Robertson. 2007: 28)

If we take this statement into consideration, the idea of using story telling as a means of communicating the society that one is placed in but also the self in relation to the society. The use of language becomes a way of continually engaging in dialogue and challenging ideas of domination. Because of the multiple voices that the research sought to obtain, it recognizes

that because language is the means by which social action is expressed there is a possibility of the various voices and stories of people to share similar experiences in understanding truth, justice, ethics and politics.

Henry Glassie, a contemporary ethnographer, sees the connection between the body and soul through using expressive art in dealing with daily life, texts and contexts:

> I begin sturdy, fecund totalities created by the people themselves, whole statements, whole songs or houses or events, away from which life expands, toward which life orients in seeking maturity. I begin with texts, then weave contexts around them to make them meaningful, to make life comprehensible. (Kuppers & Robertson. 2007: 57-58)

So as the researcher there was an attempt to fully give into the culture that the research is based on, to recognize the humanity within the culture and the life of that culture in a way that both recognizes the good and bad qualities of that so that multiple views can be seen on one issue.

The thread that runs through the research is that performance is politically significant as it is a way for exposing the operations of power and oppression in society. The problem is that performance forms such as live art, dance and performance art have been seen as otherwise.

> Debate about the capacity of these practices to make explicit, or even implicit, social or political comment, has often led to the conclusion that they are relatively simple evocations of personal states- or abstract play with the media they employ- harmless and fun, rather than a serious challenge to the cultures of which they are part of. (Goodman & de Gay. 2000:183)

The discourses of performance have been poorly misunderstood in the representation of the political and personal landscape especially that of dance and live art which have been given less scholarly and political attention than the visual arts, music, plays, poetry and novels

because of the difficulty in the complexities they contain in them and how they are interpreted.

Philosophers such as David Best argue that the capacity of the arts to make "powerful and incisive moral and social comments" is deeply embedded in a culture (Kuppers & Robertson. 2007:186).

How then do ideas of representation through embodiment occur? The body, the voice has to correspond to the thing that is being represented, the characteristics of it so that the embodiment can fully convey to others its inner self and spiritual manifestation of that image. Because the body has been mechanized to operate in a certain way, Augusto Boal asks how emotions can:

> Freely manifest themselves throughout the actors body, if that very instrument (the body) is mechanized, automated in its muscle structures and is insensible to 90 per cent of its possibilities? A newly discovered emotion runs the risk of being canalized by the mechanized patterns of the actors' behaviour; the emotion may be blocked by a body hardened by habit into a certain set of actions and reactions. (Kuppers & Robertson. 2007:32)

Mechanization comes from the continuous repetition of what the body goes through every day and discovering a new activity is a complicated activity for the body to go through. What the actor wants to express may be hindered by his own mechanisms, to be able to fully express certain feelings the actor needs to overcome his own mechanisms that have been formed in his society thus he has to remove the actors acting to fully embody the experiences of others.

In reflection of my research process has led to a form of theatre as activism, the *Arts of Activism* book demonstrates:

> How performance and activism are mutually constitutive: together public space is transformed, heightened and made more communal; the urgency of decent and the rhetoric of protest is made more coherent, poignant, and accessible through the symbolic. (Soyini Madison, D. 2010:224)

Performance demands attention on the details and the makeup of human action. Performance itself needs to look at the multiple layers that make up activism, within this there needs to be a questioning of motivation, context and content.

In relation to the politics within performance, I understand performance as not being separated from politics if it is indeed meant to challenge it.

The Embodiment of Characters: The Representation of Physical Experience on Stage 1728-1749 book looks into and examines the London stage of the 1730's and 1740's and its representation of the human body and the construction of physical experiences, both on stage and in print. So why would this book have any significance to a performer during the FeesMustFall movement. The book has less to do with the context but rather how the book places the idea of representation in relation to the stage, which is an experiential form of expression. So now how does this apply to my own research using performance as my vehicle? The book brings into light ideas of identity, fiction and physical experience summed up in the book's introduction:

> Performance conventions and print narratives of this era shared a preoccupation with the relationship between certain kinds of physical experiences and the process by which individual human identities or the fictional approximates thereof-are constructed and performed. (DeRitter, J. 1994:1)

So now how has performance shifted if we look at the individual and their own identity? If my history is constructed by physical experiences, how does the performer\ human being\ researcher navigate between the fictional and the real constructs of self, so that it can hold

that story and be able to share it with others in an attempt to transform the pain it carries and relate it back to the stories of others? In a sense the past conventions of embodiment still ring true in today's context, of personal narrative and the physical experiences that the performer\ human being\ researcher has to deal with to carry their own story. Susan Leigh Foster asks:

> What do you feel physically, when you watch another body performing? How and why do you respond to the motions of another body? What do you sense? How does your physical experience of what you are seeing help you understand what you are watching? (Davis. C. T. 2008:46)

She notes that the audience experience has been neglected in theatre, even though witnessing a body in space is a sensory experience. People witness a performance and then they leave without the performer/director asking about the bodily reactions that the audience experienced. It has always been verbal *that was a great show*. But my question is *what happened in your body in that experience?* A key issue Sibongile Bhebhe pointed out in a session before my Performance as Research began is that one needs to go beyond performance, in my own understanding and in my own words: *it's great to have a post discussion with your audience, but what does it mean to them*. *Performance as research needs the researcher to critically interrogate audience reaction and let them go through a bodily experience afterwards, in a way, the performer becomes a holder of the stories of the audience as well.*

2.6 Conceptual Framework

> It is said that theatre and performance show ourselves to ourselves in ways that help us recognize our behaviour and life worlds of others. For better or for worse, as well our/ other unconscious needs and desires. (Soyini Madison, D. 2010:12)

The lens my research was looking through is touching that of performance ethnography. Within the dimension of performance ethnography a key element that has formed its identity

is that of advocacy, in that the researcher has to be ethical in the conduct in his research and portrayal of the stories that he explores so that both him as researcher and performer can inspire critical reflection and responsibility for himself, the people whose stories are being shared and the audience that is viewing. I believe that performance ethnography takes theatre and performance beyond purely entertainment and to a space that opens up dialogue with communities and challenges the performer/ researcher to acknowledge his own story. Bertolt Brecht reminds us that "performance must also proceed beyond that of a mirror reflection to become the hammer that breaks the mirror, distorts the reflection, to build a new reality." (Soyini Madison, D. 2010:12)

Bertolt Brecht's ideology makes it clear that when we strive towards ethical practice and advocacy through performance ethnography, the self, which is the performer/ researcher must be located. This in turn allows the performer/ researcher to be critically self-reflexive and accountable for their own narrative, their position of the theme, their own vulnerabilities and the things that they might not be aware of during the research. This means that the performer/ researchers own experience play a crucial role within the research and specifically that he/she places his/her own narrative in conjunction with other students' narratives in relation to the FeesMustFall movement.

2.7: Methodology

The research is positioned in the qualitative tradition as it looks into the experience of participants and that of the performer/researcher. The qualitative research is multi-modal. Each phase of work required a different research method. In part one where I created a solo performance about my own relationship to the FeesMustFall movement, I used an auto-ethnographic performance method within a Performance as Research paradigm. In the part where I researched the stories of different students, I used Applied Drama as a research

method to uncover stories that would be able to stand as ethnography of the FeesMustFall movement. In the part where I directed a group of performers, I worked strictly from a Performance as Research position.

Performance as Research is described by the MA Performance as Research lecturer, Warren Nebe, in the following way:

> The way I teach *Performance as Research*, specifically at Drama for Life, is that it is rooted in the theoretical landscape of Performance Studies, as proposed by Dwight Conquergood and Richard Schechner, and that it is simultaneously a research method and/or a means toward research inquiry. I do not see it as a general research approach toward practice or space or concept or methodology. PaR is not a loose term or a general term that should be used to umbrella different kinds of creative research. PaR is, in my opinion, an embodied mode of research that fully embraces three facets of the human experience that speak to our ability to come to know the world, and to make meaning of the world. This includes the following principles:
>
> - The body knows first (an acknowledgement of physical intelligence, the historical exploration of body through the theatre and dance laboratory as a way to knowledge, and the concomitant research that neuro-science has undertaken with regard to the body);
> - The role of emotional intelligence as a means to begin to decipher physical memory, the body as archive, and the body as the instrument to understand;
> - The role of the unconscious in 'deep research' as a means to respect the layered, circular and complex time-orientated paradigm of this kind of research.
>
> Performance as Research falls outside of the paradigm of Drama Research that John O'Toole outlined in his helpful book. Neither is it Performing Research in the form of what John O'Toole calls 'ethnodrama.' (Nebe, W. as quoted in the MA Course Guide, 2018)

My research methodology, for the work with the students, included an ethnographic approach within the Applied Drama method. As part of the practice of ethnography I used a hand full of students within the University for the Witwatersrand across different schools, year of study, race, sex and class.

The first part of the data collection involved conducting one on one workshops with participants using applied theatre methods and storytelling to explore their stories and experiences. Each participant went through a five workshop process over a month period, with workshops being two hours in length.

The data collected was analysed through thematic content analysis, with each participant going through the varying processes. What was discovered in the workshops was the starting point of the creation of the performance with participants being invited to reflect on their representation of their experiences of the FeesMustFall movement through the performance.

Chapter 3

Before I carry your story I need to hold my own.

This chapter seeks to describe the solo performance I created through a Performance as Research Project. The performance sought to engage with my own personal history in relation to the FeesMustFall movement. The chapter attempts to create a theoretical grounding for the performance.

The FeesMustFall movement created and solidified a voice for many students but the voices that were created and shared to the rest of the world were relayed by people in power. I believe this through my own experience of the FeesMustFall movement and my interrogation of what transpired. Student leaders spoke for students but not all students. Adam Habib spoke for the university and its staff but not all staff. Blade Nzimande spoke for Government's position on the matter but did not represent the views of all parties in higher education. The stories of many were lost during the FeesMustFall movement. There are moments when the individual can't express who they are, thus I created a solo performance around my experiences as a student at Wits University throughout my years and ideas around power, space and expression of voice.

The performance stemmed from my performance as research exam which was a six month process in the Master of Arts in Applied Drama Research course conducted by Nondumiso Msimanga, and the process of the class was framed around this idea of what is the character of your country which was a critical engagement with the way we view South Africa and its narratives. The course also explored the journeying inwards to the story of self and what the self has experienced in relation to how one viewed the character of the country.

With this being said I sought to discover the affects that certain spaces and environments have an impact on one's own narrative and the duality that is contained within it. I started with the Arthouse roof top as my first location by the University Corner. The rooftop is one of the places I would sleep at during my times of homelessness, that space has its own history attached to it. It has been used as a place where people have placed graffiti on it; it has been used as a drinking spot, a drug spot and for date nights. That is how people have used that space over the years, and I have used that space as my sleeping space. So, this idea of a multi-functional space arises and how a space can serve various tasks and create a narrative by the people who have experienced that space.

I started in that space by trying to retrace certain moments that have occurred for me in that space or moments that have occurred in that space between me in relationship to other people. The one that was constantly emerging was that of explaining to people of why I was always on the roof top in the evenings and the explanation for that was that I was busy working on something or that this was the only space where I could escape. So then notions of fear started to arise, ideas of what do you share and what do you keep to yourself. As the function of the space was not to be used in the way that I was using it, it became a matter of what type of access one has to spaces and the experience of the space as place for one to sleep, the rooftop has been off bounds but the realisation of it being out of bounds only came when a gate was erected, and on the morning of the construction of the gate was happening, I fully realised the impact it had on me as I had to now find another place to sleep.

What I then began to do was to re-enact having conversations with people that have entered into that space, from moments where I knew the people who were in that space and the moments where I didn't know the people who were occupying that space. What then came out was this idea of always having a mask on in that space when people were in that space, and being in that mask was me pretending to be in a better situation than I was in to keep the

idea of the rooftop of being a place of celebration of fun. Through this enactment I came up with the character of the joking magician, who is there to entertain everyone. To make sure that everyone is having a good time and that this space was an important space filled with many amazing things and to hide the true affect it had on the joking magician who then realizes that he is still stuck in a cage even with all the lights of Johannesburg right in front of him.

It was key for me to explore the idea of the moment when the clown loses his smile, when he comes to the realization that he is placed in a very fragile state in this space and what he goes through. In that recognition and understanding that he is now sharing that story with the audience and not the story of the magical space that he has set up.

From this point the joking magician goes back inside himself and does not recognize the audience as being there, or refuses to acknowledge that the audience is there as he has told too much and that his mask is finally removed and what lies behind the mask is something that he does not want people to see. I was drawn to the image of the cage as it came to symbolize structures that inhibit certain development. A space that someone might have placed themselves in and knowing that one wants to get out of that cage but doesn't have the means to do so. There is also the psychological cage that happens when people are in certain spaces where they are not fully capable of being themselves and that in turn impacts their wellbeing.

In the performance of it, what I discovered and made connections with is that the longer a false pretence of everything being alright is portrayed the more the impact of realizing the dire situation is. As the character of the joking magician was very performative, the physical reaction of being in the cage was real and what was interesting was that my body did not immediately react but that it was slowly sinking in and then my body snapped in reaction to

that realization. That's the moment that the audience was no longer a part of the magic show\the false pretence but now part of the underlying pain that is part of the human that lies behind that mask. The same energy I entered into the space with was a very separate energy that I left with and this was the beginning of the journey that would unfold through the rest of the performance.

This idea of the performer in relation to the audience and the space also brought into research of what theatre is and what happens when it moves beyond the theatre stage. Theatre is a place of dialogue between actor and audience to reconsider the understanding of performance, text and space and redefining the actor-audience relationship. So I began to examine three forms of theatre practice; experimental theatre, presentational theatre and experimental theatre which all deconstruct the notions of director, text and performance. With reference to leading practitioners who've thought to deconstruct classical theatre practices. Acting styles also exist on a continuum, with extreme presentational styles at one end and extreme representational styles at the other. The distinction between the two is not clear-cut.

> Viewers knowledge, experience, and expectations help to determine whether or not a particular performance will be seen as presentational or representational. 'Theatre cannot exist without the actor-spectator relationship of the perceptual, direct, "live" communion. (Grotowski, J.1968:19)

Theatre productions can be broadly divided into two categories depending on the theatre artists' purposes as they relate to an audience's perspective on reality. In representational theatre the artists strive to create a visual and performance reality on stage that tricks the audience into accepting the idea that what they are seeing is real. For the amount of time that you are in the theatre watching the play you accept that what you are seeing is real and is happening in front of you:

> I am interested only in the subtle being… the subtle body that lies beneath the gross muscles. Every dance is, to some greater or lesser extent, a kind of fever chart, a graph of the heart (Roose-Evans, J. 1984:92).

In this Martha Graham sought to find and envision performance as a holistic practice and not one of the self-indulgence and expression usually associated by the modern dance performer. The movements stem from an idea that is realized through the emotions that the performer feels the modern dance seeks to convey the most intangible experiences through movement.

The audience becomes a passive viewer of the experience that is happening to the characters in the drama. From time to time the audience may respond to what is happening (laughter, applause), but, for the most part, the audience is there to watch and, hopefully, be entertained, educated, enlightened, or moved by the performance.

> In experimental theatre, theatre artists explored new relationships between text and performances and began to redefine the idea of the nature and purpose of performance and the audience experience. (Zarille et al 2006:450)

In every theatrical performance the manner in which each individual actor treats the audience establishes, sustains or varies a particular kind of actor-audience relationship between them.

The next sight was that of the Wits Theatre which I placed into two sections. One being the history of the Wits Theatre and its relation to my own narrative and the experience of being outside of a space that I've occupied for over a decade and being told that no one is allowed to take naps in the Amphitheatre Foyer. What I focused on during my process while dealing with the effects of this space was embodiment and the loss of the voice, thus creating a different way of expressing ones narrative. This idea of the body and movement as a form of language and communication was grounded in the works of Martha Graham.

Martha Graham has been known as the mother of modern dance, breaking away from the traditional modes of representation and expression created by ballet. "She was above the old

fashion conception of beauty and grace and had a complete contempt for" (Roose-Evans, J 1984:91). Within her performance or modes of expression she combines the emotional and the intellectual states of both the feminine and the masculine body and the traits that come with them and "her combination of ego-centric artist with unselfish pedagogue she knew how to give modern dance its own vocabulary of movement, its own technique making a coherent art form" (Roose-Evans, J. 1984:91-92).

The contribution of modern dance to the experimental theatre especially that of Martha Graham heightened the collaborating of composers, sculptures and painters in creating a piece of theatre. Theatre critics, bound by the fixed idea of theatre as a word-play, have failed to realize that modern dance has been one of the most important contributions in the 20th century to the development of the theatre. Movement is a source of emotion, for Isadora Duncan dance "was not a diversion but a religion, an expression of life, life is the root and art is the flower" (Roose-Evans 1984:91-92). Movement of the body allowed for one to seek the inner man, the soul without words allowed practitioners such as Mary Wigman to develop individual techniques and to create a psychological drama and to explore the conflicts within an individual.

> In terms of this process of performance it did not seek to create a spectacle but rather an outlet of communication of experience that both the body and the soul experience. This does not mean that it cannot be diversely theatrical, as Martha Graham has demonstrated where the 'ballet is concerned primarily with line and pattern-the external aesthetic- the modern dance is concerned with the basic primal experience itself'. (Roose-Evans, J 1984:93)

Movement is a fundamental element of our behaviour. When we jump for joy or rock with grief, our movement's spring from an emotional state and, though they may seem irrational, they contain the essential nature of the original experience, even though they may not be in any way representational.

In the process of working in this site, I was finding myself and the narrative I have within the Wits Theatre and how it has influenced my trajectory as an artist and the one thing that I hold onto is being able to use my art as an escape and then juxtaposed with the site downstairs where I used as a home. What I explored in my process in that space was this idea of the body breaking versus the soul breaking and as one stimuli I used a piece of text from the film: The Dark Night Rises, directed by Christopher Nolan (2012) where Bane places Bruce Wayne in a prison and explains what he will do to him and Gotham city:

Bruce Wayne: Why didn't you just... kill me?

Bane: You don't fear death... You welcome it. Your punishment must be more severe.

Bruce Wayne: Torture?

Bane: Yes. But not of your body... Of your soul.

Bruce Wayne: Where am I?

Bane: Home, where I learned the truth about despair, as will you. There's a reason why this prison is the worst hell on earth... Hope. Every man who has ventured here over the centuries has looked up to the light and imagined climbing to freedom. So easy...So simple... And like shipwrecked men turning to sea water from uncontrollable thirst, many have died trying. I learned here that there can be no true despair without hope. So, as I will terrorize Gotham, I will feed its people hope to poison their souls. I will let them believe they can survive so that you can watch them clamouring over each other to stay in the sun. You can watch me torture an entire city and when you have truly understood the depth of your failure, we will fulfil Ra's al Ghul's destiny... We will destroy Gotham and then, when it is done and Gotham is ashes, then you have my permission to die.

This piece of text spoke directly to the idea of what happens to the body when it goes through an experience and if that affect is even more damaging to the psyche of a person. So I began looking at the tortured artist as my form of embodiment in expressing my experiences of that space. I began by retracing moments that have occurred in that space, the way that I would line my bedding close to the wall so that there was less wind to hit me and that people would not be able to see me when it was dark unless they caught me by looking in the mirror, knowing that every morning at 6am one of the Contract workers would come blow the leaves from the Wits Theatre area. There moments where I would have to wait for people who might have stayed late at night by the Theatre to leave before I could enter that space. I would sometimes just sit in the corner of that space in case someone else was to return. I played on the damaging effects it had on my psyche in the process with paranoia being one of the key feelings that played a role in my experience of that space.

The idea was to try finding comfort through drawing a painting but at the same time knowing that I'm in this position and the reflection of the audience became that holder of the paranoia, of being in the same space as me but still being a reflection and not really knowing the full story of the tortured artist. What I discovered in the performance was that there was no clear line of what was feeling the most pain, my body or my soul but the body was going through its own torture but it was overshadowed by what was happening in my psyche. This in turn makes me want to understand the different psychological and physical affects that might occur through trauma or a lived experience that one does not fully understand or fully know how to express.

My third site, the Wits Nunnery entrance, was interesting in that I never entered the site but placed myself outside of it, a few meters away from it. In that moment two things were going through my mind, one was that I knew that a performance was taking place in the nunnery and the other one brought me back to the moment of the first time I entered that space where

I was afraid that someone could easily find the sleeping spot that I would place myself in. Mainly the security that sits by the boom gates scared me as there is a tap there that they would usually use, close to where I slept. The footsteps I would hear would be menacing and anxiety would build, so placing the performance outside of it reminded of that moment of decision making of whether I should sleep in that space or not, it also reminded me of the footsteps. The footsteps and also knowing that one the cleaning ladies arrives at 5am to begin work every day brought me back to this idea of the nightmare and how children experience those nightmares.

This in turn brought me back to Nina Simones-Blackbird (1966) which has been one of the carriers of my experiences and so it became a new element of expression, this idea of song and its emotional connection it has to people. I decided to sing it as for me, it was an experiential part of me and also brought out ideas around family and the masks that one also wears around and the dreams that one has and the various roadblocks that prevent one from reaching those dreams

> Why you wanna fly Blackbird you ain't ever gonna fly
> No place big enough for holding all the tears you're gonna cry
> Cause your mama's name was "Lonely" and your daddy's name was "Pain"
> And they call you little sorrow cause you'll never love again
>
> So why you wanna fly Blackbird you ain't ever gonna fly
> You ain't got no one to hold you ain't got no one to care
> If you'd only understand dear nobody wants you anywhere
> So why you wanna fly Blackbird you ain't ever gonna fly (1966)

What I discovered was that song also becomes a safety net for expression as one is living their reality through the words of someone else, this might be a limitation in terms of really exploring the experience of oneself as it may form as a distancing tool.

The forth site by the WSOA lockers is one where I spent the most time in the process but spent the least amount of time doing because what was important to me was that it was the liminal space between the routine that occurs by the lockers before I enter into the storage room. In my process I looked into the silence that I have experienced in the storage room and this idea of wanting to scream but knowing that one might be heard and knowing that when I leave that space I go back to a particular routine. The screams became the new form of expression and that of language but viewers could not see what the body was experiencing which was key to me as this was the most closed off space that I had spent nights in and even when people have entered that space they could not see me as I designed it, in a particular way, that my body was not seen but people have sensed that someone had been there which took me to a moment where two people entered the space and said: ' this is the smelly storage room…it smells like someone lives here' and with that my anxiety would grow because they didn't understand the internal battle that happens when you are not seen but you can be heard.

The fifth site of the disabled toilet was also that routine and also that of transition. The moment of cleansing the body, where you have to present yourself to the world in a particular way. When we look at the FeesMustFall movement, issues around the accommodation for students was a major issue and students have to find various places on campus to sleep as they do not have the means to afford the prices of accommodation. Within that looking into the private space that people occupy and what happens when there's and audience that is allowed into that space. There is a sense of vulnerability that occurs then to something that people do on a regular basis but the journey behind makes it more meaningful as it is no longer a routine but a process that has significant weight attached to it. My main focus then

within the process was to explore the performativity of this idea of washing without being performed, to imagine that the audience was not there and what affect that has on representing something through the fictional world.

The final site of the WSOA 109 classroom\ theatre space was one that was once again going back to this idea of art and its ability to express my own narrative, how it holds the stories in the traditional sense and how the audience is no longer in the journey but are held by the theatre space and its conventions with the performer on stage, with his props occupying the space and a soundscape playing in the background but this also was contrasted by what the performance is trying to say about the body having to hold its own story, what the journey, the performer vs the human being takes. This segment was based on something that I said a few years ago that: people love the artist in the human being and not the human being in the artist. Which for me is about, whether we ever get the sense of the performer's story or are we there to witness whatever skills they have and not find out the affect certain things have on them and that he tries to carry the stories of others represented by the voice-overs. Thus asking whose voices are heard and which ones are the most important.

This research is still continuing as one question that it raised for me was what happens to the performer when he moves from the real to the performative. And when it comes to the question around: what is the character of your country? One thing for me is that it is multi layered and that not all of the country is revealed, some is hidden away, some is acknowledge and the dominant narrative has overshadowed the individual narrative.

Chapter 4

Before We Script This Page

In this Chapter we turn to the Performance as Research Project "Before We Script This Page." This performance as ritual theatre was created with a company of young professional performers associated with Drama for Life. I directed the company over a period of three months. We performed the work as a site-specific ritual theatre in the Anglo-Boer War prisons at the Constitutional Court Museum in Johannesburg. The performance formed part of the 2016 Drama for Life Africa Research Conference that I curated, together with students and staff, as a means to grapple with the meaning and challenges of the FeesMustFall movement.

There are events that I followed that preceded the FeesMustFall movement and I feel they are intrinsically linked to the environment and the protest and were in some sense a foreshadowing of what accumulated into the very political and social issue surrounding the FeesMustFall movement. That it's important not to view the current climate within the university as a stand-alone event.

The Rhodes Must Fall movement (starting 9 March 2015) movement began with the aim of removing the Cecil Rhodes statue in a wider attempt to decolonize education across South Africa. What came from this movement was a divided public opinion and sparked various other student movements around the country and abroad. It began to spark debate on the environment students live in, the effects of the past and the implications it has on the current generation of students and that of tertiary education institutions as a whole. It provided a vehicle for social commentary and with the aid of social media, varying opinions and facts could be expressed, a promotion of change was coming into effect. With all this being said, the platform can be dangerous in that it can be fuelled by anger, mistrust and a false

representation of the various groups because of the comments of a few. It is therefore important that this performative piece speaks back to the level and development of progressive dialogue; the spaces that ideas are expressed; the ramifications of that and the handling of such sensitive issues, which leads me to the next events.

Former Wits SRC president Mcebo Dhlamini's comment on Facebook concerning Hitler, the Jewish community and President Robert Mugabe and the support he garnered from the Rhodes Must Fall movement opened up and further sparked debate on the issues surrounding the freedom of speech, responsibilities of leaders and the tensions that arise between tertiary education institutions and students. These issues along with the events surrounding Stellenbosch's language of teaching, the tensions arising from the Ruth First Memorial Lecture which I attended. During a Hard Talk series which I attended, there was debate on all the above mentioned issues. The key moment that sparked debate as it relates to the ethics of dialogue and expression was when a white speaker, speaking on white privilege presented racist tweets posted by Stellenbosch University students towards black students, his intention was to expose the level of racist views that occurred in Stellenbosch but what ended up happening was him being stopped by a fellow black female speaker because she felt it was insensitive as it would enrage black students, who she said know that racism exists and don't need to be reminded of it as they face it in their daily lives. Some felt it necessary; some were angered and traumatized by the presentation with the twitter comments display "I wasn't ready." This leads me to my concern which the performative space seeks to rectify by asking the question: how do we get people into the space and what happens post- performance, what mechanisms are in place so that it doesn't re-traumatize which is why it is essential that the performance would need to be integrated with SDLU, CCDU and various other spaces for

spectators, performers to reconcile with what they are feeling beyond the post-performance, which I will discuss later on. (Appendix A)

A key aspect is the idea of representation, it is the ability of creating a platform for people to share their stories in the performance while enabling them to take ownership of their experiences throughout the protest, thus, enabling empowerment as they are their own vehicles in telling their stories and lived experiences. Being a part of the Wits University community for a long time, I've seen the impacts that are ever present within the Varsity. The 2015 protest is not the first of its kind and the issues of fees has long been a point of tension over the years. My interest lies in the FeesMustFall movement as not being something that is just happening now but that has been part of long lasting process that has formed part of the working relations and functioning of the university and the various roles played by various stakeholders. It is through the performative experience of tackling the past, present and future of the Wits community and that of South Africa which I believe is essential for engagement by and through the arts that hasn't really tackled the situation over the years. It is therefore important that the performance rectify the level of engagement it has previously held in relation to the various issues that surround the University as it is a part of Wits and it needs to be capable to tell the stories of all those that belong to the Wits Community.

The FeesMustFall movement goes beyond just the removal of fees but all the conditions that have created that situation and the various issues that have stemmed from that. The situation needs to be realized in a way that it is able to be representative of all structures and people within it, the ability to be all-inclusive which has been an issue when it comes to access and transformation. I find that it is important for various stake holders to be involved in the telling of their stories through performance, that it is not limited to just the

students as it pertains to the conditions of all sectors that gave rise to the protest, the handling of the protest and the outcomes up till this point.

To reach as many people, diverse people as possible, the performance cannot be isolated to just one space, for instance the Wits Theatre couldn't hold the performance as many people don't know where the Theatre is. It needs to be in spaces that tell the story of the people who occupy them; each space having its own history an identity that needs to be shared with others in the process of cohesion building. There is an important underlying issue of how the narratives of the protest are told and retold and by whom, so making use of the performative approach in a way that both honors the individual stories within the greater narrative and acknowledging the voices that might not have been heard during the protest.

My main point of entry is the real situations and experiences of students and this ever longing pursuit to afford Varsity fees and its relation to South Africa's narrative. The impact it has had on the living conditions and various other interactions of students from different backgrounds. The amount and the rate of transformation taking place was explored in the Wits Photography competition held by the Wits Transformation Office in telling the stories of various students' views on transformation happening in and around Wits (Appendix B). During the Capitalism Crisis book launch on the 10th of November, Professor Adam Habib in attendance, with staff and students and the conversation was had on the higher workings of university and the implications the FeesMustFall movement brought about and it is necessary to retell those stories so we can have a complete picture of everything involved with the protest. (Appendix C)

The idea behind the project lay in the exploration of performance in the educational, social and community context which have formed aspects of what the protest was speaking back to. The power lies in what the performative experience evokes:

> Whilst the performative movement may be lost or (rather more accurately) embodied only in the collective memories of the participants, the written word remains open for re-interpretation and invites critical questioning. Analysis of, and reflection on, performative events keeps them alive by breaking down the polarity between process and product, between past and present, theory and practice. Furthermore, a written text enables a wider audience to participate in the event by inviting them to take an imaginative journey into the performance space. (Nicholson, H. 2006:1)

The performance as I consider, is Live Art as it embraces the many practices and forms such as devising, durational site/place responsive and intermodal originating in the theatre and the visual. The scope allows for various narratives that have come from the protest to be displayed through various forms namely song\music, movement\embodiment and written text which were all part of the tools that were engaged and utilized throughout the protest and from the events preceding and following the protest.

As Live Art is formed from multiple disciplines it becomes "a cultural strategy to include processes and practices that might otherwise be excluded from the more established curatorial, cultural and critical discourses."(Keidean, L. 2004:9). This in turn allows the performance to sit in a place beyond certain structures and strictures that might inhibit the potential possibilities of what is allowed to be presented, this allows for the real investment of ideas stemming from process, presence and experience as much as the final product as it challenges the limits of what is possible and permissible by creating a performative experience that is immediate and real.

What is created and is hoped to be unearthed is " new languages for the representation of ideas, new ways of activating audiences and new strategies for intervening in public life,"(Hill & Paris. 2006:9) which is shared by many Applied Theatre practitioners in challenging or transforming existing systems of representation, hierarchies and ideologies. In relating this to the protest, it speaks back to how the protest, the University, the private sector and Government were portrayed through the media and various social platforms which impacted the perceptions of the broader society in their understanding of the protest and all the elements\aspects contained within it, thus, the performative exploration challenges those representations by asking how and why issues were represented the way they were (Appendix D). By having a social intention and function moves the operation of the performance from the pure theatre (arts for art's sake) to that of Applied Theatre by looking at "perception; memory (both individual and shared); identity and subjectivity; agency; relations and interactions with others, emotions, empathy and affect." (Shaughnessy, N. 2012: xvii)

In relation to aesthetics and the cognitive perspective explored in the performance arena specifically that of embodiment:

> Performance theorists articulate similar perspectives about emotions\feeling, body and pleasure in a related term to spectatorship, a recognition that meaning in performance is not dependent on the semiotics of the mise-en-scene but involves the embodied engagement, understanding and experience of the audience. (Shepard, 2006)

If we look at the transformative power of performance it forms a conversation between performer and spectator. Erika Fischer Lichte expands on Max Hermanns belief of the performance being a bodily co-presence of actors and spectators in that performance 'requires two groups of people, one acting and the other observing, to gather at the same time and place for a given period.' (Fischer Lichte, E. 2008:38).With this as a starting point, spectators would receive the performance and react to them, although these reactions can

take shape as internal processes and this form has been a restriction on classical theatre performance, what this performance intends to do is to allow the spectator to take those internal thoughts and be able to express through audience participation during the performance and after so that we can begin a dialogue between spectators and performance. That is why the performance using various multi-disciplinary devices proposes\ or makes use of a post discussion segment of its content and what is parked for both spectators and performers specifically challenging and extracting peoples thoughts, feelings and views on the FeesMustFall movement.

One of the greatest undertakings I have experienced was creating the *Before we script this Page* production and it being staged at the Constitutional Hill dungeons which embodies the history of years of oppression and a legacy of the treatment of people who wanted not just to be liberated but have their voices heard, this production was part of Drama for Life's Africa Research Conference of 2016, which was held and led by students. The second phase of the production was performed at the Wits Nunnery for Drama for Life's Rehearse//Reveal festival during O-Week, a shift of venue and also a shift into the spaces of the Student protests. The third phase of the production was performed at the My Body My Space (MBMS) in Mpumalanga in a small town that you would consider as a transitional space between the main cities that people go to in their travels. This process between different spaces and time has accumulated into my greatest findings as a researcher and as a theatre maker who wishes, who strives to create and showcase the stories of the forgotten. So where did we begin?

Before we script this Page was directed by myself in collaboration with The Drama for Life Theatre Company Interns in response to the FeesMustFall movement, decolonizing education and the metanarrative of South Africa. My own narrative sits within this performance in a

way that reveals my deepest concerns of students going through the same experiences that I have experienced. It became a distancing tool for me and also highlighted the interconnectedness of all stories that have been shared. So this is where we began.

Throughout the rehearsal period my main goal was to allow the cast to speak words that they could not say in any other environment and fully realize the power of the voice and the body to both express a narrative and to hold the stories of others. Through critical engagement with both the art form and the stories of many the production became a vessel from which we could critic all the pain and the unsaid words or physical experiences that were part of the FeesMustFall movement. This in turn provided us with a critical reflection on South Africa as a whole. The imbalances between those who have and those who don't have the means to move beyond their economic circumstances that limit their progress.

Much of the rehearsal process was not around preparing for the performance but to critically engage with the thoughts and the experience of the black body. A key issue for me for this production to work was to allow my cast members to recognize their own voice and that of others while being able to make a statement around the FeesMustFall movement; decolonizing education and the meta-narrative of South Africa.

There were sessions where we spent on just speaking about the condition of the country and how it has impacted on the progression of those who do not hold the power in various communities and that of South Africa. What came out was this notion of the oppressed black body not being able to fully express who they are from the legacy that South Africa has and also that of black bodies oppressing each other which spoke back to the critic that has been placed on the ANC government and its failure to provide for those that it stood for during the fall of Apartheid. This in turn formed the bulk of the production, based on a history that was protested by many like the way the increase of fees was protested by many students. This link

formed what was to become the production and what was needed to be said for a theatre that shifts from that of entertainment into one that becomes activism.

Throughout the years of Apartheid, song was used as a means of protest, a way for voices to be heard and reflect the conditions of the country. The idea of song then becomes an expressive and embodied voice for those experiencing struggle. The voice of song just like the movement of the body holds various histories and narratives, both past and present in search of a future that recognizes all the voices and the identities of all people.

A national anthem speaks back to the identity of a country. The identity of South Africa has gone through various shifts but the national anthem remains as a source of happiness until one starts to critic the language and the words contained within the South African national anthem. *Before we script this Page* begins with various versions of the National anthem; from a harmonica played by the politician character into the gospel version that was used in the FeesMustFall movement which challenged the English and Afrikaans verses of the National anthem.

Though South Africa has eleven official languages, the national anthem consists of five in an attempt to capture the ideal of what South Africa should be, these are namely Xhosa, Zulu, Sesotho, Afrikaans and English. This use of only five languages has come into question in regards to the importance of each language and where it sits in the national identity of South Africa. This is where the conversation begins and this is why the show begins this way.

If we are to look into history of the national anthem and the idea of creating a unified voice, many students and academics feel strongly about the reasoning of die stem verse still being included in the national anthem as it revisits the Apartheid regime and how Afrikaans was used as an oppressive tool through Bantu education to limit the educational value and success of the black child. This in turn brings into question around ideas diversity, if we as a nation

are aiming for this idea of creating a diverse and transformative South Africa, should we cut out the languages of oppression and focus on the native languages of the country. If this is the case, then are we, as a country still trying to be diverse or are we trying to remove all the scars of our past to satisfy the black body and remove the white narrative from history.

If the National Anthem speaks back to the identity of a country it was appropriate to begin the production this way, both as a challenge to language and a celebration of pain coinciding with the history of South Africa.

When one sings the National Anthem there is a certain strength that comes from it, knowing that you are connected to another body, a sense of belonging to a country but for those wo have been oppressed it becomes a friendly, sometimes unfriendly reminder of the past for both the individual and the people who are singing the same song when they were once separated. Hendrick Verwoed once commented in trying to support what apartheid is and the need for it was that it was an idea around good neighbourliness. This statement by Verwoed is one that the country gets angry with and laughs at because it does not contain any truth within it. I mention his statement to highlight the double edged sword of the national anthem, while it seeks to commemorate various voices it still contains voices that people are still oppressed by.

Die Stem has held a lot of anger within the student population and also that of freedom fighters. I could not ignore this in the production as it held what I believe is that of removing every oppressive structure that has any remanence of Apartheid. This also makes me question the ideas around history. Are we choosing to forget the history so that we can attempt and pretend that everything is alright, when it isn't? I am very critical when it comes to the removal of certain aspects of South Africa's past. Knowing that history is created by the winners and that history is held by those in power, I question the removal of images, songs

that one might consider as oppressive. If we are to reimagine our lives beyond the oppressive states then we have to recognize their existence and to not remove them even with the pain it might cause, so sing, because that is when we find our voices.

A key character in the performance of *Before we script this Page* that represented ideas around oppression and that of the black body being oppressed by another was the man in the suit character who became a voyeur of both power and the remanence of the apartheid system and the post-apartheid system when the structures of government began to corrupt the core that it would stand by.

The power of performance allows for heightened emotions to take place, through the use of words, various roles played by the performers at the Constitutional Hill that created a space where one could feel the ghosts of oppression. To explore this notion the cast looked into the relationship between a mother and daughter around the need of protest**.**

4.1: I am my Mother's Daughter

There is a bond created between a mother and her daughter, they each carry a pain that is not realized by the male counterpart. A mother carries a pain existing beyond history, a daughter carries a pain that both challenges her mother's pain who witnessed the rise of Nelson Mandela and that of her own as a student who dreams of a day when her mother can realize that the FeesMustFAll movement is a just cause.

Memory is carried through each generation, we all know that or else we would not know the stories of our mothers. We would not be able to speak back to these moments if our mothers never told us about them. There are certain moments that have carried through with every generation, that narrative has not been forgotten but in the same breath it allows a daughter to both recognize her mother's story but at the same time question why parents who have

experienced oppression will not allow their children to express their anger during the FeesMustFall movement.

The relationship between a mother and her daughter is how this scene was created. Two oppressions colliding while tackling an idea that has been mentioned throughout the movement of past generations failing the current generation. The sense was the past generation failed because Nelson Mandela and the so called freedom fighters sold out to obtain this idea of a democracy.

This topic of the failure of a previous generation to obtain what they were fighting for brought me to create this scene of a daughter speaking back to her mother's joy when Mandela was released and the pain of 1976 while acknowledging the fear that the class off 1976 has towards the execution and development of the FeesMustFall movement. In playing out of the scene, we began by embodying the images of protesting school children during 1976, the sense of song through Oliver Tambo thetha no Botha, the violence and the deterioration of the body through protest and its ramifications of one's emotional state as these songs and images were being played out, the child character begins by telling the audience about how the joy of her mother seeing Nelson Mandela walking free but also the scars that she carries pre 1990. The child then starts to question her mother and the achievements that her generation made if there is still inequality within the tertiary education system and the lack of support from parents who question the protest and that if they won't fight for them, then the students will do it themselves. I left this up to the audience to decide their reactions to this. One audience said that, the reason that parents might not support the protest because of the trauma that could be caused to the students. The traumatic effect of the protest is visible and this was the notion behind creating this scene. It became a reflective moment of both the past and the present and how the body contains both these narratives while trying to challenge the past narrative

If we look at the performer and what they experience in taking on the stories I look at a scene that comes after the mother daughter scene where one of the performers, through the use of the body begins to express the realities of struggle, she begins by taking on the roles of the protestors, specifically that of hurling rocks at police and security personal, while contrasting it with the images of police shooting at the protesting students, she then moves to an image of being a student being arrested and tortured which is remnant to Apartheid and the arrest of political activists. This piece is a poignant part of the production and is supported by a song created by the cast, the song was used as a pray similar to songs of protest pre 1994, while highlighting the need to achieve those, the majority of the song is spoken word based off the writings of pastor Xola Skosana who speaks about people in struggle taking back their stories and shifting the narratives created by people who those stories don't belong to, such as the photographer, the news reader, the tourists and the need for one to tell the world there own stories of being in an oppressed society. Sung in Zulu, the song translate to Our Lives that are made of gold, bring them back so that we may be full, Even if we walk in the grave, the shade of death, we do not fear. The physicalisation by the performer of these stories was so fully embodied that it took her to a very dark place that she felt her ancestors manifesting inside of her so much so that it caused her to run out of the performance before its conclusion, both me and a fellow audience member who is both a student and traditional healer had to go after her and take care of her. The performer's body was going through very violent outbursts and she was carrying so much and she needed to release of it. That effect on the performer in carrying these stories leads me to believe there is a breaking point for a performer when the amount that they are carrying becomes too much to hold in one body and in some ways can be dangerous to the wellbeing of the performer. After a long time to obtain calmness with her, we had to cleanse the space as Constitutional Hill has so much painful histories within its walls that it impacted on the connection the performers have in relation to

South Africa's past and coming to terms with the situation of student protests in the country and how trauma is still there even if we do say that we live in a democratic state. Speaking to some of the audience members, who were mainly students, this sentiment rang true as the performance was their experience in real life and now they had to bear witness of the reality being played out in the confines of Constitutional Hill dungeons.

Chapter 5

Media, Politics and the Uprising

George Lipsitz's concept of *The Long Fetch* which is "the slow, sometimes imperceptible but mounting pressure that builds over long periods of time, then manifests in what may otherwise be perceived as sudden and unpredictable events" (Faull, A. 2016:5) The implicit action of the 2015/2016 FeesMustFall movement stems from a long history of frustration towards the state of access in the tertiary education system. There were whispers of frustration that had already begun in 2009/2010 as I was busy with my BADA degree. This moment was more of the calm before the storm as there was not enough support within this period to obtain solutions to the problems of access. Though this moment was not a success it began the long fetch that Lipsitz describes and when years of frustration because of unanswered questions gradually build up to a moment where students became organized, used multiple avenues to showcase the plight of students, which one may consider as sudden and unpredictable revealed the long history of inequality in the educational system and which all lead to the breaking point where the country and the government had to listen to even when they didn't want too.

> Protest action concerning the rising cost of higher education is not a new phenomenon is South Africa. Students recognize that accessing higher education is essential in realizing their own upward mobility aspirations; but also see roadblocks to their paths. (Peterson, Radebe & Mohanty. 2016:4))

The large youth unemployment rate in South Africa has contributed immensely to the dissatisfaction of students and showcases the unequal participation in tertiary education. The participation within tertiary education is what deconstructs these roadblocks for this upward mobility that shifts the unemployment rate of the youth and this is why the idea of protest to

remove these roadblocks has been the challenging of structures and the positions of government structures.

This execution of the FeesMustFall also placed students in positions of national politics and became a reflection on the political and economic state of South Africa which provides more than just a context of the FeesMustFall movement but also the political language of the students in relation to the national governance structures, with many of the leaders of the FeesMustFall movement coming from student organizations that represented the African National Congress (ANC) and Economic Freedom Fighters (EFF). The contrast between the two structures was that at the student level, the political parties formed a united front in solidarity while on the National governance level the various political parties specifically that of the ANC and EFF were in constant conflict and there was a critical judgement towards the leadership of the ANC and its lack of solving the problem of the tertiary level of the educational system and the struggles of which the students had.

With protest needs to come a reaction from the position of the powers that the protest is aimed against so that a protest can mean something when leaders must revaluate the conditions that cause a protest. In reaction to the 2015 movement the Wits University released a statement that stated that the protest action:

> Is also very a clear violation of South Africa's Constitution and Bill of Rights. We recognize that students have a right to protest, but this cannot happen at the expense of the rights of students and staff members to learn to work in a safe environment. (University of the Witwatersrand, 2015)

With the reaction that the Wits University management gave, students that were in the mist of protesting felt that the University management failed to acknowledge that the marginalized community of students that came from previously disadvantaged histories could not afford the proposed fee increase "and were effectively being prevented from accessing their rights to

education. The students at Wits then called for a tuition freeze, and stated that the university would continue to shut down until their demands for a tuition freeze had been met." (The Daily Vox, 2015)

Throughout this process the protests gained media attention and also challenged mainstream media reports. The use of Twitter and Facebook created a voice for students that would bypass the settings of traditional media "to express their views about media bias and the media's unfavourable coverage of the protestors, their actions, their demands."(Faull, A. 2016:7) This alternative media or the media that students have full access too has allowed for alternative narrative to be shared without the confines of main stream media. The access to twitter, Facebook and the Wits Vuvuzela (a student run paper) allowed for the stories of students to be told by students, this forms a critical element in the expression of those experiencing first hand, from both an emotional and physical feeling that gave voice to students that the mainstream media was not able to capture. What has been mentioned throughout the movement both from students, academics and people who are not directly involved with the movement is the idea around class and how it has created these divides within the social structures of Structures. Once again the manifestations of what occurs in the greater South African narrative are reproduced in the University setting. "In South Africa's wealthiest province. Gauteng, for example, 64 percent of schools are no-fee paying schools. Poor students are burdened in multiple ways: they are academically unprepared, financially hampered and for some, the culture of university us foreign." (Grange, L. 2016:1) This in turn expands of notions of inequality within the education system specifically that of tertiary education. If the backgrounds of the students have not managed to reach the equality of all students then how does a desired education by many who have not received the same level of privileged education enter an environment and expect to survive and decolonize that space.

“Poka Laenui suggests five phases in the process for decolonization: rediscovery and recover; mourning; commitment and action” (Bagele, C. 2012:15) one’s own history, is already written, the culture is carried over by the generations before a child is born, language consists verbal dialect that one is born into and is enhanced by the experience of that human being, all of this adds up to one’s identity. This is what Laenui means when he speaks about the rediscovery and recovery of decolonization. When we move it into the mourning phase, it delves into the oppressive state that people experience through history both from a colonized perspective that might have impeded on their on their identities and social realities and with this, the mourning phase becomes a process of healing and the ability to dream. The dream of those colonized or the oppressed is important as dreaming invokes an alternative possibility. In this instance of FeesMustFall, a change of curriculum that fully represents the people of the nation and based on inclusion of all peoples in the country. Commitment offers the struggle and the fight towards a cause and if that cause if for a decolonized educational system then students become political activists by representing the voices of all who are oppressed. This leads to the final phase, action where all the dreams, commitments and the processes before instil a belief that social transform can occur through various strategies, beliefs and progressive thought that challenges the normality of being oppressed.

Chapter 6

The Stories of Others

In this chapter I introduce the use of applied theatre methods to conduct workshops with students around their responses and feelings towards the FeesMustFall movement. This was to allow them the space to express themselves in a space which is a form of liberation when one sometimes feels silenced.

On the 19th of September 2016, the Minister of Higher Education and Training, Dr. Blade Nzimande announced that there would be an increase in fees but that institutions of higher education should not increase their fees by more than 8%. This is how the fire started when the rains of free education were not dealt with in 2015. The 2016 FeesMustFall movement brought about a tension far greater than that of 2015, a tension that put the future of South Africa's education in jeopardy while revealing the scars that the country has not dealt with since 1994, a scar that is entrenched in South Africa's narrative born from the inequalities of the South African education system.

6.1: When the Country Starts to Burn

*Sibusiso (not real name), who has spent his university career struggling to obtain funding for his studies. He has been involved in the FeesMustFall movement since 2015 and that has fostered resentment towards the institution and the Government because of the failures of people in power to resolve issues around the funding structures at tertiary level.

Because of his involvement with the FeesMustFall movement, my workshops with him were based around key moments within the movement that resonated with him and his feelings around those moments. The announcement of the 8% increase is where his story begins and also where his anger towards the inequality of the education system is heightened. He speaks

about how disheartened he was when the announcement was made. “It seems as if our fight was ignored boss, our parents fought for this freedom, but I don’t feel free, I just wanted an education after I finished matric so that I wouldn’t be a garden boy.” He speaks about being at Wits for three years and which each year that follows he feels as though he is not privileged enough nor has the resources to graduate. This concept of not being able to graduate has concerned him and various other students within the university, for him it feels as though “it’s business as usual at the university.”

This brings us to his next moment around meetings with the Management of the university which were continually postponed. He emphasized how he felt he was not listened too. The issue between the communication between and students and management has been a long standing issue that has not been resolved. Through this moment I tasked Sibusiso to create a short scene around this moment, what came out was this image of a student raising his hand in class but a lecturer never taking his hand or responding to his answers or his questions. Delving into why he used that image, he said, “it’s the same things that are happening in our schools, we are just puppets without a voice, we are only selected when the teacher listens to what he wants to hear.” This notion of not being listened to further emphasized the impact of the education of students before they reach the tertiary education level. This begs me to ask what is happening in our schooling system that has created the lack of being listened to by teachers and how that has crossovered to the university setting.

Due to his involvement within the FeesMustFall movement he was involved in many clashes with the police force. In speaking and exploring the physical confrontation with the police and private security. “For me, I was determined to be visible because the police presence on the campus made me bitter and I had to retaliate, no matter the consequences from that.” In our exploration through play, we unpacked notions around violence breeding violence and for Sibusiso, it was the police force that started the war and not the students. “You look at all the

media and they are busy calling us hooligans, but what must happen when our rights are being infringed upon, of course I will fight." Delving further into this, I uncovered two aspects of his emotional journey through the movement, the one being the angry student who will resort to violence if needs and the second that of an emotionally drained individual because of all that has transpired throughout the movement. He says "I wasn't myself when I was dealing with my classmates who were not fully in the movement; they are sell outs, while we are here fighting for their education, they're busy sitting safely in their homes, I'm tired, but I can't change this place if I'm sitting on my coach, tweeting and Facebooking."

He remembers his experience of the 2015 FeesMustFall movement and how in the beginning he was mostly in between different emotions, being filled with anxiety and being frustrated on the inactions of the people in power. This was a growing point for him as he learnt more about the culture of resistance and protest which left him torn apart and overwhelmed, "I learnt a lot from the movement, as I felt that the resistance or protest moments was a justified cause as access to education is expensive."

The justification for the need for protest was my entry point in working on the piece that I would present to him. I began by looking at the moments he experienced which in some ways were interlinked with mine. What came out was the emotional trauma that is caused by experiencing these moments and the anger that manifests itself through the body. In my creation I worked used four chairs to represent each of his moments, each chair being connected by a piece of caution tape. The idea around it was to connect each moment that he had in the movement and how each moment bleeds into the next which I believe has cause his tiredness and conflict with his classmates. I chose to work on the piece as a confession of each moment while engaging with the body. What came out was me remembering these moments and their relationship to him. While I was experiencing sadness he was experiencing anger. Two contrasting emotions but emotions that have a thin line of

separation. I decided to use this as the conflict he has experienced in the movement and how each conflict is the same as the conflicting states between sadness and anger. In our post discussion he spoke about how he saw himself within the performance and how he began to even place the times of when these moments had occurred, he also began to question his reactions to the various situations that he was in and how they have manifested into something very dangerous that affected his own self-care and he stated he hopes that he doesn't want to experience those situations again but at the same time that if protest is the only way to achieve free tertiary education for students that he might just have to expose himself to those situation but change how tackles them.

6.2: Challenging my whiteness

Throughout the FeesMustFall movement various questions around the white body came into question. Within this I conducted a workshop with a white female student *Sarah. We first looked into ideas around privilege. "The white skin became a privilege in the protests both on and off campus" she also goes on to say that what she heard because she spent most of her time away from campus and this for here highlighted her privilege as she spoke about knowing that she still has resources at home like access to a computer and internet connection while many black students can only access these resources when they are on campus. There is a vast difference between the haves and the have nots within the campus and for the black students who have to work in an environment that is not constructive in their ability to fully focus on work while there is violence around the campus.

Sarah spoke about her experiences of police and security guards on campus. "Police would avoid the whities and go for the darkies, at the gates…they hardly searched me but searched the profile of black, male…sies!! Search me! Damn it." This provides a clear insight and supports the experiences of Thandi and it also looks at notions of profiling specific people

within a larger community and what can be seen as a way to assess which group of people are threats to the institution. This raised issues for her around her own whiteness and what it means to be in a space that is occupied mainly by black students. For her the experience brought up a guilt that she chose not to acknowledge before the protests. “I had to fully acknowledge my privilege in the institution and also in the larger global context; I was sheltered before this moment believing that after all these years of democracy that we were all placed on the same level of equality, I was so wrong and various moments made me not want to be on campus.” In her questioning around the privilege of whiteness she questions whether privileged students like her stayed away from campus because they have enough or they were scared or because they don’t understand the “culture” of protest or is a combination of all the above reasons. This in turn led us to explore notions around violent protest versus nonviolent protest.

If we look at the climate of South Africa, we are a nation of protest with many of these protests turning into violence and once again, the University setting became a representation of what is happening in South Africa. Sarah firmly believes in nonviolent approach with her assertion that there has to be a way to make our needs and requests known without violence. She comments by saying “do things need to be broken, burned to make voices heard? If so then ok…but surely large scale, non-violent protest can be effective or will governments only listen when enough havoc has been wreaked, enough people hurt or even killed…it seems the latter is sadly the case.” She speaks of the fear she has around the January and February period of 2017 and the responses to the 8% increase. This fear didn’t lie only for her but for many students and staff and also that of people in power. Though nothing has occurred within the January, February phase of 2017, there is still concern that something might erupt especially when we start the exam period.

The first image that came to mind while working on her piece was that of a child journeying through a fantastical world where the world is as beautiful as she imagined until she witnesses the pain and anguish of people that were not born in the same narrative as hers. To represent this, I used the Wits University Corner 16th floor (uc16) mirrors to showcase this performance to her. The mirrors of uc16 were badly designed in that the reflection that comes from them is that of the upper body not being in line with the lower body and for me that contrast emphasized the understanding that one has of the world until the view is shifted because ones to introspect and recognize, in the simplest forms that things are not aligned and within her context, that there is never one view of the events that took place within the FeesMustFall movement. In our reflection she spoke about how she feels that different classes and races view the protest through different lenses and the performance allowed her to acknowledge her own white privilege and how her view of the protest is very much different for those who cannot afford varsity fees and have placed themselves within the FeesMustFall movement. She then began to take it to the larger South African narrative where people do not seem to acknowledge each other's pasts and how it has impacted on their current lives which is why there is still tension between races as the stories are not shared or that people are not will to listen.

6.3: I am what I go through

As the body travels through this journey it learns to adapt to the situation at hand and seeks a sense of balance between the mind, body and soul. I took *Nomvula, through a process of reflection through her two year journey of academia and her state of being and her own shift, from being a first year to a second year while the FeesMustFall movement was happening.

Having grown up in a rural village, the expectations of her entering into the University setting were high. We began by exploring her shift from the rural life into the city life through a

combination of physical and vocal tasks that could encapsulate that shift. She began by specifically expressing her background through the responsibilities she had as a daughter such as cooking, taking care of her two younger siblings while at the same time proving herself in school so that she could reach the University level. Her physicalisation told the story of early mornings having to prepare for the day ahead for both her(specifically school) and her duties for her family, the only vocal expressions from this first section were, "mama uright, sisi uright, buthi uright, baba uzoba right(dad you will be alright) I have to go to school now." That is what her routine was from the day she was 14 through to the day she matriculated. She speaks about how it was never easy being a girl child while having to be responsible for a family living in abject poverty and maintaining her high standard in school.

As she shifts into her first year in University she expresses her discomfort of being away from family, knowing that this is the dream that she and her family had for her. As she expresses this discomfort she says "Hello mom, there are no cows here, a lot of cars though, this place is very different to home." She constantly repeats this phrase and which every time she says it her physical reactions and tone of voice gradually reveal this discomfort over a period of time. We take a moment to reflect on this this moment on and what she was expressing. She speaks on ideas around remembering ideas of home and the struggle of being in a new place consisted that caused a pain because she felt as if she didn't belong.

6.4: From Positive to Negative

For some, the protest brought about a grace period for students who were not ready to deal with their exams. It brought a sense of relief but with relief comes a constricting narrative of what is happening on the ground and what is experienced by others.

I took *Felicia, a student from Zimbabwe, through various writing tasks in our workshops. She expressed that the protests by Wits students against the increase in fees in 2015 had both

negative and positive effects on her experience. The positive implications for her were that she had more time to prepare for her exams. “I had never experienced such a free-lance of time that I could govern and partition amongst my various courses without complying with the faculty timetable before. It was a very great time for me because I could study at my own pace and I managed to catch up with the work that I had a backlog in.” Felicia never participated in the FeesMustFall movement as her concern was over her academics and that she did not find a role that she could occupy within the movement. This brings her to the demerits that came along in the period of demonstration.

Felicia felt traumatized when witnessing and hearing the scenes of marching and singing students. These moments were something that she was never exposed to before as “protests and demonstrations are not condoned in my country where I’m from. In Zimbabwe, students are not allowed to shut an institutions academic programme down for two weeks, like what happened at Wits.” These scenes that she saw connected to her academic training as she felt that the expressions of angry students who wanted the fees to fall was demotivating her from studying. This in turn create a fear for her when she reached a point where she felt she might be able to write her final year exam as many students were threatening to continue with the demonstrations until all their needs were met. “The future looked bleak. Apparently, no one will never study for the whole year and expect not to write exams, just wasting a complete academic year. Like that, I had an awful experience that time, in line with the uncertainties of not writing exams.” Through her experiences of the FeesMustFall movement I place her in a position of power and ask what she would have changed if she was in a position of power that could have changed the direction of her experience and that of other students. She reflects on this by stating that if she was in the position of Government she would not have proposed the increment of fees specifically at a time when students are preparing to write exams. When placed into the role of a student leader she speaks of her not allowing the university to go

without lectures and any academic activity for more than a fortnight. This was an interesting insight as it brought about an issue around the need of protest to obtain time needed to complete ones studies as well as a voice which did not completely agree with the movement, this voice was one of the most important in my research as it went against the grain of other participants, it told a story of both hope and despair, it resonated with the feelings I had with the movement before it was hash tagged FeesMustFall.

From this, I worked on ideas around boarders and an alternative view which did not fit my own narrative. As Felicia was my last participant, I found myself questioning the need for protest, the need or rather the individual journeys for education and the various elements that make up self in a way that doesn't separate her voice from those of the students in the movement. In my creation of the piece for her I looked into the character that is silent but still hears the noise of the protest. The character was one that drew all she saw through the body as a statement to the voice of students who were broken by the sights they saw during the protest. The only text that was used in showcasing to Felicia was *Where I'm from the tears are different colours.* This was both used as recognition of her past and the damage that might have been caused to her during the FeesMustFall movement.

In her response she was very clear that coming from another country and coming into a place at a moment of crisis felt as though her stories and background made her feel silenced as her goals were not in line with the dominant narrative of the FeesMustFall movement. She also questioned her inability to be part of the protest which stemmed from her fear of the violent nature of protest and where it was headed because if the protest does not succeed what happens to the students who experienced the protest and how do they take themselves out of it, in a safe way and return to their studies knowing that they still carry unresolved issues from the protest experience.

6.5: Bricks that build homes

*Nthabiseng, a black student in her third year experienced both the 2015 and 2016 FeesMustFall movement and two varying responses and emotional journeys through these two years. Conducting workshops revealed her past, her present and how her visions and fears of the future both of other students and that of her own.

The idea of spaces that one occupies journeys through the effect of fees on Nthabisengs life initiated the process of workshops I conducted with her. Through a journey map activity, we explored five key words that dealt with the spaces that she occupies, namely: fees, stop, home, exam and life. All these words are intertwined as each affects the other.

Home, considered a place of rest became a transitional space for the participant, she spoke about how " home now, is not a space where to breath anymore because I know I will have to come back to this place gain and experience an anxiety worse than last year's protest." This statement that she made brings about how one's own narrative shifts when the circumstances of each environment that one occupies shifts the experience of being in those spaces. She highlights the difficulty of travelling between these two space, the one of education and the one that she used to consider home while acknowledging that her future rested on being in a space that did not acknowledge her pain and that of "students who stay in Soweto have difficulty coming here and they want to be here so that they can change their situations at home and the university could care less about the plight of black students." This reveals a situation that has not been fully realized by Universities, that coming to university, is a daily struggle experienced by students who cannot afford to be closer to the university and only the few who are fortunate enough can obtain residential accommodation and this is also a process and preference is given to students who come from other provinces. This notion of

journeying struck me as a metaphor to use when I would eventually try to retell her story through performance.

Life, is not an empty vessel that sales across the sea with ease, it is a journey that is filled with treacherous storms that reminds the captain of the ship that is not always going to be easy to reach your next destination. In our second workshop we start touching on ideas around her life, both past and present. “It has never been okay, the past two years. I’m sitting with my education plus the life I want to live but the fees are always there and the university keeps reminding me that they are there.” She speaks of this connection between education, life and fees with pain in her voice and a sense of fear around the fact that her future is undetermined. That is her fear, not knowing if she will graduate and achieve something that no one else in her family has ever managed to achieve. This sentiment rings true to multiple black bodies within the university community, of being the first in a generation of the oppression of the black body to achieve a degree at the highest level of education. She goes on to speak about “ the dreams I had when I began varsity are not there anymore, it’s the nightmares that are taking over now that place me in a position where I feel like the varsity education system was never created for me.” There is a definite side effect that occurs when dreams are not realized because of certain constraints that are placed on the body of the person who is attempting to realize those dreams.

There is a deeply rooted connection between our dreams and consciousness, this speaks back to one being the expert of their own experiences and those feelings towards those experiences lay in the fundamental issue around the narratives of our dreams and what happens when those dreams are interrupted by the constraints that were not created by self but by others. This is the realization that came from the participant when she speaks about the nightmares, with this being said it emphasizes the various modes of consciousness that the participant was experiencing throughout her journey.

The word Stop for her connected to how she felt when it came to the large presence of private security and police in the institution and the fear that went hand in hand with their presence. " It feels as though we are being shot and teargassed by our own fathers, Habib says that the police are there for our own protecting and that of the campus, that's a lie, I don't feel safe with them around because it feels like it's the students who are the targets of the polices unprovoked aggression."

The presence of the police force created a truly unstable working environment for both staff and students in what felt like a militarized zone. The participant felt as if she was the criminal with security, constantly searching her. "The one experience I had which frustrated me was the different treatment of black students and white students. Going into the Great Hall, and a white student who did not have her student card was allowed entry without much hassle but when a group of us black students were entering, we get searched, we were asked where we were going, and what we were doing, that hurt me because I'm here for an education and me being in a place of learning is being questioned." We began to play this scene out and what I noted was the shifts in her body from approaching the Great Hall, being questioned and searched and the only words she used in the scene were 'computer labs.' In asking her to explain why she only used those specific words and mainly used her body to express what she went through. She speaks about there always being a physical reaction first in these moments because there was a feeling of being silenced and the words that are spoken to people in power are never heard or shift the experience. She felt defeated because the situation has become routine as she experiences it every day. This ties back into the effect of bodies occupying a space and what happens to the body when its movements are being monitored and restricted. The question then arises of what the emotional and physical toll that these "safety measures" put in place by the university are on the staff and students. This question further illuminates the notion of the arts being the medium through which these real

stories can be expressed and shared in a way that cannot be done in those spaces that hinder one's own movements, instil fear while maintaining ideas of judgement, specifically that of the black body.

The participant spoke of fees as the ever present force that always surrounds her and that she will constantly be reminded of and carry with her even after she has graduated. "It's this NSFAS thing, first you have to be reminded that you are poor and that you have to prove your poverty." She jokes about how once you get NSFAS you can celebrate being poor, she takes a moment to reflect on this joke and continues "it's sad to know that this is the situation, and one day I will have to pay back the money and I have to be almost rich enough to do so, it's like the cycle never ends."

NSFAS was created to assist students from previously disadvantaged backgrounds to obtain a tertiary education. It was a glimmer of hope for many students who could not afford to enter tertiary education and specifically those who attend non-paying schools in their schooling careers until matric. I place NSFAS a glimmer of hope as terms and conditions apply. The participant's story is the story of many black students. The terms and conditions become more of an emotional toll that has a much larger impact than the papers being signed to receive NSFAS. There are certain questions within the NSFAS form that are put in place to determine the eligibility of the applicant. Those questions, though practical do not consider the applicants personal narratives. "I fucking hated those questions, my mom died when I was in High school and I have to be reminded of that by providing a death certificate…now it asks for my father's information, I don't know my father, how must a prove my family income when I'm living off Gogos pension."

This narrative is no different to many black students in tertiary education and also coincides with my own narrative and it is essential that I connect my narrative to those of others, if I am

to critically engage with the interlinking narratives that are exposed within my research. The narratives of black bodies trying to obtain tertiary education and funding for that education is not a simple process of ticking the boxes but revisiting one's own history and that of the situation they were born into, especially when there are certain barriers limiting those processes. If we look at the black child in the larger context of South Africa, various issues ring true and in a sense has become a stereotype of the black child in South Africa: raised by a single parent, specifically the mother; raised by a grandmother who is either a domestic worker or living off her pension; the black child not knowing who their father is because the family doesn't speak about it or that the child seeks not to find out because the abandonment of a father to their child is a regular occurrence for the black child of South Africa.

If we take this metanarrative and distil it into the university setting and that of NSFAS we find ourselves in a conflicting space of attempting to provide education while not critically acknowledging the narratives of many and this brings into question the humanness of what the university, government and NSFAS are trying to achieve when these roadblocks that were meant to be gateways still inflict on the wellbeing of students and that of their imagined futures.

From Nthabisengs workshop process I began to create a piece of work that would fully represent the two stages of her experience of the FeesMustFall movement while tackling her past, present and future. I began by looking at the image of the motherless child who can't understand her worth because she is limited to a dustbin of which is her home, with limited space to move in. This for me became the narrative that encapsulated Nthabisengs story, the idea of constriction though both the body and the emotional state.

As I was creating and rehearsing her work, I found a deep resentment to the structures that constrict ones movement, from home, fees, the stopping to life. I found a feminist voice that

spoke back to the black child but specifically that black girl child who is placed in a position where the male voice dominates. The dustbin became a representation of all those boundaries set in front of Nthabiseng. As we discussed post discussion she spoke how the use of the dustbin became how she felt that the rest of society who didn't know her story viewed her, as a being of non-importance and how the systems of power have failed her to move from a space that is not conducive to her wellbeing and progression through life. She found that situations in her immediate environment were constricting and that she has never been truly free in both the University setting and that that of being living in Soweto, two very different spaces but are connected by certain challenges that she can't seem to escape

During the creation of the performance for each of the participants I found myself revisiting my own narrative and the narratives of the participants impacted my own body as some of the experience were close to my own experiences and so there was a connection made to their stories and my body was the vehicle for those stories to actually live through the embodied work in an attempt to present an honest representation of the stories that were shared but to also allow the performance to spark more conversations with the participants to prove that performance is an effective tool in the experience of students.

Chapter 9

Conclusion

Through the different phases of the research, much was discovered in each phase, each one building on the next. The performer who is able to acknowledge their own narrative and who is able to share that narrative as painful as it may be, is a performer who can hold the past, present and future. To perform the work also forms an insight into the lives of others who might be facing the same situations and thus forms as a means of healing as one is afforded the space to express who they are without fear of judgement. Through the expressivity of multiple theatrical tools: song, dance, physical theatre, text, one is able to determine which tools are the most affective and truthful the performance of one's own story.

What occurs for the performer telling his/her story is both a journey in itself as it becomes a reflective moment of all the parts that make the person who they are and in some ways becomes therapeutic, even if that was not the objective. This phase then is essential if the performer is to recreate and retell the true stories of others as he/ she needs to discover his/her own voice first and be able to tackle their own history, so that when the performer begins to tackle the stories of others, they do it with care and sensitivity and without judgment.

This process of creation involves the performer having to push their artistic capabilities while tackling their own humanness and the shifts that might occur. Eugenio Barba states:

> Training puts one's own intentions to the test, how far one's own intentions to the test, how far one is prepared to pay with one's own person for all that one believes and declares. It is the possibility of bridging the gap between intention and realization…which is reflected in ones work which finds new justifications, new reactions, thus one's north is displaced. (Huxley, M & Witts, N. 2002:42-43)

When performers take the stories of a large group of people such as in phase two of *Before we script this Page* at Constitutional Hill, the performance has to become a believable reality that elicits true feeling from both the performers and that of the audience. It is this sensitivity that was explored in the first phase that aided in the telling of other people's stories. What we find here is that both the performer and audience go through a tangible experience that resonates between both parties and challenges the perception of the role of theatre. Antonin Artaud in speaking of:

> Our longstanding habit of seeking diversions has made us forget the slightest idea of serious theatre which upsets all our preconceptions, inspiring us with fiery, magnetic imagery and finally reacting on us after the manner of unforgettable soul therapy (Huxley, M & Witts, N. 2002:33)

This leads into notions of the performer having to be critical in the act of theatre-making so that he/she captures the various traumas that exist within society in a way that can lead to a type of therapeutic understanding. With this being said there is also the matter about how far the performer can push his/her self physically and emotionally without putting themselves into danger. The performer has the ability to carry the stories of many but it can have effect on them as well and it is the process after the performance which is crucial so that the performer is not re-traumatized.

Phase Three focused on the use of Applied Drama as an ethnographic research method allowed further research into the means by which the researcher uncovered the stories of others. It serves as a critical tool in that it creates a safe space for participants and provides an alternative space that allows participants to explore creatively in dealing with whatever matters affect them. It provides a rich source in an attempt to create truthful performance that stems from first hand experiences and taking participants through a process allows them to further explore and reflect on their own narratives.

This attempted to further understand the implications of the ability of the performer to carry the stories of many and while some revelations were made and are critical in forming new knowledge in performance and in society, there is still more to be uncovered and unpacked and for the research is continually growing and one of which I hope to further explore in the future.

I started this study to both tackle the stories of others and that of myself, so I need to reflect on myself and what I have learned. This journey began with a simple idea: who has the voice to tell a story? I have always thought it was the performer but through this research I have found that the performer is a human willing to serve to tell the stories of others. I have found that my experience through the research has placed me in a place where I still carry the stories of others, every day. This moves beyond the performative and into reality. I hold the stories of students who are still finding it hard to attend classes because they can't afford transport money; I hold the stories of people still spending their nights in libraries because they have nowhere else to go; I hold the story of myself and what I believe performance can achieve, and that is an alternative narrative and space that allows for everyone's voices to be heard. For my voice to be heard requires me to both analyse and reflect on myself and allow people into my space so that they can be witness to my narrative. I speak of the role of performance as an alternative to spaces that do not allow the sharing stories, therefore performance, for me, through my research has become a critical tool in both understanding the stories of others and that of my own. I am talking about creating the kind of performer who has the ability to empathize with the 'forgotten'. I am talking about being an ethnographer who is willing to look both inside and outside, no matter how painful and traumatic it might be. I am talking about deep empathy, care and compassion. I am talking about reclaiming the invisible, the silenced and the forgotten. To give voice you must find voice, because voice takes courage, knowledge, insight, hard work and listening.

If we as art practitioners are to achieve the goal of changing the world, then we must acknowledge who we are as individuals, realize the power of the medium that we use, but most of all, we must realize who we are and not forget our own story. For our stories connect us to humanity. My name is Sithembiso Victor Khalishwayo. I am a black child who experienced pain. I am a child that found my own worth. I have witnessed and heard the stories of others. I have tried to carry those stories in performance but most of all; I have carried those stories within me. These are stories I can never forget. These are the stories of the forgotten.

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9. Appendix

Appendix A: http://www.iol.co.za/news/the-2015-f-whites-olympiad-1.1903876#.Vlh__NIrL4Y

The 2015 'F*** WHITES!'-Olympiad

August 21 2015 at 02:20pm
By Eusebius McKaiser HYPERLINK "http://www.iol.co.za/news/the-2015-f-whites-olympiad-1.1903876" HYPERLINK "http://www.iol.co.za/news/the-2015-f-whites-olympiad-1.1903876" HYPERLINK "http://www.iol.co.za/news/the-2015-f-whites-olympiad-1.1903876" Comment on this story



Eusebius McKaiser says he has zero regrets about shutting down, as moderator, the racial hatred expressed by a member of the audience at the 2015 Ruth First Memorial Lecture that was held at Wits Great Hall earlier this week. File picture: David Ritchie

For some coconuts, the quickest way to prove solidarity with black struggles is to express hatred towards white people, says Eusebius McKaiser.

ADVERTISIN
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Johannesburg - This past week it dawned on me that some new self-styled radical middle-class blacks think that anti-white hatred, and even hate speech, are the gold standard of one's commitment to fighting anti-black racism. If you scream, publicly, "F*** WHITE PEOPLE!" and follow that up with saying that you do not want white friends, then you're amazeballs!

That, they imagine, proves you're more black than other blacks; you're more in touch with poor and working class black people than fellow black middle-class people who have white friends, or who do not care to sign up for anti-white hatred at a public event. And if you can say you struggled to sleep over this the other night, then you're really ahead of fellow new radicals: insomnia as evidence of commitment to revolution.

These sentiments are absolute rubbish and should be rejected with the same venom with which they are being expressed. There is a difference between anger and hatred, and there is a difference between the expression of anger and the expression of racial hatred aimed at an entire group. This conceptual confusion stems from an anxious desire to get receipts proving your hatred of whites, the hope being that such expressions of hatred will elevate your status in an imagined ranking of degrees of black radicalism.

Not only do these attitudes collapse once critically scrutinised, in tragicomic irony it also turns out that many of the proponents of this anti-white hatred are blind to class differences between themselves and the biggest victims of white hegemony, poor black people. The real site of daily violence in South Africa is the poor black body.

Coconuts and interracial friendship

The context of this faux neo-radicalism that is emerging among some middle-class blacks is this year's 2015 Ruth First Memorial Lecture that was held at Wits Great Hall earlier this week.
Panashe Chigumadzi had conducted research into a group of South Africans she calls, including

herself, coconuts. These are black students who went to former Model-C schools or private schools. They - we - are fluent in the grammar of whiteness because of our proximity to white people. And yet despite that proximity many coconuts have been willing to be part of the Rhodes Must Fall-movement, and its variations, across South African campuses, most notably at seemingly safe, calm, English liberal institutions like Rhodes University, Wits University and University of Cape Town.

A fascinating set of research questions follow, "Why are the born frees not imbued with colour- blind conceptions of non-racialism? When and how did they find a political conscience?"

She accounted, in part, for the politicisation of coconuts by arguing that proximity to whiteness does not always result in assimilation. In fact, proximity to whiteness can help you see the subtle manifestations of white racism more clearly than someone not close to whiteness. Whether it is the policing of black hair, the fear in a white teacher when you speak isiZulu rather than English or, at university, noticing that white networks enable your white peers to enter and negotiate corporate South Africa better than you. Proximity to whiteness ultimately enables you to realise that racism is class-blind, and that you remain, as one interviewee said, "a n****r". This particular female student who felt this way had attended Roedean, one of the poshest private schools.

Sisonke Msimang, by contrast, set out to explore the prospects of interracial friendship in post- apartheid South Africa.

It might seem like a cheesy question but that reaction would betray your absence from the event rather than absence of rigour on Msimang's part. With the help of Aristotle, she raised the bar for asking whether or not all is well in South Africa, racially. Can we be friends? Can we be friends as opposed to strangers who are polite to each other? Can we be friends as opposed to mere acquaintances? Can we be friends in the sense of meeting the moral demands of true friendship? Such friendship would include a commitment to justice on a white friend's part, because you cannot genuinely be my friend and yet not have adequate regard for my well-being, including a practical commitment to eliminate the racist world in which our friendship is located.

Her conclusion, with lots of textual and other evidence, is that the conditions for interracial friendship do not currently exist. Too much in the structure of our society remains deeply stained by racism. And until that is undone, true friendships between blacks and whites remain, at the general level, unlikely. This does not mean there are not a few particular examples of such friendships.

She insists that for interracial friendship to be possible at a general level, however, as an unsurprising feature of life in our country, white people must ask themselves: "How prepared are you for intimacy?" It is invariably racism's victims, black people, who are expected to dig deep to enable such friendships. This is part of the legacy of racism, an expectation from many whites that these burdens are black people's to discharge. Merely proclaiming you're committed to non- racialism does not bring authentic interracial relationships into existence.

This analysis is painful for many whites to hear, but then imagine just how painful it is for blacks to live with the violence of colonial and apartheid indignity in the year 2015 still.

Some people who clearly chose to listen passively misconstrue Msimang as being soft on whites. No, no: this is not Rainbowism. The moral demands of friendship that Msimang has in mind are intimately tied to racial justice. That is precisely why the prospects are dim in the short term, because whites who sign up for that journey will have to work bloody hard. Msimang's friendship- analysis is not jingoistic Rainbowism.

That, in a nutshell, is what went down on that stage, and ended with a brief discussion from the floor, all of which is available, including audio and text, at www.journalism.co.za. During that discussion a black man, who is a student I assume, took the mic and wondered why we are honouring a white person, and not black struggle heroes, and while saying this, he added words to the effect of "F*** WHITE PEOPLE!"

I intervened after his swearing, asked for the mic to be switched off, and suggested that he would have to be asked to leave if he continues his swearing. Chigumadzi disagreed with me, and thought I was policing black anger. Msimang did not comment directly on the swearing but

affirmed her willingness to see First as a hero, one that was prepared to die as an ally of black people in the fight against apartheid, and in fact did die when a letter bomb was sent to her while she lived in Maputo, Mozambique.

Appendix B: http://www.wits.ac.za/newsroom/newsitems/201507/26965/news_item_26965.html

The collection of photographs yielded by this competition will be deposited into the Wits Archive says Tish White, Project Coordinator: Sexual Orientation

and Gender Identity

Advocacy at the TEEO.

"The photographs depicted are a historical record of the views of some members of the Wits community on transformation."

The adjudicating panel was made of three judges. Panel member, Thamsanqa Pooe had glowing remarks about the submissions.

“The entries were a refreshing reflection on transformation. A reflection on those that seek to expose a lack of transformation; a celebration of the progress of transformation; and a symbolic rebellion from those that seek to agitate the powers that be to transform.

“As judges, we had to consider two broad criterion items. Firstly, the message encoded in the text. Here we had to measure the significance of the transformation theme that was being conveyed and we had to analyse how compelling it is for contemporary society. In doing this, we had to consider our status quo and the issues that are pertinent today.

“Secondly, we had to consider the artistic value of the text. Photography as an art was analysed here. For example, framing, lighting, the gaze and background to measure the overall aesthetic wealth of the photograph,” he said

Pooe added that the judging process was pleasant because they had the unique opportunity to decode a plethora of themes. “Wits produces students that are sensitive of the issues that surround them. This was clear in the entries submitted.”

White, who has been part of the organising committee since 2012, echoes the sentiment. “I noticed a variety of responses that reflect journeys, ranging from unpacking colonisation, education, personal growth, culture, gender and other themes. The consistent factor has been a great deal of effort on the part of the entrants in offering their perspectives, which has been evident in each individual entry.”

Appendix C: http://blogs.wits.ac.za/vc/

Wits University Supports Students’ Demand HYPERLINK "http://blogs.wits.ac.za/vc/2015/10/22/wits-university-supports-students-demand-for-more-funding-for-higher-education/"

HYPERLINK "http://blogs.wits.ac.za/vc/2015/10/22/wits-university-supports-students-demand-for-more-funding-for-higher-education/" HYPERLINK "http://blogs.wits.ac.za/vc/2015/10/22/wits-university-supports-students-demand-for-more-funding-for-higher-education/"For HYPERLINK "http://blogs.wits.ac.za/vc/2015/10/22/wits-university-supports-students-demand-for-more-funding-for-higher-education/" HYPERLINK "http://blogs.wits.ac.za/vc/2015/10/22/wits-university-supports-

students-demand-for-more-funding-for-higher-education/" HYPERLINK "http://blogs.wits.ac.za/vc/2015/10/22/wits-university-supports-students-demand-for-more-funding-for-higher-education/" More Funding For Higher Education

October 22, 2015 Circulars

Our students have taught us an important lesson in this past week through the unprecedented uprisings that we have seen not only on our campus but throughout our country.

They have put the issue of access to higher education for all firmly on the agenda in a way that no one else has been able to do in the last 20 years. They have had more success in the last week than much of our collective efforts since the dawn of our democracy.

We have heard and understood the concerns raised by our students. We fully support their call for more funding for the higher education sector so that students in need are not confronted with a fee increase in 2016.

The single biggest challenge in our society is inequality. It can only truly be addressed if those in need have access to an affordable world-class education. Our students have done more to achieve this in the last seven days than we have ever done before.

The Chairperson of Council and I, together with other Vice-Chancellors and Chairs of Council, and student leaders will be meeting with the President tomorrow. We will voice support for the students' struggle and their demands. We hope in this meeting to reach a decisive agreement that will see an immediate resolution to the short-term crisis, and a substantive plan to resolve the long-term challenge of underfunding higher education.

We were dismayed to see the excessive police action against protesting students at parliament and elsewhere in recent days. At Wits, we have kept the police off the

campus because we do not believe that force should be used to prevent the expression of legitimate demands by peaceful protestors. We call on the police to hold back and to exercise restraint when the students march to the Union Buildings tomorrow.

We would like to see an urgent resolution to the current crisis and call on all stakeholders to work collectively towards achieving this. We cannot afford to lose this academic year because it will further entrench the inequality within our society.

The University is willing to do everything in its power to assist in reaching such an agreement so that we can resume our academic programme as soon as possible.

Professor Adam Habib
Vice-Chancellor and Principal
University of the
Witwatersrand 22 October
2015

Appendix D: http://edition.cnn.com/2015/10/27/africa/fees-must-fall-student-protest-south-africa- explainer/

South Africa's 'fees must fall' protests are about more than tuition costs

By Basani Baloyi and Gilad Isaacs, Special to CNN

Updated 1124 GMT (1924 HKT) October 28, 2015

A student holds a placard reading 'A placard with "Zuma must fall" outside the Luthuli House, the ANC headquarters, on October 22, 2015, in Johannesburg, during a demonstration of thousands of students against university fee hikes.

Story highlights

Basani HYPERLINK "https://www.soas.ac.uk/staff/staff104502.php" HYPERLINK "https://www.soas.ac.uk/staff/staff104502.php" HYPERLINK "https://www.soas.ac.uk/staff/staff104502.php" Baloyi is an alumni of the University of the Witwatersrand (Johannesburg, South Africa) and PhD candidate in economics at SOAS, University of London Gilad Isaacs is a researcher in the School of Economics and Business Sciences, University of the Witwatersrand and also a PhD candidate at SOAS. The opinions expressed in this commentary are solely those of the author.

(CNN) An unprecedented movement of student activism has been sweeping South African university campuses and cities, culminating in a march on the historic Union Buildings on Friday 23 October, the seat of the South African government. Not since the Soweto Uprising of 1976 have this many youth arisen to demand the right to quality and accessible education.

The students have won their demand of a 0% increase in tuition fees, with planned fee increases of up to 11.5%, at the heart of the protests. However, as ongoing demonstrations prove, the students' demands have been deeper than this. They have called for the "decolonization" and "transformation" of higher education institutions, the insourcing of outsourced workers (mostly cleaning, security and support staff, often the most vulnerable workers), and the release of their classmates arrested earlier in the week.

South Africa: more unequal now than during apartheid

South Africa, by many measures, is the most unequal society in the world. A quick look at national statistics from 2014 shows that on average the top 10% of wage earners take home 90 times more in wages than bottom 10%, the top 1% earn 393 times the bottom 10%. Inequality, measured by the Gini coefficient (a measure in which 0 is perfect equality and 1 perfect inequality), is a staggering 0.66.
Disturbingly, inequality has increased since the fall of apartheid.

Working people cannot afford basic necessities. Recent research shows that a worker with an average of three dependents - all else remaining the same- will need to earn a wage of R4,125 (£200) a month to live above the poverty line. A shocking 60% of black African workers earn less than that, confirming that poverty, inequality and race in South Africa go hand-in-hand. Although state funding and university scholarships do exist, for many families university fees that can cost upwards of R40 000 (£2,000) make higher education an unattainable dream.

White dominance is not just about numbers, it is about patterns of thinking and the style and content of teaching.

South Africa's youth also face a broader crisis. A third of young people, aged 15 to 24, are not employed or in higher education and the unemployment rate for this group is 50%. Primary and secondary education is also woefully inadequate,

with only 36%of students who start grade 1 completing their grade 12 exams. Once

again, schools in black townships and rural areas have the least access to quality education. Not all protesting students come from poor backgrounds but they all agree about one thing: fees represent access, both to higher education and to a better, more prosperous life.

Democratizing higher education

South Africa Student protest tuition fee hikes

The protests and student demands are not only about access but about the nature of higher education itself. Academia in South Africa remains a white, predominantly male space. In 2012, white academics made up 53% of full-time permanent academic staff. That

is a staggering amount when you consider that white people make up only 8% of the population.

An insufficient pool of "talented" black PhD students is one of the reasons given to explain the lack of advancement of black students into academic positions. In some fields there is a lack of black South African PhD graduates and they do remain