

https://dspace.org/

# Exploring the use of Process Drama in dialogues on Race and Memory among black ‘Born Frees’ of South Africa

**Radebe, Tebogo**

**2018**

University of the Witwatersrand, Johannesburg

https://hdl.handle.net/10539/44060

Radebe, Tebogo. (2018). Exploring the use of Process Drama in dialogues on Race and Memory among black ‘Born Frees’ of South Africa [Masters, University of the Witwatersrand, Johannesburg]. WIReDSpace. https://hdl.handle.net/10539/44060

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

Masters in Applied Drama

**WSOA 7087**

# ***Exploring the use of Process Drama in dialogues on Race and Memory among black 'Born Frees' of South Africa***

Tebogo Radebe

**Student No**: 963358

**Research Supervisor:**

Refiloe Lepere



## Plagiarism Declaration

1) I know that plagiarism is wrong. Plagiarism is to use another's work and to pretend that it is one's own.

2) I have used author date convention for citation and referencing. Each significant contribution to and quotation in this essay from the work or works of other people has been acknowledged through citation and reference.

3) This essay is my own.

4) I have not allowed and will not allow anyone to copy my work with the intention of passing it off as his or her own work.

5) I have done the word processing and formatting of this assignment myself. I understand that the correct formatting is part of the mark of this assignment and that it is therefore wrong for another person to do it for me.

Signed:…… Date:……..….

## TABLE OF CONTENTS


**Cover Page** Error! Bookmark not defined.

**Plagiarism Declaration** **2**

**Acknowledgements** **4**

**Abstract** **5**

**CHAPTER 1** **6**
- **Introduction and background** **6**
  - *Performance As Research (PaR)* 7
  - *Creating Performance as Research* 8
  - *Linking PaR to this research* 10
  - *Context and definitions* 11
  - *Importance of topic* 14
- **Rationale** **15**
- **Aim of research** **17**

**CHAPTER 2** **18**
- **Overview of Literature on Race, Memory and Dialogue in South Africa** **18**
  - *Racializing Subjects* 18
  - *The Role Of Dialogue Around Race and Memory* 23
  - *Dialogue as counter-story to the Born free Theory* 25

**CHAPTER 3** **28**
- **Overview of Literature dialogue in Drama, Applied Drama, Process Drama** **28**
  - *Drama* 28
  - *Applied Drama Methods And Their Role in fostering Dialogue* 30
  - *Applied Drama and Theatre in Africa* 31
  - *Applied Drama and Theatre In South Africa* 32
  - *Drama In Education (DIE) (Process Drama)* 34
  - *Process Drama and Dialogue* 35

**CHAPTER 4** **38**
- ***Process Recording As Performative Writing in Reflective Practice*** **47**
  - *Performative Writing* 47
- *Process Recordings* **50**

**Chapter 5** **38**
- **Reflective Practice as Research** **38**
  - *Reflective Practice* 38
  - *What is a reflective practitioner?* 38
  - *Definitions in Reflective Practice* 39
  - *Reflective Practice as a research tool (Research Methodology)* 41
  - *Practitioner and a Relationship to Reflective Practice* 45
  - *Praxis and Reflective Practice* 45

**Chapter 6** **86**
- **Conclusion** **86**

**References** **94**

**Acknowledgements**

I would like to thank the Head of Department at Wits, Drama for Life, Warren Nebe, for making the opportunity to study available and for consistently being supportive. Thank you to the Dean of the Faculty of Humanities, Ruksana Osman, for the financial and logistical support, my research supervisors; Refiloe Lepere and Cherae Halley. I am grateful to Karuna Singh the coordinator of the Wits Citizenship and Community Outreach Office for the selfless mentorship and comradeship. Mapule Tsoari for providing all the motherly support whenever I was at the Humanities Graduate Centre. To all the participants and all the members of the Wits University community who made this research project possible, kea leboga.

I dedicate this Master's Thesis to everyone who has played a significant role in my development.

## Abstract

This research project examines the use of Process Drama in creating dialogue about race and memory among Black Born Frees in South Africa. Process Drama was used as a dialogue facilitation tool, which involved both participants and a facilitator in role. The study further unpacks how process drama impacted participants' attitudes on race and memory. Reflective practice is employed to interrogate how Process Drama creates empathy, to enable reflection on lived experiences, to lead to an examination of stereotypes around race and memory through constructive dialogue. The research focuses on the facilitation of improvised, episodic scenes and creation of images structured around themes of race and memory leading to post 1994 democratic South Africa. From the facilitation process, it emerged that improvisation in the dramatic action enables dialogue by allowing the participants to raise each other's awareness by sharing various perspectives and understandings.

Using a Process Recording as a tool for analysing the facilitator in action the paper makes a case for performative writing as way to present the process and findings of the research. The method of allowing the participants voices to be heard and validated began a process of healing psychological and emotional wounds among the black born frees.



*Keywords: Process Drama, Process Recording, Black Born Free, dialogue, Applied Drama*

**Title:** ***Exploring the use of Process Drama in dialogues on Race and Memory among black 'Born Frees' of South Africa.***

## CHAPTER 1

### Introduction and background

As a young black person who was born in the late 1980's growing up in the post-1994 democratic South Africa. I would have a curious imagination of not having to live without being racialized and classified as an inferior black race. Part of the imagination means that I would not be preceded by the negative disability obsessed stereotype associated with my black skin colour. The imagination means that I don't have to live my life having to prove that I am not inferior, trying to always shy away from the perceived disability of being a member of an inferior race. I very often have flashback/s of moments in my life which have reminded me and still remind me of the Apartheid reality.

I still have a vivid memory of having a verbal and physical confrontation with another young white person. Who because of his skin colour felt that he could come to a table of young black people who were working on a similar group presentation as his white group and took a piece of stationery without asking. This resulted in me confronting him and we started having a heated physical and a verbal exchange, which the group facilitators had to intervene. They asked us to apologize to each other, which I duly did and he did not. Recently, when I met the white young man in our university life; I tried to remind him of our confrontation and his non- apology, he still insists that he doesn't remember. This moment made me realise that I still live with the remnants of Apartheid past characterized by racial superiority and inferiority complex. Yet, these

memories of injustice must be suppressed because for the sake of keeping peace and racial harmony, freedom in South Africa. Myself, together with other young black people who are mostly born in the year 1994 and after have to pretentiously embrace the rainbow nation, social cohesion and nation building in post-1994 South Africa. In South Africa spaces were created to facilitate the process of healing from the past racial injustices, such as the TRC created a platform, which black people seek an apology, which white people never offered, in the name of peace building. "Nevertheless, truth commissions only provide one partial strategy for peace-making and peace-building in post-conflict, transitionary societies" (Stevens 2006: 312).

*Performance As Research (PaR)*

The abovementioned flashbacks and memories of the physical confrontation with the white student were safely contained, excavated and revisited as part of Master's Degree courses called Performance as Research (PaR). Performance as Research is "a series of embodied repetitions in time on both micro (bodies, movements, sounds, improvisations, moments) and macro (events, productions, projects, installations) in search of a series of differences," (Fleishman 2012:30).

PaR is unique in that it is active, immediate, on the move, embodied, sensual, dynamic, interactive and affectively engaged. It is a way of probing more deeply into it, the world and questioning repeatedly in a new way. Its significance lies in the continuous questioning that occurs beyond the moments of exploration. This way of knowing enables a conscious, endless process of becoming. The challenge is the moment of translating the process for others through a variety of action and reflection tasks. "This requires a kind of perceptual still point, a slowing down or thickening of the on-going, of the flow, so as to surface the differences in the spaces in-

between," (Fleishman 2012: 30). PaR therefore offers a leaping point for this research. It allows for the researcher to think and about and through this research in a new and 'boundless' way. The definite structure of Process Drama is then placed on a challenge to be continuous and but also offer moments of reflection. PaR allows for the research to wander in the field of both cognitive and affective ways of meaning making.

*Creating Performance as Research*

In creating the Performance as Research (PaR), I had to draft a historical timeline of significant moments in my development, which reminded and signified that I am a black racial subject. As part of research process, I remembered and located three significant moments in my development, which awoke my awareness that I was black. I noted a moment when I was very young, and being a son of the helper, to a white madam who wanted me to come along for shopping but I refused. Then the second moment was a memory of my teenage years in which there's a conflict between two black boys – Siphiwe and I – were separated by their social and economic class position. The third moment was a conversation between a white young adult, having a heated argument about a physical confrontation we once had as teenagers and me as a young black man. As part of the process I had to journal these experiences and then I had to embody/physicalize them during a rehearsal process. Then I had performed these three episodes described above, as part of a performance showcase to my lecturer and external examiners, who gave me feedback about how I should build the PaR into this bigger research inquiry.

Through the PaR process I had the opportunity to revisit my deep-seated memories of my racial subjectivity as a young black person. Also, the Performance as Research (PaR) enabled me to

cognitively and affectively process my experience of Race and Memory. I had learnt about the stages of Racial Identity Development/Theory of Nigrescence as model created by William Cross (1971) in my Critical Reflexive Praxis Class. In the exploration on the model on Racial Identity Development, I learnt the stages are not linear but more cyclical or more of a "back and forth" process, that is a performative way. Racial Identity Development stages as psychological phases created by Cross (1971), explores where one comes into consciousness about their blackness. Cross identifies the stages as:

> *Pre-encounter stage* – here an individual absorbs beliefs that are based on the dominant white culture and internalizes negative stereotypes. They behave in ways that lessens the value of being black
>
> *Encounter stage* – at this stage an individual experiences an event; normally racism. They then realize, they cannot "truly be White." They are awakened to racial consciousness.
>
> *Immersion/Emersion stage* – discovering blackness, here the individual works hard to make sure they value everything in their life as being Black or relevant to their race. They immerse themselves in the culture and way of being.
>
> *Internalization stage* – here one anchors themselves in a strong sense of own racial identity. They are also able to forge relationships with members from other racial groups
>
> *Internalization/Commitment stage* – involves reaching a balance of comfort in one's own racial identity as well as the racial identities of others (Cross 1991).

The discovery that the stages were not linear, but cyclical or 'back and forth' happened in the process of PaR. I discovered that there was living with "double consciousness a sense of always

looking at oneself through the eyes of others, of measuring one's soul by the tape of world," (Dubois 1965: 215). So while one would have been content to be in the stage of Internalized Commitment; moments happen and you find yourself back at the encounter stage. The moment of performing these stages enabled me to trace and locate my awareness and knowledge of the memory and history of my racialization as a young black person. Furthermore, I had the opportunity to dialogue with others and myself through the performance as I was immersed in the fictional context of the dramatic play. It allowed me to move into the bigger research of Using Process Drama to dialogue about Race and Memory among black born frees. I hoped to create an experience in which black born frees can use embodied learning and repetitions to dialogue about their experiences of racialized memory in a search for newness in the safety of dramatic play.

*Linking PaR to this research*

The use of Process Drama is meant to enable the participants (black born frees) to explore and dialogue about significant moments in the South African historical landscape that have influenced their conception of Race and Memory in pre and Post 1994 democracy. The process of the performative exploration is premised on reflective practice in action in the learning process. The participants had to be active participants throughout the process of rehearsing, enacting and noting things down, especially using role-play, improvisation in the fictional context. This experience empowered them to assess their journey of Race and Memory with its own assumptions, misperceptions etc. from various point of views within the aesthetic container of dramatic play through make believe. Process Drama, which proceeds without a written script, though inclusive of important episodes that are co-produced and rehearsed, and yet improvised

(O'Neil,1995:50). This Applied Drama method offered this segment of the population the opportunity of 'Living Through' the experience of Race and Memory and dialoguing about it. Through role/dramatic play in a fictional context assuming roles, there is discovery of new identities and possibilities.

Equally, Process drama is based on the notions of reflective teaching and learning (Jacobs, Vakalisa and Gawe 2004) and action-reflection interplay (Bolton 1999, 2003; Taylor 2003) to stimulate learning. As such, it is a participatory, learner-centred methodology launching the participants into fictitious realities or 'a dramatic elsewhere' (O'Neill 1995:45) Thus, it situates the participants (black born frees) in similar to reality situations that empower them to examine historical situations, problems or issues in relation to Race and Memory from various perspectives within the safety of dialogue within and outside fictional make-believe context. Also, it's openness to composition and rehearsal, suggests that black born frees were enabled to articulate and re-articulate their stories of the lived experiences of being racialized subjects.

*Context and definitions*

This research defines the key words in these terms:

> *Race*- "Is an ideology of classifying of humans into groups based on their skin colour which influences and shapes human psychological perspectives, political, economic social relations, or the relations between those groups" ( Delgado, 2012)

> *Memory* – "The retention of information acquired through learning, can be divided into at least two temporally distinct processes, short-term memory and long-term memory. Short

term memory lasts from minutes to hours, whereas long-term memory lasts days, weeks, or even years" (Coyle 1995:298).

*Born Frees*– A generation of young people in South Africa who are born from the year 1994 onwards, who got to and are living in the post-Apartheid democratic South Africa. "Born frees, widely used in public discussions, to describe the strata of black South African youth born after 1994" (Mabasa,2016:96). In South Africa, the 'Born Free' phenomenon is reflective of the character of the new democratic South Africa, which is hopeful. "Future generations of black South Africans will not experience, political discrimination and intergenerational poverty and inequality" (Mabasa,2016;96). As a "nation building project derives its legitimacy from the language of formal racial inequality and pluralism centred on the rainbow thesis," (Gqola,2001:98). However, the majority of mostly young black people still find themselves being racially influenced in terms of their attitudes and behaviour. As the 'black born frees' still carry the memory of Apartheid through beliefs borne out of a racialized past, which is embedded in the 'Economic Apartheid' that still characterizes their existential reality. For instance, post-1994 ideals such as "An inclusive system promotes equity of access, fair chances of success to all, eradicates all forms of unfair discrimination whilst advancing redress for past inequalities,"(DOE 1997:11) have not been achieved.

*Process Drama* – is an Applied Drama technique located within Drama In Education, which enables participants to look at human reality through improvisation (role playing) in a fictional context (O'Neil, 1995).

*Dialogue* – 'Dialogue' comes from the Greek word dialogos (Bohm 1996). Logos means, "word" and dia means "through" – not only "two" (Bohm 1996:2). A dialogue can be among any number of people, not just two. Dialogue suggests a stream of meaning flowing among and through people. Dialogue, which is fostered through Process Drama, makes it possible for a flow of meaning in the whole group, out of which will emerge some new understanding. It's a creative, constructive and innovative communication method and a process relevant and necessary among the majority of young people in South Africa. The shared meaning derived through constructive dialogue is the pillar that holds people and societies together.

It is "a human to human process whereby there's a conversation between people who might have different opinions but are able to listen and forge a relational negotiation"(Bohm 1996:2). Dialogue is focused conversation, engaged in intentionally with the goal of increasing understanding, addressing problems, and questioning thoughts or actions (Bohn, 1996). It engages the heart as well as the mind. It is different from ordinary, everyday conversation, in that dialogue has a focus and a purpose. Dialogue is different from debate and discussion that often manifests itself in the 'so called spaces for constructive public dialogues' that seek to deal with Race and Memory like the 2012 Summit On Social Cohesion (A summit meant 'to renew our commitment, mobilise and unify society in our on- going national movement of healing the divisions of our painful past and establishing a society based on democratic values, social justice and fundamental human rights' (Declaration,2012;1). Debate and discussions offers two points of view with the goal of proving the legitimacy or correctness of one of the

viewpoints over the other, which often leads destructive regressive dialogue. Dialogue, unlike debate or even discussion, is as interested in the relationship(s) between the participants as it is in the topic or theme being explored. Ultimately, real dialogue presupposes an openness to modify deeply held convictions (Bohm, 1996). Real dialogue is necessary in enabling black born frees to visit and process repressed and suppressed memories associated with their experiences of Apartheid racial injustice. This then, enables different perspectives on the same dramatic moment to be created resulting in dialogue. Consequently, this research is concerned with the myriad of ways Process Drama enables black born frees dialogue around Race and Memory. Hence, it used Reflective Practitioner approach to assess and evaluate the various ways Process Drama allows for dialogue around Race and Memory to happen.

*Importance of topic*

The importance of such a topic in the South African context, is that the country is in urgent need for creative and innovative, alternative ways of dialogue on issues of Race and Memory that is relevant and resonant with young people. Quite often intended dialogues around the historical legacy of Race and Memory brush over the lived experiences and stories of living with the weight of the memory of the past. The research also reflects on the Applied Drama method of Process Drama, to see ways in which it allows dialogue to happen, and how this can be worthwhile in knowledge production. This research exploration is important within the field of Applied Drama, as this practice is concerned with the application of drama in various community contexts; especially in South Africa where the contexts translate to black communities.

**Rationale**

In post-apartheid South Africa, there's a problem of the black born free being statically defined and categorized as being entirely from living and being influenced by the memory of the Apartheid past. Racial inequalities as a legacy of Apartheid in the new South Africa are a critical problem for the country famously known as the rainbow nation for the majority of young people. Especially, those who are born from the year 1994 and during the subsequent years. However the 'Born Free Theory' often connotes that the majority of born frees are hopeful and free, they don't live with the memory of Apartheid.

Hence, it is necessary to seek to re-interrogate the past, to address its impact on the present and future through the active engagement of the black born frees. In the South African democratic context social justice still needs to be realized, especially for the majority of its young citizens who are born after Apartheid from the year 1994 and after. The black born frees stories and voices need to be heard specifically about their personal experiences and memories in relation to race and how they remember its impact in their socio-political, economic and cultural context. The stories and voices give an account of their lived experience, which is consciously and unconsciously racialized in Post-1994 South Africa, Thus the need to be explored in an appealing and culturally resonant manner.

Very often spaces such as 'The 2012 Summit on Social Cohesion', which are created for 'Born Frees' as citizens to explore their lived experiences of Race and Memory through dialogue, are often too formal and very transit, distant. A lot of times, write, speak about and for the majority of born frees as theoretical subjects in a manner, which is academically, appropriate and

orientated. However, this approach runs the risk of erasing and silencing their voices as it mostly 'brushes over' history. It doesn't allow the majority young people to be themselves in an honest manner in narrating and reflecting on their lived experience by dialoguing. Hence, the culmination of protest events and movements like the '#FEESMUSFALL' in 2015 and '#PRETORIAHIGHSCHOOLFORGIRLS' in 2016 as critical events. These events indicate that mostly young black citizens in South Africa still have their authentic voices and lived experiences of being racialized subjects, marginalized in the broader narrative of Nation Building and Social Cohesion. These events symptomize the outburst of un-dealt with, past injustices, whose experiences and narratives are often suppressed and repressed into the memory without being acknowledged, validated and processed viscerally and intellectually. The embodied and intellectual processing of the lived stories of young black people is enabled through an investigation that applies dramatic improvisation, which can foster dialogue.

A lot of times platforms that are set aside to deal with Race and Memory are just mere discussions and talkshops, debates with a top-down approach, which privileges the point of view of mainstream institutions about the 'Hopeful Born Free', instead of the point of views of both parties being listened to and heard through dialogue. Thus, the need for a dialectical view in terms of knowledge development around the conception of the 'Born-Free' Theory. Hence, this research explores the various ways in which Process Drama enables dialogue about real life stories of the 'black born frees' around Race and Memory to counter and pose alternatives to the Born Free Theory.[1]

[1] #FeesMustFall is South African university wide protest movement against inaccess to higher education. #PretoriaHighSchoolForGirls saga was a couple of weeks long protest action by high school learners in a high school who felt that their African identity was not tolerated at the school.

## Aim of research

The aim of the research is to explore various ways in which Process Drama allowed black born frees to dialogue around Race and Memory by reflecting on the effectiveness of the practice itself. This particular research project used Reflective Practice in assessing how Process Drama allows for dialogue on Race and Memory among black born frees. Reflective practice is the ability to reflect on one's actions so as to engage in a process of continuous learning, (Schön 1984). It is a process that suggests that knowledge is inherent in practice, and reflecting on one's actions can be an art form.

This research exploration is reflecting on Process Drama method where real life scenario's in a fictional context in which the participants can engage in role-play, improvise around the situation or problem and experientially explore possibilities and choices relating to Race and Memory. This, in turn, enables a process of reflecting in action and on action on this 'make-believe' world ourselves within the 'real world' through dialogue. Process drama is based on the notion of reflective teaching and learning (Jacobs, Vakalisa and Gawe 2004) and action-reflection interplay (Bolton 1999, 2003; Taylor 2003) to stimulate learning. As such, it is a participatory, learner-centred methodology launching the participants into fictitious realities or 'a dramatic elsewhere' (O'Neill 1995: 45) through various conventions, including the conventions primarily used in this research, namely role-play, improvisation.

## Research Question

In what ways can Process Drama foster dialogue around Race and Memory among black Born Frees living in South Africa?

# CHAPTER 2

## Overview of Literature on Race, Memory and Dialogue in South Africa

### *Racializing Subjects*

> "Shortly, after the advent of the new democracy, the much written about Truth and Reconciliation Commission (TRC) was inaugurated as a forum to decipher the immediate past under Apartheid and to mark the beginning of a process of shaping a new democracy"(Gqola 2010:3).

Gqola seeks to remind us about the redressive symbolic role of the TRC in the process of ushering a new democratic South Africa. The TRC according to her was a legislated platform from which the racialized Apartheid past and its harsh treatment of black people mostly, could be reversed. As had been agreed upon by the then South African transitional government in grappling with the plague of Race and Memory in the new South Africa. "The new dispensation came to symbolise the promise of freedom and multiple beginnings; individually and collectively, 27 April 1994 was an invitation to envision ourselves differently than we had up until that point" (Gqola 2010: 2). Part of reimaging ourselves a new meant that there's was and still a need for an empathetic engagement through the listening and sharing of stories victimhood and perpetration during Apartheid. Especially for young people born from the year 1994 and after.

In seeking to make a case for 'Born Frees' process of grappling with Race and Memory, along with attitude formulation and development in relation to this. Garth Stevens, Vije Franchi, Tanya Swart (2006), write that the central issues of race, racism, and racialization are created language. They argue that writing about race, naming racial identities; rein-scribes racialized positionalities on subjects. They would not agree with my choice to name the participants of this research as 'black born frees.' This suggests that writing about race through the usage and the reliance on

language and labelling race is tantamount to racialization as there's an implicit re-inscription of racialization of subjects between two binary racial opposites of black and white. They say; "writing about race in particular, therefore, always, brings with it the possibility of re-inscribing racialized subjects of inquiry, but also constituting and reproducing racialized subjects of inquiry,"(Stevens, Franchi, Swart, 2006: 56). The authors' discussion of 'Race' and 'Born Frees' in democratic South Africa is at a critical level. They are not only discovering a body of knowledge about an investigation, but also the intention of and reproducing racialized subjects of investigation. This form of literature is important and relevant, informs this study as the collective of contributors to this book are very aware of the fact that writing about Race and the Born Free experience in post-Apartheid South Africa, always brings up the possibility of re-imprinting racialized subjects, categories and asymmetries, instead of challenging the re-inscription. This demonstrates the ethical responsibility and a reflective sensibility on the part of the contributors, 'whereby seeing is not removed from those who experience from first hand. Hence this research explores various ways of conversing/dialoguing about Race and Memory.

In *Race and Memory, Apartheid Archive* looks at the importance of personal storytelling as enabling subjects of inquiry in research, to remember, voice and name their lived experience in relation to Race and Memory. It focuses "on the centrality and legitimacy of personal and memoires and narratives as fundamental, to countering the totalising effects of the grand narratives and official histories" (Laubscher, 2001; 23).

The ideological orientation of the aforementioned texts demonstrates the notion of counter-storytelling and the authors' ability to be reflective in their research practice. Thus, along with it

there's a need to imply the need for a Reflective Practitioner Research approach through Process Drama (Investigation through improvisation) as a research inquiry method in academic research writing. Which this particular research exploration is not silencing but giving voice to the 'black born frees' as a way to genuinely foster dialogue around Race and Memory. This awareness by the contributors of 'A Race Against Time' indicates that the authors abilities to be reflexive as knowledge producers. As they are aware of their blind spots in their practice that could potentially silence the voices of their subjects of inquiry. "Knowledge is always a product of certain historical, social and political conditions and in this regard, they employ constructs such as race in a critical manner as products of such contexts'' (Stevens, Franchi,Swart; 2006).Hence, the approach to utilize the terminology in recognition of its social construct.

"The approach consistent throughout the contribution is a priori to dismiss race and racial categories as valid entities as deployed in scientific racism, but nevertheless, to utilize the terms in recognition that they are socially constructed features that have historically reflected and impacted on the nature of social relations in South Africa and across the world" (Stevens, Franchi and Swart 2006:7). The book challenges the usage of the common vocabulary such as culture, race and nation associated with race and memory, perhaps in terms of the 'Born Free' experience in a manner that pushes away the essentialist perspective and views the vocabulary as socially constructed. "Similarly , many of the authors who have contributed to this book deal directly with associated terms such as nation, culture and ethnicity , but in a manner that negates an essentialised and primordial perspective and favours a social constructionist view of these terms,''(Stevens, Franchi and Swart, 2006;8).

However, the reinscription of language is dealt with in diverse ways such as putting inverted commas to question the validity of these terms by using, for example, ‘so called’ as prefix to these expressions and adding footnoted disclaimers. This gives an indication that there’s a critical eye of the social construct of categories and labels of race in society. Therefore the text is a reflexive tool that seeks vocabulary emancipation in relation to racializing race subjects.

In *Race, Memory And The Apartheid Archive: Towards A Psychosocial Praxis* (Stevens, Duncan & Hook 2006:10) confronts the history of racialized oppression. They look at the suppression, repression of memory, as well as the future possibilities of transforming South Africa. South Africa is in dire need of dealing with the psychosocial impact and the legacy of Apartheid through the opportunity for personal voicing of the memory of lived experience for broader societal acknowledgement and validation for the process of healing. Voicing and documenting personal stories offers an opportunity to challenge the dominant narrative in society. Personal accounts can become an important space in which to undermine ‘grand’ narratives that seem to make histories in neat, linear and inevitably predictable ways. (Nieftagodian, 2010).

This suggests that accounts of personal memory give an opportunity to dispel common dominant narratives, which are predictable in society. This gives a possibility for the accounts in history to be more open and inclusive of multiple narratives to be represented. A testament that there’s the need to remember and document personal narratives. For a more inclusive and balanced accounting in documenting lived experiences, especially of ‘black born frees’ in this research exploration context. Michel Foucault argues that “narratives therefore allow for speakers and

their actions to be elevated from the familiar to the remarkable, the everyday to the historical" (Foucault 1975: 204).

Hence, the book relies mainly on the memories, stories and narratives of ordinary people, as a tool for not marginalizing voices in academic research. This connects to *A Race Against Time*, which interrogates the privileging of alternative narratives and vocabularies in the discourse around Race and Memory. In both the writings, there is an element of reflexivity "an unsettling, an insecurity regarding the basic assumptions, discourse and practices used in describing reality"(Pollner 1991:370). The process of reflexivity allows for inclusive representation of voices in academic writing. This act guides this research process to take a co-participation research approach with black born frees.

In '*Distressing Race. Documenting 'The Trauma of Freedom' in Post-Apartheid South Africa* by Nondumiso Msimanga, she examines the everyday experience of freedom in democracy as a traumatic one. Through making use of Practice as Research (PaR), she used Narrative mapping and inquiry in discovering the stories that give meaning to her being free, as a citizen. It's through a critical reflection on the theatrical praxis, that she draws meaning as to what it means to be a young Black woman living in democratic South Africa. She argues for the identification and documenting the embodied experience of seeking to live free in a democratic South Africa and the difficulties of associated with that, 'Freedom as a conceptual fact and the awareness there of is outlined as the cause of the distress that has been termed the 'Trauma of Freedom'. What this work reveals to me is the paradoxical optimism that is inherent within the 'Trauma of Freedom' (Msimanga,2011:3).

Being aware of freedom as a concept and the quest for it in reality, and the weight of its realization is a hopeful endeavour in ways that are contradictory, thus the 'Trauma of Freedom'. This realization and the space for it to be voiced is a missing aspect in the quest that should underscore dialogue around Race and Memory among 'black born frees'. Hence, Msimanga's dissertation is relevant for a number of reasons; one it is a Practice As Research/Performance As Research (PaR) project; it then helps to inform this study too on how practice can become research. The research method also values and centre personal experience and memory as valid data and archive. This opens up for diverse narratives to be included in as knowledge. Two, the paper deals in particular with race; this has been helpful to contextualise how racialized bodies know and how they can be key dialogue proponents. Three the paper also highlights that memory, storytelling and voice is necessary as liberatory praxis. This liberatory praxis "creates possibilities for re-examining and understanding racialised histories, making sense of their propagated impacts upon the present and considering how such alternative readings of histories may highlight different possibilities for an imagined future," (Lauscher,2013:23). Therefore, dialogue can be a process of unravelling the present through understanding the past, in seeking to comprehend the future possibilities.

*The Role Of Dialogue Around Race and Memory*

As a facilitator of the TRC, Pumla Gobodo-Madikizela recounts the disbelief and shock when she realized that a memory of her own Apartheid lived reality of witnessing the Langa massacre, was now reduced to an archival record that described the Langa massacre as a mere police shooting. This experience and the weight of having to pit or contend the story of her own lived

reality, with the dominant official historical record, is described as shattering according to her. She writes that this shattering of her memories she could not put into language.

> "I can only suggest that when the safe world of a child is shattered by the violent invasion of police, the intensity of the moment is something that the experience of a five year old cannot absorb. She lacks the psychological capacity to contain the brutality before her eyes, certainly has no language with which to represent the traumatic events. Blood, bodies and death are the only meaningful words that capture the image of what she cannot truly articulate through language" (Gobodo-Madikizela, 2003:10).

Given that she felt that it was hard to find the language to name the visceral baggage meaningfully through words and explicate the traumatic acts that she witnessed first-hand. What Gobodo-Madikizela went through, in terms of lacking the acceptable, formal; constitutionally appropriate terms to describe her trauma. Is arguably the reality that young black people are often subjected to when they are meant to have a meaningful dialogue around Race and Memory, especially in formal public conferences and Imbizo's. These formal platforms and forums are insensitive and often implicitly antagonistic, intolerant, not understanding that a heavy and trauma sparking issue like Race and Memory cannot be always expressed through meaningful and formal, constitutionally appropriate words. Therefore, such spaces in a lot of times privilege only those who can articulate their trauma of their lived experience, in meaningful appropriate, formal terms, who are mostly from a dominant social class.

Bakhtin distinguishes the language of the dominant classes who want to have the sole right to define meaning, from the language of the oppressed who wish to appropriate language for the purpose of liberation. Dialogue, in his opinion, "becomes the space of confrontation of differently oriented social accents" (Stam, 1988: 122). In other words, Bakhtin, is highlighting what often happens in formal public forums, like summits and symposiums, seminars etc. in

which the language of the dominant classes or dominant narratives in society overshadow the narratives of the oppressed, or the ordinary participants, for example 'black born frees' in this context. Who their stories about their lived experience, which carries and is shaped, influenced by the Apartheid legacy, which is overtly manifesting itself in the mostly racially unequal post 1994 democratic South Africa status quo, are overshadowed by the 'Born free or nation building or social cohesion Theory' perpetuated by the South African government. The nation building project derives its legitimacy from the rainbow nation thesis (Gqola 2001, Dladla 2011).

*Dialogue as counter-story to the Born free Theory*

In the South African context, there's often the official government nation building or social cohesion narrative, that often projects and paints young black South Africans as being free from the Apartheid racialized past, especially those who are born from the year 1994 and after. This official grand narrative seeks to assume that the Apartheid only affected the parents of these young black South Africans only, forgetting that these young black people still carry the legacy of Apartheid, psychologically and somatically. Since, the racialized economic inequality is very alive in their lifetime. "Born Free theory assumes that people born after 1994 really are free in the sense that they have never experienced apartheid-era realities. This is either hopelessly naive or based on a very strong desire to avoid unpleasant realities. Poverty and inequality are still pervasive and they take on a strongly racial form"(Friedman 2013: 4).

Steven Friedman is warning about the wishful thinking that informs the coining of the 'Born Free Theory', as it deliberately neglects the historical context, which such a term attempts to redress. However, this redressive function shouldn't be erosive and haphazard, so as underplay

the racial inequality that still exists, as part of the lived reality of the black born frees. Especially, given that South Africa has a hopeful policy-planning framework, which promises a new better South Africa for the majority of its young citizens. But the hopeful policies don't materialize; hence the 'Born Free' term is a myth. "The underlying premise is that the transition established and egalitarian polity, which will obliterate the systematic race-based political and socio-economic inequalities associated with Apartheid. Thus, future generations of black South Africans will not experience, political discrimination and intergenerational poverty and inequality. This school of thought informs the popular notion of born frees, widely used in discussions to describe the strata of black South African youth born after 1994" (Mabasa, 2016: 96).

In other words, what Mabasa highlights is that in South Africa there's a hopeful constitution and policies, which promise a better life for the majority of its citizens, especially young black South Africans. So this hopeful policy project, informs the coining of the terms such as the 'born free' as a single all-inclusive term, which doesn't factor the particularities within this segment of the population. Mabasa, debunks this wishful hope of a democratic non –racial South Africa.

> "The concept is not value free or politically neutral. It was constructed to support the triumphalism of the early transition era that reduced freedom to formal political liberties. This school of thought ignores the structural socio-economic inequalities reproducing the racialised capitalist social order. This view reduces racial inequality to political phenomenon created by a racist state, Racism is divorced from the racialised capitalist political economy, which allocates and distributes resources in a manner that largely sustains black inferiority and white privilege. Supporters of this liberal perspective overlook the dialectical relationship between economic and substantive political justice. The logical conclusion of this paradigm is the development of a superficial racial pluralism, concealing the underlying neo-apartheid economics supporting white privilege and supremacy' (Mabasa, 2016; 96)

Words such as born free are meant to conceal the reality of the racialized economic inequality that majority of young black South Africans still to endure. This is meant to give a plural picture

of the rainbow nation through painting a false picture that says all young citizens in South Africa are happy and face the same equal future prospects. This is a lie that is meant to hide the Old Apartheid order in the new democratic post-1994 South Africa. In South Africa the dialogue around Race and Memory, is in a lot of times privileging officially documented histories, as well as vocabularies over the narratives that come from the lived reality of those represented in those dialogues? Peterson (2012) remarks that while the TRC was engaged in grand narratives of violence and human right it forgot to address the small instances of everyday racism.

Given the abovementioned quote, it suffices to say that, there's a need for a dialogue that is inclusive of the multi-modes of engagement, and the day to day-lived experience of the participants is prioritized and centred within the dialogue. So that the objective and the subjective knowledge of the participants can emerge and inform the process of a multi-voice and expression interaction through play that allows symbolic representative and improvisation as investigation in context.

# CHAPTER 3

## Overview of Literature dialogue in Drama, Applied Drama, Process Drama

*Drama*

In South Africa, there is a limited share of literature and research that has attempted to explore and document the role of Drama in dealing with Race and Memory. Especially, the role of drama in using cultural symbols and aesthetics in fostering dialogue. This section will look at research that has explored the role of theatre in race relations and dialogue. Specifically, trying to identify Applied Theatre/ Drama methods used for dialogue in South Africa, for example around the TRC) and finally literature on Race, Memory and Process Drama.

In South Africa there's a need for theatre that can foster a process of dealing and reflecting, healing from the past. Especially, a past that is characterized by unequal race relations, which continue to manifest themselves in the present and likely to impact the future landscape of race relations in South Africa. "We are often disconnected, suspicious and threatened by each other. Our lives are profoundly unsettled by race,"(Durrheim, Mtose & Brown 2011: 22). Thus there's a need for a "Theatre of Reconciliation' that 'will not shy away from addressing the past for the purpose of understanding the present," (Mda 1994:3).

In other words, Mda attests that theatre can enable the process of moving forward by understanding the present. Therefore, theatre can be an appropriate cultural tool in fostering the process of reconciliation in the new South Africa. Many theatre or drama practitioners have resorted to use theatre or drama techniques to heal the wounds and bridge the gaps in the society after the trauma of apartheid. For many this meant an identification with the processes initiated

by the TRC in 1995 period such as; storytelling, religious and cultural rituals etc. The hearings not only constituted a highly theatrical series of events, but became both metaphor for and the material for new theatre writing. Some of these drama works (A Human Being Died That Night, Ubu And The Truth Commission) are critical of the processes of the TRC, and tend to be conciliatory. For example, Hazel Barnes directed a student theatre production *Desire* in which she realised that "the ritualistic and symbolic processes involved in the creation of theatre enabled this group to find a common purpose and a shared humanity"(Barnes, 1999;180). Therefore, theatre or drama can open a space for dialogue for the realisation of a common understanding among people.

In a research dissertation titled: *Exploring and Exploding-Using theatre as a medium to confront racial tensions between Indian and Black South Africans* by Devaksha Moodley (2013) he looks at post-apartheid race relations between Indian and black South Africans through the writing and directing of a South African play, titled *Race Trouble* that problematized and thematically explored race relations. Moodley used an auto-ethnographic approach, focusing on identity as a South African Indian female in post-apartheid South Africa (Moodley 2013). *Race Trouble* (2012) is the lens through which the author interrogated race relations between Indian and black South Africans. This particular research project became a significant contributor to an understanding of Race relations in South Africa using Theatre as a tool, which is unique worthwhile step in knowledge production.

[2]

[2] Ubu and The Truth Commission by Jane Taylor 1998 , A Human Being Died That Night by Pumla Gobodo-Madikizela 2003

This research indicates that theatre or drama played and continues to be a culturally resonant and appropriate tool in exploring and building an understanding around Race, along with how it influences the present and the past. It also, used theatre not Applied Theatre directly.

Given, that the literature on Drama or Race, Memory, by Mda, Moodley and Barnes, indicate the possibility of using theatre or drama to explore deep seated, heated issues in the process of reconciliation through dialogue. There's a necessity and a responsibility, opportunity for practitioners to reflect actively about the practice of drama as a tool for dialogue.

*Applied Drama Methods And Their Role in fostering Dialogue*

Applied Drama is often thought of and considered to be not so important component for progressive livelihoods in the world in general. "We tend to forget that drama and theatre root people values, and connect people to one another, reminding them of their humanity and past"(Nebe 2006). Even though, conventional forms of drama and theatre remain central in South African Community Theatre, like Drama In Education(DIE), Drama Therapy(DT), Playback Theatre, Theatre In Education(TIE), Theatre for Development(TfD). Some of these forms are in the risk of being lost as communities grapple with difficulties such as Migration, HIV/AIDS, Rapid Urbanisation, TRC, Race And Memory etc. These difficulties often need to be dealt with through culturally appropriate symbols and rituals of human to human interaction which is aimed at creating a common understanding despite differing views (Dialogue) especially as the difficulties directly and indirectly affect their social and family life in communities.

For example, Theatre for Development (TfD), through TfD there was a lot of reference to African and South African based Applied Drama praxis and practices of mutual communication. Applied Drama and theatre method like Theatre for Development (TfD) through Forum Theatre (FT) upholds the various diverse African cultural traditions and rituals, values, wisdom and histories contained in story, song and dance throughout the Africa and South Africa in fostering mutual communication around social issues in communities facing difficulties.

*Applied Drama and Theatre in Africa*

Applied Drama and Theatre in Africa and broadly in the world is characterised by its confrontation with social, political, educational and spiritual issues. "In Africa many forms and examples of Applied Drama and Theatre seek to deal with the tasks of educating, informing, conscientising or radicalising the local communities (Salhi 1998, Byam 1999, Mda 1993). For example, Theatre for Development (TfD) has been viewed and perceived by many governments to support specific development and educational agendas.

Applied Drama and Theatre as a definition has many terms, being comprehended in various ways because of its multi-stream nature like Theatre for Development (TfD), Community Theatre and Theatre In Education (TIE), Drama In Education (DIE). Applied Drama and Theatre is very often applied into various communities as an instrument with a particular intention like raising awareness, posing alternatives perspectives, giving voice to communities about, for example, Racism, HIV/Aids, Economic Inequality. Thus, it becomes a culturally relevant tool for facilitating dialogue. "It is undertaken for the social agendas it addresses, whether or not it is aesthetically elaborate or reductionist,"(Taylor 2003:60).

*Applied Drama and Theatre In South Africa*

"Applied Drama and Theatre's inter-cultural application across Southern Africa places it at an advantage in comparison with more verbally based types of intervention"(Nebe,2006;4). Storytelling is an essential part of many cultures both rural and urban, it's an integral part of daily life rituals like weddings, birth, healing celebrations etc. The possibility of Drama to be applied into various social contexts lies in its possibility to handle and deal with social issues (HIV/AIDS, Xenophobia, etc.), in the Southern African region. For example, in South Africa Apartheid separated South Africans along racial lines and closed South Africa off, from its neighbours. "Drama and Theatre as an educational and therapeutic tool serves as a barrier breaking tool, bringing people from different nations and cultures closer together, helping reduce prejudice and fear, and instilling a sense of respect and place of belonging in Africa"(Nebe, 2006;4). Applied Drama and Theatre, in this regard, could be used as a resource that can facilitate community development and healing in the South Africa.

In some instances Applied Drama involves empowering communities through social activism, active decision-making and emotional empathetic involvement with people. The application of theatre gives a powerful artistic and symbolic entry point towards social issues, in a nonabrasive, in 'Your Face' way towards communicating deep seated, unconscious feelings, tensions and fears. "Traumatic events tend to be remembered through senses and images rather than language, so people who are traumatized find it difficult to talk about the experience" (Nebe, 2006;3).Therefore, Applied Drama facilitators and Therapists are trained to introduce and to choose that often offer metaphorical stories as a symbolic representation of real life experiences.

It is through the safety that is provided by the aesthetic that often participants can begin to use projective play as an attempt to deal with their embodied role-plays, which show different point of views, and feelings through the safety of the aesthetic distance. Hence, there are various forms of Applied Drama and Theatre, which demonstrate the impact of Applied Drama in South Africa.

*Impact of Applied Drama and Theatre in the South African context*

Since, Applied Drama and Theatre is concerned with using theatre as a tool for dialogue as a community development tool in various communities. Thus, theatre becomes a tool for developing agency for finding alternative sustainable solutions in various communities, in driving the process of social change. Theatre for Development(TfD) draws upon the stories of people, seeking to locate the public story in the personal story, working from the particular to the universal. It is often associated with the theory and practice of Theatre Of The Oppressed (TO), is a combination of processes that are used to address a problem that has social and developmental consequences with a specific community (Boal 1985). For example, Dr Kennedy Chinyowa in his chapter, 'Re-imagining Boal through Theatre Of The Oppressor' published in the book Applied *Drama/Theatre as Social Intervention in Conflict and Post-Conflict Contexts* argues that there's a need for applied processes where the oppressors can also be turned into allies in the act of liberation. Rather than remain perpetrators of oppression. He further articulates that the oppressor as an agent of change can exercise their privilege for the sake of freedom, peace and justice (Chinyowa 2014). The chapter rests on the axiom that those who are part of the problem are also part of the solution. We must adapt "Boal's Theatre of the Oppressed in a manner that attempts to discard the boundaries between the oppressor and the oppressed"(Chinyowa 2014:2). Here Chinyowa re-imagines Theatre of the Oppressed as a

political agency tool towards understanding and finding a solution to oppression through dialogue. Again, Sibongile Bhebhe in her Masters dissertation used Appreciative Inquiry as an approach to improve Forum Theatre as an Applied Drama and Theatre practice. As an Applied Drama and Theatre researcher concerned with how the two methods could harness each other as a solution to addressing Xenophobia through dialogue in Hillbrow, she 'felt that the merging of a revolutionising method such as Forum theatre with the asset-based method of Appreciative Inquiry would deepen the participants' understanding of the scope of the problem. The research was not about changing Forum theatre, but about contesting and refocusing its approach which has been viewed as problem-based. "As a person who has been directly affected by ethnic prejudice in Zimbabwe and South Africa, I can safely say that to some extent I, together with the participants, came to see difference not as a defect, but as a force for unity, "(Bhebhe, 2013: 46). Her research project demonstrates that Forum Theatre (FT), is combined with other human scientific approaches is an effective tool for enabling participants to share different opinions, without a disregard or overlook of each other's opinions in achieving a communal vision(dialogue).

*Drama In Education (DIE) (Process Drama)*

Process Drama is a teaching and learning approach to education that centres the learners or student or participant, at the heart of the learning experience, were meaning seeking and making is a process not a definite product. In Drama In Education, especially through Process Drama, fictional contexts are created for symbolic representative Inquiry, through metaphor. "These metaphors function as bridges for learners to engage with the real world, helping young people understand power and attitudes that affect economic, social and political relationships through

role play and story, giving them the opportunity to practice attitudinal and behavioural change and to comprehend their own role and relationship to society," (Nebe 2006: 1). Process Drama facilitators use symbolic representation to foster meaning seeking and making, empathetic engagement with the world. They create a learning environment in which participants can use the aesthetic medium to thoroughly research topics in seeking to demonstrate possible narratives to give a voice that interrogates futures. This learning environment allows for a multi-voice, perspective conversation among participants and a facilitator to have mutual communication (Dialogue) as "The teacher and all the learners engage in the drama and reflect upon the drama together." (O'Neil,1984:45). For example, in Process Drama the dialogue allows for the participants to "challenge contemporary discourses by voicing the views of the silent and marginal, posing alternatives in healing psychological wounds," (Taylor 2003: 58) where there's a common understanding of different point of views.

*Process Drama and Dialogue*

This research study is based on Process Drama through the exploration of oscillation between "distancing and immersing allows for embodied understanding, critical thought and layered reflection," (Munro and Coetzee 2007:4).An Approach as a way that places the participants (black born frees) at the heart of the research experience where meaning is not definite but negotiated.

This Applied Drama and Theatre method as a space for reflection, can give young people to come to comprehend the dominant ideologies and the attitudes that influence economic, social and political relationships by role-playing and storytelling. This kind of dramatic play affords

young people the opportunity to practice attitude and behaviour change in understanding their own role and relationship to society. Whilst it educates how and why do young people and others experience the world in a manner that they do. Process drama involves the exploration of the real world through a fictional context, where by the participants assume roles as experts in the fictional world, whilst dealing with a real world scenario.

The necessity of Process Drama approach in this research exploration is that learning through reflection on action and in action has a strong element of inquiry. In that research participants/respondents (black born frees) pursue their own directions and interests within the limits of the research topic. The scope of inquiry embedded in the approach enables this segment of young people to begin to develop a sense of ownership of their learning as they can be able to merge their lived experience (subjective) and the objective Knowledge around Race and Memory in the research workshop facilitation space. This approach through Reflective Practice bases the learning through inquiry by placing the research subject/participant (Born Free) at the centre of the reflecting on enabling possibilities of Process Drama to dialogue. To dialogue in unsettling race trouble as, "a social psychological condition that emerges when the history of racism infiltrates the present to unsettle social order, arouse conflict of perspectives and create situations that are individually and collectively troubling" (Duncan 2013). Especially, as a manifest among black born frees." You can put us together in one room for years on end, but if there is no dialogue we will continue to be polarised," (Mda 1994:5)

Thus the use of Process Drama in the context of this research, in which it placed the black born frees at the centre of the dialogue. It enabled them to find a voice through freely articulating their lived experiences in relation to Race And Memory, through an empathetic engagement. An

engagement that allowed for the improvisation of real world solutions in a fictional context. Which became a safe container for the participants to raise each other's awareness, by posing alternatives to each other in negotiating for a collective understanding and voice?

# Chapter 4

## Method of Research

### *Reflective Practice*

In this particular section, I will start by describing what is Reflective Practice, as far as it has come to come to understand in relation to other fields and more specifically Applied Drama and Theatre. Along with that, I will provide some definitions within Reflective Practice, which give it character as a research method. The section will look at Reflective Practice as a research method within Applied Drama and Theatre (Process Drama). Then, I will look at my relationship as Applied Drama scholar and researcher to Reflective Practice, and its necessity within the discipline.

### *What is a reflective practitioner?*

Reflective Practice is a way of framing my thinking, as an Applied Drama practitioner in training to become a professional. Accordingly, all professionals in various professions across various disciplines often think about their actions in relation to their professional undertaking and adapt their way of doing as a result of their profession related thoughts. Reflective Practice has been spoken about in mostly teacher education and training, as well as in other professions such as social work and nursing, tourism and it's an emerging term that is gaining recognition especially as a research method. Reflective Practice is a way of recording practice of seeking- to- know-in-action as well as reflection in action through a learning journal in reflecting on drama facilitation processes /practice.

Reflective Practice is a practice of asking deep searching questions about an experience in the facilitation space or classroom space. Most of the questions, that an Applied Drama practitioner

would ask in the facilitation space are context specific or are in direct response to situations, which they find themselves in, as a facilitator. For example, asking themselves the question, how can a facilitator negotiate discipline with the participants using Process Drama to facilitate dialogue?

John Loughran defines Reflective Practice as "a lens into the world of practice"(Loughran, 2002:33). For Loughran, this lens offers a chance for questioning-taken-for-granted-assumptions. One could say that it provides the possibility for an Applied Drama practitioner /researcher to see their practice through the eyes of others (participants or research supervisor).

Therefore, it could suffice to say that by questioning and reflection in action is likely to lead to a better understanding about a professional practice. One could label this as "assumption hunting"(Brookfield 1995:218). In the process of learning about and trying out different research and teaching mechanisms. Some of the investigation of assumptions is done through reading and reviewing of relevant literature around the context (Process Drama, Race and Memory, Born Frees), for example as part of this research of Using Process Drama to foster dialogue around Race and Memory among black 'born frees'. Some investigation might be done through research supervision or process recording of the experiences during the facilitation process.

*Definitions in Reflective Practice*

The research project attempts to use a critical reflective approach influenced by the principles of reflective practice developed by Donald Schön. He recognised that the dominance of a positivist "epistemology had shaped the 'technical-rationality' that dominated the mind-set and functions

of practitioners in a wide range of professional settings" (Schön1984:68). Later, he proposed an "alternative epistemology of professional practice in which the knowledge inherent in practice is a form of artistry developed through a reflective process. To this end he proposed a process of reflection-in-action, and reflection-on-action" (Schön1984:69).

As part of this research Project, I am reflecting on the practice of Process Drama and the various ways in which it enables black born frees to dialogue about Race and Memory. This practice of reflection requires the researcher to be, *Reflecting-in-action***,** "the most unconscious, instantaneous reflection that happens as a more experienced teacher solves a problem or dilemma," (Schön 1983: 40). Schön suggests that pulling from the facilitators' pool of knowledge, skills and understanding of a situation so that they conduct themselves differently in the facilitation space. In essence, rather than haphazardly trying other approaches to facilitation, through Reflective Practice the facilitator is using what they have acquired through experience and practice to look for alternatives in the facilitation in responding to the needs of the participants. Hence, using journal entries, process recordings to, reflect upon Process Drama as a tool for dialogue and situations in the workshop processes. Things that emerge from the Process Drama workshop process enabled a process of acquiring, building and generation a new understanding of this Applied Drama method.

Furthermore, as part of reflecting on the practice, there is *Reflect-on-action* **which** "takes place after the event or teaching session and is a more deliberative and conscious process. There is more critical analysis and evaluation of the actions and what might have happened if a different course of action had taken place," (Schön 1983:40). It is a form of a retrospective reflection,

which is characterized by the writing down of what happened and why after the Process Drama Workshop has taken place. The act of reflecting-on-action was a form of self-evaluation on how one as a facilitator acted and how the participants responded during the facilitation session, by journaling what happened and why it occurred? This reflective practice process provides the mechanism by which a researcher can bring new knowledge into the Applied Drama (Process Drama), training, practice and into knowledge production; leading to a "modification of future practice" (Schön 1983). Reflective Practice enabled the facilitator to turn the lens on themselves as a researcher /emerging practitioner and reflect upon my professional Applied Drama practice. Often, Reflective Practice is applied in the context of tourism research where reflection upon the research process is typically only undertaken in qualitatively inductive research projects. What is missing is an attempt to apply this research method (Reflective Practice) to the research contexts Of Applied Drama and Theatre (Process Drama).

*Reflective Practice as a research tool (Research Methodology)*

According to Jonathan Neelands, Reflective Practice has the following unique characteristics, especially in the context of Critical Action Research. Critical Action Research "attempts to bridge and exchange Grand Theory with local knowledge"(Inglis,1993;33). Often "Reflective Practice requires an Applied Drama researcher/facilitator to use a mix of qualitative and quantitative method, in order to help clarify, plan , implement and review progress in relation to praxis"(Neelands,2006;32). "The intention of Applied Drama Research being Critical Action Research (CAR) is an attempt to establish a collective understanding or 'truth claims"(Neelands, 2006;32). The collective comprehension is negotiated through dialogue as a community.

Reflective Practice can be expected to lay a solid ground for theory, along with the detailed investigation of the local context and its workshop facilitation dynamics. Thus, Neelands observes that there are certain unique qualities and characteristics, which must be embodied by Reflective Practice for it to play a role in research especially in the context Applied Drama research.

*Reflective Practice has to be:*

**Cyclical** – As a facilitator of a Process Drama workshop around dialogue on Race and Memory with the black 'born frees' along the theme of exploring the Truth And Reconciliation. During the Pre-Text phase of the Process Drama workshop session .The participants were allowed to go out to gather sources of information in relation to the theme, so that we could have a reciprocal information sharing moment which was enabled by the structure of Process Drama to allow us to learn in context, during the workshop as a process of fostering dialogue around Race and Memory. Thus "Reflective Practice is an on-going commitment to ethical and committed teaching and learning and this is reflected in the cyclical and action orientated model of action-research in which each cycle of identifying, planning, acting and reviewing creates the practical and theoretical impetus for the next cycle" (Neelands 2006:37).

**Critical** – Through reflecting on the Process Drama workshops the facilitator learned best and critiqued their facilitation style through the participants' questions and being able to tell each other stories about the Race and Memory from the perspective of their lived experience. "Reflective Practice proceeds from the premise that the selection of knowledge is neither neutral nor natural and that unless we critique our own practices and

common sense understandings of teaching and learning we are likely to normalise and naturalise the patterns of power and domination served by the selection process"(Neelands 2006:36).

**Emancipatory** – Critical Reflective Practice is intended to redress the imbalances of power and access to opportunity, which is embedded in pedagogy and assessment. Through creating a radical praxis based on research, including self-criticism and ideology critique, teaching is seen as one important way in which we can intervene in the world and act for a more equitable and democratic society. During, the Process Drama the participants would use their own day-to-day jargon and dialect to name their reality as a way of owning knowledge around the topic of research.

**Evidence-Based –** "The Reflective Practitioner gathers material and theoretical evidence which is used to clarify, interrogate, analyse, evaluate and inform the hunches, instincts and local knowledge which constitutes a teacher's knowing in action"(Neelands, 2006:36). There's also a commitment to ensuring that alongside other forms of technical and material evidence there's also experiential and negotiated and iterated evidence, which is representative of the partnership of voices in the classroom [Facilitation Space], particularly student voices, parents and other colleagues. An instance, would be during the Process Drama workshop participants needed to engage with the theme or context specific stimuli in a form of pictures, or short extracts of literature, which informs the ability to investigate through improvisation through a symbolic representative, inquiry that fostered the partnership of divergent voices to be in dialogue.

**Ethical** – Through reflection in action the facilitator became the mediator among the participants (black born frees) in order for them to dialogue around Race and Memory. "Reflective Practice is a way of making sense of these contradictions and for planning, proposing and implementing a praxis that strives towards a more inclusive and equitable, therefore ethical," (Neelands 2006:36).

**Collaborative –** In the workshops, the facilitation process and approach had to be very involving to the participants so that we could have a collaborative way of learning about the various ways we were dialoguing about Race and Memory. "Reflective Practice pre-supposes a collaborative or collegiate approach to change which involves reflective practitioners working together to change their practices through discussion, shared action and evaluation," (Neelands 2006:36).Taking collective rather than individual action as a reflective practice.

**Reflexive –** Critical Reflective Practice seeks to model its social democratic values in the classroom, so that "learning and teaching are based on open dialogue and negotiation and the fostering of critical thinking and action amongst the community of learners [participants] (Neelands 2006: 37).

Reflective Practice has enabled the facilitator/researcher in the facilitation process to see, learn, understand and work through the Process Drama as a cyclical , critical, emancipator, evidence-

based, ethical, collaborative, reflexive process as a tool for dialogue around Race and Memory among black born frees.

*Practitioner and a Relationship to Reflective Practice*

Reflective Practice allowed the researcher to include emotional, sensory and kinaesthetic elements in the analysing of the data process, together with the sense of urgency that consists of still being directly involved in action as the process began. However, 'the hardest part was being spontaneous enough for it to still be in "Reflection In Action"(O'Toole, 2006; 132). Through reflecting on the action as it happens, the facilitation process was fed new perspectives 'Aha – Moments' as literature contests action. According, John O'Toole, 'Grounded Analysis' and 'Reflection-In-Action' are necessary, because as an Action Researcher "You cannot plan in advance the criteria by which you will interpret the unplanned" (O'Toole, 2006; 141). Therefore that's why 'Grounded analysis' and 'Reflection-In-Action' were necessary in this research exploration, as the workshop process is unpredictable.

*Praxis and Reflective Practice*

As part, of the Applied Drama/Theatre, the facilitator needed to be able to mould the elements of their craft (people, passion, and platform) and to comprehend how the manipulation functions so that the participants can appreciate and be transformed through the medium (Process Drama). Praxis is about bringing together theory and practice. Applied Drama because of its dynamically flexible, adaptable nature it requires its practitioners to be theory and practice orientated. For example, Augusto Boal and Dorothy Heathcote, as Applied Drama practitioners merge theory and practice together that informs the Praxis. Praxis is powered by the vision, and the willingness

of Applied Drama practitioners to reflect on their practice and review of theoretical leanings in light of the reality of the Applied Drama facilitation. In short, praxis is about the action, reflection and transformation of people [black born frees and facilitator] as they interact with one another. Paulo Freire defines Applied Theatre praxis as “an ability to help one another reflect and act on their own world”(Freire, 1970). Praxis is at the heart of sound education, and that process transforms it into something more equitable and worthwhile. Facilitators who are involved in praxis should anticipate that action; reflection and transformation should help participants create a better world, through the Applied Drama. This can be possible through observing the principles of Applied Theatre / Drama set out by Phillip Taylor a renowned Applied Drama researcher and practitioner. Reflecting on a practice and its ability to enable and foster dialogue. The facilitator had to observe, and be guided by the ‘Principles/characteristics for Planning Applied Drama and Theatre.

# CHAPTER 5

## *Process Recording As Performative Writing in Reflective Practice*

A Process recording includes information regarding dialogue and non-verbal behaviours engaged in, by specific members of the group. Dialogue shows interaction, an understanding of process, group dynamics and role of facilitator in the process. It is a useful device for learning and refining intervention skills, especially when reflecting on the efficacy of a practice, as a process of knowing in action.

"The Process recording helps the student conceptualize and organize on-going activities with client systems, to clarify the purpose of the interview or intervention, to improve written expression, to identify strengths and weaknesses, and to improve self-awareness"(Urbanowski & Dwyer, 1988;20). The Process recording is also a useful tool in helping to explore the interplay of values operating between the Reflective practitioner and their participants, through an analysis of the filtering process used in recording the session. As Process recording serves as a tool for self-discovery and continued growth, there are no right or wrong answers. The recording is a powerful tool for analysing difficult situations; a way of stepping outside one's self, recording a situation on paper, and analysing it with the assistance of an objective and subjective perspective.

### *Performative Writing*

Performative Writing is a kind of writing that values the human experience over the scientific or technical representation on knowledge and its production in academic institutions. It's a form of writing that centres the human experience in academic expression and representation. Performative Writing represents sensuality in knowledge production through story telling. It's a

record of moments of the lived experience in process. It positions writing as a storytelling process, to be a performance of moments of the subjects [black born frees] lived experience. This kind of writing is an alternative form of writing that centralizes the human experience in formal academic writing as a practice. It positions writing as a performance of moments of the lived experience, as a process of becoming through storytelling. A process recording as a form of performative writing is "a mystery that encourages us to see and to define situations by their unique human and spiritual poetic , the interpretations of self, other and context by our complexity and interdependence rather than by some simpler linear or causal logic," (Goodall 1991:125). As a Reflective Practice, Performative Writing, works like a selective lens "aimed carefully to capture the most arresting angles, each frame is studied and felt; each shot is significant. Much is left on the editing floor. 'Everyday experience, then is not scholarship, but the shaping of everyday experience into telling and moving tales' (Pelias,2014;14).

Process recording as a form of a Performative Writing enables a process of critical reflection, on the features and complexities of the human experience. Thus, Performative writing as a form of reflective practice doesn't separate the mind, body, objective and the subjective, cognitive and affective experiences in its representation of stories. Unlike "academic writing which often reduces the human experience to numbers, to arguments, to abstractions" (Pelias 2014;14). A Process recording is about critical reflexivity as an act of negotiating feeling in formal academic writing. as a reflective tool that keeps the dynamics of the human experience in action visible and alive to place the visceral hunch back into academic abstractions.

Therefore, storytelling as a Reflective Practice is more about sparking rather than speaking for or representing, it's about constructing the world, rather than putting the world as absolute and definite. It's about informing through creating an experience rather than the descriptive portrayal of facts and truths. "It's not a record of experience at all, it's a means of experience"(Tyler 986:138)."Its power is the ability to tell the story of human experience, a story that can be trusted and a story that can be used. It opens the doors to a place where the raw and the genuine find their articulation through form, through poetic expression, through art" (Pelias 2014). So Performative Writing is based on the principle that the world is not given, but constructed and made up of multiple realities. Thus, a Process recording is an example of this principle of constructing the world through multiple realities.

**Process Recording**

The use Process Recording in the context of this research project, allowed for the inclusion of information regarding dialogue and non-verbal behaviours engaged and demonstrated by the participants the black born frees. Process Recording made the research process to be well rounded in its documentation and representation of the lived experiences of the participants. Especially, given that the cognitive and the embodied, somatic articulations of the lived experiences of the black born frees in relation to Race and Memory in Post 1994 were shown as they were happening in process.

**Process Recording in the Study.**

Process Recording in this particular study, is meant to examine and document , interpret the dynamics of the interaction with the black born-frees as they were improvising as an attempt to identify and locate their relationship to the racialized history and legacy of South Africa. Process Recording enables reflection on and documentation of subjective reactions of the particpants by critically analysing the process with particular reference to the intentions and theories guiding behaviour.

*Process Recordings*

Process Drama Session 1

***TITLE: Implementing Apartheid legislation***

**Aim:** Exploring 'living through' the implementation of Apartheid legislation in 1948 in the majorities' interest.

**Title / Theme:** Apartheid'Apartness' separate development of the different racial groups in South Africa. The participants enter the fictional context as political leaders who have been put into power by the Majority and yet they find themselves with political, economic policies which favour the minority of the citizens.

**Duration:** 1 hour

**Who was present:** 10 Participants, names changed to keep anonymity. (Refiloe, Nonjabulo, Siphiwe, Nthabeleng, Lerato, Dineo, Aviwe, Thuso, Jabulane, Thando)

**Overview of what happened –:** The participants explored the Apartheid legislation and also looked at the current South African Constitution. In this process the participants were politicians who had to pass legislation in apartheid and also later act out politicians' passing legislation in

current South Africa. In the pre-text participants were given examples of apartheid laws and examples of the current constitution. They were asked to embody the role of being white people and what would it had meant for them.

The current scene is before the drama where they had to draw comparisons (similarities and contrasts) between the Apartheid legislation along with the current constitution.

**Learning moment for facilitator:**

During the session, I was reminded that Process Drama is an on-going meaning seeking and making approach, it enabled the participants to be enrolled by drawing from their sensual knowledge. I witnessed the participants being able to use their mother tongue in naming a real world problem, after being sparked in a fictional context, in learning more about the world. The process was framed around the writings on Apartheid legislation and the current constitution. This context and set-up (framework) allowed for the participants to explore deeply beyond their own feelings and opinions. The Process Drama with a flexible framework allows for extended meaning in the work of the drama.(O'Neil, 1995)

| **Verbatim Dialogue in the Dramatic Action** | **What are you feeling** | **Group Observation** | **Intervention and Themes** | **Theoretical Justification** |
|---|---|---|---|---|

| | | | | |
|---|---|---|---|---|
| **(#Pre-Text Dialogue**<br>I had given the participants pictures and extracts that described Apartheid, I then invited the participants to share their thoughts that they associated with the pictures and extracts of Apartheid. As a facilitator I echoed the words back to them).<br><br>Participant 1: Segregation<br>Facilitator: Segregation<br>Participant 2: The basic topic Apartheid<br>Facilitator: Oh! The basic topic Apartheid<br>Participants 3: Socialization<br>Facilitator: Socialization<br>Participant: Superiority<br>Participant 4: Mistreatment<br>Facilitator: Mistreatment<br>Participant 5: Inequality<br>Facilitator: Inequality<br>Participant 6: Ukubekezela<br>Facilitator: Ukubekezela you mean: Endurance<br>**Lerato**: I don't know!<br>Facilitator: try explaining it to us? | In this particular moment of the Pre-Text it really felt like the participants along with me were learning and discovering that the segregation was really written down. | The pre-text was educational and informative to a lot of participants. As most of the participants had never engaged with the Apartheid Legislation before. They only ever engaged with the current South African constitution only as part of their Life Orientation subject in school. So it was very much eye opening to them as they only ever heard of the Apartheid atrocities and their impact on the current South African lived reality.<br><br>There was a group resonance as the participants individually reflected on their own lived reality of living in the post-1994 democratic South Africa. They started telling each other stories. | The major intervention that I made as a facilitator was that I used 'Echoing' as a technique that sparked dialogue among the participants. Also, I used questioning to reinforce the participants opinions as well as critical reflection on their thoughts. | I am reminded that for learning to be a mutual beneficial encounter especially in the facilitation space myself as a facilitator along with the participants are partners fostering a "bargaining climate" (Neelands,1984;7) as learning is a "cooperative endeavour" (Neelands 1984:7) to match the learning materials and the needs of the participants in my instance. Again, as a facilitator I employed Forms Of Negotiation (Neelands 1984: 33) namely the 'A Subtle Tongue' , which he describes as needing to be delicate, not obvious, elusive which reminds me of Carl Rogers words when he says 'The teacher(facilitator) sets the stage of inquiry by posing problems , creating an environment responsive to the p*articipant*" (Rogers 1969:136) |

| | | | | |
|---|---|---|---|---|
| **Lerato: (Irritated )** I honestly feel that the constitution was a way to amend the way the people were treated and all of that even though it's not yet successful. But it was a way to try to shift people from being moved and categorized in specific areas, it's all about what do you have in mind so that we can try it. | In this particular instance, I felt like the pre-text really worked well in that it got the participants to really be sparked into saying things that they really wanted to honestly reflect on about the Apartheid legislation in relation to the current South African constitution. | | By asking Lerato to explain her idea of 'Ukubekezela,' I was asking her to voice some of the underlying things that English cannot really explain. | As part of the Pre-Text, I gave the participants pictures along with copies of the new and old legislation of South Africa. |
| **Facilitator:** Is It? How do u mean? I am wondering what other people are thinking?<br><br>**Lerato:** (**Passionate)** The issue is black people were not educated to understand the system and how to move on from it. So we have these things and we have this reasons yes, but you can't expect us, so how many years it is? 21 years. You can't expect us; people to be comfortable being black and understanding the whole situation because we were just given things like Ok back then Nelisaye DiMallong! Now you guys can go to the Malls, but they don't tell us like gore like back then this is why they wanted us to only know Afrikaans | | As the participant, spoke honestly, I witnessed the other participants nodding in agreement. This showed some level of group resonance.<br><br>I observed there were mixed feelings and thoughts about the past, present and future of the South African democratic dispensation. For example later, during the dramatic action the participants expressed they felt that the current South African Constitution was transformed but the socio-political reality was not as transformed. They almost unanimously felt that they needed to work hard in playing a decisive role in transforming this unjust reality. | Questioning was used to gain clarification and some collective agreements and disagreements.<br><br>The participants allowed themselves to be immersed into the learning through engaging their imaginations in the process of living through the moment of the dramatic action. The participants were quite concerned with learning through the experience and how the experience was framed as they curious to know. | "Therefore, we are concerned not with rehearsal for the event, but with 'living through'. Drama is a means of learning, a means of widening experiences even if we never act in a play or stand upon a stage. It is a human instinct to have 'a willing suspension of disbelief' (attributed to Coleridge). That from the moment we open a book , or our cars and eyes, we are willing to discard all prejudices , all pre-knowledge and wait for the story or the play to take control of our imaginations and for the time we believe in the action"(Heathcote, 1972:158). |

| | | | | |
|---|---|---|---|---|
| and why we were not allowed to do certain things, and how they felt inferior to them and black people, so the thing is ge kere education I mean the entire system on its own. They are teaching us to think like them, the text books are theirs. This black government is nothing but a front! | | | | |
| **Facilitator:** Do some of you guys feel that in as much as there is a transformed South African constitution that is arguably for the majority, you feel that the constitution is for those who can afford?<br><br>**Lerato: (Confident)** They are teaching us to think like them, they Are! Things that are printed in the textbooks ke tsa bona, basically we have this black government but we know it's just a front, we know that ko morago the people who are working the puppets are white people. | I felt that the participant was reflecting on the day to day reality of being a black dominated subject, she spoke what I would normally see as well around institutionalized structural racism. | I observed that the participant felt safe and free to express herself as freely as possible , without fear, It was as if it was the first time she was being listened to. | Dorothy Heathcote attests to this in these terms:<br>I had to invite other participants' views so as to not allow the conversation to seem like its being dominated by one person. | "If pupils are to grasp concepts , understand complex issues , solve problems and work creatively in drama, they will be helped by a clearly established context and a strong but flexible framework to support and extend the meaning of the work" (O'Neil, 1995) |
| **Facilitator**:<br>Interesting! You mean there's an institutionalized way of dominating black people?<br><br>**Lerato: (Adamant)** I just think the main thing is to get black | I felt that what she was saying equally validated what myself as a participant/facilitator always sat with in relation to the judicial status quo in the country, which is a perception that was | I observed that Lerato as a participant became the opinion leader in the group of participants, as the other participant in the room fed off from her, as she sparked thoughts and | In the midst of my conversation with the participants I used questions to encourage reflection (Neelands,1984:39) | "The teacher(facilitator) sets the stage of inquiry by posing problems , creating an environment responsive to the learner(participant)"( Rogers,1969;136) |

| | | | | |
|---|---|---|---|---|
| people to a point of knowing, universities teach us just to be workers. | equally shared by the other 'black born frees' in the session. | opinions from them. | | |

**Process Drama Session 2 - <u>Dawn of Freedom</u>**

**Aim:** To unpack what the participants remember about the dawn of freedom in Democratic South Africa

**Theme:** Nelson Mandela's Release and the first South African Democratic elections

**Frame:** The participants had to enter the fictional context as citizens and political analysts who are the '*Felicia Mabuza Suttle Show*.' As analysts they make predictions about the meaning of Nelson Mandela's Release in 1990.

**Duration:** 1 hour

**Who was present:** 15 participants. Names changed; (Naledi , Thembisa, Siphiwe, Mathata , Lerato , Dineo , Aphiwe , Reneilwe, Benjamin , Thando, Mbuso , Nombuso , Gugu , Princess , Precious )

**Overview:** In the Felicia Mabuza Suttle talk show the participants had to imagine themselves on the 11th of February 1990, which was the day on which Nelson Mandela was released from Robben Island. The focus of the action was; characters who are experts on political analysis and predictions of the future of the new democratic South Africa. The question asked was will things change or remain the same in the new South Africa?

Participants were asked to create the world of the talk show. After they had created the fictional context I then invited them to put on costumes and then invited them back into the world of the Felicia Mabuza-Suttle talk show (fictional context). In the fictional context the participants assumed various roles, four political analysts: Queer Feminist, National Party Representative, Feminist, liberal Feminist and one talk show host (Felicia Mabuza). During the drama the participants shared and debated the perspectives as the experts in role about the dawn of the new South Africa and ultimately their predictions.

| Verbatim Dialogue of the drama | What are you feeling | Group Observation | Intervention and Themes | Theoretical Justification |
|---|---|---|---|---|
| **Felicia (Facilitator):** Nelson Mandela is out? Where do we go from here? (*On the panel: Reneilwe – National Party, Thando – Feminist, Mbuso - Queer Feminist, Gugu – Liberal Feminist*)<br>**Feminist (Thando):** (Out of character) Are you playing Felicia?<br>**Facilitator:** Yes, why?<br>**Thando:** I thought it looks odd.<br>(Group laughs)<br>**Facilitator:** Ok, who would like to play Felicia?<br>**Thando:** A woman, maybe (unsure)<br>**Facilitator:** So only women play women?<br>**Thando:** Ok, lets continue. You play Felicia.<br>**Facilitator:** Anyone else want to play Felicia?<br>(Silence)<br>**Gugu:** I don't really know what a liberal feminist is. I can play Felicia.<br>Group mumbles.<br>**Mbuso:** What is a liberal Feminist vele?<br>**Facilitator:** Anyone know?<br>**Gugu:** Why do we have feminist during Mandela's release?<br>**Facilitator:** Ok guys, lets play this scene. Maybe our questions will be answered? Princess can you be Felicia?<br>**Princess:** shakes head | I became nervous when the participant questioned why I was Felicia. In my planning; I would play Felicia to direct the action from within the drama as a facilitator in role.<br><br>I chose not to pursue the Felicia Character because I was unsure of why so many feminists. And how to explain the different kinds of feminists.<br><br>I noticed later; writing now, that Gugu offered to be Felicia but I ignored her and asked someone else who refused. It was not right on my part. I think I was too nervous to notice in the moment. | The group seemed unsure and nervous. I thought; 1. At my playing Felicia. But also 2. Who would play Felicia then? | I intervened by offering the role to someone else.<br><br>The group was nervous. I was hoping that Thando would mention why she is uncomfortable with my playing Felicia, However she chose to move on.<br><br>My role as a male facilitator must have been uncomfortable. The group also created the characters of Feminists. That might have been to rebel against the idea of males leading. | This occurrence reminded me Dorothy Heathcote's philosophical approach where she proposes that drama educators should thrive in seeking to facilitate a dynamic learning environment. "Therefore, we have now progressed through playing for ourselves, in order that we may better understand the world and make acquaintance with it and the heritage and legends of it , towards learning to create within a group and finding a language to communicate to each other in that group , and now towards the interpretation of other people's ideas of the world which leads to our understanding of the world and to our awareness of the place of the theatre or the television or the film or the novel or the poem in our world" (Heathcote 1972:160) |

| | | | | |
|---|---|---|---|---|
| Facilitator: Okay I'll play Felicia | | | | |
| **Felicia (Facilitator):** Nelson Mandela is out? Where do we go from here? Let's start with you Ms. Feminist. What do you think will happen to SA<br>**Feminist (Thando**): Thanks for having us. Uhmm. Uhmm, I think it's great Mandela is free. It means we can all be free.<br>**Felicia:** Free? What do you mean?<br>**Feminist:** Free from apartheid.<br>**Queer Feminist (Mbuso):** Mandela didn't make all of us free!<br>**Feminist:** Well, we can try.<br>**Q Feminist:** I don't see how. South Africans are still suffering.<br>**Felicia:** When, now in 1990 or in the future?<br>**Q Feminist:** Oops. Well kahle kahle all the time. 1990, future. Nothing changed.<br>**Nationalist (Reneilwe):** Nothing changed? Mandela ruined our lives. We used to get jobs now we don't. BEE is killing us.<br>**Felicia:** explain? 1990?<br>**Nationalist:** I am predicting. Already all the white people are leaving. This country is suffering.<br>**Feminist:** The tannie must stop. Freedom is what you make it. | | | | |
| **(This part we have just** | We have just finished | Group looks eager to | I ask the participant to | "Colonisers' |

| | | | | |
|---|---|---|---|---|
| **finished doing the drama and we are reflecting)**<br><br>**Reneilwe (female 18):** I feel like until I got university and I got to actively engage in this type process where I got to criticise the status, I always thought Nelson Mandela was A hero.<br><br>**Facilitator**: Explain? | the drama. I am trying to catch my breath. I generally felt a sense of enthusiasm from the participants, as they were ready to share their thoughts and feelings in relation to the dramatic action they had just experienced. | reflect. Reneilwe ready. Most of the participants were ready to talk. I saw them wanting to speak all at the same time and they had mini discussions among themselves. | elaborate. 1. Allowing to catch my breath<br>2. Allowing others to also think through the process and their experiences. As part of the reflection I ask Reneilwe to start talking and ask the other participants to listen. | meticulously white washed records has been passed on through the art of storytelling , narrative accounts have also been found to be powerful in that they allow the protagonists an agency to tell their stories in their own words in the context of reflecting on racism and anti-racism." (Ross 2000: 51). |
| **Reneilwe (Thinks a bit):** I think most of the time when you are in high school or at home you get accustomed to being naive sought because in high school especially being from a multiracial school there's that sense of balancing so hard between being white at school and when you get home you have to switch back like: "*Iyo Mama KoSekolongHo ne HoWetshala So!"* - So like there's this sense of battle within ourselves to really understand that shift of environment. I feel like most of the time I can be naive to realize the Rainbow Nation which is Far-fetched.<br><br>**Facilitator:** Oh, Olryt, so you often feel a sense of two-ness?<br><br>**Reneilwe: (Confidently)** Yes. | As a facilitator I felt that I could attest to what she was feeling, she exactly described the dual identity that I often have to assume as black student in a university during the day and having to travel back home in Soweto. This is what I explored during the Performance as Research (PaR) performance. | Everyone was nodding in agreement to Reneilwe's observation of Two-ness. As she articulated it in very simple day to day easy to relate to language | **Group Affirmation**<br>The rest of the other participants Affirmed her experience. I also allowed the group to affirm that she is alone in her thoughts.<br><br>**Du bois and Double Consciousness**<br>Reneilwe realized that it was hard to navigate the reality of living with two racial identities that of being white and having to be black as well at the same time. She expressed the weight of living with a sense of "Double Consciousness" (DuBois 1965). Having her own sense of original self and also having a borrowed sense of self, having twoness, is what DuBois calls Double Consciousness. | "The history of the American Negro is the history of this strife—this longing to attain self-conscious manhood, to merge his double self into a better and truer self. In this merging he wishes neither of the older selves to be lost. He would not Africanize America…He would not bleach his Negro soul…He simply wishes to make it possible for a man to be both a Negro and an American, without being cursed and spit upon by his fellow, without having the doors of Opportunity closed roughly in his face," (DuBois 1965:215). |
| (**In the reflection session one of the participants** | During this particular reflection, I felt that I | As far as I had observed in the room, | This occurrence reminded me Dorothy | "A further element which establishes a |

| | | | | |
|---|---|---|---|---|
| **chose to be political analyst who was influenced by feminism and Queerness as an ideology, which influenced her political analysis)**<br><br>**Nombuso :( Serious**) I had to represent the Queer (Lesbian/Gay) voice in the drama and I enjoyed the impact I made.<br><br>**Facilitator: (Curious)** Why do you feel like that? And the need to do what you have done?<br><br>**Nombuso: (Determined to make her point)** I felt that in the original 'Felicia Mabuza Suttle' Show Queer (Lesbian/ Gay) voices we silenced, so I had re-imagine what they could have said during Nelson Mandela's release. | had enabled the participant to re-imagine themselves differently. It was a bit validating to me as a reflective practitioner as I had to witness the possibility of Process Drama to enable the participant to 'live through a moment where they had re-imagined themselves differently. | I witnessed some of the other female participants in agreement to Nombuso's assertion. It reminded me of Heap and Bowel's saying "We believe that children inhabit the world as fully as adults do- and our task as teachers is create opportunities which will enable them to interact with that world and to understand it more fully through their interaction so they may function more successfully in it"(Bowel and Heap, 2001:2) | Heathcote's philosophical approach she proposes that drama educators should thrive in the classroom by seeking to facilitate a dynamic learning environment. The facilitation of the dynamic learning environment is dependent, firstly through understanding the function of education as an instrument of developing the learners' maturity instead of factual knowledge that is mostly prioritized in the learning space. | climate for self-initiated experiential learning is empathetic understanding. When the teacher has the ability to understand the student's reactions from inside ,has sensitive awareness of the way the process of education and learning seems to the student , then again the likelihood of significant learning is increased"(Rogers, 1969:111). |

**Process Drama Session 3**

**Title: Living through CODESA (Convention For A Democratic South Africa)**

**Aim:** To engage on what the Convention for a Democratic South Africa (CODESA) meant and break any misconceptions around the talks.

**Theme: '**Living Through' Convention for a Democratic South Africa (CODESA) as experts of negotiating the settlement of a Rainbow nation.

**Duration:** 1 hour

**Frame:** The participants had to enter the fictional context (CODESA) talks as members of the different political parties who had to forge a way for the future of the new democratic South Africa.

**Who was present:** 8 participants (Smangele (Daughter of Sankara), Reneilwe, Lerato (Mellissa), Ntombi, Gregory, Lebogang, Tshepo, Thabang.

**Overview:** In the Pre-Text, the participants reflected what they had read from the abstracts about the CODESA talks, some mentioned that through reading about CODESA. They realized that it was characterized by disagreement as an occasion of negotiation. Also, some of the participants were really enthused that they were learning about the CODESA talks for the first time. Especially, given that they picked some key insights about this ceremonially important meeting, convention and negotiation which was at the dawn of the new democratic South Africa.

| **Verbatim / Dialogue** | **What are you feeling** | **Group Observation / Analysis** | **Identify Intervention and Major Themes** | **Justification / Knowledge base** |
|---|---|---|---|---|
| **(This is the moment after the Drama in which the participants were reflecting on their experience of being in the CODESA talks).**<br>**Facilitator:** I am wondering what stood out for you or what | In this particular instance I felt good at the fact that the participants showed a level of enthusiasm in their openness towards learning about the CODESA talks through using their bodies as well as their minds and | As far as I had observed the atmosphere in the room in seemed like the participants had just been introduced to new knowledge which they were still trying to make sense of. | At a basic level, the participants had a fundamental conception of what the CODESA talks were all about. In terms of the atmosphere which characterized the talks. So this process began to be a meaning seeking and making | "Therefore , we have now progressed through playing for ourselves , in order that we may better understand the world and make acquaintance with it and the heritage and legends of it , towards learning to create |

| | | | | |
|---|---|---|---|---|
| you now understand , as far as you read extracts about the CODESA talks.<br><br>**Lerato ( as Mellissa in the drama)** : I saw that there was a disagreement about a way forward among the political parties represented during the CODESA talks as there was some opposition of some sought<br><br>**Facilitator:** Opposition? What kind of Opposition?<br><br>**Lerato (Mellissa):(Serious)** The ANC vs. the NP.<br><br>**Facilitator:** Oh, Ok , what about others what stood out for you?<br><br>**Ntombi: (Trying to remember)** Also what stood out for me from the extracts was the whole SABC debacle?<br><br>**Facilitator**: Around?<br><br>**Ntombi :(Guessing)** Uhm, I don't really remember cause, I was just scheming through the notes. | imaginations. | | process. | within a group and finding a language to communicate to each other in that group , and now towards the interpretation of other people's ideas of the world which leads to our understanding of the world and to our awareness of the place of the theatre or the television or the film or the novel or the poem in our world"(Heathcote,1972;160) |
| **Facilitator:** Ok, Its fine! Anyone Else.<br><br>**Tshepo**: Cause we reading pretty much the same thing. So I think I can explain, | I felt calm, after allowing the participants to be themselves and also for them to learn from each other. I also allowed myself to | I observed that due to the time limits within the session had to be conducted the participants adapted to the process of learning through improvisation | The technique of listening and echoing back what the participants had just said became a useful, especially in terms of creating a climate of | "The 'double consciousness' that is encouraged by suspending disbelief and accepting the 'reality' of the fiction, and the simultaneous |

| | | | | |
|---|---|---|---|---|
| basically the ANC felt that the SABC was a propaganda machine of the Apartheid government. They felt that it couldn't be used in media instrument to usher South Africa into the new South Africa.<br><br>**Facilitator**: It cannot be the main broadcaster in the new South Africa?<br><br>**Tshepo**: Yes!<br><br>**Facilitator:** What came out for you from your reading of the CODESA extracts?<br><br>**Smangele (as Daughter Of Sankara in the Drama) :** Mhm, It was just this meeting about moving South Africa forward after Apartheid like how to change things and what would be changed and like obviously, who would occupy what now, that things have changed. | create an environment in which learning is not about the wrong or right answer. | by being just intuitive. Though some of them felt a bit uncomfortable about the process. | engagement with the participants. | immersion in that fiction through role play, allows participants to observe themselves in the fiction, while simultaneously participating in the fiction"(Lehmann and Szatkowski 2011: 40). |
| **Facilitator:** Mhm, And you?<br><br>**Gregory**: Oh, Chuckle, I agree what she said.<br><br>**Facilitator**: The discussion about moving the country forward? | I really felt and I was very certain, yet adamant that the participants had been exposed to the history that led to the dawn of the South African Democracy like the Convention For A Democratic South Africa(CODESA). I had suspected that | I observed that some of the participants were still stuck in the perception that they had an obligation to give me the right answer, whilst some allowed themselves to guess. | In the broader sense they picked up that the CODESA talks were characterized by a political standoff between the ANC and other political parties. | "Placing the participants in parallel realities empowers them to examine situations, problems or issues from various perspectives within the safe parameters of make-believe environments"(O'Neil , 1995: 45). |

| | | | | |
|---|---|---|---|---|
| **Ntombi**: Exactly?<br><br>**Facilitator:** Ok, Yes?<br><br>**Lebogang:** What stood for me, was PAC and AZAPO not wanting to be part of the negotiations, cause PAC said that the CODESA negotiations should not be held in South Africa, it should be in a neutral place I don't know. | they had engaged with such topics in their History or Life Orientation lesson. However, as they went through the moment of the Pre-text leading up to drama in the facilitation session. I realized that I had given the participants to engage with literature on CODESA for the first time for most of them. This experience left me with two twin opposite emotions. On the one hand, I felt worried and concerned about the lack of exposure to such literature and information about the CODESA talks. Whilst on the other hand it really felt like I was making a necessary intervention as the participants awareness about CODESA was improving. | | | |
| **Facilitator:** I see your hand Daughter Of Sankara<br><br>**Smangele (Daughter Of Sankara): (Concerned)** As I had assumed the role of the Daughter of Sankara in our drama, I felt that a part of my real self in the role did want to change it needed justice genuinely and it was put down by the other delegates in the CODESA talks. | I felt that the participant was saying what she was saying because she was sitting with a lot of repressed memories and stories from her real day to day life. So through the drama and the moment of reflection she was enabled to voice her true feelings. Although, because of time constraints I had to cut her short. | In the drama there was a standoff between the character of Daughter Of Sankara and Mellissa who was a member of the National Party in the fictional context. Mellissa had a frame of mind which was all about the 'let's Move On' Apartheid happened and we can't change anything about it.<br><br>Whilst on the hand Daughter Of Sankara | So in the session, I allowed Smangele (Daughter of Sankara) to have room to express herself without having to suppress her true feelings, in an attempt to confront her trauma. So the other participants got to listen to her and validated what she had to say. This allowed her to begin to heal her psychological wounds. | "Others believe that the mind protects itself from by banishing traumatic memories from awareness, making it difficult for many people to remember their worst experiences until many years later"(Mcnally,2003;1 ).<br><br>"The evidence points out to three conclusions. First people remember |

| | | | | |
|---|---|---|---|---|
| **Facilitator:** Why? How come? Please elaborate!<br><br>**Smangele (Daughter Of Sankara): (Concerned):** I feel the CODESA talks didn't give black people back their justice, it just left them with their sore wounds from Apartheid. | | was all about getting justice.<br><br>So in the room the participants were caught in between the two impulses of wanting to Move On, but also there's a need for justice for the majority of black people. | | horrific experiences all too well. Victims are seldom incapable of remembering their trauma. Second, people do not think of disturbing events for long periods of time, only to be reminded of them later. However, events that are experienced as overwhelmingly traumatic at the time of their experience rarely slip from awareness. Third, there is no reason to postulate a special mechanism of repression or dissociation to explain why people do not think of disturbing experiences for long periods. A failure to think about something does not entail an inability to remember it.<br><br>(Amnesia)"(Mcnally,2003;2). |

**Process Drama Session 4**

**Title: The TRC**

**Aim**: To explore 'Living Through' the moments of the Truth and Reconciliation Commission in our life time in a fictional context.

**Theme:** The Truth And Reconciliation Commission 'Relived'.

**Duration:** 1 hour

**Frame:** The participants had gone through the literature around the Truth and Reconciliation Commission (TRC) and then they got to do a little bit of enactment through the dramatic action and later we reflected on the Pretext and moments in the drama, along with what they learnt.

**Who was present:** 10 participants (Reneilwe, Keneilwe, Sipho, Katlego, Sifiso, Malebo, Ntando, Blessing, Dineo, and Bontle)

**Overview:** The participants got to explore the TRC through reading extracts and then getting into the dramatic action and then reflecting on all of it.

| **Verbatim / Dialogue** | **What are you feeling** | **Group Observation / Analysis** | **Identify Intervention and Major Themes** | **Justification / Knowledge base** |
|---|---|---|---|---|
| **(Pre-Text – this was a moment when the participants were sharing what they had found out about the TRC by themselves)**<br><br>**Facilitator:** Welcome to all of u and Welcome back to some of you. So what are we aware of or have read about or heard about the TRC?<br><br>**Malebo:( A little bit Unsure)** So I honestly do not know in depth about the TRC, but I obviously know that | In this particular moment, I had a deep sense of curiosity as to what are the participants going to say in relation to what they had found out about the TRC. | Given that some of the participants were not in the previous session. I saw myself having to be patient with the new participants who were learning as we were going, whilst having to encourage the other participants to exercise a level of patience with the new participants.<br><br>Also, as facilitator I observed myself allowing everyone to come in so that I check in with everyone that we are on the same page before we move on. | The participants were allowed to use their language of their choice. In order, to describe their understanding of the TRC.<br><br>In the session, I reminded everyone that we were pretty much on the same page, before we could move on to the next phase of the session. | "O'Neill maintains that 'the best way to begin the weaving of the underlying text in process drama is the pre-text, referred to as the 'source material" (Neelands and Goode, 2002) and 'sign' by Bowel and Heap (2001). |

| | | | | |
|---|---|---|---|---|
| there's some controversy around it and its relevance. And how a lot of people who were tried weren't tried justly, you know. The TRC gave a lot of white people leeway to escape from the crimes that they did and the violence that they committed against blacks. And Ya!<br><br>**Facilitator:** Oh, Ok. I think at least you have fairly good idea of what the TRC is all about. Anyone else?<br><br>**Ntando (Wondering):** I just think that it was trauma for black people because they had to sit there and listen to this whoever did whatever to their brother. and so I felt like it was just trauma. Cause the way, There was this video. I don't remember well of white man demonstrating what he did to this brother. And the family of the victim had to watch and to me that was trauma. I know that it was a way to find peace and I didn't see like that.<br><br>**Facilitator:** And Ya, I think we quite on the same page, I think we do have the visuals as to what happened, and which is good, Mmmm. I don't know, lets fill each other up. So the last time we | | In the session I allowed all of us to learn through telling each other stories.<br><br>No one was more right that the other participants. | | |

| | | | | |
|---|---|---|---|---|
| were here , we had a conversation ,just we sat and spoke about the TRC there was a lot which came out , there was a lot of extracts that we read around the TRC , which gave us different perspectives about the Truth and Reconciliation Commission(TRC). And I think there has been research and stories about the TRC. And I think what came out from our last conversation was that the TRC was standing between peace and justice and there was an element that it rushed too much for peace rather than justice. The question that came out from that last session was 'What would justice translate to? So which is something we moved with from the previous session into today. Specifically, looking at the book that came out, which was about the TRC, titled the *A Human Being Died That Night* by Pumla Gobodo-Madikizela. So the book specifically. It got translated into a play. It's a bout Pumla Gobodo Madikizela meeting Eugene De Kock, so Gobodo Madikizela was one of the guys tasked with interviewing De Kock as part of the TRC | | | | |

| | | | | |
|---|---|---|---|---|
| settlement. | | | | |
| **#Pretext**<br><br>**Dineo:** It was a guy, we thought it was a girl?<br><br>**Facilitator:** Yes, it's a lady, I am sorry I struggle with pronunciation. She is an old lady now. She was tasked with interviewing Eugene De Kock after the TRC hearings, Do you know who Eugene De Kock is?<br><br>**Dineo (Wondering):** We have had of the name, a bit.<br><br>**Facilitator (Pointing at Bontle):** So ya Eugene De Kock is? I don't know what you will add.<br><br>**Bontle (Adamant):** He is the leader of the Vlak Plaas, were most of the Apartheid killings used to happen. So he was the leader of the death squad basically.<br><br>**Facilitator:** So he was the leader of the death squad?<br><br>**Bontle (Adamant):** | During this particular moment, I felt a bit challenged by the participants in a good way, as they reminded me of the elements of our learning that I had seemed to have forgotten.<br><br>Also, I was a bit encouraged by the fact by the gradual coming in to the conversation by the other participants in the room. | Whilst being in the room, I saw myself having to be corrected by the participants. This was good in that it symbolised that for me as a facilitator I was learning along with the participants in process.<br><br>But also my facilitation was centred around questioning the participants in order to invite their honest opinions or their basic understandings of the topic. | I was giving a basic picture of what the TRC is and what was it all about through, by speaking in symbolic terms that Eugene De Kock was a symbol of whiteness as triumphant during as portrayed by the results of the TRC, even though I was a bit playful, but I heard researched about it.<br><br>In the midst of the facilitation, I used a lot of clarifying language so as to share information with the participants. | My mentioning of the symbolism of TRC, through referencing Eugene De Kock as a symbol, I was then reminded of a quote by judge Albie Sachs in the book 'A Human Being Died That night' in which he describes De Kock as "Simply an identifiable individual, a criminal found guilty in a court of law of gross acts of inhumanity. But he represented much, much more. He was the embodiment of hundreds of years of conquest"(Sachs;2003) .<br><br>"Process drama is about people's ability to identify and develop a deeper understanding of self and situations, creating awareness and meaningful ways of learning" (O'Neill, 1995; Bolton, 1984; Neelands, 2002). |

| | | | | |
|---|---|---|---|---|
| Yes.<br><br>**Facilitator:** So he is the embodiment of what whiteness did to blackness during Apartheid, we all know who Eugene De Kock is. We know that he is at the Pretoria Maximum Prison, serving a life sentence for Apartheid. After the TRC Gobodo Madikizela was tasked to say go and interview Eugene De Kock and find out what really happened on his side, and forgiveness needs to be achieved along with that. And there was a contestation on her part, because of the trauma, as a black woman who had to confront a person who was responsible for the deaths of many black people some of which could have been her family members. So Ya, maybe I am might be leaving something out. Please help me. Ok, would you like to fill us in as to what you watched in relation to the TRC. | | | | |
| **#Pretext**<br><br>**Katlego (Eager):** So, there was a lot of episodes of the TRC which were being broadcast, cause the TRC hearings will be broadcast every Monday nights on SABC. It was a | In the midst of the facilitation, I really felt a sense of being enriched by the levels of engagement of the participants.<br><br>I allowed myself to be schooled by the participants , which was a humbling feeling | During this particular session I was learning a lot as I was sitting in the session it was interesting to gain insights from the participants themselves according to what they had researched in relation to the TRC. | During the session, as I had listened as a facilitator I felt a bit of a spark of memory flashback as the participant was saying those words. It was like I was reading the book once again, as I chuckled again. To me it felt like the TRC's | "When Dineo asked such a question. It reminded me of Pumla Gobodo Madikizela's question when he asked herself questions around Eugene De Kock's moral conscience in one of the interviews she had an interview with De |

| | | | | |
|---|---|---|---|---|
| continued thing. So the commission was tasked with investigating Apartheid crimes<br><br>**Facilitator:** What kind of crimes?<br><br>**Katlego (Demonstrating):** Mostly, Killings, Whether people acted alone or with other people, or were they forced. Basically, who was this president? U Botha ? Right? He was also put on trial, they sent him a court order, in terms of what Vlak Plaas came to be, basically his role during the VlakPlaas. Did he know about it. Did he basically order those people to commit those killings ? He went there and he said I am not gonna come as I am president. He basically defended his case to a point he didn't know about it. Right! He just gave them (killers) the resources to deal with the violence that was going on in the country, that's what he said right! He said I don't know what they are doing with the resources right, but basically he didn't do anything right! Apparently, he knew about it and he was always there. He knew about it, It was huge nice farm, there would go there for | on my part as a reflective practitioner. | It was a moment in which the session allowed the participants like Katlego to pose alternative perspectives in relation to the TRC. She was able to awaken the whole room to the less publicized aspects of the TRC like the involvement of Winnie Mandela in the Apartheid Crimes against humanity. And her subsequent appearances in the TRC. | interview was now replaying in front of me and I was feeling sense of disbelief and yet I was believing in the moment.<br><br>In this particular, moment as I was observing Participant 4, I really felt the efficacy of a strong Pre-Text in enabling participants to be ready to engage with the dramatic action. | Kock. She asked herself 'I have asked how conscience gets suppressed to the point where people can allow themselves commit horrible acts against others. Should one ask as well what kind of society or ideology enables such suppression? Or is the question better illuminated by a consideration of group dynamics? Was De Kock simply "Caught"in Apartheids Grand Plan of Corruption" (Gobodo-Madikizela,2003;52). |

| | | | | |
|---|---|---|---|---|
| celebrations sometimes to celebrate and congratulate abo Eugene De Kock and whomever who was in the commander thing and basically there would use it , sometimes as a personal resource to deal with people that opposed them personally. Right! They used it for that too.<br><br>**Facilitator:** So you mean some of the white people died there? Who were in opposition perhaps?<br><br>**Katlego (Clarifying):** No, most of the people that actually were black people, there was just black people who were killed and torched and stuff. Right? So what was interesting is that the people forced other black people to do the killings, there were called 'Askaris'. Right! These people would come in, it's a life or death kind of a thing "You Do It or we kill you." That kind of stuff. Kill or be Killed kind of situation. There were sent to go find people in exile and bring them to the farm. Obviously, because they blended within the black community. There were also trialled, but there were given amnesty because there forced into | | | | |

| | | | | |
|---|---|---|---|---|
| committing into the situation. MHM so stuff like that, and the Botha, was eventually forced to go to the commission. Winnie Mandela also went to the TRC.<br><br>**Facilitator:** Wow, I didn't know that.<br><br>**Dineo (Heated up):** Yes, that's why I asked the other time, why there was so much focus on Eugene alone, what about other people, the higher powers or those lower than him. I feel like he had a right hand man, and left man, and a black man etc. and a front man. I am wondering where those people are. | | | | |
| **#The Drama 1 (**The participants had to explore the TRC through the dramatic action)<br>**Facilitator**: I would like to challenge us a bit, I would for you to partner with someone in the room. And choose a moment out everything that we have just discussed. It can be an enactment of a conversation between two people who were directly implicated for their Apartheid deeds during the TRC commission. So these people need to be in dialogue and they need | As a facilitator, I began to feel as if I was a more a director's tone, in conveying my instructions to the participants, it kind of felt like I needed to re-emphasize and make my point clear. I think I came across with a level of distrust, especially towards their cooperation in the workshop process. Also the pinch, in me had to do with observing time constraints.<br><br>I felt that the art of facilitation is not about perfection and preset | As an observer, in the session, I witnessed the participants strong sense of willingness to play and to explore the fictional context. As an attempt to de –abstract the topic. | It seemed appropriate that the embodiment process as part of the workshop will then assist the participants in de-abstracting the topic, and to begin to engage with it from their own experience. | "An improvisatory sequence may contain both improvisation and composition. Improvisation will be spontaneous, absorbing, and dynamic. Composition will be symmetrical, and contain the tension of opposites. When the modes are combined in the process, the resulting event will have wholeness and integrity, as well as sense of economy" (O'Neil, 1991: 333).<br><br>"Through this, I was |

| | | | | |
|---|---|---|---|---|
| to be heard and yet they have two different stories.<br><br>**Facilitator:** partner with someone in the room and with your partner think back to what we have just discussed and talk about what stood, about any of the two people who were involved during Apartheid and the TRC. There are the costumes over there. So you are going to act as two people who were there.<br><br>**(In the first dramatic action, it's an interview between Eugene De Kock and Pumla Gobodo Madikizela)**<br><br>**Facilitator:** Yes. Also, think about the particular setting in which this conversation is happening, before we get on with the action. Let's see in the character and in the attitude of the character. In 5,4,3,2,1 and action. So we will start to focus our attention to Eugene and Pumla first.<br><br>**Ntando (Pumla Gobodo-Madikizela)**: Hurry Up, Hurry Up.<br><br>**Keneilwe (Eugene De Kock):** (Crying) I feel lost! | structure of the workshop, as a facilitator you learn as you go , often you are being influenced by the participants in dialogue with you. | | | reminded that Applied Drama/Theatre (Process Drama) is an aesthetic medium which 'consists of an artful interplay of people, passion and the platform as participants work towards a new, heightened, or revitalized understanding of some phenomenon"(Taylor,2003;57).<br><br>"They must be sensitive to different voices and capable of 'rethinking' cherished idea'. When attempting a new approach or responding to immediate demands, we are often liable to make errors"(Taylor, 2003;75). |

| | | | | |
|---|---|---|---|---|
| **Ntando (Pumla Gobodo-Madikizela):** Stop Crying!<br><br>**Facilitator:** You have 5 minutes.<br><br>**Keneilwe (Eugene De Kock):** I was forced! Why is that nobody understands that I was forced? Why aren't you asking who forced me?<br><br>**Ntando (Pumla Gobodo-Madikizela):** Do you understand that you are the cause of poverty that all black people go through? You know how many child headed households are out there?<br><br>**Keneilwe (Eugene De Kock):** I also had a family,<br><br>**Pumla Gobodo-Madikizela:** But your family is fine now! They are taken care of, are they starving? It's even worse that you are being fed nje. You get three meals a day, they are people out there who don't get meals. I | | | | |
| **#Drama 2**<br><br>**(In this particular moment of role play the participants improvised a scene between Winnie Madikizela- Mandela** | When the participant, uttered these words, I was reminded of the very reason that drew me towards this particular research inquiry. The impulse was that the very | What I began to observe during this particular session was that the participants had the opportunity to voice out what they genuinely felt about the TRC and the | Listening to the participants, I began to hear and witness a multiplicity of visions and truths, in relation to the role playing, also the aesthetic distance created a safe | "Narratives therefore allow for speakers and their actions to be elevated from 'the familiar to the remarkable, the everyday to the historical" (Foucault |

| | | | | |
|---|---|---|---|---|
| **and Stompies Brother, 'Stompie is the boy that Winnie is alleged to have killed during Apartheid)**<br><br>**Facilitator:** Now let's watch a moment between Winnie Madikizela Mandela and Stompies Brother!<br><br>**Katlego (Winnie Madikizela-Mandela):** I am sorry but who are you?<br>**Sifiso (Stompie's Brother):** Eh! I am Stompies brother!<br><br>**Katlego (Winnie Madikizela-Mandela):** I am old, and the struggle has taken so much from me!<br><br>**Sifiso (Stompie's brother):** Did that make you take away my brother from me?<br><br>**Katlego (Winnie Madikizela-Mandela):** I am so sorry.<br><br>**Sifiso (Stompies brother):** Actually, that's the reason why I am here.<br><br>**Katlego (Winnie Madikizela-Mandela)** So many things happened during that time, these white bastards of people. They took from my people , they took my nation, my beautiful | normative ways of having dialogue around often Race and Memory is that, there's a dominant story about the topic which in a lot of times overshadows other stories which might be opposive or are giving an alternate perspective. In this, I felt like there was an opportunity for validation for Participant 10 story, as whether in role and out of role they managed to contest their truth versus someone else's truth, by narrating their own voice, through storytelling. | people who were involved in it.<br><br>But it happened through an aesthetic distance under the frame of improvisation as a way of investigation. | engagement frame from which the participants could engage, with their deep seated real life in relation to the topic through the 'As if' frame". | 1975:204).<br><br>"The technique of distancing enabled participants to deal with sensitive issues"(Bowell and Heap, 2001). |

| | | | | |
|---|---|---|---|---|
| African nation, which I hoped young people like you would live to see like today?<br><br>**Sifiso (Stompies brother):** Also, what I want to ask is what is freedom to you? Today I don't get to see my brother and that is not fair!<br><br>**Katlego (Winnie Madikizela-Mandela):** I promise you if only I could give everything to correct my deeds. | | | | |
| **#Reflection**<br><br>**(As part of reflection the participants wrote letters addressing various or protagonists involved in the TRC).**<br><br>**Ntando (Pumla Gobodo-Madikizela):** Dear, Eugene, as much as you feel that there were other people involved in the killing, it doesn't make you less guilty, because you gave their orders for the killings. A lot of people still lost their lives. If you think that jail is hell for you. The bottom line is that you killed parents and hence there's a lot of child headed families. You killed our parents, you killed our bread winners. Jail is not enough cause you still get fed and you still get | I felt empowered, by their sense of knowledge sharing through agreeing and disagreeing about certain elements of the Truth And Reconciliation Commission (TRC). In this particular moment I began to learn what dialogue Is all about, in that they reached consensus through contesting their own truths, in a manner that allowed them to tell each other stories. Through, them telling each other personal stories of their respective associations with the TRC. Their voices were enabled to engage in a dialogical process. I felt a sense of relief as I began to witness that a strong Pre-Text in Process Drama is a key driver in enabling the | This Pre-Text, Drama and the reflection gave an indication of Process Drama enabling the participants to raise each other's awareness and by doing that they challenged contemporary discourses around the grand narrative of the TRC. | The conversation between Pumla Gobodo-Madikizela and Eugene De Kock reminded me that "It could be argued, however, that the TRC's attempts to construct a homogenous national unity and a non-racial democracy in the transition from Apartheid to a democratic South Africa occurred at the expense of economic, social and psychological reparations to the majority of South Africans"(Van Der Walt, Franchi & Stevens,2003;293), this is reflected and embodied also by the general dialogue that was happening in this particular session. | "When someone reflects-in-action, he becomes a researcher in the practice context. He is not dependent on the categories of established theory and technique, but constructs a new theory of the unique case. His inquiry is not limited to a deliberation about means which depends on a prior agreement about ends. He does not keep means and ends separate, but defines interactively as he frames the problematic situation"( Schon,1983;69)<br><br>"Societal groups can transcend cycles of violence and forgive, if not fully reconcile with other groups. But that |

| | | | | |
|---|---|---|---|---|
| to bath, and you still get to breath. Its turf outside and it's all because of you. Each and everyday I pray for your death I pray that you die a very slow and painful death.<br><br>**Sifiso ( Stompie's brother):** This is a letter to Mme Winnie. The loss of a loved one is a feeling we both know all too well. I was young when I encountered any relation of you to my life. Your memory cannot fail to know me. I know that you do. Even after all these years trauma has a way of returning. I write this to let you know that the killing of my brother has come back to haunt me. I need closure, please tell me what happened from your perspective. | participants to learn from each other through storytelling. | | | uncertain process is made more likely and less tentative, when it is supported by the ethos of acknowledgement and accommodation and underpinned by the nationally constructed language, cues and symbols of collective reconciliation"(Gobodo-Madikizela,2003;133). |

1. *Applied Theatre Is Thoroughly Researched*

   As an Applied Drama facilitator, I needed to research the theme and issue (Race and Memory) especially through baseline and Performance as Research (PaR) before planning and carrying out the Process Drama workshops. Through, the Performance as Research (PaR) I had to identify significant moments in my development, which awoke me as a researcher to my relationship to Race and Memory. Since, performance or drama enabled me to be aware and be able to find ways to begin dialogue around the theme. I saw it fit to also use Process Drama as an enabling tool to dialogue. Also, I had to read books on the subject matter, research literature, have informal conversations with black born frees, which enabled me to identify significant moments in South Africa's history which defined conceptions or perspectives around Race and Memory in Present day South Africa. Again, through Process Drama (Pre-Text) I would allow the participants during the workshops do to do their own mini-research in order for them to own the learning process.

2. *Applied Theatre Seeks Incompleteness*

   As a facilitator who is using Process Drama to facilitate dialogue, I was enabled by the structure of Process Drama, especially when we were exploring the 'Living Through' the TRC. I was careful in the session planning process, so as "to not pose simple solutions to life problems; there needs to be opportunities for participants to negotiate the content and direction of the work" (Taylor, 2003:55). So we did a moment of the Pre-Text twice, as I had to allow the participants to do their own research in relation to the theme so as to

enable the participants to learn in context as an attempt for them to learn in context for the process of dialogue to begin. I ensured that during the facilitation process there were gaps so that the participants can demonstrate and voice the own versions of reality, by symbolically representing action through role-play.

3. *Applied Theatre Demonstrates Possible Narratives*

During the facilitation of the 'Nelson Mandela's Release from prison' Process Drama during the reflection stage of the workshop, were participants demonstrated their own set of stories, drawn from their lived experiences and what they have read in relation to what they read in the Pre-Text. For example, in the reflection the participants demonstrated different opinions, they each considered and respected, and they used vocabularies that they drew from their day-to-day stories. I created a facilitation environment within which "Participants must be able to provide their own version, or narrative, of events, especially when there's some disagreement about the choices and motivations evident in the work," (Taylor 2003: 56).

4. *Applied Theatre Is Task Orientated*

During one of the Process Drama workshops in which we were exploring the Convention For A Democratic South Africa (CODESA) talks, which the participants were tasked with being various political organizations representatives, through the role playing and having to decide the future of the country, through play and symbolic representation of the experience of being in the CODESA talks, the participants shared that it was difficult to be a political representative then as they were so many differences among the political

leaders and it was difficult to agree and move on. Hence now they understood why certain representatives would walk out of the talks and why the convention was an unfinished business. As "Concrete tasks need to be offered so that participants can momentarily step into another's perspective or confront the situation the protagonist has encountered," (Taylor 2003: 56).

5. *Applied theatre poses dilemmas*

In one of the Process Drama sessions in which we were looking at #FeesMustFall the participants reflected that they had a struggle with having been a protagonists in the protest action and then having to step out of it in the role play of dramatic action in the fictional context and having to observe the protest as something that happened in the past as historians. However, after the role-play in the as part of the de-rolement the participants indicated that, although it was difficult they had an opportunity to learn that #FeesMustFall as a protest action had many layers and aspects to it. "Teaching artists help participants tolerate ambiguity and struggle with contradictions," (Taylor 2003: 56).

**6.** *Applied Theatre Interrogates Futures*

During the exploration of the TRC the participants also asked the question, if whether Eugene De Kock has changed his attitude towards black people, after he was given a life sentence? Also, the #FMF workshop enabled the participants to ask the question of how can they make the #FMF movement more inclusive as they move forward? As a facilitator there was a need to help the participants to answer questions like these and this assists in raising new questions and different perspectives get to be explored. Thus

"Applied Theatre is powered by interrogation of an issue, event, and/or relationship" (Taylor 2003: 56).

**7.** *Applied Theatre Is an Aesthetic Medium*

When one of the participants during the workshop sessions - Nelson Mandela's release - she assumed a role of a news reporter during the enrolment phase of the Process Drama to en-role the other participants into building belief into their fictional characters. Through that the other participants began to work towards a new, heightened or revitalized understanding of some phenomenon. The moment gave an indication that "Applied Theatre can entrap participants in a challenging situation challenging situation that they have to work their way out," (Taylor, 2003; 57).

*8. Applied Theatre Gives to Communities*

Through the attempt to use Process Drama as a dialogue facilitation tool among black born frees around exploring issues of Race and Memory. Especially, as the medium allowed the engagement with the subject or theme through role playing whilst symbolically representing the theme or subject as a way to learn about dialogue around Race and Memory in the fictional (Theme specific context) as an attempt to own the learning as an attempt to shift perspectives. Through this experience, as a reflective practitioner there was a challenge to give voice to participants; to allow them to struggle with contradictions in enabling them to understand how Process Drama allows dialogue, interaction and the negotiation of difference in understanding their relationship to Race and Memory in South Africa.

“I am at my most confident when I see an applied theatre project in which participants are permitted to dialogue, to argue, to press a point,” (Taylor, 2003;57).Whilst they also interrogate the reasoning behind the action. A Reflective Practitioner allows for different point of views, to be welcomed in the context of Applied Drama, as individual solutions don’t carry weight as much as the collective voice of the participants in a facilitation session. The abovementioned eight principles for creating an Applied Drama experience put a great level of responsibility to be reflective in planning, implementing and assessing a pleasing and satisfying process of investigation through improvisation that enabled collective ownership of facilitation process. Especially, as the participants engaged with the dramatic action with an intention of generating a process of transformation, or social change. Hence, there was a need for reflecting on the practice.

Growth emerges from the ability and the willingness of the practitioners to review their work with a new vision, to become new through a sharp self-introspection. This requires an Applied Drama practitioner who is reflective in their practice to stop, pause, meditate and think deep around a social issue or concept in inspiring a fresh perspective towards practice.

The term reflective practitioner has been widely promoted in the field of architectural design by Donald Schön (1983). It is sometimes referred to as “critical pedagogy, or action research,” (Taylor 2003:70). Reflective practitioners enlighten themselves by thinking long and hard about some aspects of their Facilitation. By looking for and interrogating the themes in the various communities of engagement, also asking themselves how those themes influence praxis. Often

facilitators are often driven by agendas in their work and they are often transit towards the facilitation experience they create with the participants. Often in the line of practice Applied Drama practitioners find themselves in the dilemma or the catch 22 where, "facilitators are trapped by the external requirements placed on them by their funders, by their directors, by the organizations in which they work. Rather than facilitators being arrested by the moment-by what is happening now? they are driven by what is happening next," (Taylor 2000:71).

The Process Drama intervention had to consider multiple voices and divergent community interests for it to be an optimum intervention. Again, given that the nature of an Applied Drama in itself is concerned with its impact in communities more than the drama itself. As a facilitator along with the participants (black born frees) during the Process Drama workshops we gave each other ideas around the understanding of being racialized as a young black person and we all worked through the practice of Process Drama in enabling us to express our understandings and visions through a multi-way conversation.

I needed to enable the participants to project possible characters and reflect on themselves in the Process Drama in ways that enabled them to engage and to also speak about Race and Memory among themselves despite their different perspectives. In this instance, the Process Drama as an Applied Drama practice allowed learning to be explored through questioning. As reflective practitioner, there was a need to leave the participants with questions, for them to bring themselves into the work. "Good applied theatre aims to devise roles and situations that explore the human condition, not as a way of answering the problems of the world but to help develop a perspective on the world and to understand or at least struggle with the perspectives of others as

we move toward a sense of social justice and equity. Applied theatre enables participants to struggle with the contradictions, to work through a dilemma, to interpret the lives of people under stress," (Taylor 2003:72).

Taylor describes the characteristics of Process Drama, in which it enables the participants to create fictional roles and to explore them in a fictional context, in seeking to develop an alternative perspective through grappling with the perspectives of others, as an attempt towards a collective perspective. From the abovementioned perspective, I begin to observe Process Drama as a practice that should be a reflective and transformative encounter that helped change or alter participants' perceptions of the world, by leaving the participants with good, uncomfortable and yet necessary good questions.

During the workshops there was a need to reflect and the opportunity was to observe the kind of an Applied Drama facilitator I am and the possible ones, which I can become through reviewing my role though the practice. Furthermore, reflection as a process needed distance for both the black born frees and the facilitator, so that we see how the work operates in action. For example, through reflective tasks such as the discussion immediately after the drama, or asking the participants to write a letter whilst in role to another character, or asking them to get into still images /tableaux's of significant moments in the drama. The reflective tasks enabled the facilitator to have an honest conversation with the participants, in assessing and reflecting on how through the Process Drama they were able to raise each other's awareness, pose alternatives to each other as a way to dialoguing about Race and Memory. They were able to learn and dialogue about the South African racialized past through using their day-to-day vocabulary, and

researching and interrogating the story behind the story. Thereby representing their own version of the world, by joining with the participants as a facilitator, we were able to actively work together to seek and make meaning as reflecting in action, reflection on action as an attempt to know in action. We reconstructed and interrogated the times we are living in, in relation to the past.

Reflective practitioners, become educators or facilitators who help participants ‘to search, to draw them out, to raise their level of consciousness and insight, to question and probe’ (Taylor, 2003;74). Thus, this allowed for reflection and contemplation among the participants and the facilitator who needed to fully manage the Process Drama medium as a transformative encounter.

# Chapter 6

## Conclusion

In this experience facilitating dialogue through the use of Process Drama, it became clear that participants need to move beyond a cognitive or intellectual engagement, by also incorporating embodied approach towards dealing with key issues. Furthermore, they needed to provide a counter narrative to the broader 'Born Free Theory' and 'Pluralism' 'ideal post-Apartheid' generation grand narrative that is being symbolically associated with being born in the year 1994 and after.

Especially, given that the 'Born Free Theory' and 'Pluralism' government coined truth is premised on the brushing over, liberal and transit over the lived reality of majority of young black South Africans, whose lives are still largely influenced by their Apartheid past. The Apartheid Past, is characterised by the race, class and gender inequality which is still prevalent in most institutions like universities. Thus, this bleak reality, largely symbolic of the historic South African discriminatory past, mostly along racial lines as observed and experienced by the many 'black born frees' downplays the nation building and the social cohesion story. This story as often sold by mainstream media, state institutions seeks to cast a brand new future and identity for South African citizens.

Therefore, there was a need for it created an alternative space for 'black born frees' to tell the stories of their lived bleak reality. Without having to speak about it in line with post 1994 facts, which often invalidates their true voice (language of trauma) which is often expressed more non-verbally than verbally, than most formal public platforms could allow and confirm. In terms, of

articulating their genuine relationship with the embodied remnants of Apartheid Race and Memory passed down from their parents. Historically in South Africa, formal public platforms like the Truth and Reconciliation Commission (TRC) in 1995 and the Summit For Social Cohesion in 2013. A lot of times invite and force those who live with the trauma of the Apartheid past to represent their trauma, in a language that is not good enough to enable them to articulate their real lived experiences. Instead they have to "frame the testimonies in language that they themselves find to be inadequate to describe their experiences''(Gobodo-Madikizela,2003;85).

"The way that knowledge is organised, both physically and epistemologically, within most mainstream higher education contexts demands, in many cases, the erasure of the body"( Sutherland,2013;278). In other words, Sutherland notices a serious limitation in understanding in the production and the constitution of knowledge in most formal public platforms. These formal public platforms as a result of understanding and allowing for dialogue, to privilege only the verbal forms of expressions, they marginalize and often silence voices.

"In theatre [drama], knowledge production is located primarily in and through the body" (Sutherland, 2013;7). Performance is one strategy in an embodied approach to learning, which she frames as a political act. Not only is it political in embracing different domains of knowledge within the academy, but, by diffusing the mind-body split through performance, "a different epistemology, a way of knowing certainly not just ourselves, but the world' is introduced" (Dolan,1996;12).In agreement with Dolan, this research used performance as a way that prioritizes the body as a way of finding and building multiple forms of knowing, as a political

tool to build urgency, in dialogue around Race and Memory among 'black born frees'. It was necessary to employ Process Drama for the realization of multi-modes approach to learning and knowledge building. Process Drama is an Applied Drama/Theatre approach that uses improvisation as investigation towards knowledge building.

"Process Drama differs from drama methodologies in which the performance of a play is the focus in that it pays special attention to role-taking, either to rationally understand a social situation or to experience imaginatively through identification with social situations"(Heathcote,1984;30 )."It is regarded as an effective tool of creating genuine scenarios and creative dialogues"(Bowell and Heap, et al 2001).Especially, through its dynamic and flexible structure)(Introduction, Pre-Text , Moving Into Role, Enrolment, The Drama, Moving Out Role, Derailment, Reflection).

In this particular case, the process of firstly embodying, then collectively (facilitator and participants) interpreting, different scenarios through a variety of improvisation, verbal and non-verbal strategies was a necessary in enabling dialogue among 'black born frees'. The open ended site of investigation through improvisation space did allow for a more physical presence and bodily/emotional engagement among the participants and the facilitator. This resulted in the black born frees being able to "raise each other's awareness's, posing alternatives to each other, whilst challenging contemporary discourses, healing psychological wounds and barriers" (Taylor, 2003;60) as ways to dialogue about Race and Memory.

Through, the workshops, the materiality of Race and Memory had to manifest itself, through discursive and non-discursive, performative and embodying, practices in the facilitation space. Dolan suggests that Applied Theatre /Drama practitioners need to position their practice as enabling dynamic embodied knowledge-making in "that theory is practice, that doing is thinking – and offer once again performance as an embodied epistemology through which the binary might be rewritten. What joins theory and practice, though, might be a mutual commitment not just to aesthetics, but to politics"(Dolan, 1996;13).

This approach is characterized by the interplay of theory and practice without one overshadowing the other. As part of embodiment is a part of reasoning, and creativity grounded on political urgency. Therefore, Process Drama and its dynamic nature of allowing theory and practice to come together through dramatic improvisation enabled 'black born frees' to dialogue about Race and Memory in various ways. Praxis as a process in which the participants reflect in action for transformation was lived through.

Therefore, this realization necessitated a reflection on the Practice and the various ways in which it enabled dialogue among young black people born from 1994 and after in relation to how they remember their racialization. Paulo Freire, defines Applied Theatre praxis as "an ability to help one another reflect and act on their own world is at the heart of sound education, and through that process transforms it into something more equitable and worthwhile" (Freire 1970:5).

Given that Applied Drama facilitators are often finding themselves in the dilemma that is described by Taylor above, there's often a need for them to reflect as practitioners. Especially,

given that a Process Drama intervention has to consider multiple voices and divergent community interests for it to be an optimum intervention. Again, given that the nature of an Applied Drama in itself is concerned with its impact in communities more than the drama itself. This then necessitates that an effective facilitator in Applied Drama to be a reflective practitioner who is constantly negotiating metaxis (in-betweeness) which is lived through a fictional context where real life solutions can be improvised 'As If' we are in the real world. However, in a lot of conditions in which, for example, a Process Drama workshop happens can erase the here and now focus of the facilitator along with that of the participants, as the workshop facilitation process, because of the Pre-workshop tasks, as well as the prescribed theme and time limited activities.

As a facilitator along with the participants (black born frees) during the Process Drama workshops ,we gave each other ideas around the understanding being racialized as a young black people and we all worked through the practice of Process Drama in enabling us to express our understandings and visions through a multi-way conversation. For example, Living through the 'Nelson Mandela's release, CODESA, #FeesMustFall as experts of the lived reality allowed for a reflection Process Drama. "[Reflective Practitioners] are for disclosing in the ordinary. They are for transfiguring the commonplace, as they embody their perceptions and feelings and understandings in a range of languages, formed substance of many kinds. They are for affirming the work, of imagination-the cognitive capacity that summons up 'as-if', the possible, the what is not and yet what might be. They are for doing all this in such a way as to enable those who open themselves to what they create to see more , to hear more, to feel more, to attend to more of the experienced world" (Greene1989:216).

In other words, what Greene is saying is that as an Applied Drama practitioner, who is reflective on the practice (Process Drama) in order to learn new insights from being in practice, in order to inform new practice. There was need to enable the participants to project and reflect themselves into the Process Drama. In ways, that allowed them to have a dialogue by thoroughly researching their relation to Race and Memory as 'black born frees', in a way that was open-ended which seemed incompleteness, especially in allowing possible narratives in relation to the topic of investigation. Through the tasks (action, reflection and transformation) that the participants orientated themselves towards, during the Process Drama. The tasks posed dilemmas which needed critical reflection for them as 'black born frees' to interrogate futures, through the aesthetic 'As If' nature or character of Applied Drama/ Theatre which gave them a collective voice which is made up of unique voices. Which is what dialogue, is all about. An occasion which allowed them (black born frees) to speak about Race and Memory among themselves despite their different perspectives. 'I have found that however deliberately the drama maybe distanced from real life, it is invariably the deepest concern of their own lives. That the participants discover in their drama'(O'Neil, 1995;4)

The exploration of the various ways in which Process Drama allowed the 'black born frees' to dialogue around Race And Memory. Was made possible by the facilitation practice that embodied and was guided by the facilitator having to think critically by questioning and being critical in their approach to facilitation. The facilitator with the participants had to question the Born Free Theory in South Africa, which suggests that young people born from 1994 and after don't think and talk about Apartheid.

The facilitation process had to be critical of the simplistic, transit, hopeful history that is written in school textbooks about Apartheid, so the facilitation process had to double-check the facts. Secondly, being prepared to take risks and having the will to fail as "Facilitators recognize the difficulties in activating their communities as sites of critical inquiry but know that their role is to challenge mainstream discourses and to find alternate ways to help participants change current predicaments"(Taylor,2000;84). Thirdly, reflecting on the practice, meant the facilitation had to ensure some theory generation as the observation of the participants in action, gave a counter narrative to the Born Free Theory grand narrative.

The participants attested to the fact that there was a transit exploration of their lived experiences as black born frees. Open mindedness and flexibility in the facilitation process allowed for learning to be revised as sessions were based on what came out from the previous sessions. So there was a lot of adapting from what was learned from the participants. "When attempting a new approach or responding to immediate demands, we are often liable to make errors. Facilitators understand that success can come through perceived failure"(Taylor, 2000;85). During the facilitation process, the facilitator had to share their personal story in relation to Race and Memory, along with the participant's stories for equal validation of each other's stories. "Facilitators recognize that they do not work alone. They engage their participants, their fellow teaching artists, their colleagues, their funders etc. ...to create a powerful applied theatre program"(Taylor,2000;85).

By Reflecting on the various ways in which Process Drama enables dialogue among black born frees around Race and Memory. There was a realization that Process Drama allowed black born frees to raise their levels of awareness around the topic. Also, through the experience of being in the dramatic action and then getting to reflect, the participants were able to pose alternative perspectives to each other around their racialized history of Apartheid. Through, this they were able to challenge contemporary discourses around as they voiced their often marginal and silenced views, with this, they were able to begin a process of healing psychological wounds in the facilitation process.

## References:


Abbot, L. (2007). *Mantle Of the Expert 2 : Training Materials and Tools*. United Kingdom: Essex City Council.

Barnes, H. (2004). *Patterning Performance: A Dialogic Approach To Playmaking*. Ottawa: IDEA Publications.

Black, M. (2007). Fanon and DuBoisan Double Consciousness 'Human Architecture. *Journal of the Sociology of Self Knowledge, 5*(3).

Bohm, D. (1996). *On Dialogue*. New York: Routledge.

Bolton, G. (1999). *Acting in the Classroom Drama: A critical analysis*. Oakhill: Trentham books.

Bolton, G. (2003). *Dorothy Heathcote's story: the biography of a remarkable drama teacher*. Oakhill: Trentham books.

Bowell, P., & Heap, B. (2001). *Planning Process Drama*. London: David Fulton.

Burnard, P., & Hennessy, S. (2009). *Reflective Practices in Arts Education*. Netherlands: Springer.

Chinyowa, K. (2008). *By Whom and For Whom? : An Aesthetic Appraisal of selected of African Popular Theatre Workshops , Studies In Theatre and Performance*.

Cohesion, Social Cohesion Declaration , 4-5 July 2012 , Johannesburg , South Africa.

Connelly, F., & Clandinin. (2006). Narrative Inquiry. In *Handbook Of Complementary Methods In Education Research* (pp. 375–385). NJ: Elmore , P.

Cronje, F. (2013). *Born Free But Still In Chains: South Africa's first post-Apartheid Generation*. Johannesburg: South African Institute Of Race Relations.

Cross, W., Parham, T., & Helms, J. (1991). The stages of Black Identity development:

Nigressence models. In *Black Psychology*. San Francisco: Cobb and Henry.

Decrop, A. (1999). *Triangulation In Qualitative Tourism Research . Tourism Management*.

Durrheim, K., Mtose, X., & Brown. (2011). *Race, Identity and Inequality In Post-Apartheid South Africa*. Durban: UKZN Press.

Dymoke, S. (2013). *Reflective teaching and learning in the secondary school*. London: Sage Publications.

Erikson. (2002). *On Development In Adulthood*. New York: Oxford University Press.

Expert, B. (2015). Slow Progress For South Africa's Born Free Generation .

Fleishman, M. (2012). The Difference Of Performance As Research. Theatre Research International.

Freire, P. (1970). *Pedagogy Of The Oppressed*. New York: Continuum.

Friedman, S. (2013). Theories Of Born Frees Rest On Many Falsehoods. Retrieved from www.bdlive.co.za/opinion/columnists/2013

Gobodo-Madikizela, P. (2003). *A Human Being Died That Night*. USA: Houghton Mifflin.

Heathcote, D. (2009). *Mantle Of The Expert : My Current Understanding. Keynote Address To The Weaving of our Stories : International Mantle Of The Expert Conference*. University Of Waikato: Hamilton.

Heathcote, D., & Hodgson, J. (1972). Drama As Challenge. In *The Uses Of Drama : Acting As a social and educational force*. London: Methuen.

Helms, J. . (1990a). *Black And White Racial Identity : Theory , research and practice*. Westport , CT: Greenwood Press.

Helms, J. . (1990b). *Toward A Model of White Racial Identity Development : Black And White Racial Identity*. New York: Greenwood Press.

Herrington, S. (1988). *Performance Polemics In A Plural Society : South African Theatre Transition*. Kwazulu Natal: University Of Natal.

Jacobs, M., Vakalisa, N., & Gawe, N. (2004). *Teaching-Learning Dynamics : A participative Approach to OBE*. Johannesburg: Heinemann.

Johnson, L., & O'Neill, C. (1984). *Dorothy Heathcote : Collected Writings on Education and Drama*. Great Britain: Hutchinson.

Kotze, H., & SteenKamp, C. . (2009). *Values And Democracy In South Africa : Comparing Elite and Public Values*. Johannesburg: Konrad-Adenauer -Stiftung.

Mabasa, K. (2016). The Rebellion of the Born -Unfrees : Fallism And The Neo-Colonial Corporate University. *Strategic Review For Southern Africa*, *39*(2).

Mda, Z. (1994). The Role Of Culture In the Process Of Reconciliation in South Africa. *Centre For The Study Of Violence and Reconciliation*, (9).

Mokuku, S. (2009). *The Role Of "Rapid Cognition"in the facilitation of Theatre Making : A Case of the 2008 Winter/Summer Institute in Theatre For Development*. Johannesburg: University Of The Witwatersrand.

Moodley, D. (2013). *Exploring and Exploding: Using Theatre As A Medium to Confront Racial Tensions between Indian and Black South Africans*. Johannesburg: University Of The Witwatersrand.

Moon, J. (1999). *Reflection in Learning And Professional Development: Theory and Practice*. London: Kegan Page.

Msimanga, N. (2011). *Distressing Race Documenting the "The Trauma Of Freedom" in Post-Apartheid South Africa : Through the view point of a black female born during the state of emergency 1985- 1990*. Johannesburg: University Of The Witwatersrand.

Munro, M., & Coetzee, M. (2007). Mind The Gap : Beyond Whole-Brain Learning. *South African Theatre Journal*, 92–108.

Neelands, J. (1987). *Making Sense Of Drama : A Guide To Classroom Drama Practice*. Oxford: Heinemann.

Nicholson, H. (2009). *Theatre And Education*. United Kingdom: Palgrave Macmillan.

O'Neill, C. (1995). *Drama Worlds: A Framework for Process Drama*. Portsmouth, NH: Heinemann.

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

O'Toole, J. (2006). *Doing Drama Research : Stepping Into Inquiry in Drama*. Australia: Drama Australia.

Pelias, R., J. (2016). *Performance : An Alphabet Of Performative Writing*. New York: Left Coast Press.

Schaster, D., L., Coyle, J. ., Mesulam, M., M., & Sullivan, L. . (1995). *How Minds, Brains And Societies Reconstruct the Past*. London: Harvard University Press.

Schön, D., A. (1987). *Educating The Reflective Practitioner : Toward A New Design For Teaching and Learning in the Professions*. San Francisco: Jossey-Bass.

Stevens, G., Duncan, N., & Hook, D. (2013). *Race, Memory And The Apartheid Archive: Towards A Psychosocial Praxis*. Johannesburg, South Africa: Wits University Press.

Stevens, G., Franch, V., & Swart, T. (2006). *A Race Against Time : Psychology and Challenges To De-racialisation In South Africa*. Pretoria: Unisa Press.

Tatum, B. (1992). Talking About Race, Learning about Racism: 'The Application of Racial Identity Development Theory in the Classroom. *Harvard Educational Review*, *6*.

Taylor, P. (2000). *The Drama Classroom : Action , Reflection and Transformation*. London:

Routledge.

Taylor, P. (2003). *Applied Theatre: Creating Transformative Encounters in the Classroom*. Portsmouth, NH: Heinemann.

Wa Azania, M. (2013). Letter To the ANC from a black "Born Free." *Mail And Guardian*, p. 27.