

https://dspace.org/

An exploration of aspects of the South African Bill of Rights through applied drama amongst young adults (care givers) at Rena Le Lona Creative Centre for Children, Johannesburg South Africa

Apotieri-Abdulai, Oluwadamilola

2016

http://hdl.handle.net/10539/19666

Apotieri-Abdulai, Oluwadamilola (2016) An exploration of aspects of the South African Bill of Rights through applied drama amongst young adults (care givers) at Rena Le Lona Creative Centre for Children, Johannesburg South Africa, University of Witwatersrand, Johannesburg, <http://wiredspace.wits.ac.za/handle/10539/19666>

Downloaded from a DSpace repository. https://dspace.org/

AN EXPLORATION OF ASPECTS OF THE SOUTH AFRICAN BILL OF RIGHTS THROUGH APPLIED DRAMA AMONGST YOUNG ADULTS (CARE GIVERS) AT RENA LE LONA CREATIVE CENTRE FOR CHILDREN, JOHANNESBURG SOUTH AFRICA.

by

Oluwadamilola Apotieri-Abdulai

Student's Number

746801

A research report submitted to the Drama for Life division of Wits School of Arts, Faculty of Humanities, for the award of the degree of Masters in Applied Drama at University of the Witwatersrand.

Supervisors

Prof. Hazel Barnes

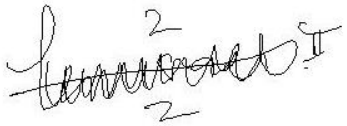
Co-Supervisor

Warren Nebe

February 2015

Declaration

This thesis is my original work and has not been presented for a degree in any other University.



4th March 2015

Signature Date

Oluwadamilola Apotieri-Abdulai

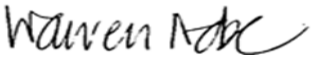
This thesis has been submitted for examination with my approval as University Supervisor



5th March 2015

Signature Date

Hazel Barnes



6th March 2015

Signature Date

Warren Nebe

Abstract

This research report evaluates an exploration of how Applied Drama methods can aid the pedagogy of Human Rights and encourage an attitude of responsibility towards human rights among young adult caregivers at the Rena la Lona Creative Centre in Soweto, South Africa. Human Rights are basic standards which inform the standard of living among people so that they live in dignity. In the context of this study, Human rights education through Applied Drama methods is the means through which people are empowered and are given a sense for responsibility.

The study consisted of the use of Applied Drama methods to articulate the education of equality and Human rights. This was done through a practice-based research framework wherein the research is informed by collective practice and also relies on theoretical findings. The first chapter articulates the background and justification of study. Chapter two focuses on the literature and methodology that inform the study. Chapter three explores the research findings through an analysis of the methods used and the learning derived from the practice. Chapter four concludes with the reflection around the research results. The conclusion asserts that the explored Applied Drama methods can be used as a tool for holistic education of the South African Bill of Rights within an informal education setting such as the Rena la Lona Creative Centre.

Dedication

To God Almighty for the divine provision to study as the first Nigerian in the field of Applied Drama and to a better Africa which I hope to lead in the nearest future.

Appreciation

First and foremost, my gratitude goes to Warren Nebe for the dream of setting up Drama for Life. Where would I be without your BIG Dream and your love for humanity?

My sincere appreciation goes to Professor Hazel Barnes for supervising this research and putting me on track every time.

Special mention also goes to Drama for Life staff who assisted me and became my first family in South Africa: Munyaradzi Chatikobo, Natasha Mazonde, Tamara Gordon, Caryn Green for your unwavering patience. For the knowledge, Cherae Halley, Ayanda Khala-Phiri, Tshego Khutsoane, that you passed to me in the classroom and on the field. To Sibongile Bhebhe, you are always an inspiration, thank you for the assistance outside the classroom. To my partners and classmates, Limpho Kou, Bongani Ntshingila, Adriana Cunha, Maria Atalia Cambane and my one and only team mate Masesi Dumela, your love kept me going throughout the journey.

My gratitude also goes to my South Africa and Nigerian friends, Bodunrin Michael Oluwatosin, Ayotunde Awosusi, Sandiso Ngulube, Oluwatosin Akinwande, Oluwafemi Salako, Adedeji Adeoba, Gift Edah, Ibukun Akinjobi, Prince Adekunle Awe and Kehinde Aiyegbusi who took out time to read my essays. I love you guys.

I am forever indebted to Dr Sola Adeyemi who first introduced me to Drama For Life in 2011 and Mrs. Eunice Uwadinma-Idemudia who encouraged me through this journey. Pastor Folarin and Mrs. Bukky Ogunsola of the Commonwealth of Zion Assembly and Pastor Olugbenga Akoshile your prayers and support kept me through this long journey to freedom.

I appreciate my close relatives who called me often to check on my welfare; Deacon Bayo and Deola Adeleke and Seun Bimbola and Kayode Adeleke, Daddy and Mummy Adebiyi, Aunty Ronke Omotosho and Daddy Bola Ogunlewe, Thank you for your support.

My sincere love goes to my family who believed I could study drama and be great, my mum Mrs Oluwaseyi Olabisi Abdulai, my brother Asiwaju Dayo Israel and lovely grandma Mrs. Olayinka Alao who called often to say hello.

I thank everybody that believed in me and most importantly, Goethe Institut South Africa for the opportunity to be part of Drama for Life scholars.

Thank you my Love and Lord Jesus. To you I return all the Glory.

TABLE OF CONTENTS

DECLARATION i

ABSTRACT ii

DEDICATION iii

APPRECIATION iv

TABLE OF CONTENTS v

CHAPTER 1: BACKGROUND TO THE STUDY Page 1

1.1 JUSTIFICATION

1.2 EXPLORATION OF PROBLEM

1.3 RESEARCH QUESTION

1.4 AIM

1.5 DEFINITION OF TERMS

1.6 SCOPE OF STUDY

CHAPTER 2: LITERATURE REVIEW AND METHODOLOGY Page 12

2.1 INTRODUCTION: HUMAN RIGHTS

2.2 CONCEPTUAL FRAMEWORK: CRITICAL PEDAGOGY

2.3: METHODOLOGY

2.3.1 Introduction

2.3.2 Aim

2.3.3 Preparatory workshop

2.3.4 Warm up

2.3.5 Reflection

2.3.6 Metaphor

2.3.7 Ethical considerations

CHAPTER 3: DATA ANALYSIS OF WORKSHOPS Page 28

3.1 INTRODUCTION: THE BILL OF RIGHTS

3.2: FACTORS AFFECTING DATA ANALYSIS

3.2.1 Rena Le Lona.

3.2.2 Caregivers vs Human Rights

3.3 RIGHT TO LIFE

3.3.1 Workshop Analysis

3.3.2 Reflection

3.3.3 Conclusion

3.4 RIGHT TO EQUALITY

3.4.1 Workshop Analysis

3.4.2 Reflection

3.4.3 Conclusion

3.5 MUCH ADO ABOUT INEQUALITY

3.5.1 Workshop Analysis

3.5.2 Reflection

3.5.3 Conclusion

3.6 ALL ANIMALS ARE EQUAL

3.6.1 Workshop Analysis

3.6.2 Reflection

3.6.3 Conclusion

3.7 DEALING WITH XENOPHOBIA AS A FORM OF INEQUALITY

3.7.1 Workshop Analysis

3.7.2 Reflection

3.7.3 Conclusion

CHAPTER 4: GENERAL CONCLUSION **Page 68**

4.1 REFLECTION

4.2 SUMMARY OF CHAPTERS

4.3 IMPLICATIONS OF RESEARCH FINDINGS

4.4 LIMITATION AND CHALLENGES OF STUDY

4.5 CONCLUDING REMARKS

Reference List **Page 74**

Appendices **Page 79**

CHAPTER 1

Introduction

1. Background to the study

I was born into a system filled with various human rights violation. A system where freedom of expression equalled assassination or detention, where democrats and activists were sent into exile or locked up in jail, children were told to respect and obey elders even when being led to destruction. A system where those in power could get away with embezzling billions and a common man could be lynched in broad day light for stealing a bucket of water to have his bath, a system where good basic education is more costly than gold and a daily meal is a miracle like the Manna the Israelites were fed in the Holy Books. I grew up in a system where the only thing that worked was corruption, religious and ethnic violence and human rights abuses occurred frequently. For the first 10 years of my life, human rights violation was at its peak as Nigeria was ruled by military dictators, all of whom assumed power through coups. Human rights violations were not just carried out by the military government; there were also human rights violations by teachers in schools and parents at home. Almost every human right was violated. I had several experiences in primary and secondary school where our teachers would beat us because we could not afford to pay for things required and our seniors in school would punish us, seize our properties and take our money. This inspired my passion to work on human rights education as a child. I became a human rights activist with a special interest in human rights education, started a child rights club in high school which later became the social enterprise where I work today. I launched the first child/human rights educational programme on television and hosted several seminars and conferences with school students and my local community in Nigeria. I also started writing plays that dealt with human rights education because of my interest in disseminating the United Nation

Convention on the Rights of the Child (1989) and several other human rights documents through the art.

My elder brother and I were actively involved and attended several civil society organization meetings and we were the youngest set of people in the forum. Most of these meetings, if not all, happened during school hours and in order to attend, we had to miss school or take flexibility forms to leave school early. We learned about UNICEF and its works, used the library and developed ourselves to become Human Rights Activists with our special focus on Children's Rights. The journey was not smooth for us as our mother, afraid of the military brutality against human rights activists in Nigeria would beat us just to discourage us from becoming activists. Each passing day, we knew we would be flogged when we got home because we would usually go to the UNICEF office or any other program after school to further develop our knowledge. We did not mind because of our passion to liberate our generation. Although we were victims of child rights abuses at home (and this was because of the fear of a loving mother losing her children to military brutality) we became activists in school and we were able to advocate against the physical and mental abuse caused by our teachers and seniors in school. In a particular case, we reported a teacher to the Ministry of Education for punishing students to the extent that they were physically injured and the teacher was investigated. By 1999 when a civilian government finally took over administration of the nation, Nigerians had lost understanding of what human rights are, as they were violated during the years of military rule. My brother and I continued organizing activities around human and children's rights education and while he became a United Nation Young General Assembly Ambassador to Nigeria in 2001 which gave him opportunities to attend several international and national conferences on children's rights and development, I was on the executive committee of the United Nations Young General Assembly. My passion

for human rights education developed to the point that I abandoned my childhood dream of becoming a lawyer to study theatre arts because I understood early in life how theatre/drama can transform lives when used as a technique in education (See Wagner, 1999). I sought to do more in terms of Child Rights education because according to Anderson et al (1998:24) 'Education for human rights [] gives people a sense of responsibility for respecting and defending human rights and empowers them through skills to take appropriate action'. My belief was that human rights education helps people to become aware of abuse of their rights and other people's rights either as oppressors or oppressed. Absence of this knowledge and proper understanding leaves a victim without hope and perpetuators as victors. In Nigeria and most importantly in South Africa, where my case study was carried out, people have argued that most of these provisions for human rights are only on paper and are often not implemented. I have maintained my stand while interacting with several government officials and activists in Nigeria that the first point of call is not the implementation of the human rights provisions because, to me, implementation only comes after knowledge, you cannot apply what you do not know. This is why I have dedicated my life and my heart to the education of human rights using theatre, drama and media as a tool.

1.1 Justification

The South African Bill of Rights is argued to be the best in the world and a prototype to others because of its provisions, especially the acknowledgements of equality between individuals with reference to diversity (Kennedy, 2007: 12). This is in contrast to the apartheid experience of the South African past, a political system which segregated races and oppressed the majority black race. Contained in chapter 2 of the South African Constitution, the Bill of Rights, is a human rights charter that protects the civil, political and socio-economic rights of all people[1] in South Africa. The Bill of Rights applies to all law, including common law, and binds all branches of the government, including the national executive, parliament, the judiciary, provincial governments and municipal councils (Western Cape Government, 2014). The bill provides for equal treatment of all persons in South Africa prohibiting unfair discrimination. The bill is described by Kennedy, (2007:12) as:

> the fundamental component of the globally esteemed South African Constitution which was first adopted in 1996. It begins with the words, "This Bill of Rights is a cornerstone of democracy in South Africa. It enshrines the rights of all people in our country and affirms the democratic values of human dignity, equality and freedom." The Bill of Rights was drafted to embrace the most progressive protections of human rights known in the world today. It is a model for all new democracies to follow.

Despite the praises bestowed on South Africa for the constitution and the Bill of Rights which respect individuals as equal notwithstanding the age, gender, sexual orientation, political influence, colour, race, and belief among several things, some South Africans believe that there are failures in the application of these rights. As in any nations where human rights conventions are respected, the problem tends to rest with the application of such rights especially with citizens who believe in George Orwell's quote from Animal Farm (Orwell, 1945:24) that 'All animals are equal, but some animals are more equal than others'.

[1] The provision says all people without distinguishing between foreigners and citizens as we see further in this essay.

In the face of the ideal of equality, there are many violations in the application of the Bill of Rights occurring daily on the streets of South Africa as is evident from reports in the media. The list goes from sexual abuse and harassment, gender abuse and discrimination, absence of quality education and facilities, absence of safe spaces for children and women, absence of adequate social services especially in rural communities and townships including health care, electricity and water, police brutality and intimidation, discrimination of persons based on gender, race and abilities, sexual orientation and belief, and most especially xenophobic attacks which will be focused on in chapter 4. In early 2014, the South African president, Jacob Zuma was accused of misappropriation of public funds worth hundreds of millions of South African Rands, (Pierre, 2013), the same amount would have provided basic amenities to millions of South Africans who have no roof over their heads, but was used to equip the president's house. This is obviously a violation of Human Rights as argued by many as the misappropriation of funds would result in non-provision of basic amenities to the masses. However, millions of South Africans still voted for the same president months after he publicly violated their rights and refused to either apologize or pay back what was misappropriated (Pitjeng, 2014, Magubane, 2014). It is important to take the South African Bill of Rights and all other conventions on Human Rights from the page to reality by educating the public on their rights as citizens. According to Anderson, et al., (1998:24) 'Human Rights should be part of everyone's education', both children and adults should know about their rights.

The rationale for carrying out this research is my determined commitment to empower young adults especially underprivileged citizens who might not be able to interpret the provisions of human rights from written documents. It is important that this category of people know their rights and also understand the meaning of these rights and be committed to their application

in their everyday life. I maintain that if people do not know their rights, it can be impossible for them to claim them in their everyday lives. This may also lead to further violation of the rights of other people, as a result; a vicious cycle of violation of rights may be formed.

The education of Human Rights should be approached from all angles and by all regardless of age, sex, colour, beliefs, educational status or background. It should be taught at religious gatherings, cultural gatherings, social gatherings and even in the school curriculum and in informal educational settings as I have done in this research. The present South African Life Orientation Curriculum recognizes this importance and human rights is included as a topic in the subject (Panday, 2007:4). David Shiman (1993), as cited by Anderson, et al. (1998:25), argues that, 'Human right(s) is not a subject that can be studied at a distance'. He believes that 'Students should not just learn about the Universal Declaration, about racial injustice, or about homelessness without also being challenged to think about what it all means for them personally' (ibid).

As a student of drama in education and a victim of the banking system of education, I believe that knowledge is not a material that can be passed on from an active tutor to passive learners. Dorothy Heathcote and other educational drama practitioners (see O'Toole, 1992, Wagner, 1990) assert that knowledge comes from experiential learning where learners are responsible and active in the process of their learning, therefore the power of learning lies in them. I reason that knowledge of rights cannot be passed to people, no matter their age and educational background when they are passive participants waiting to be filled by the educator.

Anderson, et al. (1998:25) further quoted Shiman in the introduction page of *Teaching Human Rights* that, 'As human rights educators, we must ask our students and ourselves, "How does all this relate to the way we live our lives?" The answer to these questions will

tell us much about how effectively we have taught our students'. I agree with Shiman's hypothesis and Freire's (1996:111) educational pedagogy which advocates for knowledge from the inside-out. By this he meant that participants are allowed to share their thoughts and knowledge on a particular subject rather than a teacher or facilitator seeing them as empty vessels that need to be filled with information.

The basic level of learning about human rights today in South Africa is through the life orientation curriculum taught in primary and secondary schools. The curriculum creates an opportunity for students to be taught about their rights. However, I conducted random interviews[2] with some selected Wits students about their rights and the knowledge they acquired from the life orientation class and amazingly, the majority of them could not remember anything taught about human rights but only know they have basic rights such as right to education without any in-depth understanding. Some of them confirmed that the little they know was grasped through information passed through the media but this knowledge was also superficial. From these interviews, I concluded that even though human rights were taught as a subject at primary level, most people have no knowledge about what their rights really mean as young adults. Suffice it to say that this is a gateway for violations of such rights and also the lack of knowledge of rights can result in the abuse of other people's rights. I submit therefore that if these rights have been taught with the learner-centred approach, most of these young adults would have had the proper understanding of their rights. It is however not too late for such an opportunity for young adults especially less privileged[3] ones to know their rights so as to take them from the level of potential perpetrators of human rights violations to potential human rights defenders. The above is my root motivation to explore

[2] Interview with 10 students at the Wits Junction Residence on the 10th of April 2014

[3] By less privileged I mean those with little educational background and economic power

some methods of Applied Drama that can aid a holistic education of human rights among young adults in South Africa looking at care givers at Rena Le Lona Creative Centre for Children, Soweto. Through a process of workshops, I have challenged them to think about what these rights mean to them personally and how they can move from an observer's state to a defender of Human Rights as stipulated by Kerry Kennedy, (2007) in *Speak Truth to Power*.

1.2 Exploration of Problem

This research has studied some methods of Applied Drama using approaches such as image theatre, Forum theatre and reflection (in and on action) in an attempt to understand how Applied Drama can contribute to the holistic learning of some aspects of the South African Bill of Rights, namely the right to life and the right to equality.

1.3 Research question:

For me, understanding is most important in education. It is the duty of a teacher to teach, but it takes the student to develop the ability to understand what is being taught. Understanding then comes from individual interpretation and application of what is taught. The central question for this research is:

- In what ways can Applied Drama contribute toward a holistic education of the right to life and the right to equality among young adult care givers at Rena Le Lona Creative Centre for Children?

- How do image theatre, Forum theatre and reflection (in and on action) contribute to a greater understanding of the right to life and the right to equality? To what extent do these methods change the attitudes of the participants towards human rights?

1.4 Aim

An introductory quote in *Speak Truth to Power* by Kerry Kennedy, (2007:1) caught my attention. It reads:

> We must... insist on a global consensus, not only on the need to respect human rights worldwide, but also on the definition of these rights…for it is the inherent nature of all human beings to yearn for freedom, equality, and dignity, and they have an equal right to achieve that. - HIS HOLINESS THE DALAI LAMA

Judge Baltasar Garzon in (Kennedy, 2007:64) *Speak Truth to Power* accused governments and international communities of white elephant declarations. In his words,

> It has always amazed me that politicians keep writing international conventions. But then when the time comes to apply one of those laws that have been ratified, they say "the problem is, economic stability, or political stability, could be threatened by the application of this rule." So what's the point? Do we ratify the laws in order to apply them or not? What is amazing is that there are no inconveniences when we're talking about violating human rights.

The South African Bill of Rights is a white elephant bill which is only effective on paper but filled with challenges when it comes to application (Budlender, 1996). I have argued that most importantly, before a law can be implemented, it is important that people have a proper knowledge and understanding of such laws. The greatest violator of human rights is the person who oppresses his subordinate because he sees himself as an authority figure, it is the parent who beats the child, it is a physically strong friend who bullies the weak friend, it is the elder who says children must not talk when adults are present, it is the husband who sees his wife as a subordinate.

This means violation of human rights starts in the home before it moves to the larger society. People who learn that they have the right to education must be made to challenge themselves on the interpretation of such rights by first applying it to themselves and others around them. This research therefore examined how certain Applied Drama methods such as image theatre, Forum theatre and reflection (in and on action) can aid the holistic education of some aspects

of the South African Bill of Rights, specifically the Rights to Life and Equality, with young adult care givers at Rena Le Lona Creative Centre for Children in South Africa.

1.5 Definition of Terms

Key points in this research are identified and defined as follows.

Human Rights Education – "The dissemination of information aimed at building a universal culture of human rights through knowledge and skills, and the moulding of attitudes directed to: the strengthening of respect for human rights and fundamental freedoms; the full development of the human personality and a sense of its dignity; the promotion of understanding, respect, gender equality, and friendship among all nations, indigenous people and racial, national, ethnic, religious, and linguistic groups; the enabling of all persons to participate effectively in a free society; the furtherance of the activities of the United Nations for the Maintenance of Peace." (Kennedy, 2007:93)

South African Bill Of Rights – "The Bill of Rights is the fundamental component of the globally esteemed South African Constitution which was first adopted in 1996". (Kennedy, 2007: 12). "The Bill of Rights sets out the fundamental rights of all South Africans, including the right to dignity and the right to equality. The Bill of Rights also states when rights may be limited". (The Western Cape Government, 2014)

Applied Drama – "is defined as a process-oriented means of exploring issues of concern to participants through dramatic means without the pressure of performance, or a facilitated process in which the value of work lies in what it does for participants rather than for an audience". (Prendergast & Saxton, 2013)

Young Adults: is defined as "a person in the age range of 20 to 40", (Erik Erikson's stages of human development) , in respect to this research, my scope for this definition covers

young adults who are care givers at Rena Le Lona Creative Centre for Children between the ages of 20and 30.

1.6 Scope of study

The scope of this research is limited to the exploration of the right to life and equality as provided by the South African Bill of Rights and its education among the selected case studies. I have, however, referred to various human rights provisions in general stating examples of cases from the international community and how such provisions are applicable to my participants. In doing so, I ran 7 separate workshops with 18 participants over the course of 6 weeks to further explore their understanding and interpretation of the Bill of Rights using selected Applied Drama methods.

CHAPTER 2:

LITERATURE REVIEW AND METHODOLOGY

> [E]very individual and every organ of society shall strive by teaching and education to promote respect for these rights and freedoms . . .
>
> *Universal Declaration of Human Rights, 1948 (Preamble)*

2.1 INTRODUCTION: HUMAN RIGHTS

It is evident that the Bill of Rights is being taught in the life orientation class in South African schools. However, not much has been recorded on the implementation of the Bill of Rights in the everyday South Africa where a sitting president believes he can easily get away with misappropriation of public funds despite pressures on him from the opposition parties to repay the money used in renovating his personal residence thereby denying some citizens basic amenities (Claasen & Molemane, 2014). From my observation during my Drama in Education practical at Boepakitso primary school in a life orientation class, I observed that the life orientation curriculum specifies what teachers should teach and what students should learn without looking at the diverse understanding and life application of what is being taught. While there are literatures that guide teachers on how to teach human rights, less has been written on their application. This chapter explores theories that have been presented in teaching human rights to people with special consideration of application of such knowledge.

In as much as my aim is not to give an in-depth definition of human rights nor to look at the history of human rights violation in South Africa, I do not take it for granted that my future readers need to understand the background of why the knowledge of the South African Bill of Rights is important to the care givers at Rena Le Lona Creative Centre for Children and every South African citizen.

I have chosen to work with caregivers at Rena Le Lona Creative Centre for Children since they represent a group of under-privileged South Africans who have direct contact with children (orphans) from diverse backgrounds. I focused on intensifying their understanding of their human rights with particular reference to the right to life and the right to equality which are the basic human rights. This I hope will help them become human right defenders rather than violators of human rights in a community known for human rights abuse.

Carrim, (2006:24) states, 'Human rights need to be addressed or personalized to fit the need of people and should not stay on paper'. The new and electronic media expose several human rights violations around us every day, most especially in developing countries like The Gambia, Cameroon and Ethiopia among other African countries. Sometimes as individuals, we unconsciously become perpetrators and/or victims of human rights abuse due to societal norms, cultural and religious belief systems. In today's South Africa, even with the South African Bill of Rights, there are a lot of cases, most especially in the townships and communities where parents abuse the rights of children, where citizens and immigrants are homeless, where the government provides inadequate education, where women are paid less than men, or where citizens commit xenophobic attacks on immigrants, where the police detain people without trial, where people are judged based on nationality (xenophobia), colour (racism, skin disorder - Albino) and sexual orientation or miners are molested and killed because of protesting for better welfare (see Saul, J. S., & Bond, P. 2014). This study focused on how the knowledge of one's rights can give people the sense of being human.

Nickel, (2010) submits that 'Human rights are moral principles that set out certain standards of human behaviour, and are regularly protected as legal rights in national and international law'. This means that human rights application aids the equal treatment of all humans irrespective of societal or economic status. To further buttress this, Kennedy, (2007:17) sees human rights as inalienable. According to her,

> You cannot lose these rights any more than you can cease being a human being. Human rights are indivisible: you cannot be denied a right because it is "less important" or "non-essential." Human rights are interdependent: all human rights are part of a complementary framework. For example, your ability to participate in your government is directly affected by your right to express yourself, to get an education, and even to obtain the necessities of life.

While this study did not consider working with all human rights provisions for reasons of time and depth, it is important to note Kennedy's affirmation that human rights are intertwined. This research study therefore considered the relationship between the selected focus and other human rights as applicable in the South African Bill of Rights.

Flowers, et al., (2000:3) see human rights as 'those rights that belong to every individual, man or women, girl or boy, infant or elder, simply because she or he is a human being. They embody the basic standards without which people cannot realize their inherent human dignity'.

Anderson, et al., (1998:3) define human rights as 'the rights a person has simply because he or she is a human being'. This means that human rights should not be based on who a person is or is not. They further stress that 'we experience our human rights everyday [] when we worship according to our belief, or choose not to worship at all; when we debate and criticize government policies; when we join trade unions, when we travel to other parts of the country or overseas'.

However this was not the case in the old South Africa (see Liebenberg 2000:5). Political rights were violated. 'Blacks were not allowed to vote nor be voted for, freedom of movement and residence were violated by law restricting the settlement of black people in urban areas as well as maintaining racially segregated residential areas through legislation such as Group Areas Act, 1966' (Liebenberg 2000:25). Dugard, (1978:73) describes the violation of the freedom of movement in South Africa as

> A vast web of statutes and subordinate legislation confine the African to his tribal homeland and release him only in the interest of agricultural and industrial advancement of the white community. When he visits a 'white area' as a migrant labourer he does so on sufferance, shackled by the chain of legislation and administrative decision.

Even when the South African Bill of Rights has made provision for freedom of movement, respect for the individual right to choose a belief, one can argue that a lot of these provisions are still on paper and not in practice as major apartheid violation of human rights still exists such as police brutality of the masses, racism, xenophobia and discrimination (see Holomisa, 2014). This study also considered equality as a right in South Africa.

Member states of the United Nations are obliged to respect human rights and protect the rights of their citizens. Cranston, (1955:14) and McQuoid-Mason, et al., (1991:14) see the concept of human rights as a 'natural law'. I argue that the ability to decide what is wrong or right should be part of humanness and humanity. This is part of diversity to respect people for whom and what they are without judgment. People should be able to treat others the way they would expect to be treated. It is all part of human rights to respect other people's rights.

The education of human rights provisions among young adults will build better leaders who will not attempt to violate their citizen's rights like we see in most African countries and in other parts of the world today. In Botswana, Gambia, Ethiopia for example, citizens are 'disappeared' [sic] because of having a different view from the government (See Amnesty International, 2014). People are imprisoned, murdered, exiled for several reasons in violation of their freedom of expression.

Maritain, (1971:37) posits that 'natural law does not "prescribe merely things to be done and not to be done" it also recognises rights, rights linked to the very nature of man'. This supports my argument that knowledge of human rights should be internalised by people of this age group and not just be taught passively. Maritain, (1971:37) further states that 'the

human person possesses rights because of the very fact that it is a person, a whole, a master of itself … the human person has the right to be respected, is the subject of rights, possesses rights'.

Since 1948 when the United Nations proclaimed a Universal Declaration of Human Rights the notion of rights has never gone unchallenged. This has led to several formations of non-governmental organisations and human rights groups to protect and advocate for all human rights.

Anderson, et al., (1998:20) further states the importance of human rights education as prescribed by the Human Rights Educators Network;

1. It declares a commitment to those human rights expressed in the Universal Declaration of Human Rights of 1948. [] it asserts the responsibility to respect, protect, and promote the rights of all people
2. It promotes democratic principles. It examines human rights issues without bias and from diverse perspectives through a variety of educational practices.
3. Helps to develop communication skills and informed critical thinking essential to democracy. It provides multicultural and historical perspectives on the universal struggle for justice and dignity
4. Engages the heart as well as the mind. It challenges students to ask what human rights mean to them personally and encourages them to translate caring into informed, nonviolent action.
5. Affirms the interdependence of the human family. It promotes understanding of the complex global forces that create abuses, as well as the ways in which abuses can be abolished and avoided.

Arguably, the above can only be possible if an active learner-centred education is practiced as opposed to teacher-centred education, a form which Freire (1970) described as banking system of education. People can only understand the values of human rights if they are made to live them, feel them and act them out through Applied Drama methods. This is something that is hardly seen in the mode of teaching in the South African Life Orientation class as described in other parts of this essay. Flowers, et al., (2000) describes human rights education

as ‘all learning that develops the knowledge, skills, and values of human rights’ and the United Nations Decade of Human Rights Education (see Anderson, et al., 1998:21) as ‘training, dissemination, and information efforts aimed at building of a universal culture of human rights through the impartation of knowledge and skills and moulding of attitudes’. As much as I agree with this definition, my reservation is on the process of imparting the knowledge and understanding of the human rights. I argue that people might not know what rights are if they do not live them through experiential learning and are not able to understand the provision on paper.

> But the most important change is something that people who have never lived under repression can never quite understand— what it means to be free. I am free. How do I describe that to you who have always been free? - DESMOND TUTU (Kennedy, 2007:76)

If people don’t understand what human rights mean, they probably will not understand what the violation of human rights is. As Desmond Tutu asserts, one must live the experience of human rights abuse, to understand what it means to respect other people’s rights and how one must defend his or her rights. This study has extensively taken the participants through experiential learning processes with some Applied Drama methods because to me, education needs to be personally felt to aid understanding (see Bolton, 1979).

The obligation for human rights education is indisputable: it is part of your human rights to know your rights. The Preamble to the Universal Declaration of Human Rights (UDHR) exhorts ‘every individual and every organ of society to strive by teaching and education to promote respect for these rights and freedoms. Article 30 of the UDHR declares that one goal of education should be the strengthening of respect for human rights and fundamental freedoms. According to the International Covenant on Civil and Political Rights (ICCPR), a government may not stand in the way of people's learning about [their rights]’.

Human rights, inclusivity and social justice are foregrounded in the Revised National Curriculum Statements (RNCS) as priority areas that should be taught across learning areas in South Africa, (see Values and Human Rights in the Curriculum: Education Department, S.A. n.d.). However, as observed in the Life Orientation Curriculum, teacher-centred learning is applied and this will hinder the understanding and application of this knowledge. I argue that if learner-centred education is however applied, more in-depth learning will occur.

A teacher or anyone teaching the provisions of the rights should therefore, in the application of the learning curriculum centre the learning on the students or participants to achieve in-depth understanding of the rights, and since rights are natural things learners should be given the opportunity to express their natural knowledge of rights and wrong.

It is important that people know about their responsibilities towards their rights for with every right comes a responsibility. For example, with the right to (formal) education comes the responsibility of going to school and studying hard.

Looking at all the literatures above, I am concerned at the level of understanding on rights among young adults especially caregivers who might not have had the opportunity to get the best quality education because of their backgrounds, particularly considering that they have direct contact with children in their community. People may not be able to change the law directly, but the understanding of their rights will give them the power to defend the human rights of people around them. It is to this end that I hope to look at how some Applied Drama methods such as image theatre, Forum theatre and reflection can aid the holistic education of these aspects of the South African Bill of Rights among these caregivers at Rena Le Lona Creative Centre for Children, Soweto.

2.2 CONCEPTUAL FRAMEWORK: CRITICAL PEDAGOGY

To articulate this study, I have used the Freirean critical pedagogy of education which suggests a problem-solving as compared to the deficit based approach to learning. Problem solving in the sense that it allows learners to critically engage with real life issues while deficit based education treats learners as empty vessels that need to be filled with knowledge. Freire sums this up when he says

> Education either functions as an instrument which is used to facilitate integration of the younger generation [those being educated] into logic of the present system and bring about conformity or becomes the practice of freedom, the means by which men and women deal critically and creatively with reality and discover how to participate in the transformation of their world. (Freire 1970: iii)

In this line of thought, Freire clearly articulates that education is bilateral in the sense that it can either create an autonomous learner or a redundant one. Freire advocated for the former. It should be noted that in the context of this study, education is not described in its literal sense but in the sense of learning in its holistic approach which includes empirical learning. In the case of my study, the learning was around the application of some aspects of the South African Bill of Rights using Applied Drama methods to understand the right to life and equality.

Critical pedagogy is a form of democratic resistance that questions unequal power relations in society. In practicing critical pedagogy, teachers invite students to explicitly question the present status quo. In the pedagogy of the oppressed, Freire asserts that this can be achieved through the struggle to social justice, liberation, and equality. According to Kincheloe (2008:72), 'one of the most important dimensions of Freire's pedagogy involved the cultivation of consiousness'. In this, 'Freire posited individual need to understand reality as a process rather than a "static entity"'. This process encourages critical thinking where students and teachers engage in 'continuous improvement and transformation of self and reality'.

Freire's principles of education embrace 'the notion of exchange, participant ownership, reflection and action' (Prentki & Selman, 2000:8), which is praxis. In Praxis, learners are given the opportunity to question the world around them, reflect on it, act on it, and reflect on it again, so that they arrive at critical consciousness. The idea of critical consciousness is that a certain degree of critical awareness and thinking has been encouraged and hopefully achieved among the learners. Freire (1993:25) points out that 'to surmount the situation of oppression, people must first critically recognise its causes'. As such, learning must be facilitated in a creative and adventurous way and not be a form of banking. In the Freirean pedagogy, banking posits the learners to be treated as objects and this objectification leads them to become redundant and complacent to change.

There are certain principles attached to this framework that are core to articulating critical pedagogy, such as; dialogue, humanization, critical consciousness and liberation. Whilst they may not be discussed individually, they are interwoven and speak to each other. Freire (1993) states that, principally, every human being's vocation is ontological, meaning that every person desires to be fully human. Hence, for individuals to start dreaming about their liberation, they must be made aware of their validated existence. In the first session of this research with the participants, they were encouraged to acknowledge their humanity by stating qualities that made them human and equal. I introduced games that allowed them to explore and reflect on the self, their relationship with one another and with the greater community. This helped them realise that there is no static reality. Reality is embodied in their own world and world around them. Apart from this, I realized the power of dialogue through games as a process towards humanisation. Freire point out that dialogue is the means through which people can critically question their existence in a collaborative way. In this sense, liberation is not individualistic but done collectively for everyone's benefit.

In the process, the participants were given the opportunity to realize growth. In the Forum theatre process, they were enabled to become critically aware of their oppressions and the oppression of the supposed minorities (foreigners) in their communities. As a method in the Theatre of the Oppressed, Forum theatre is largely grounded in the principles of critical pedagogy. It included a process of conscientization, where the participants grew and developed a critical awareness of their social reality through reflection and action. This phrase was coined by Paulo Freire. Notwithstanding, Freire argues that conscientization alone is not enough; it must go hand in hand with the transformation of social structures (Friere 1990). This process encouraged them to become aware that Rena Le Lona as a community social structure needs to be challenged, especially considering that it is a place that shapes their destiny and that of children in their community. In regards to this, they may also find it a safe place to practice equality and their rights.

In examining the facilitation of knowledge I also considered the role of the teacher, articulated by Friere as being critical in the transformation of the learners. This is where the teacher allows the learners to learn and work collectively with him or her for change both outside and within institutions. The subject of equality and rights is a broad one where if well-articulated, has the potential to impact on the lives of the participants even after their lives at Rena Le Lona. In attempting to achieve this, I engaged them in the process of story making which allowed them to identify situations in their own experiences. Power was easily transferred to the participants from the facilitator as they told stories of their own experiences.

It is important to note that learning about social issues aids cognitive development and methods for these are not specific. Teacher-centred approaches to education are however not the best way of dealing with social issues as they do not stimulate critical thinking and

reflection. People understand human rights issues differently and so the application of such rights might be different. Participants in the learning process must therefore be given the opportunity to critically reflect on how these rights apply to them. Through using the creative arts a facilitator, unlike a teacher, provides the methodological framework, guiding how the process unfolds in the form of holding the space and establishing an imaginative context and aesthetic space (See Boal 1979). Given (2008: 866) implies that Boal's Joker assumes multiple roles as the 'facilitator, devil's advocate, discussion moderator, and so on' who is tasked with the responsibility to help the participants think more deeply, clearly and critically. Hence, the facilitation of knowledge does not solely lie on the shoulders of the facilitator but is shared with the learners.

Critical pedagogy has been commended for its strides in the art of transformative education which allows freedom for learning. Though Friere has been criticized, in his writings, for his inability to eloquently express his theoretical inclinations towards practice. Most of his critics claimed that his pedagogy seemed to work more theoretically than it would practically. Be that as it may, his teachings on praxis highlight the importance of combining theory and practice. He said:

> We must not negate practice for the sake of theory. To do so would reduce theory to a pure verbalism or intellectualism. By the same token to negate theory for the sake of practice…is to run the risk of losing oneself in disconnectedness of practice.' (Freire 1993:20)

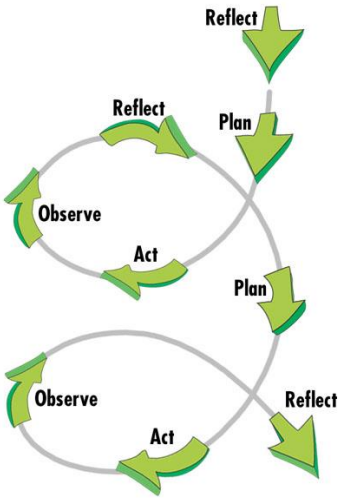
Boal in his *Theatre of the Oppressed* developed the practical application of these ideas of Critical pedagogy. In the practice of Theatre of the Oppressed, Boal introduces the joker and the spect-actor structure which clarifies the perspective that in the learning space, both the teacher and the learners can be engaged at an equal level and they collectively reflect and act upon the system of their world.

2.3 METHODOLOGY

2.3.1 Introduction

This research is located within the qualitative action research paradigm; the methodology includes myself as the practitioner examining my own practice of how Applied Drama can aid the understanding of The Constitutional Bill of Rights.

I used the Action research methodology which combines theory and practice and emphasizes the importance of reflective learning. Action and reflection will play a paramount role within this research as both the researcher and participants experienced, reflected and learned from the activities and workshop sessions of the research.



The action research spiral 1[4]

Fisher, (2006:2) defines Action Research as;

A process in which a group of people with a shared issue of concern collaboratively, systematically and deliberately plan, implement and evaluate actions. Action research

[4] Source: http://celt.ust.hk/teaching-resources/action-research

combines action and investigation. The investigation informs action and the researchers learn from critical reflection on the action.

The above diagram represents Fisher's definition. It involves planning ahead, implementing the plan through action and observing the impact of those plans through evaluation and then re-planning, re-implementation and further reflection.

According to Fisher & Jackson, (1998: 235-243) see (Fisher, 2006:3)

> ...action research is also a type of research, in the sense that it contributes to "public" knowledge. Experience in a specific situation generates insights and understanding which can inform actions in similar situations. The word 'inform' is important here. The intention is not to provide recipes for implementation, but rather to provide insights which others may find useful in other contexts.

This aspect of generalising from learning in a specific situation is the research element.

Kemmis & McTaggart, (1988:5) define Action research as

> a form of collective self-reflective enquiry undertaken by participants in social situations in order to improve the rationality and justice of their own social or educational practices, as well as their understanding of these practices and the situations in which these practices are carried out.

Action research is commonly termed as a step by step process, typically represented as a spiral (See Figure above). The spiral involves self-reflective cycles of

1. planning a change,
2. acting and observing the process and consequences of the change,
3. reflecting on these processes and consequences, then
4. re-planning,
5. acting and observing,
6. reflecting and re-planning

With respect to above definitions of Action Research, this study was involved in planning and action, through observation and reflection, re-planning and action then reflecting on the plan in the final report.

The plan was applied on a series of Applied Drama workshops with the selected participants at Rena Le Lona Creative Centre for Children in Soweto. In the course of the workshops, I observed the process and reflected after every process on the impact of the process on the participants and myself, the researcher.

2.3.2. Aim: each workshop had a learning aim. There was also an overall concept of how the learning might develop through the workshops.

2.3.3. Preparatory workshop: In order to discover if the participants' thinking changed in the course of the process, I organized a preparatory workshop which aimed to discover how participants thought and what they understood about the theme pre-intervention. Applied Drama methods such as image theatre and brainstorming were used to achieve this.

2.3.4 Warm Up: Each workshop session started with a warm-up activity. These activities were selected based on workshop goals. For example; introducing each other and presenting the core theme. The warm up exercise was also used to build interest and context for the plan. The participants were also given the opportunity to introduce warm up exercises in order to encourage engagement and a sense of ownership.

2.3.5 Reflection: there were two types of reflection in the process, first was the reflection with the participants and the second was the researcher's reflection which was kept in a research journal. Participant's reflection came in the form of interrogation, writing, drawing, sculpting an image among others. This was a form of reflecting on their experiences at the end of each process. It helped evaluate the meaning of the process to the participants and helped deepen their understanding of real life experiences suggested by the process which they had experienced. I decided to give options because sometimes, meaning does not come in words but in symbols which can be demonstrated through drawing, singing or sculpting of

images with the body. The reflection also helped to frame the follow-up sessions so as to build on the process and reflection enabled participants to understand how human rights are inter-related.

In addition, I reflected in my personal journal as the researcher, to evaluate each session, how successful it was as Applied Drama in order to improve future processes; and to understand the participants thinking in relation to the key human right being investigated. I reflected on how participants responded to critical situations and their interpretation of the process in relation to their everyday lives.

2.3.6 Metaphor: Metaphor is the use of something as a symbol conceived to represent another. It is a figure of speech in which a term or phrase is applied to something to which it is not literally applicable in order to suggest a resemblance[5]. I used metaphor as a form of distancing in the workshop so as not to traumatize participants who may have experienced any form of human rights violation in the past. However, I used questioning to stimulate the participants to make meaning of the process themselves, and reflect on how what is experienced in the process can be applied to everyday life, using the process as a rehearsal for real life (see Boal, 1989).

2.3.7 Ethical Considerations

This research is fully guided by ethical considerations in conducting research with young people. (Fraser, et al., 2004). I sought and received permission from the Rena Le Lona Creative Centre for Children which was the host community, and also got ethical clearance to carry out non-medical human research from the ethics committee of the University of Witwatersrand. This also included an individual signed participant's ethical consent form by

[5] http://dictionary.reference.com/browse/metaphor?&o=100074&s=t

all participants after a detailed information sheet was given to them. No pictures of participants were taken in my recording and direct data is used in this research. The consent of all involved was obtained mainly for the purposes of reporting this research after which all raw data was destroyed.

Also with reference to ethics, I observed the principles of confidentiality with the information gathered during and after the research. No names of participants or pictures have been published as anonymity is duly considered in fulfilling ethical guidelines.

CHAPTER 3

DATA ANALYSIS OF WORKSHOPS

3.1 INTRODUCTION: THE BILL OF RIGHTS

The Bill of Rights contains the fundamental rights of all South Africans, including the right to dignity and the right to equality. It also states when the provision of the rights may be limited.

> It is a basis of South African democracy which protects the rights of all people in the country and affirms the democratic values of human dignity, equality and freedom. The bill was first adopted in 1996 as a result of the experience of black South Africans who were discriminated against during the apartheid system of government in the old South Africa. **(South African Bill of Rights[6])**

Contained in chapter 2 of the South African constitution, the bill demands that the state must respect, protect, promote and fulfil the rights in the Bill of Rights.

In application;

- The Bill of Rights applies to all law, and binds the legislature, the executive, the judiciary and all organs of state.
- A provision of the Bill of Rights binds a natural or a juristic person if, and to the extent that, it is applicable, taking into account the nature of the right and the nature of any duty imposed by the right.
- When applying a provision of the Bill of Rights to a natural or juristic person in terms of subsection (2), a court Â-
  a) in order to give effect to a right in the Bill, must apply, or if necessary develop, the common law to the extent that legislation does not give effect to that right; and
  b) may develop rules of the common law to limit the right, provided that the limitation is in accordance with section 36(1).
- A juristic person is entitled to the rights in the Bill of Rights to the extent required by the nature of the rights and the nature of that juristic person. (Bill of Rights p5)

This chapter explores how The Constitutional Bill of Rights affects caregivers at Rena Le Lona Creative Children's Centre in Soweto and their responses and understandings of the Right to Life and the Right to Equality as experienced in the 7 workshops.

[6] http://www.westerncape.gov.za/legislation/bill-rights-chapter-2-constitution-republic-south-africa#9

3.2: FACTORS AFFECTING DATA ANALYSIS

3.2.1: Rena Le Lona.

Rena Le Lona is a creative centre in the heart of Soweto that accommodates orphans and vulnerable children after school hours for training in the Arts, including art, drama, ballet, hip-hop, Afro-fusion dance, comedy, music and singing, guitar, recorder and drumming classes. The centre uses art as a medium of emotional healing. At the centre, children are fed and are encouraged to express themselves and connect with others like families. Diversity and acceptance is one of the core beliefs of the centre as each child learns the joy of being part of a cohesive group. Through Rena Le Lona the children are able to eat a healthy meal and take food home. With the help of the caregivers, the children develop self-confidence, are able to find their inner power through creativity and apply that to their life situations. Gradually they are able to envision their future and make wise decisions. (Hollard Foundation, 2006)

The caregivers play a vital role in the centre as they serve the role of guardian, mentor and teachers during the stay of the children in the home. The caregivers are between the ages of 20 and 35 and come from diverse backgrounds.

3.2.2: Caregivers Vs Human Rights

Due to the background, cultural groupings and age of the caregivers, they have been exposed to the dark side of the South African struggle. They have experienced the inequality and racial discrimination that comes with the apartheid experience of the black South African. They have been victims and perpetuators of the violation of the human right to equality

On the one hand, they have been abused as victims of the apartheid system in the old South Africa, this has affected their economic and societal status. Whilst we recognise the provision

of The Constitutional Bill of Rights to respect the Human Rights of all South Africans, through my interactions and workshops, I observed that these South Africans are among those whose rights are still being violated. They do not have access to quality education, nor provision of sustainable shelter and medical facilities, job security is threatened among other violations.

On the other hand, being victims themselves, as Freire, (2014:45) puts it, 'The oppressed, instead of striving for liberation, tend themselves to become oppressors'. They tend to oppress other minorities in their community through ethnic crises, xenophobic attacks among others. They oppress the minorities among them, abuse them mentally, verbally and physically. Our workshops further interrogated how this group of caregivers relate to the Constitutional Bill of Rights with particular reference to Rights to Life and, Rights to Equality in relation to xenophobia in South Africa.

My observation during my first few minutes was that this group, due to past experience have a pre-judgmental mind-set about people from other backgrounds and especially other nationalities.

I as the researcher belong to a group this set of South Africans often sees as a threat. Being a Nigerian by nationality, I was at first at risk in an environment that is known to be hostile towards my people. To ensure my safety, I tried to dress like them so as not to be easily identified as a foreigner. I was used to my corporate way of dressing which speaks more about my educational background. I have been warned by friends and colleagues that Soweto is not a safe space as people especially outsiders are often mugged. I took this warning seriously as I went for my workshop twice a week.

While I was initially unaware of the hostility towards Nigerians in this community, I had introduced myself to my participants as a Nigerian who would be working on exploring the South African Bill of Rights with them. I was unaware that Nigerians are seen as a threat. In our interaction, they talked about how Nigerians and other black nationalities like Congolese, and others come into South Africa to take their jobs by rendering cheaper services, marry their women and also sell drugs to them. This reminded me of Chimamanda Ngozi Adichie's 'Danger of One Side Story'. This set of South Africans have a biased impression based on one sided stories they have heard about these immigrants. Their stories are negative about how these immigrants take their jobs without looking at the situation that first leads these immigrants out of their home country among which are war, famine and poverty. They talk about how Nigerians sell drugs without considering that the use of drugs is not permissible in Nigeria like in South Africa. Some Nigerians sell drugs because there is a market for it in South Africa, such a market is not allowed in Nigeria. They do not hear the story of Nigerians like Braimoh Bello, a Nigerian national who has impacted on over a hundred thousand South Africans in schools through his 'Beyond Tomorrow Project' and series of motivational talks and is among the Mail & Guardian 200 Young South Africans. (Mail&Guardian, 2011). They only speak of illegal immigrants and regard them as people who come into the country by jumping the border gate without the knowledge that even if some Nigerians are staying illegally, no Nigerian can enter South Africa or Southern African countries without a visa and without going through border control.

Having this understanding of their attitudes, it became easier for me to proceed and relate to them through reflection on their perception of their rights and the rights of people around them, most especially minorities.

3.3 RIGHT TO LIFE

You have the right to life – (South African Bill of Rights)

The basic human rights are the rights to life, survival and development. Without these rights, there are no ways people can defend their rights. With the absence of the right to life, there is no way an individual will survive and develop to the stage of having a right to education, good health and shelter. The right to life also has to do with equality between sexes, races and genders. I believe that every human, male or female, rich or poor has a right to life no matter their sexual orientation. No one should be denied the opportunity to live even if the person is born with a deformity or sexual belief that is opposite to your personal cultural belief. Even Freire (2014) posits that the Right to life is an ontological vocation for all human beings.

In the precolonial period in South Eastern Nigeria, the birth of twins was seen as an abominable act and twins were believed to be evil and were killed at birth. This happened for years until the intervention of Mary Slessor[7] (Bastian, 2001:12-27) who adopted abandoned children and was able to convince the people of the community to stop the act. In this century, birth of twins is a thing every family prays for as Nigeria is recorded as having the highest birth of twins in the world. The children who were killed at birth pre Mary Slessor's intervention were not only denied the right to life, but also of survival and development which includes a right to a family. In order to respect the right to life in South Africa, the system of capital punishment was abolished in the new South African constitution so that people are not denied their right to life. However, with the provision of the Right to Life in The Constitutional Bill of Rights, South Africa still records some accounts of the violation of human rights to life. Examples are xenophobic attacks on black migrants in 2008 that left

[7] http://www.iheyo.org/node/981

thousands of African immigrants displaced and dead (Mwakikagile, 2008 and Mwakikagile, African Immigrants in South Africa, 2008) and the Marikana massacre on the 16th of August 2012 which resulted in the deaths of 44 people and over 78 injured persons, the majority of whom were striking mineworkers, a replay of the 1976 massacre in Soweto (Saul & Bond, 2014). The corrective rape and sometimes mudering of people with other sexual orientation (Brenna, 2012), is also a way of violating people's right to life in modern South Africa. In the last five years, South Africa has experienced various discrimination and violation against the LGBTIQ community. It is then important to question the society's understanding of respecting people's rights, especially the Right to Life.

The first workshop with the care givers at Rena Le Lona explored the meaning of human rights, specifically the human right to life and how such a right can be unconciously violated by people.

3.3.1 Workshop Analysis

All workshop plans can be found in the Appendices on pages 83 - 96

Workshop Aim: To build trust with the participants and introduce them to the theme of the workshop.

Warmup Games

In working with people of diverse backgrounds, especially using Applied Drama techniques with these participants, warmup games played a very important role in engaging and preparing participants into deeper processes. Depending on the warmup exercise, participants dealing with issues before the process are able to focus in the present, gain self-confidence and are able to work with others in the space. My participants even though they work together have never been in such a space where play is used as a medium of learning. It was

important to then break this boundary for me to be able to work with them. This activity was not only useful to the participants; it was more useful to me as a facilitator who has come from a different space. These caregivers all work and live in the same environment/community while I as the facilitator am not only an outsider but also a foreigner to them and their culture, thus the need for me to familiarize myself with the group although I had been introduced to them earlier by their manager. Chaplik (cited in MacBee, 2006:79) suggests that 'the more individuals are supported within a group, the more they can express themselves as individuals'. Therefore, warm-ups and games were used as ice breakers and a way of encouraging the participants, who are adults, to freely find their playfulness and engage without fear of being judged. As an introduction, each participant shared things other participants did not know about them. This automatically introduced the participants to diversity of being. In this, I mean even when they work together, they each have different attributes that made them different from one another. Also, participants were able to think about what makes them different from other people and things that make them human. This activity was also useful for setting a mood for brainstorming which happened in the later part of the session. Giving ownership of space to participants allows them to feel respected and be fully involved in the process, this I was able to achieve by allowing them to introduce a game they would like to play. At this point, I noticed a change in the level of concentration and their willingness to accept me, listen to each other and pay attention to the activity. They had an assurance of security in the space they would otherwise have had to fight for, this came to me later when I discovered that there is a high level of xenophobia in their community and having me as an outsider dominate the workshop would have foiled the success of the workshop from the start. My role was not to dominate but to research through facilitation of process work. To further create a playful space in connecting with the facilitator and as a way for the facilitator to build trust, a game 'on my way to sailor's house' was introduced to help

loosen muscles and play in the space. Prentki, & Selman, stated the underlying principle of all theatre processes is fundamentally "to enable the participants to (re) discover their innate capacities for play, for imagining, for creating, for relating to others by exploring the self in the other and the other in the self" (2009: 252). Playing helped these more mature participants rediscover themselves and become free in the space.

After these warm-up games, participants were ready to brainstorm on the theme to be discussed through questioning, reflection and use of image.

Word Relation Exercise

The use of word relation is to help participants reflect and brainstorm on what the term Human Rights means to them and be able to share their thoughts without fear of judgement or of giving a wrong answer. I used this approach as a problem-solving method which gives opportunities for the participants to understand other people's perspectives and to discuss and brainstorm solutions. These ideas can then be implemented and practiced through other Applied Drama methods such as image theatre. For example, when participants gave a word that best represents human rights or human rights violation, I asked them to form an image of the word to embody the meaning. In doing this, participants brainstormed on what Human Rights and Human Rights violation meant to them as individuals breaking the word down to its simplest form.

Brainstorming through word relation on Human Rights violation encouraged the participants to be creative and generated many ideas quickly. In this workshop, I used it for tackling examples of human rights provisions known to my participants, to answer questions, to introduce issues, to raise interest, and to survey knowledge and attitudes.

Games

I extensively made use of games in all my workshops with the participants, especially as a way of creating a pretext of the idea to be discussed. When the participants played a game, I asked them to reflect on the game in relation to Human Rights. Questions like; What happened in this game?, did we violate anybody's right?, what could we have done better? among other questions were often posed to the participants as a way of interrogating their learning about human rights and its application to everyday life through the use of games. Games also help with distancing a particular situation so that the participants can deal with serious situations from a playful space and not become traumatized (Boal, 2002, Jones, 1996 and Blatner & Weiner, 2007:100). In my first workshop, to introduce the provision of the right to life, we played the killers game. This game allows participants to walk in the space and at each time the facilitator shouts 'point', all the participants in the space point at one person and that person is expected to fall down, representing a way of dying (See details in Appendix 1: p83). The use of this game was introduced during the brainstorming session on looking at how participants can unconsciously violate the human rights of other people and become a perpetrator of human right abuses. The reaction of the participants towards playing this game further exposes the presence of inequality in their community. This made a major switch in my research area as I noticed they had been dealing with major issues around inequality. Inequality in this sense deals with gender, belief, ethnic group and economic status.

For instance, in this particular workshop, there were only three males in the space. Two of the three males were participants leaving me as the third male in the space. While at the beginning of the activity, I explained the rules of the game and carefully used the word 'we' meaning I was part of the exercise. The first thing the female participants did, being the

majority in the space was to get rid of all other male participants apart from me, perhaps because they saw me as inferior to them, or they felt I had a special status as the facilitator. During reflection, I asked them why they did not see the need to point at me even when I was in the space with them, their response was that they did not see me as equal to them so I was not a threat. However, they saw the other male participants as a threat and had to deal with them first. I did not really understand this until the third workshop where a scenario of reverse domestic violence was presented. This showed how men are suddenly becoming victims of domestic violence in their community.

Furthermore, I questioned their decision to go ahead with the game when they could have rejected or at least refused to 'kill' one another by asking for another punishment rather than killing. Those who became the first set of victims were not happy they were out of the game early and expressed their concern for how other people determined their early exit from the game, pointing out the power inequality. They reflected on how the game represented their everyday life of fighting for survival. How they often get pushed against one another by leaders who turn them against one another for personal, political and economic power. They felt they had never thought of challenging my authority or in real life, the authority of their cultural, political and religious leaders at the expense of their personal survival. They were willing to do anything to violate other people's right to play or live within the space just as they often commit xenophobic attacks and statements on the immigrants staying in their community.

They identified that they could become promoters of suffering and injustice unconsciously and in the course of fighting for personal survival exposed the level of inequality around gender, status, belief and economic background which was later explored in subsequent workshops.

Image theatre

To further explore their understanding of human rights especially the right to life, and when such rights are being violated, participants were grouped to create images that address the human right to life and its violation. This involved, each group creating a still image or picture using their bodies and then showing it to other groups for them to interrogate what was being presented. Images do not have a specific meaning and do not commit participants to a particular meaning as a single image has multiple meanings and interpretations (Boal, 2002:139). This technique aided my participants to actively create meaning for themselves and reflect on situations in their communities.

What was consistent in the images created by participants was the violence that occurred in their community around violation of peoples' right to life and safety. They were able to project their thoughts in a single image about different forms of abuse as a result of the games played.

Reflection on these images further showed that the participants understood the violent situation victims of human right abuses face in real life. They concluded that most times while trying to fight for their own survival, they easily and unconsciously become perpetuators of human rights violations on others, especially people they can easily oppress, while they are also victims themselves

Further exploration of these images and the transformation of these images into Boal's Ideal situation (Boal, 2002:175) revealed what their dream for their community is. Exploring Boal's Transitional Image allowed for some realization of how those dreams of peace and unity might be worked towards.

3.3.2 Reflection

I actively used reflection as a tool throughout the process of my field work and workshops with the participants at Rena Le Lona Creative Centre for Children. The reflection helped me understand what was going on in the minds of the participants, questions they had and issues they were battling with. I made room for reflection at the end of each activity or game and at the end of the workshop to evaluate the process. I often asked the participants to reflect on their involvement and how the activities addressed the issue of human rights and aided their understanding of The Constitutional Bill of Rights. The purpose of reflection was to consolidate and make meaning of the activities and games. I did not introduce any game without an aim linked to the issue discussed. Reflecting on these activities allowed a shift in their understanding on the process (O'Toole, 2003:45, Morgan & Saxton, 2006:27, Jackson, 1993:39). In this particular workshop, the participants reflected on how they had a new perspective on human rights and human rights violation. Using image theatre techniques (Boal, 2002) helped them recreate their world, question their practice and belief and begin to understand the position of 'victim' and 'other' by experiencing being in their shoes (Heathcote & Bolton, 1995). They talked about how they knew more about their rights and about alternative methods to defend their rights, rather than through violent means. They agreed that negotiation and discussion could be methods to enhance understanding rather than simply believing that others are not right. Through negotiation and discussion, they believed issues could become clearer and understanding of other people's pain could become evident. They had come to understand the dangers of prejudgment.

3.3.3. Conclusion.

In this workshop, I have been able to show that working through learner-centred education, participants were fully and actively involved, strengthened their knowledge on this aspect of the constitutional bill of rights and how it is applicable to them and others around them. I have also shown that Applied Drama can empower the participants to experience issues of human right violation and make a decision to take a stand and become defenders of human rights rather than violators of the human right to life. The workshop also showed that when a facilitator gives participants a sense of ownership, they are able to freely participate and become involved in the learning process. The Applied Drama techniques that were used aided the understanding of the complex issue of human's right violation. I would accredit this to the active involvement of participants in the core of the process and to allowing them to communicate without judgement on their understanding and application of the provision of the Constitutional Bill of Rights.

With the testament from this workshop, I argue that the learner-centred method of education created an active space for my participants as they were given the opportunity to express their understanding of the right to life and how they can defend themselves and people around them.

Above all, through this workshop I was able to understand that the major human rights violation in this community is the right to equality especially with reference to xenophobia and ethnic prejudice. This understanding helped with the planning of subsequent workshops.

3.4 RIGHT TO EQUALITY

Equality is the first provision in the South African Bill of Rights. It states;

> You cannot be discriminated against. But affirmative action and fair discrimination are allowed. Everyone is equal before the law and may not be discriminated against.[8]

All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience and should act towards one another in a spirit of brotherhood[9]. This may not have been the case in the old South Africa during the apartheid period. The white South Africans were seen to be human while the blacks were treated with various forms of discrimination and in-human treatment. Today with the provision of The Constitutional Bill of Rights, South Africans irrespective of race, gender, educational or economic background, and belief are 'expected' to be treated equally but in practice one must ask how equal South Africans are and how equal other African citizens are in South Africa. With the provision of The Constitutional Bill of Rights, it is arguable that South Africa has moved from race and gender inequality but there is still some presence of different traits of inequalities.

In 2008, South Africa experienced a major xenophobic attack which claimed lives and displaced many black African migrants in townships especially Nigerians, Mozambicans and Congolese (Loren, 2012). Xenophobic attacks according to my participants are still an everyday affair in the townships especially in situations where the victims cannot report to the authorities because of their illegal status. Inequality according to the participants is still a major issue in South Africa where people are discriminated against based on the colour of their skin, economic status, political and religious idealism, nationality, gender and most

[8] http://www.justice.gov.za/legislation/constitution/bill-of-rights.html#sthash.sYia5jyN.dpuf

[9] http://www.un.org/cyberschoolbus/humanrights/declaration/1.asp

importantly sexual identity, orientation and practices. From the workshop reflection and contribution by the participants, black South Africans and immigrants in South Africa still feel the huge gap of inequality especially in cases of education and other social services, such as health care, job opportunities and education.

Since my approach is based on action research, this second workshop has been influenced by the result of activities during the first workshop with the caregivers. The major human right abuse they related to as revealed through the images they created was the issue of inequality. The images showed how gender discrimination and inequality is rampant in their community.

This workshop was designed around equality in South Africa using story-telling, music and reflection as a form of learning. I have particularly used metaphor as a form of distancing in the story which was later reflected upon by the participants.

3.4.1 Workshop Analysis

Aim: To further interrogate the issue of inequality as a form of human rights violation in South Africa. (Workshop plan: page 86)

Expected Outcomes

- Participants are able to identify inequality in their everyday life
- Participants are able to supply ways of defending rights as equal beings

Games and Warm up

In this particular workshop, as we checked in to see how the participants were feeling I noticed that some of them were tired and that I could easily lose their attention. Since my activities were theme related, I could only introduce warm-up games that we could reflect

upon in relation to our focus for the day. The ‘master to jack’ game spoke directly to the issue of inequality and the unconscious desire to become oppressors and also served as an energizer, the game aided concentration and prepared for learning the theme song for the story. Each participant’s aim was to become the master or jack who served as the leader of the game.

Warmup games have a multipurpose effect in workshops (Boal, 2002, Winston, 2000:101). The participants were able to reflect ahead and prepare for the major activities and to learn in a playful space. They were able to see the inequality in a space of play and reflect on how it affects their everyday life.

It is however important to be able to contain the playfulness in the game for serious issues. In my own case, I introduced another activity exercise which allowed reflection on the qualities that make them human. In the first round of the exercise, they shared with the other participants what makes them human and in the second round, they acknowledged the humanness of other participants. This helped to put them in a constructive mode, aided eye contact and enabled them to appreciate themselves and other people in the space as equal

Finally, games were used to further interrogate their relationship with inequality with the use of status cards which involved each participant in reflecting on how society divides us, based on people’s status and how people react to such a divide. This activity created awareness of the level of inequality in society.

With this activity, participants were able to reflect on how they relate to people based on their economic, gender, educational, religious, and cultural status; and the importance placed on people who are economically buoyant and how such people regard others.

Song.

Song can have in depth meaning that people can learn from. My participants, as I noticed in the previous workshop, were talented singers based on their culture, and it was important for me to recognise this strength and use it to the benefit of the workshop in order for them to live the experience. While making up a story that speaks back to inequalities in South Africa, I introduced song as a technique to enable participants to identify with the situation and the theme of the story. They are care givers at a creative centre for children so asking them to create a rhythm for the song was on purpose and a means to involve them in the narration of the story. The caregivers were able to identify with the use of song and were willing to give it life.

The use of song was also a method of bringing a cultural dimension into the learning space as Shor (1992) asserts that empowering educators should replace zero paradigms with critical paradigms that create real relationships between them and learners. The participants being creative teachers were able to bring in their culture and skills as a starting point to understanding the situation in the story. Since there was not enough time for me to allow the participants to create their story, I gave a sense of ownership to them by allowing them create a rhythm to the song the protagonist in the story sang. This helped them understand the challenges of the protagonist in the story and evoked pity for her. Although I employed distancing with the song, its underlying theme reflected the real situation in their community of how people are discriminated against without an in-depth understanding of their plight and the situations that lead them to be disadvantaged. The song helped the participants focus and reflect on the violation of human rights among them.

Storytelling

Storytelling was used in the research as a tool to allow the participants to imagine their reality (in the present and what they hope for). The concept of storytelling has been described by scholars as the narrative that is a pathway to discovering people's realities, identities and sub-cultures within larger society. The drama process chiefly relies on narratives that explain the realities of life. Ackroyd (2006) states that drama is stimulated by narratives especially in the negotiation of power relations. This research tries to articulate rights and equality, as such, it draws upon different dynamics of power perspectives. For people to engage in conversations of equality, they mention these dynamics. In the processes, such dynamics came to light through the stories told by the participants.

In the context of this study, storytelling is described as a language of theatre which is used to highlight people's realities. Grove, (2013:3) states that through stories, people 'find out about new experiences and ideas, [] develop empathy and imagination, …learn how to face challenges and solve problems'. In the same light, Boal (1979) posits that the stage is about the language of performance wherein the actors reflect in reality the story/ies of the spect-actors. While Grove and Boal agree on this, they differ in that Boal sees empathy as stagnant, not contributing to transformation.

In the workshop space, participants gave different stories of their experience of rights and equality. Each story had its own experience with some stories light hearted and some heavy. Together with the participants, we selected some stories that we could use in the Forum theatre exercise. However, as the facilitator, I drew on the strength of distancing. Distancing refers to creating a safe space and projecting everyday realities through metaphor. I knew that some of the stories might traumatize and retraumatize the participants. According to Cox & Albert (2003:124-125), storytelling provides 'tools to help meet therapeutic and artistic

needs'. Most importantly, they identified that; 'stories open doors, stimulate senses by appealing to sense memory and enhance listening skills'. In light of this, stories tend to create a social framework that actualizes the participants lives in a holistic way. However, where memory is concerned, participants may feel re-traumatized. Creating an emotionally safe space for the participants, involves distancing from the real context, the reality of participants' lives, their cultural background, attitudes and experiences (O'Toole 1992, Bowell and Heap 2001).

Through storytelling, I applied the use of metaphor as a form of distancing by situating the issue of inequality and discrimination in the animal kingdom rather than having a South African location. Metaphor refers in this case to the use of an analogous situation conceived to represent a reality. Graham & Lynne (1999), O'Neil (1995), O'Toole (1992), Heap (2001), assert that metaphor is important to create distancing so that participants are protected from the harm that comes from post-traumatic experience as the theme explored could be close to these participants who are not only disadvantaged but must have experienced first-hand issues of inequalities in their community and nation at large. The story addressed the challenges the marginalised face in South Africa. In this case, marginalisation refers not just to foreigners but also to people who are disadvantaged, homeless or do not have access to the basic necessities of life such as education, shelter, and family among others. The participants were able to identify with the issues raised in the story and proffer solutions that could be applied to the same situation around them. The use of metaphor played an active role in this story. The participants could easily relate to the story as Johannesburg is still known for its high level of discrimination, judgement and segregation according to class, economic and educational background.

Additionally, to achieve this in a culturally appropriate manner, in the opening of the narrative, I employed the use of the traditional 'kudala kwakukhona' in Zulu which means Once Upon a time' to show that the story is timeless, suggesting that it cuts across time and space. Moreover, the use of animal characters has been celebrated in the customs of storytelling in South Africa and the rest of Africa. In respect to this, participants tend to relate to the use of indigenous knowledge systems such as the one mentioned. The participants could easily relate to the tortoise as a disadvantaged animal who at all times stays outdoor in its shell, they saw the dogs as an advantaged animal who has the opportunity to be man's best friend and can be allowed inside the house. Storytelling became a process of meaning making. In this regard, oppressed people realize that stories are essential to their existence and survival. When stories are revisited, people begin to re-interpret their experiences thereby affirming their understanding of reality. By merely understanding the role of the tortoise and the dogs, the participants were enabled to question power dynamics in their own society.

Choosing the tortoise and dog characters was significant to me and the participants in that, in African culture, the tortoise is often spoken about from a negative perspective. Although seen as a clever animal, the tortoises are seen as tricky, cunny and slow, while the dogs are regarded as pets and guards. Therefore the use of these characters in the story was an attempt to raise participants' interest as a way of attracting their engagement to learning their rights through the metaphor of the characters.

Storytelling gives voice to those who have normally been excluded and silenced. The virtue of storytelling according to Giroux (1993) is that it helps people cross over the borders of oppression and begin to see difference as a form of equality. Complex as this may sound, his argument is that through highlighting stories of difference, difference can be seen as a politics of solidarity instead of dominance and discrimination. If one listens to people tell their stories

of inequality, they will realize that in each story, there is a nuance that begs to be embraced in the world of equality.

3.4.2 Reflection

Prendergast & Saxton, (2013:7) assert that 'reflection is about looking inward, both individually and collectively, to explore the emotional and intellectual impact of a dramatic process'. I employed the use of reflection-in-role in this particular workshop. I asked the participants to write letters to the protagonist or anybody they knew suffering the same inequality as the protagonist as a form of reflection at the end of the process. The aim of the reflection was to help make meaning of the process through their understanding of the story and other techniques used. Critical reflection at this point enforces a shift in understanding of the whole process. The participants were able to relate to the inequalities the tortoise had to experience and relate it to their immediate environment and people around them. In doing so, they wrote letters and poems (See Appendix 2B p89) to show their concern. They could relate the story in the process to how lack of adequate information has allowed them to show unpleasant attitudes including xenophobia towards other people most especially migrants in their community and how they also get judged by outsiders as unintelligent or violent because of their economic background and status. They concluded that the tortoise suffered injustice and should be assisted by everyone including the community. They also concluded that they do not have to judge people based on their disadvantages because such people are not there by their own wish. It was also obvious that personally, some of these participants have experienced this injustice based on their personal reflection. For example, one of them related how she could not get a desired job because of her qualification. The employer recommended the job of a cleaner for her.

The use of story, song and metaphor seemed helpful as the participants were actively engaged in the process while questioning and reflection helped them to further understand the story.

Involving them in finding rhythm for the song helped their focusing and concentration and also allowed them ownership of the whole process. Giving them the power to put rhythm into the song heightened their level of engagement and play.

Finally, the participants were able to see how they become promoters of inequalities in their community and how they themselves become victims of inequalities based on their practice.

3.4.3 Conclusion.

This workshop has shown that storytelling and song are useful methodologies in developing an understanding of human rights. The participants were protected from traumatic experience that could occur through telling of real life experiences through the use of metaphor which was employed on several levels throughout the workshop. Their reflection demonstrated that they were able to identify where their rights had been violated and when they violate other people's rights. This workshop further indicated that the participants were dealing with inequalities in their everyday life and much needed to be done to help them face inequality. Their reflection also showed how they as individuals have become perpetuators of violating the human right to equality. With the use of the story, they had a shift in perception of how they view people who are victims of social inequalities especially foreigners who they had up till that moment seen as threats. This workshop reinforced their discovery of how lack of information about the true state of migrants in their community is responsible for their hate crime towards them.

3.5 MUCH ADO ABOUT INEQUALITY

Dealing with the issue of human rights with a group of people that have a history of human rights violation can be challenging, particularly if they are stuck in their past. My participants have tasted first-hand several violations of human rights which has affected their judgement about their society and other people. One strong word that kept resurfacing was inequality in South Africa. Inequality in this sense had more to do with their rights to equality in their country and taking ownership of what is theirs rather than having foreigners benefit from what is theirs. Noting this, I concluded that the issue of inequality was a complex topic which I could not deal with only on a surface level, it called for us to go deeper even if we would not be able to deal with other human rights provisions in our 7 to 8 workshops. I assume that this human right is important to my participants because inequality affects other human rights from the right to education, right to life, right to leisure, freedom of expression and association among several others. To further explore their understanding on the right to equality, and if possible explore ways of changing their perspective on the human right to equality, I focused the next workshop on using image theatre to deal with inequality. We explored the real image, ideal image and looked at possible transitions (Boal, 2002).

3.5.1 Workshop Analysis

Aim: To further interrogate images of inequality and explore how participants can work towards equality in their community.

Expected Outcome

- Participants are able to identify how they can work toward equality in their everyday life

Warm up Games.

Using image theatre had to do with participants being flexible enough to read through images, relate their understanding of those images to their own environment and proffer alternative measures to the current situation with an ideal image. Babbage, (1996:91) posits that image theatre can 'provide useful strategies for exploring issues relating to personal and social education'. Having my participants make images that speak to their community erased distancing but the effect of being able to deal with the situation by profering an ideal image was more important for the workshop as it encourages a sense of agency. Boal, (2002) provides diverse games participants can explore for warm up exercises. To this end, starting up the workshop in a flexible way was important to the success of the workshop. At this particular workshop, I had new participants join and had to integrate them into the group and the play space. The group are mature adults and there is a language barrier as their first language is Zulu which I do not understand. It was easier for them to communicate in Zulu than English and I sensed a challenge there for me. This motivated my decision to explore more with image and games rather than discussion. To encourage a playful atmosphere, we started the workshop with Jiggalow (See Appendix 3 p92) a game that allows mirroring. Boal, (2002:129) provides several exercises on 'the mirror sequence' a facilitator can use with his or her participants The game also serves as a form of introduction and recognition of one another in the space as each participant had to say their name and introduce a movement others will mirror back to them. The next activity involved a participant in the middle of a circle with other participants seated. Getting participants to concentrate and pay special attention to details – for themselves and others in the space – was an important aspect of that workshop. Since I was exploring image theatre, I wanted my participants to really pay attention to every detail in the images created in the workshop and the mirroring sequence

was employed. This activity helped everyone in the space to pay special attention to themselves and to others in the space. In their reflection, they identified that they were able to identify with one another and saw each other as having something they can identify with as equal to themselves. First they are human before they are individuals, meaning having the same qualities as a human being is stronger than their differences

Finally the warm-up helped them understand and prepared them to explore the use of creating images as this was important before they can be grouped into teams to work on group images. It was important for them to have an idea of what images mean to them.

Image Theatre

According to Elinor (1992:129), 'image theatre makes thoughts visible'. It is the first step into the language of the dramaturgy of the Theatre of the Oppressed (Ronaldo, 1999:25). Image theatre involves participants in projecting their thoughts, reactions or feelings without verbal communication. Boal (2005:185), suggests the 'Image of transition' where a model is created in a three phase process and worked on by visual means alone. The model involves the depiction of an oppression which is then switched to an ideal situation where the oppression has been eliminated and no character is being oppressed, then the group works on dynamizing a transitional image to achieve the ideal. It is important to note that no single meaning or interpretation should be given to an image. Boal, (2002:175) says 'if an image is given just one meaning, it ceases to be an image theatre' so an image must not have a specific interpretation from those who look at it.

The Model (Real Image)

Boal, (2005:185) suggests that the model must be an image of oppression. Inequality itself is an oppression and my participants have experienced being victims of inequality in their past

and at present. They could not get a good education and do not have their desired jobs. In creating this model image of oppression that represents their community, I divided the participants into 2 groups. Each group was expected to create a model from the term inequality – as an oppressive image – and showed it to the larger group for further interrogation.

The two images presented by the groups showed how mob justice and rejection of outsiders is present in their community. The first image had to do with people lynching a character in the image while the other had to do with a character who had been discriminated against and denied the freedom of belonging or participation. In reflection, participants identified these images with xenophobic attacks in their community. They indicated that South Africans in their community oppress fellow black Africans and other minority ethnic groups and would go as far as physically abuse them. They had argued previously that these people come into their community to take their benefits and so, because of the economic situation telling on the poor South Africans in townships, they see the need to attack these foreigners or people with deferent beliefs or lifestyles, like homosexuals. In this sense, being oppressed by the economic situation, they tend to become oppressors themselves. It is important to state here that my participants relate a lot to xenophobic attacks as a form of oppression and gradually through our process, their perspective began to change and they identified the need to negotiate with foreigners rather than attack them, having an understanding of their background.

The Ideal Image

Boal posits that 'the theatre is not revolutionary in itself; but have no doubt, it is a rehearsal for revolution' (2000:155). In theatre of the oppressed, using image theatre allows the audience to depict an intervention to an oppressive situation. The participants are given the

opportunity to change an oppressive situation into an ideal situation where no oppressed characters exist. This method was useful for our workshop as the two images presented showed the oppressed situation of outsiders. This time around, participants who had always seen themselves as oppressed people, now identified themselves as oppressors. To create a level playing ground where oppression does not exist, the participants created an image where everyone was welcomed. In the first image, rather than lynch the foreigner, they welcomed him into their midst while in the second image, they had the foreigner in their midst leaving no form of rejection or oppression. My concern however was that in the second image, the rejected character is put in the middle on his knees in prayer. While we reflected and I expressed my concern about having a character in a position that shows submission, they insisted that in their community, while talking about equality, they still have to pay respect to their community leaders, religious leaders and cultural leaders and such situations can never be avoided. This image identified with the need to endure one another and accept people without prejudgement.

Dynamisation / Transitional Image

To move from a real situation (oppression) to an ideal situation (dream), participants must recognise that no magic can happen (Boal, 2002). Since theatre of the oppressed provides a rehearsal space for real life, participants must recognise and rehearse how they can get to their desired stage without going through violent means. The participants were encouraged to create transitional images that would take them from the real to the ideal. The two groups came up with similar images that allowed for negotiation, listening and acceptance. They argued that it is not easy to move to an ideal image, however, through listening to other people's stories, they realized that 'others' are not necessarily threats but may become friends. With this understanding they were able to make room for pity and welcome 'others'.

They indicated that some of these oppressed people have a home they cannot return to because of war or other crises and are in the South African community in order to survive (the Right to Life). They argued that the spirit of Ubuntu needs to be embraced as people should first see the humanness in others rather than colour or status.

3.5.2 Reflection

Image theatre allows the participants to work on issues they have been dealing with and explore possible ways out of oppression as depicted in the real images. The process of transition is very important as participants have the opportunity to explore different ways out of their present oppression. The participants made their own meaning of their oppression and decided on what they felt was right.

While the groups identified the importance of equality, I believe cultural belief will play a major role in the actual practice of equality. For example, in the second ideal image where the oppressed was now accepted but in a submissive situation, I questioned their definition of equality by asking the participants if they did not feel that the victim was still oppressed, they brought up religious and cultural beliefs that they cannot put away. This made me question myself on how my culture, belief and westernization has influenced my understanding of inequalities and who defines the border for the community to cross.

3.5.3 Conclusion

This workshop has successfully explored how image theatre as a form of Applied Drama can be used to further interrogate people's understanding of the South African Bill of Rights. An image can be very impactful and people tend to interpret images in their own way and from their own perspective. The participants' decision to leave the victim as a submissive character, or a dependant as they put it, leads me to question what aspect of our culture and

understanding of religious belief needs to change. While I have my reservations, I respect the role the participants' culture plays in interpreting their rights to equality and this might prove that different people view equality in different ways.

3.6 ALL ANIMALS ARE EQUAL

Freedom and security of the person

12. (1) Everyone has the right to freedom and security of the person, which includes the right—

a. not to be deprived of freedom arbitrarily or without just cause;
b. not to be detained without trial;
c. to be free from all forms of violence from either public or private sources;
d. not to be tortured in any way; and
e. not to be treated or punished in a cruel, inhuman or degrading way.[10]

Having successfully limited our scope around human rights to equality using image theatre, (and I agree with Boal's position on theatre being a rehearsal space for real change), the participants requested that we take our workshop deeper to explore how they might work towards equality in South Africa. I decided that Forum theatre would be an appropriate method to use. Forum theatre provides a platform of engagement which allows the participants to explore real issues in a space where they are given the opportunity to critically analyse the problems at hand. With regard to human rights and equality, Forum theatre allows participants to take up the mantle of challenging the socio-political system in South Africa through strategizing the language of reality. The following workshops allowed the participants to explore a real life scenario about inequalities and to explore how they can

[10] http://www.westerncape.gov.za/legislation/bill-rights-chapter-2-constitution-republic-south-africa#9

move from an observer point to a defenders point in real life. Our aim was to have participants deal with inequality in a non-violent but revolutionary way.

3.6.1 Workshop Analysis.

Aim: To further interrogate ways of dealing with issues of inequalities and explore how participants can ensure equality in their community.

Expected Outcomes

- Participants are able to explore ways of dealing with inequalities that happen in their everyday life
- Participants are able to identify how they can ensure equality in their everyday experience

Warm up/ Games.

Dealing with inequality might start with one man, but it takes a group effort, it takes a whole community to fight against injustice in a peaceful, non-violent way. Our warmup exercise 'Me Too' (See Appendix 4: p93) allowed the participants to work as a team as they see themselves as part of other people's story. When one person starts a story about themselves, another participant recognising a part of the story he or she can identify with would say 'Me too' and continue a personal story where the last person ended. This exercise helped build team spirit and connection among the participants. They were able to relate with one another's story which promoted a sense of equality. This also helped to prepare them for creating Forum theatre scenarios as it is an improvisation exercise which Forum theatre also requires. This exercise revealed that even with our diversity, there are things we have in common, I being a Nigerian also found similarities between us and they also shared my experience. To further help with improvisation and concentration, we played 'Tsama raka omo' (meaning go and buy omo) which helped the participants to focus and make creative

responses. The idea was aimed at allowing participants to feel free to work within the group and play during the process.

Forum Theatre

According to Fritz, (2014:158) 'Forum theatre constructs a space for the actors and spectators to act rationally on issues of oppression'. It 'offers the potential of "communal reflection" about issues which are significant in many contexts across a wide range of society' (26).

Forum theatre creates an interactive platform for spectators (audience) to become spect-actors. This means of theatre was created by Boal, in his book *Theatre of the Oppressed* (1974) as one of the forms of theatre which make up the armoury of Theatre of the Oppressed. It provides a platform for the audience to debate difficult issues, proffer solutions and live through the problematic situation in the moment as a rehearsal for real life. The audience are able to take ownership of their suggestions. Just like Image Theatre, the Forum Theatre model must present an oppressive situation which the audience must analyse, looking for the most realistic solutions to the oppression without giving an unrealistic (magical) alternative.

One key element of Forum theatre is the Joker who plays the role of a mediator between the action and the audience. According to Prendergast & Saxton, (2009:70) the Joker plays the role of a 'trickster figure who is charged with keeping the dramatic process open, steering participants away from magic solutions' and as Boal (1995:xix) refers to him, he is 'the difficulator rather than a facilitator' as he is charged with educating the audience about the issue under investigation. Boal was influenced by German dramatist Bertolt Brecht whose principles underpin that theatre must promote concrete political action, by representing actual

life and provoking intervention that might change those aspects of society that oppress individuals or groups and the notion that dramatic performance constitutes a dialectical process of learning (Gordon, 2006:261). Boal's ideas for theatre as a learning space were also influenced by Freire's *Pedagogy of the Oppressed* (1993/1970). Prentki, (2003) asserts that while Brecht sought for transformative social intervention through theatre, Boal engaged his spectators as spec-actors in finding a way out of oppression, by rehearsing possible solutions on stage.

The presentation

In order to develop a Forum theatre piece with the participants, I grouped them to create stories that would be presented at the Forum and interrogated through spect-actor intervention.

The first group presented a scenario about oppression at work which depicted how they were being oppressed at work, especially by the advantaged few. A junior member of staff was shown being refused leave, a participant expressed her personal concern how the advantaged minority frustrate the junior's desire to find a reasonable job by restricting the time they need to search for one and attend interviews.

The second group focused on domestic violence. This was a situation where a woman was denied her rights at home and her husband was seen as someone that the woman has to serve. This situation leaves women at the mercy of men who can abuse them physically, sexually, mentally and emotionally. Some cultures and religions support this violation as participants reflected by quoting their understanding of what the bible means about 'wife submitting to their husband' (Ephesians 5:22-33). They limited their interpretation to physical and mental submission. I submit that to achieve equality in communities, the religious body would be a

major influence in this. This situation is not limited to the Sowetan community alone but is an international challenge.

Another group created a model of current xenophobic attacks in their community where citizens abuse strangers and even threaten to call the police to arrest foreigners mostly because of their immigration status.

Interestingly, my participants gradually became concerned about the physical and mental wounds they leave with their victims. However, they expressed concern that the economic situation is a major cause of xenophobic attacks. They confirmed that the usual place for xenophobic and hate speech is always the bar where they drink their sorrow away and discuss how foreigners take away their jobs. They are not concerned about the foreigners who live in well-developed places like Sandton, their assumption is that those ones are here to build their economy but the poor ones are in South Africa to steal from them. The South African Bill of Rights provides that everyone must be protected from harmful practices and everyone has a right to safety and security. Xenophobic attacks therefore discriminate against human rights.

In this community, like many others, there is the presence of reverse domestic violence where the man is the victim and the wife is the oppressor. While we are fighting for equality, some people see women as oppressors and this seems more difficult to deal with. The fourth scenario depicted showed women have become oppressors in the name of feminism and others feel helpless to address it. Apart from being abused at home, society tends to deride men if they attempt to report the matter. We have heard of cases where men are raped and such cases are not reported or dealt with because even those in authority see it as awkward.

There are other levels of inequalities witnessed in their community, some of which are racial inequality, parental violation and oppression.

3.6.2 Reflection

My participants' decision to further explore domestic violence out of all the skits had to do with their concern in addressing reverse domestic abuse. I was made to understand that such acts are on the increase especially in cases where the husband is unemployed or challenged financially, which leaves the wife as the bread winner of the family. But, traditional culture recognises the man as the head of the house and he remains a handicap if he cannot provide for the needs of the family.

The participants explored this issue through a process of negotiation rather than violence using Forum theatre. Forum theatre allows the audience to become active, such that as 'spect-actors' they explore, show, analyze and transform the reality in which they are living finding out how to negotiate their way out of oppressive situations that make them unequal (Boal, 2000). The technique of Forum theatre used enabled my participants to try out courses of action which could be applicable to their everyday lives in such situations. Most of the participants tried negotiating their way peacefully and at each attempt, the oppressor gave several excuses that made the situation difficult for the oppressed character. Not wanting them to conclude that the situation cannot be changed or look for an easy way out by ending the marriage – which was suggested, I introduced the use of hot-seating (Jackson & Vine, 2013:75) and thought-tracking (196/207) to further explore the internal feelings of all the actors. We had the opportunity to question the actors as a form of reflection which gives the participants the opportunity to understand the root cause and deeper feeling of the protagonist and other characters. At the end, the participants having understood why the oppressor was hostile and understanding the feelings of the oppressed character were able to negotiate a possible way out and suggest that when the oppressor and the oppressed are able to have dialogue and see issues from each other's' perspective, the problem of inequality is half

solved. One of the participants highlighted that it is not easy for the oppressed to negotiate for freedom with the oppressor. Hence sometimes, they see that it is easy for them to be complacent of their oppression and internalize it. Freire (2014) points out that for people to understand true liberation, they should critically understand that, first, the oppressed have to validate the reality of oppression not as an insurmountable task from which there is no solution, but as an obstacle that they can transform and overcome. He says 'Freedom is not an ideal located outside of man; nor is it an idea which becomes myth. It is rather the indispensable condition for the quest for human completion.' (2014:48)

Rather than resort to conflict, both the oppressor and the oppressed need to understand the underlining cause of oppression. Though Freire calls this the pedagogy of the oppressed, he highlights that even the oppressor needs to be taught how to free himself from being oppressive.

3.6.3 Conclusion

With this workshop, I have been able to identify that Forum Theatre can help place people in situations, especially with role-switching where the oppressed and the oppressor change sides to see things from a different angle. The use of hot seating gave my participants the opportunity to conscientize the characters and negotiate. It is assumed that rather than become violent at people who have a different opinion to you – especially foreigners - the ability to see things from their angle, might create a more peaceful South Africa where everyone is respected.

3.7 DEALING WITH XENOPHOBIA AS A FORM OF INEQUALITY

As stated earlier, my participants have become conscious of their oppression as citizens of South Africa and also they have begun to understand that their silence at situations that promote oppression in their community makes them promoters of injustice especially in issues that have to do with hate crime. From feedback, it was obvious that they were ready to start becoming human rights defenders having understood the application of their rights and rights of others especially the oppressed, in relation to these two rights. Our focus in this workshop was to consider how they can personally address xenophobia in South Africa when they encounter it in their daily life. The success of my workshop should not be based on my report but the ability of my participants to be able to address xenophobia and other violations of human rights in their community. The first task was to therefore create a real life dramatic scenario which would then be interrogated using Forum theatre techniques to explore different ways of dealing with the issue in a nonviolent way.

3.7.1 Workshop Analysis

Aim: To interrogate ways of dealing with and addressing xenophobia and xenophobia attacks

Expected Outcomes

- Participants should be enabled to create ways of negotiation with and acceptance of people from diverse backgrounds.
- To realise that xenophobia is a violation of a basic human right.

Warm up

The key purpose of the workshop was to enable participants to feel the harm they cause when they commit a xenophobic or hate crime against people. The warm up exercise for this workshop was short but, because the participants were now more at home with the methodology it was, effective (See Appendix 5: p94). The participants had to experience

what harm or good they can cause with just a look; having to make people smile or frown with their face without any physical contact made the participants reflect on their actions and conclude that smiling is contagious and can make a change in embracing diversity.

The Forum Theatre

This workshop was not just about agreeing that xenophobia, hate crime or xenophobic attacks are crimes against humanity but also that they must be addressed in action. It takes a community to do this but starts with one person to make the change. This one person could have been one or more of my participants who might have left the workshop space ready to make a difference and educate other people about human rights provisions and human rights violation. The participants identified a major and more current form of xenophobic attacks in their community which they wished to address. This act involves South Africans stealing from immigrants in their townships and challenging them to report the theft to the police because they are aware that many immigrants may have an illegal status. Instead of working, certain South Africans in this community go into the shops, kiosks and take wares without paying insisting that the merchandise belongs to the South African people and the immigrants have come to reap where they have not sown.

I will highlight two examples that were given in our Forum theatre performance since all the performances speak to the same theme.

1. A South African entered the stall of a migrant to take cigarette, when the migrants ask for money accusing the South African of not paying for anything, the South African brought out a gun to scare the migrant accusing the migrant of coming into South Africa and taking their wealth.

2. A group of South Africans at the beer parlour started a discussion about the state of the economy. They accused the foreigners in their community of taking their jobs and planned an attack on them.

From the stories, I realized that I have experienced some of the things such as South African students making xenophobic statements towards foreign students even in state owned institutions such as universities. The accusation of foreigners running away from their countries because of insurgency is also rampant. One of my participants at the beginning of the whole process reflected that most xenophobic attacks are planned when they are drunk and thinking about their state of being. He confirmed that the community is well known for drug abuse and members consume alcohol. I could not agree more since I noticed how people consume alcohol every day when I went to my workshops as early as 9am. This makes one realize that oppression in the form of identity is deeply entrenched in the minds of the local South Africans. In this study on equality and rights, we ended up labelling perpetrators of these 'unseemly acts' as the oppressors. This could not go unchallenged and in the Forum theatre process, we decided to problematize this deep entrenchment; its root and causes. Two participants who related to the antagonist highlighted that the problem is that since 1994 which marked their independence, they have not enjoyed the fruits of their freedom and all of a sudden, there are people from outside coming to share them. The Forum came to a realization that the problem of xenophobia is not necessarily entrenched in issues of identity but more deeply in the struggle for resources. Conversations around xenophobia have been centred around ethnicity instead of focusing on the scramble for resources and South Africans feel that they are being ignored in that part of the conversation. One of the two participants stated that unless the issue for the scramble for resources is addressed, xenophobia will always resurface.

In the rehearsal space, the participants were enabled to dialogue. Through the dialogue, they engaged as equal partners in trying to resolve a social dilemma that was a threat to equality. Boal (1979) states that to enter into dialogue presupposes equality amongst participants. The Forum theatre space allows participants to explore socio-political dilemmas through dialogue. From among the participants those who viewed hate crime in its existentialist terms had a rude awakening as they realised that they should not take things for granted but question them. As such, through dialogue existing thoughts will change and new knowledge will be created. This does not mean to say that we condoned xenophobia in that space, but we were able to raise awareness, and critique the fundamental ideas of socio-political upheaval such as the xenophobic attacks. This means that through dialogue we can realize our humanity, empower ourselves and combat oppression.

3.7.2 Reflection

Having to create a scenario that deals with real life circumstances around violation of human rights has moved my participants from an observer's state to an activist state. In their reflection, they were able to identify areas where they can contribute to the change. They suggested that negotiating and mobilizing members of their communities and being able to influence some of the oppressors in their community can encourage more peaceful living. Having understood that an abuse against one person turns out to be an abuse against a whole community, my participants concluded that the change they seek starts with one person.

Their response to the Forum theatre showed their willingness to become change makers. In response to the piece, rather than being part of the hate crime, they indicated that they would like to stand up and speak on behalf of the oppressed as a way of educating the community. Also as oppressed, they were able to negotiate their way out of oppression by not being violent but finding a way to get the oppressor see their true state. One of the participants that

played the oppressed asked the oppressor if he would have preferred him (the oppressed) to go into crime. This process helps them to negotiate peacefully rather than become aggressive at the oppressor.

3.7.3 Conclusion

Becoming spect-actors has given my participants the opportunity to explore, show, analyse and transform the reality in which they live in into a more positive one. This has been made possible through living the experience of their rights and rights of others through taking the role of the oppressed in the Forum theatre. They have been able to identify that The Constitutional Bill of Rights does not only recognise the rights of South Africans but the rights of everyone in South Africa. They recognised the fact that there are South Africans that live in other countries and if citizens of those countries become hostile towards them, the world will be full of chaos. Hopefully, the participants were enabled to explore ways out of their own oppression being victims of oppression themselves in their own country. I believe that this is the first step towards applying The South African Bill of Rights as a Human Rights provision that covers all persons irrespective of race, sex, gender, sexual orientation and beliefs. The change must be embraced and understanding from others perspectives will promote peace.

CHAPTER 4

GENERAL CONCLUSION

4.1 Reflection

This study has tried to position how Applied Drama methods can enhance the South African education system in informal settings such as the Rena Le Lona Centre. It has also tried to address the application of the South African Bill of Rights through analysing and reflecting on participatory methods of engagement such as Forum theatre. Each chapter has tried to articulate this through analysing the findings vis a vis the frames of existing and new knowledge.

On reflection, the facilitation of learning recieves special mention in this research. Facilitation rests deeply on the ability to deepen thinking through reflective questioning in Applied Drama processes. Prendergast and Saxton (2013:7) claim that 'reflection can enrich perception in very meaningful ways'. They further suggest two types of reflection namely; reflection-in-action and reflection-on-action. I have used these two types of reflection throughout my interaction with the participants in different workshops through Forum theatre, image theatre, hot-seating of characters, writing in role through poems and letters, reflection out of role, reportage, and after workshop group discussion to encourage richer understanding of our activities. These types of reflection helped in enhancing my role as a facilitator. This means that a thorough analysis of facilitation was implemented as a means to achieve holistic learning both for the participants and the facilitator.

Facilitation comes with profound ethical questions that direct the facilitator in the direction of his/her work and especially in community settings. Consequestly, it is attached to values standard and principles that inform the work. Before going to Rena Le Lona, I did an ethics clearance which allowed me first and foremost to carry out my work at the place. However,

that is not enough because there are issues of morality and values that should be taken into consideration besides the paper work in ethics clearance. These are values of understanding the culture of the community. For example, my identity was a cause for concern for the centre, the gatekeepers, the participants and their parents, because most of the participants were young adults who still lived with their parents. This position could either compromise or validate my role as a facilitator and especially that of change. As a foreigner and being presumed gay made me feel unsafe in a community that is known for high levels of intollerance for difference.

Even though I carried the mantle of the expert as an Applied Drama practitioner in training, my role was open to scrutiny. One of the issues was that I was coming as a researcher for my thesis, hence I might tweak the process to favour my objectives. Apart from this, I had to think about creating a safe space for the participants and myself. It was not easy negotiating that because of the difference in academic, cultural and language background. However, I learnt that if a facilitator is clear about their objectives and understandings of the community needs, the process tends to become a surmountable task. To overcome these challenges, I employed the use of storytelling and embodied work. This enabled me to facilitate change and understanding amongst the participants without being a rigid teacher, but allowed the participants to grow from their own experiences.

Through the Applied Drama participatory methods, I realized that participants become more empowered and free to engage in dialogue that posits change. The nature of the work allows participants to construct and co-construct ideologies around participation, learning and knowledge. This was achieved through giving the participants the platform to creatively engage with the knowledge experientially and collectively. Image theatre enabled my participants to recreate their world without words and work on how they can transform their

present society into their dream community. The technique allowed the participants to work individually and in groups to explore how group action can help transform their community. The Forum theatre provided a rehearsal space for revolution and change in their society. They were able to negotiate their way out of oppression trying out possible solutions in a non-violent way.

The methods proved worthwhile, yet they lacked in validating the successes and strengths among the participants. If I were to alter some of my first lessons, instead of merely asking the participants to do the word relation exercises, I would inquire about the special skills they brought into the centre and space so as to validate their uniqueness and roles at Rena Le Lona. Doing this would have given them a niche that they could have carried outthrough the process because at times, the process challenged their status and roles. In light of this, it can be argued that sometimes, Applied Drama becomes wanting in that it focuses on people's problems and does not highlight their successes. However, storytelling tried to highlight this aspect.

To evaluate the results of my research, I dedicated the final workshop to having a reflection-on-action as a way of drawing their attention to and identifying key moments in the workshops that made a significant effect on them. I employed the use of journey mapping for them to be able to evaluate their journey before, during and after the workshops.

The University of Cape Town Mapping Workshop manual posits that 'journey mapping encourages individuals to externalize their life stories and look at key aspects of their lives in visual form' (2004:9). Having my participants map their journey in relation to human rights and their newly gained knowledge and experience, helped them project their feelings visually. They were able to identify what has changed in their lives and relate to others in the group by sharing their journey. One of the participants acknowledged that before the

workshop, she had feelings of hatred towards foreigners as she could not understand why they were in her country and she has violated their rights in the past by making hate statements that promoted xenophobia. She concluded that after her experience, the workshop put her in a space where she could identify with the foreigners and with her own personal rights and responsibilities. Others shared their experience on how the workshop had equipped them in understanding The Constitutional Bill of Rights and how they believe they can become agents of change and defenders of people's rights. It was obvious that my participants had a shift in their perception and their understanding of human rights, their rights and the rights of others. They submitted that having a proper understanding of their rights will help them protect other people's rights by not violating them and calling those who do to order.

As a facilitator, it has become clear that Applied Drama is a powerful tool in education especially in living the experience of human rights education. I have been able to use techniques of image theatre, Forum theatre, and reflection in and on action among others to explore ways in which people can understand the South African Bill of Rights and how they can apply it to their everyday life.

4.2 Summary of chapters

The first chapter serves as an introduction to my research explaining my background and justification for using Applied Drama methods as tools for holistic education of human rights and equality.

The second chapter looks at relevant literature that address my research and the theoretical framework I applied in the course of my research report and explains Action research as employed as a methodology in my research.

While the third chapter sets out the analysis of my work in the field and how my research made an impact on the lives of my participants, this chapter, being the fourth concludes my research explaining my research findings and the implication of my research.

4.3 Implications of Research Findings

The findings as indicated in previous chapters have proved the effectiveness and importance of these Applied Drama techniques particularly image theatre, Forum theatre and reflection in action with special reference to human rights on my participants. If explored further, I assume that the techniques can work in educating caregivers and people with little education. This research suggests that if student-centred education is practiced, education will be valued and not forced. It further illustrates that Applied Drama will not only build awareness of human rights but also encourage response to human rights violation. Applied Drama can help achieve proper sensitization of citizen's rights and responsibilities and foster means of exploring information dissemination about people of diverse backgrounds and the need for negotiation, acceptance and tolerance as keys to promote a peaceful coexistence.

Findings also indicate the need for systems to be put in place for proper reflective education of human rights in townships, especially amongst the less privileged who are likely to violate people's right because of lack of knowledge about their own rights.

The study agrees that South Africa has one of the most comprehensive constitutions in the world but its application needs to be addressed in order to reduce the level of human rights violation experienced by the underprivileged in South Africa.

4.4 Limitation And Challenges Of Study

This study was limited to the exploration of two major provisions of the South African Bill of Rights with special reference to the Right to Life and Right to Equality because of time and resources available. I further limited my Applied Drama techniques to image theatre, Forum theatre and reflection – in and on – action. Time available was limited by the situation of my participants who are staff of an NGO with responsibilities; however, with understanding and negotiation, we were able to conclude 7 out of 8 initial workshops with a befitting closing. I also had the challenge of language as most of my participants found it easy to communicate in Zulu but I was able to gradually pick up on what they were saying and also had people translate to me. The research has been worth the effort as I have gained more knowledge in applying techniques of Applied Drama in dealing with critical issues.

4.5 Concluding remarks

Human rights education can be achieved when applied with the intention to not just teach but to make meaning from within for the participants/student/group. Developmental organisations and stakeholders need to embrace the effort and effect of Applied Drama techniques in education, mobilization and sensitization. Applied Drama techniques can help people to internalize meaning for themselves and act towards change.

The journey starts with an intention, the intention starts with a man and the man starts with a step. We can achieve a world where all people's human rights are respected.

Reference List.

Books

Ackroyd, J. 2006. *Research Methodologies for Drama Education*. Staffordshire. Trentham Books

Adams, G. R., 2005. *Handbook of Adolescent Behavioural Problems: Evidence-based Approaches to Prevention and Treatment.* New York: Springer Science + Business Media, Inc.

Anderson, Marna; Sushanna, Ellington; Nancy, Flowers; Sherry, Kampf; Karen, Kraco; Martha, Malinski; Patrick, Manson; Kristi, Rudelius-Palmer; Janet, Schmidt; David, Shiman 1998 *Human Rights Here and Now*. Minneaspolis: The Human Rights Educators' Network.

Andrew, B., & Dave , O. M. 2012. *Beautiful Trouble: A Toolbox for Revolution*. London: OR Books.

Babbage, F. 1996. *Working Without Boal: Digressions and Developments in the Theatre of the Oppressed.* London: Routledge.

Blatner, A., & Weiner, D. J. 2007. *Interactive and Improvisational Drama: Varieties of Applied Theatre and Performance.* (A. Blatner, Ed.) New York: iUniverse Inc.

Boal, A. 2002. *Games for Actors and Non-actors.* London: Routledge.

Boal, A., 1989. *Theatre of the oppressed*. London: Routledge.

Bogart, A., 2007. *And then, you act: Making art in an unpredictable world*. New York: Routledge.

Bolton, G. 1993. Drama in education and TIE: A comparison. In T. Jackson, *Learning Through Theatre: New Perspectives on Theatre in Education* (p. 39). London: Routledge.

Bolton, G., 1979. *Towards a theory of Drama in Education*. London: Longman.

Bourne, John. R & Gundara, Jagdish., 1999. *Human Rights Education: Learning Human Rights in Secondary Schools*. London: Commonwealth Secretariat.

Brenna, M. B. 2012. *South Africa and the Dream of Love to Come: Queer Sexuality and the Struggle for Freedom.* Minneapolis: University of Minnesota Press.

Burbules, N. C., & Berk, R. 1999. Critical Thinking and Critical Pedagogy:. in T. Popkewitz (Ed.), *Critical Theories in Education* (p. 45). London: Routledge.

Carrim, N., 2006. Exploring Human Rights Education and Curriculum Reform in South Africa. in: P. Fritzsche & F. Tibbitts, eds. *International Perspective of Human Rights Education*. Journal of Social Science Education. (p22)

Conrad, D., 2004. Exploring risky youth experiences: Popular theatre as a participatory, performative research method. *International Journal of Qualitative Methods*, 3(1), pp. 1-24.

Cox, A. M., & Albert, D. H. (Eds.). (2003). *The Healing Heart for Communities: Storytelling for Strong and Healthy Communities.* Canada: New Society Publishers.

Cranston, M., 1955. *Human Rights To-day*. 1st ed. London: Ampersand Ltd.

Dalrymple, L., 2006. Has it made a difference? Understanding and measuring the impact of applied theatre with young people in the South African context. *Research in Drama Education*, Issue 11, pp. 201-218.

Denman, Susan; Pearson, James; Moody, Deborah; Davis, Pauline; Madeley, Richard, 1995. Theatre in education on HIV and AIDS: a controlled study of school children's knowledge and attitudes. *Health Education Journal*, Issue 54, pp. 3-17.

Dugard, J., 1978. *Human Rights and the South African Legal Order*. Princeton: Princeton University Press.

Elinor , S. S. 1992. *Comparative Criticism: Knowledge and Performance* (Vol. 14). Cambridge: Cambridge University Press.

Farmer, D., 2011. *Learning through Drama in the primary years*. Norfolk: Drama Resources

Fisher, R. J. & Jackson, W. J., 1998. Action Research for Collaborative Management of Protected Areas. In: P. O. Krishna, ed. *Collaborative Management of Protected Areas in the Asian Region*. IUCN Nepal: Kathmandu, pp. 235-243.

Flowers, N., Bernbaum, M., Rudelius-Palmer, K. & Tolman, J., 2000. *Human Rights Education Handbook*, Minneapolis: Human Rights Resource Center, University of Minnesota.

Fraser, Sandy; Lewis, Vicky; Ding, Sharon; Mary, Kellett; Robinson, Chris 2004. *Doing Research with Children and Young People*. 2nd ed. London: SAGE Publications Ltd.

Freire, P. 2014. *Pedagogy of the Oppressed* (30th ed.). New York: Bloomsbury Publishing.

Fritz, B. 2014. *InExActArt - The Autopoietic Theatre of Augusto Boal: A Handbook of Theatre of the Oppressed Practice.* Stuttgart: ibidem Press.

Giroux, H.A. 1993. *Border Crossing: Cultural Workers and the Politics of Education*. New York. Routledge

Given, L. M. 2008. *The SAGE Encyclopedia of Qualitative Research Methods.* California: SAGE Publications.

Gordon, R. 2006. *The Purpose of Playing: Modern Acting Theories in Perspective.* Detriot: University of Michigan Press.

Graham, L., & Lynne, C. 1999. *Researching and Applying Metaphor* (1st ed.). Cambridge: Cambridge University Press.

Grove, N. 2013. *Using Storytelling to Support Children and Adults with Special Needs: Transforming Lives Through Telling Tales.* Oxon: Routledge.

Heathcote, D., & Bolton, G. M. 1995. *Drama for Learning: Dorothy Heathcote's Mantle of the Expert Approach to Education.* London: Heinemann Drama.

Jackson, A., & Vine, C. (Eds.). 2013. *Learning Through Theatre: The Changing Face of Theatre in Education* (3rd ed.). Oxon: Routledge.

Jones, P. 1996. *Drama as Therapy: Theatre as Living.* East Sussex: Psychology Press.

Kemmis, S. & McTaggart, R., 1988. *The Action Research Planner*. 3rd ed. Australia: Deakin University Press.

Kennedy, K., 2007. *Speak Truth To Power: Human Rights Defenders Who are Changing the World*. 2007 ed. New York: Umbrage.

Kincheloe, J. L. 2008. *Critical Pedagogy.* New York: Peter Lang Publishing, Inc.

Liebenberg, S., 2000. *Human Development and Human Rights. South African Country Study*, Belville: Unpublished: Human Development Report 2000.

Loren, L. B. 2012. *Exorcising the Demons Within: Xenophobia, Violence and Statecraft in Contemporary South Africa.* Tokyo: United Nations University Press, .

MacBee, M. 2006. Reviving Empathy and Imagination: Arts Integration Enlivens Teaching and Learning English Journal. *e-journal, 96*, 79.

Maritain, J., 1971. *The Right of Man*. reprint ed. Detroit: Gordian Press, .

McQuoid-Mason, D., O'Brien, E. L. & Greene, E., 1991. *Human Rights for All*. Claremont: David Phillips, Publisher (Pty) Ltd.

Morgan, N., & Saxton, J. 2006. *Asking Better Questions.* Ontario: Pembroke Publishers Limited.

Mwakikagile, G. 2008. *African Immigrants in South Africa.* Pretoria: New Africa Press.

Mwakikagile, G. (2008). *South Africa and Its People.* Pretoria: New Africa Press.

Ngufor, E. 2013. Appreciative Inquiry - An Alternative Approach to Applied Theatre. In H. Barnes (Ed.), *Applied Drama and Theatre as an Interdisciplinary Field in the Context of HIV/AIDS in Africa* (p. 57 / 151). Netherlands: Matatu.

Nicholson, H., 2009. *Theatre and Education*. s.l.:Palgrave Macmillan.

Nickel, J., 2010. "Human Rights"., s.l.: The Stanford Encyclopedia of Philosophy.

O'Neill , C., 1982. *Drama Structures: A practical handbook for Teachers*. London: Nelson Thornes.

Orwell, G., 1945. *Animal Farm: A Fairy Story*. unabridged ed. New York: Houghton Mifflin Harcourt, 2009.

O'Toole, J. 2003. *The Process of Drama: Negotiating Art and Meaning.* New York: Routledge.

O'Toole, J., 1992. *The Process of Drama: Negotiating Art and Meaning*. London: Routledge.

Panday, D. 2007. *Teachers' perspectives on the implementation of Life Orientation as a learning area.* Port Elizabeth: Nelson Mandela Metropolitan University.

Prendergast, M. & Saxton, J., 2013. *Applied Drama: A Facilitator's Handbook for Working in Community*. First ed. Chicago: Intellect, The University of Chicago Press.

Prendergast, M., & Saxton, J. 2009. *Applied Theatre: International Case Studies and Challenges for Practice.* Bristol: Intellect.

Prentki, T. & Selman, J., 2000. *Popular Theatre in Political Culture: Britian and Canada in Focus*. Bristol: Intellect Books.

Rees, F. 2005. *The Facilitator Excellence Handbook:* (2nd ed.). San Francisco: Pfeiffer.

Rogers, C., 1965. *Freedom to Learn*. New York: Collier Macmillan.

Ronaldo , M. 1999. *Symbols and Power in the Theatre of the Oppressed*. Australia: Queensland University of Technology.

Saul, J. S., & Bond, P. 2014. *South Africa - the Present As History: From Mrs Ples to Mandela and Marikana.* Johannesburg: Boydell & Brewer Ltd.

Shiman, D., 1993. "Introduction" *Teaching Human Rights*. Colorado: Center for Teaching International Relations.

Values and Human Rights in the Curriculum: Introduction. n.d. Pretoria: Education Department: Republic of South Africa.

Wagner, B. J., 1990. Dorothy Heathcote: Drama As A Learning Medium. London: Nelson Thornes Ltd.

Winston, J. (2000). *Drama, Literacy and Moral Education 5-11*. London: Routledge.

Internet Sources

Bastian, M. L., 2001. Jstor. [Online] Available at: http://www.jstor.org/stable/3773886?seq=1 [Accessed 17 July 2014].

Budlender, G. (1996, May 1). *The Human Rights Brief.* Retrieved November 2, 2014, from www.wcl.american.edu: http://www.wcl.american.edu/hrbrief/v3i2/safric32.htm

Claasen, L., & Molemane, P. (2014, November 15). *Sowetan.* Retrieved November 17, 2014, from Sowetan LIVE Website: http://www.sowetanlive.co.za/news/2014/11/15/nkandla-robs-gauteng-residents---carletonville-s-loss-is-zuma-s-gain-report-reveals

Fisher, R. J., 2006. What is Action Research? An introduction to action research for community development. [Online] Available at: http://www.cifor.org/livesinforests/publications/pdf_files/Action%20Research%20_APO%20 2004.pdf [Accessed 14 July 2014].

Government, W. C. (2014, March 18). *Western Cape Government.* Retrieved October 12, 2014, from www.westerncape.gov.za: http://www.westerncape.gov.za/legislation/bill-rights-chapter-2-constitution-republic-south-africa

Hollard Foundation. (2006, January 10). *www.hollardfoundation.co.za/rena.htm*. Retrieved October 27, 2014, from Hollard Foundation: http://www.hollardfoundation.co.za/rena.htm

Holomisa, B. (2014, March 21). *www.news24.com.* Retrieved October 17, 2014, from News24: http://www.news24.com/SouthAfrica/News/SA-still-experiences-human-rights-abuses-Holomisa-20140321

Magubane, K. (2014, May 11). *Business Day Live.* Retrieved October 17, 2014, from www.bdlive.co.za: http://www.bdlive.co.za/national/2014/05/11/anc-won-despite-negative-campaigning-by-opposition-says-zuma

Mail&Guardian. 2011. *Mail and Guardian*. Retrieved December 2, 2014, from www.ysa2011.mg.co.za: http://ysa2011.mg.co.za/category.php?youngid=198&categoryid=10

Pitjeng, R. (2014, 03 31). *EYEWITNESS NEWS.* Retrieved October 17, 2014, from www.ewn.co.za: http://ewn.co.za/2014/03/31/Nkandla-report-Zuma-says-he-wont-pay

Pierre , D. (2013, January 30). *Daily Maverick.* Retrieved October 15, 2014, from dailymaverick.co.za: http://www.dailymaverick.co.za/opinionista/2013-01-30-nkandla-everything-thats-wrong-with-the-zuma-government/#.VLeeslWl74Y

The Western Cape Government , 2014. The Western Cape Government. [Online] Available at: http://www.westerncape.gov.za/legislation/bill-rights-chapter-2-constitution-republic-south-africa [Accessed 10 July 2014].

APPENDIX.

APPENDIX 1. Workshop 1 structure:

Overall Aims:

1) To create a consciousness about the human right to life.

2) To make participants identify when these rights are being violated and how to defend their rights and that of others

Date: Monday 27th of October, 2014

Workshop Aim: To build trust with the participants and introduce them to the theme of the workshop.

Expected Outcomes

Participants should be free to work in the space with one another and contribute to the whole process of the workshop using games and other Applied Drama methods while sharing their understanding on the Bill of Rights.

Introduction

- Facilitator introduces himself and his purpose stating the length of the workshop, time and other needed information.

- In a circle, participants are asked to introduce themselves and state something unique about themselves.

Warm ups

- Name and "what the group do not know about you" game to re-introduce the group

- Murena (meaning My King) to aid concentration. introduced by a participant to give ownership of the process

- On my way to sailors how game to loosen muscles and play

- Count down on 10 without interruption to help with concentration and focus and create a frame for activity 1. The counting game involves participants counting 1 to 10 randomly without having two people mentioning the same number. If two participants mention the same number, they are to start the counting all over

Contract - soup pot

The participants were made up of majority of females who are between ages 20 and 30 years, I adapted the soup pot game as a contract to allow them contribute to the contract and observe all rules created by them. In building the contract, I introduced the pot of soup and explained

to the participants that the process is like making soup for the whole group. We all need to contribute things to make the soup eatable for the whole group. I used metaphor so that the participants who are majority female can find something closer to them and understand the importance of the contract just as the soup is to them. They all contributed ingredients that speak back to team work, time management, respect and contribution in the space and confidentiality of issues raised in the space.

- The contract will help to establish a common ground for working through the code of conduct which will be contributed by the participants to aid ownership

- In addition to the contract, the participants would be expected to come up with the mode of cautioning (penalty) the defaulters

- The contract will encourage full participation and respect for all

Activity 1.

- Facilitator places a paper in the centre of the space with the word RIGHTS

- Participants are asked to do word relation on what Rights means to them

- After several contributions, the facilitator added the word HUMAN making it HUMAN RIGHTS

- Participants are asked to do a word association of the words HUMAN RIGHTS with words

- Facilitator introduced the point and kill game: Participants are asked to walk around the space and acknowledge one another. When the facilitator says POINT, they are expected to point at only one person. The person being pointed at will *DIE* dramatically by collapsing to the floor. This will be repeated until there is only one participant left.

- At the end of the game, (leaving only one participant standing,) the facilitator reflects on the game and while introducing the word VIOLATION to the earlier words

Reflection questions

- What human rights violation did we commit and how?

- What was it like to be pointed at?

- What was it like to be pointing at someone?

- What was it like dying, would you have preferred to live?

- What would it look like if you all refuse to participate in the game because of the punishment which is death?

- How can you negotiate the penalty of death?

- At what point do we become victims and violators of other people's wish to live –Right to life
- If you are to change one thing in the activity, what and how would it be?

Activity 2.

- Participants are divided into 2 groups to create an image of what the right to life means to them and show it to the other group.

Reflection

- Participants reflected on the last exercise and the whole activities of the day and what stood-out for them using both image and word

Close

- The process ends with the countdown from 10 to 1 using both hands and feets.

Appendix 2.

Workshop Structure 2.

Date: Monday 3rd of November, 2014

Aim: To further interrogate the issue of inequality as a form of violation of human right as exist in South Africa.

Expected Outcome

- Participants are able to identify inequality in their everyday life
- Participants are able to supply ways of defending rights as equal being

Warm up / check-in

- How do you feel – to acknowledge individual feelings in the space
- Moster to Jack – to help bring participants into the play space and establish the theme of status and inequality
- I am human because… - to give a form of recognition in diversity

Activity 1. - Status Game.

This game speaks back to how economic, religious and societal status influence inequality in the society and how people relate based on who they are and what they have.

Participants are given a status card with different numbers ranging from 1 to 10. Card no 1 being the lowest and common man and 10 being the highest and most influential figure in the society.

This activity is divided into two different phase.

Phase 1: Participants acknowledge people in the space based on the cards they have on their forehead. Participants do not know the card numbers they have but will only depend on how other participants in the space relate with them to guess who they are.

Reflection – At the end of the first phase, each participant would reflect on who they think they are and how they respond to other people within the space.

Phase 2: each participant is given another paper with a societal role, they are to keep their roles secret but relate with other participants in the space based on who they are leaving other participants to guess their importance and personality.

Reflection – each participant would reflect on how they interacted with other people in the space and how other people interacted with them. They are expected to question their level of equality with other participants in the space.

Activity 1. – making music (The common man song)

Participants are divided into 5 groups with each group having 2 to 3 people. Each group is given a verse of the common man song to form a rhythm. This is aimed at building team work and corporation among the participants while given them the ownership of making songs for activity 2 which involves story telling.

Activity 2. – Storytelling

A long time ago in a faraway kingdom where the animals live, There was a tortoise (ask them to mention some characteristics of the tortoise) in this very kingdom where the animals live. The tortoise has no parent and has no family, the tortoise stays on the street with no shelter (ask them to share their thoughts on what they think the tortoise would be going through). Other animals pass by daily to make fun of the tortoise, they accuse her of been lazy, and they say she does not want to work. One day, the dog was taking her children to school, (interrogate the different between the dog and the tortoise in the society) they were well dressed and of the tortoise age group. They made fun of the tortoise as usual and tortoise cried and cried and cried. Suddenly she sings 'the common man song'

This life is full of ups and down
Born without a silver spoon
Denied life basic qualities
But I won't lose hope

I want education like the rest
A good home to lay my head
A fine cloth to cover me
And a family to call my own

Rather than help my way
I get mocked and abused daily
As if I choose to be this
Wont you just ask the system

Let's exchange position
And see if I won't be better off
Come have a taste of my life
And you will know I am a survivor

Although I get to go down
I won't give up on going up
Cos it's full of up and down
So down is not the only destination.

After singing the song, the children of the dog were really sad for the tortoise and determined to do something about the tortoise.

Activity 3: Reflection.

Ask participants to work in group and discuss what they think the children of the dogs can do to help the situation of the tortoise

Activity 3b: General Reflection -

- What do you think caused the tortoise to end up on the street?
- Why do you think the tortoise could not go to school like the others?
- Why do people make fun of her?
- If we are to name this kingdom, what name can we call it?
- How can we relate the story to human experience?
- What lesson can we learn from the song?
- What aspect of human rights did the story touch?

Activity 3c – Writing reflection

Participants are given writing materials to do personal reflection.

- Write a letter to anybody and tell them stories of inequality you know in South Africa
- Participants are encouraged to share their reflection if they wish to with the whole group.

Activity 4 – Group image

- Facilitator place 2 papers on the floor for participants to write or draw any concept of inequality they know of and how to solve the problem of inequality in their environment. They then pick one word each to form an image that speaks back to the concept and how to solve it.

Closing

- Machine – participants are asked to create a human machine to show what they are taking from the process.

Appendix 2b - Poem

Reflection by participants

No Title

You lose, you win, you fight your success
You will face challenges, many challenges
You will win some and you will lose some
But the point is you don't give up.

You don't stop fighting
You don't stop accepting challenges
And never be afraid of a lose because sometimes,
You will have to lose to win again and eventually
This will pay off in terms without judging what you have gone through.
Inequality
What the country has become… We are all equal in our lords' eye
but why do we have sayings like blacks, whites or foreigners?
We blacks get judged when going to an interview where the interviewer is white,
That white person will prescribe a cleaning job for you because you are black!
What does it say… why do we torture our foreigners when they need our help cause I thought we are one nation and we belong to God

Letter to a friend

Dear friend,

Greetings, today we had a very important session which brought attention in me. I can realise that here in South Africa, we are experiencing lots of stress because of the inequalities of the people. Children are not treated accordingly to their rightful need. This country is full of street kids. Matriculates don't have the opportunity to go to tertiary level. The government does not listen to the people's voice.

No title

Until you've been in a situation of another, do not judge rather empathize with that person. We were born with different qualities, we were born from different wombs, we are from different backgrounds. Everyone has a right to live, to express what they are. So give a chance, listen and accept who they are rather than being judgemental

Inequality

We are all special in different way
Don't let anyone judge you.
Hope, love and care are the only things that give us strength
Speak up and stand in what you believe
We are all equal
Let's not lose hope
We all have our strong and weakest points
Challenges are always there we have to face them.

Is it because I'm black?
If death be drug that robs me of my humanness
If life be the poison that takes away my dignity
If poverty be the virus that infects my breathing
Then I am not alive because of this discrimination
Then I cant write or read because of this education
Then I can't eat nor bath nor play because of this system that robs me of all my qualities to just be me to be free to breath.

Inequalities in South Africa
Let's love and spread love
Let's not judge but understand each other
Love your neighbour as you love yourself
Respect
Ubuntu
Unism
Love
Understanding conquers everything

Dear friend

Yes you lost your parents at a young age
You may feel like you don't have a reason to live
You may think that all your dreams will never come true
You may be giving up in life.

But I'm here to tell you that you are my friend and a sister
And you live in a country where a child is raised by the community
Where a child has a right to a good education, good health
A right to be a child

To whom it may concern

I write this letter just to tell you how my session was and also about the inequalities of South Africa. Firstly, South Africa is a beloved country but we don't treat each other equally because black people are still oppressed by white people. Other than that people are living happily in their home and my session for today was inspiring because I got to learn other stuffs, so all in all, I'd like to say believe in yourself and believe in God everything is possible.

Yours

S.

Dear Tortoise,

I am JMM. I want to address you about the inequality of life in South Africa. As you know that you are an orphan, you don't have to stay alone far from people who can help you with your situation. Go and find help outside especially at church, schools and someone you trust most. And that person or people would help you accordingly. So don't stay alone, move outside and find friends.

Yours sincerely, J-M.M

Appendix 3

Workshop Structure 3

Aim: To further interrogate images of inequality and explore how participants can ensure equality in their community.

Expected Outcome

- Participants are able to identify how they can ensure equality in their everyday life

Warm up / check-in

- How do you feel – to acknowledge individual feelings in the space
- Jiggar low – to introduce all the participants and put them in a playful mood
- The sun falls on… - to help create self-awareness and recognition of others within the space.
- Image creation – to prepare participants for the actual process – facilitator claps as participants create image of words mentioned.

Activity 1 - The Real image

- Because of the new people in the group, the participants are regrouped to create an image that speaks to inequalities in South Africa and show the group.
- Participants are asked to create an ideal image that speaks back to the real image and present to other groups.
- After choosing a real and ideal image to work on, participants are asked to create 2 transitional images that can lead from real to ideal situation

Activity 2. Reflection.

Participants reflect on the transition of images that leads from the real to the ideal situation.

Appendix 4.

Workshop Structure 4

Aim: To further explore ways of dealing with issues of inequalities

Expected Outcome

- Participants are able to explore ways of dealing with inequalities that happen in their everyday life

Warm up / check-in

Me too!: To acknowledge everyone in the space and encourage participation among participants. (One person says her or his name and starts to describe herself or himself. As soon as another person hears something in common, that person interrupts, giving her or his name (e.g., "I'm _____ and I too have two older sisters") and beginning a self-description until yet another person finds something in common and interrupts in turn. Continue until everyone in the group has been introduced).

Tsama re ka omo (go and buy omo) to encourage eye contact and communication among the participants.

Activity 1 - Making a Story

Participants are paired into groups of 7 (6pairs of 2 and 1pair of 3 in a group) to improvise a scenario that addresses inequality in their community.

Activity 2 - Presentation

- Each pair presents their scenario to the whole group.
- Participants decides on which presentation to explore further

Activity 3 - Forum Theatre

- Groups replay their scenario for the participants to identify who the oppressed is
- At the second replay, participants are advised to stop the action by shouting FREEZE and take up the role of the oppressed
- Participants are given more opportunity until they find a suitable reaction to the oppressed situation without oppressing the oppressor

Activity 4 - Reflection.

Participants reflect on their actions and reactions through hot seating and thought tracking.

Activity 5 - Closing

A participant is asked to introduce a game that s/he feels the group needs now to help the mood.

Appendix 5.

Workshop Structure 5

Aim: To explore xenophobia as a form of human torture

Expected Outcome

- Participants are able to explore ways of dealing with acceptance of strangers

Warm up / check-in

We belong: Participants walk in the space and acknowledge one another. As they progress, they say hello to other people in the space, then sing the hello. While singing, participants would be asked to recognise people who sing the 'hello' like them and form a group of 2 and 4 until they identify people who do not sing like them.

Mirror Fighting: In the two groups of singers, participants in Group A would be asked to mirror fight participants in Group B, B do same.

Activity 1 - Making a Story – Story Circle

Participants in a circle develop a story around xenophobia

Activity 2 - Presentation

- Participants take up roles of characters in the story

Activity 4 - Reflection.

Participants reflect on their actions in and out of character.

Activity 5 - Closing

A participant is asked to introduce a game that s/he feels the group needs now to help the mood.

Appendix 6.

Workshop Structure 6

Aim: To interrogate ways of dealing with and addressing xenophobia and xenophobia attacks

Expected Outcome

- Participants should be enabled to create ways of negotiation and acceptance of foreigners and other ethnic groups.
- To realise that xenophobia is violation of a basic human right.

Warm up / check-in 15mins

Make me: Participants comes in centre one by one attempting to

1. Make others smile without touching them
2. Make others frown without touching them

Reflection: Participants reflect on the exercise and challenges in relation to xenophobia.

Grouping: Participants are divided into groups to come up with ways of dealing with xenophobia and xenophobia attacks.

Aim: to allow them become active in dealing with the issue of xenophobia, and as part of the oppressor look for ways of accepting other people.

Presentation of Outcomes

- Discussion on what the play is about: Facilitator will ask the participants what the play is about through these questions:
  - What do you think the play is about?
  - What good things can you identify in this story?
  - How feasible is this solution, how do we get here

Reflection: Facilitator will ask the participants to reflect on the session through these questions:

- ➢ What have been the learning points in this session?
- ➢ What can you do in your own life to help ensure that you may not be in the same situation as the main character in this performance?
- ➢ What strategies do you think were most effective?

Closing: Facilitator will ask them to do something to make the person on the right smile till it gets to the last person.

Appendix 7.

Workshop Structure 7

Date: Nov 24

Aim: Reflection and Closing Ritual

Activity 1.

Warm Up Game: Turn to the person on your right and share-

- How do you feel
- What has changed
- What is the experience like

Activity 2: Journey Mapping

Participants are given 3 papers to map their journey. One for Before workshop, second for during workshop and third to map where they are in relations to human rights

Activity 3: Reflection and Sharing

Participants are asked to reflect on their map and share with others

Activity 4: Closing

Closing ritual is performed

- Participants are to bring down the contract pot of soup
- Participants are to pick out things from the magic pot of soup they would love to take with them and drop things that they would not want to take along
- Participants and facilitators are to push back the magic pot to disappear and close the session
- Shake down

October 14, 2014

Executive Director,
Rena Le Lona Creative Centre for Children,
Soweto,
Johannesburg.

REQUEST FOR PERMISSION TO CONDUCT RESEARCH WORKSHOP

Dear Ma/Sir

My name is Oluwadamilola Apotieri-Abdulai, and I am a Masters student at the Drama for Life Division, Wits School of Arts, University of Witwatersrand, Johannesburg. The research I wish to conduct for my Master's dissertation involves "the exploration of aspects of the South African Bill of Rights through applied drama for the purposes of leadership capacity building amongst young adults". This project will be conducted under the supervision of Professor Hazel Barnes and Mr. Warren Nebe of the Drama for Life Division at Wits school of Arts.

I am hereby seeking your consent to run a series of Applied Drama workshops for a period of 2 months (Maximum of 8 workshops) with care givers in your organisation. Each workshop will run for a maximum of 2 hours per meeting.

I have provided you with a copy of my dissertation proposal which includes copies of the measure and consent and assent forms to be used in the research process. Upon your approval, I will request a formal letter of approval from you to submit to the Wits Research Ethics Committee (Human) for final approval.

Upon completion of the study, I will be submitting the research report to the Faculty of Humanities, University of Witwatersrand as required for the purpose of this academic research. If you require any further information, please do not hesitate to contact me on 0846204126 or damilola_a@yahoo.com. Thank you for your time and consideration in this matter.

Yours sincerely,



Oluwadamilola Apotieri-Abdulai
Drama for Life, University of the Witwatersrand.

Rena Le Lona

Creative Centre for Children

Registration Number: 044284 NPO

"We are with you"

Tel: +27 (0) 11 938 6388
Fax: +27 (0) 86 627 3569
Email: admin@renalelona.co.za
RENA LE LONA CENTRE, 24479 ZONE 6, DIEPKLOOF, 1862

PO Box 55
DIEPKLOOF
1864

October 16, 2014

Damilola Apotieri-Abdulai,
Drama for Life Division,
Wits School of Arts,
University of Witwatersrand,
Johannesburg.

RE: REQUEST FOR PERMISSION TO CONDUCT RESEARCH WORKSHOP AT RENA LE LONA CREATIVE CENTRE FOR CHILDREN.

Dear Damilola,

Your letter as above subject refers was received.

Thank you for requesting to facilitate workshops with caregivers in our organisation around using Applied Drama methods to teach some aspects of the constitutional Bill of Rights.

After due consultation, I wish to inform you that your request has been approved by the centre manager.

Please find this as a formal APPROVAL.

Regards.

Mlungisi Mvelase
For: Rena Le Lona Creative Centre for Children

MEMBERS: S Harrop-Allin, C Kopolo, M Mayephu, K Mnisi, C Mvelase, B Smith, R Scheurenberg

DIVISION OF APPLIED DRAMA, WITS SCHOOL OF ARTS, UNIVERSITY OF WITWATERSRAND

RESEARCH PROJECT

AN EXPLORATION OF ASPECTS OF THE SOUTH AFRICAN BILL OF RIGHTS THROUGH APPLIED DRAMA FOR THE PURPOSES OF LEADERSHIP CAPACITY BUILDING AMONGST YOUNG ADULTS (CARE GIVERS) AT RENA LE LONA CREATIVE CENTRE FOR CHILDREN.

Participants Information Sheet

Dear Participant,

Purpose of the Study - As part of the requirements for a M.A degree in Applied Drama at University of Witwatersrand, I have to carry out a research study. The study is concerned with considering what methods of applied drama and in what way applied drama can contribute to the holistic learning of some aspects of the South African Bill of Rights. At the end of the study, I will submit a research report to the Wits School of Art for a Masters degree in Applied Drama.

What the study involves? The study will involve taking you through Applied Drama processes such as storytelling, image theatre, and reflection for a period of two months with at least one meeting per week. There will be 8 workshops in all and each workshop will not be more than 2 hours.

Why have you been asked to take part? You have been asked because the study aims at looking at how young people of your age bracket can properly understand the South Africa Bill of Rights.

Do you have to take part? You do not have to take part in this study; your participation in this research study is voluntary. You may choose not to participate and you may withdraw your consent to participate at any time. You will not be penalized in any way should you decide not to participate or to withdraw from this study.

Will your participation in the study be kept anonymity? I will do everything I can to protect your privacy. Your identity will not be revealed in any publication resulting from this study. I will ensure that no clues to your identity appear in the thesis. Any extracts from what you say that are quoted in the thesis will be entirely anonymous.

What will happen to the information which you give? Personal information gathered from this research study will be kept confidential for the duration of the study from any third party. All raw information will be retained for a further six months and then destroyed.

What will happen to the results? On completion of this research study, The results will be presented in the thesis. They will be seen by my supervisor, a second marker and the external examiner. The thesis may be read by future students on the course. The study may be published in a research journal.

What are the possible disadvantages of taking part? I don't envisage any negative consequences for you in taking part. It is possible that talking about your experience in this way may cause some distress.

What if there is a problem? At the end of every Applied Drama research workshop with you, I will discuss with you how you found the experience and how you are feeling in a form of reflection. If you subsequently feel distressed, there would be provision for you to consult Warren Nebe on 0117174734 or warren.nebe@wits.ac.za at Drama for Life, Wits School of Arts.

Any further queries? If you need any further information, you can contact me: Damilola Apotieri-Abdulai, 0846204126, damilola_a@yahoo.com or Prof. Hazel Barnes on 0117174734 or barneshaze@gmail.com

If you agree to take part in the study, please sign the consent form.

AN EXPLORATION OF ASPECTS OF THE SOUTH AFRICAN BILL OF RIGHTS THROUGH APPLIED DRAMA FOR THE PURPOSES OF LEADERSHIP CAPACITY BUILDING AMONGST YOUNG ADULTS (CARE GIVERS) AT RENA LE LONA CREATIVE CENTRE FOR CHILDREN.

INFORMED CONSENT FORM FOR RESEARCH PARTICIPANTS

I……agree to participate in Abdulai-Apotieri Oluwadamilola's research study.

The purpose and nature of the study has been explained to me in writing.

I am participating voluntarily.

I give permission to participate in this Applied Drama research workshop and that my pictures can be taken either in still or motion for the purposes of this research only.

I understand that I can withdraw from the study, without repercussions, at any time, whether before it starts or while I am participating.

I understand that I can withdraw permission to use my personal story within two weeks of the workshop (where applicable), in which case the material will be deleted.

I understand that anonymity will be ensured in the write-up by disguising my identity.

I understand that disguised extracts from my interview may be quoted in the thesis and any subsequent publications if I give permission below:

(Please tick one box:)

I agree to quotation/publication of extracts from my interview ☐

I do not agree to quotation/publication of extracts from my interview ☐

Name of Participant	Date	Signature
Name of Researcher	Date	Signature