

https://dspace.org/

# An appreciative inquiry approach to forum theatre on addressing ethnic prejudice for the Hillbrow Community Theatre Group

**Bhebhe, Sibongile**

**2014-01-22**
http://hdl.handle.net10539/13575

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

# An Appreciative Inquiry Approach to Forum Theatre on Addressing Ethnic Prejudice for the Hillbrow Community Theatre Group

**By**

**Sibongile Bhebhe**

This Research Report was submitted to the Faculty of Humanities, University the Witwatersrand, Johannesburg, in partial fulfilment of the requirements for The Degree of Master in Dramatic Arts

Supervisor: Warren Nebe

Johannesburg, 2013

**ACKNOWLEGEMENTS**

First and foremost, I wish to acknowledge my supervisor Warren Nebe who helped me in this journey from its inception up to the end. Nebe helped me realise that Appreciative Inquiry could enhance Applied theatre so that affirmative social change could be achieved. I also wish to thank my family and church members who have been my pillar of strength in this journey. Special acknowledgements go to my cousin sister Bertha Nyoni and my aunt and uncle, Mr and Mrs Nyoni who looked after my son as I embarked on this journey. I also wish to thank Miriam Behrendt and Clara Baumann from Drama for Life for the material and emotional support.

**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 the author date convention for citation and referencing.
3. Each significant contribution and quotation in this essay from the work or works of other people has been acknowledged through citation and reference.
4. This essay is my own work.
5. I have not allowed and will not allow anyone to copy my work with the intention of passing it off as his or hers.
6. I have done the word processing and formatting of this thesis myself and that it is therefore wrong for another person to do it for me.

   Signature……

   Date…….

**ABSTRACT**

This Practice as Research report investigates the syncretization of Forum theatre with Appreciative Inquiry in dealing with ethnic prejudice in Hillbrow, South Africa. The study looks at how two seemingly contradictory methods that, nonetheless, speak to each other can be merged. Appreciative Inquiry, a non-theatrical method, has been used to enhance Forum theatre, a theatrical method. The study argues that Appreciative Inquiry through its asset-based approach can enhance the problem-solving approach of Forum theatre to help participants address issues of identity, difference and diversity that largely speak to ethnic prejudice.

The Research Report consisted of a Practice-based Research Project. This report focuses on the learning derived from the project. Chapter 1 looks at the background to the study, the aim, research question, rationale and the literature that informs it. In chapter 2 the theories of Appreciative Inquiry and the Theatre of the Oppressed are addressed. Chapter 3 looks at the conceptual framework of syncretizing Forum theatre with Appreciative Inquiry. Chapter 4 is the beginning of the analysis chapters where the matter of facilitation in the merged methods is addressed. Chapter 5 takes closer look at spect-acting in Syncretized Forum theatre. The matters of facilitation and spect-acting are further addressed in chapter 6 through the articulation of storytelling and folktale. Chapter 7 concludes the study.

This Research Report asserts that the merging of the two methods had the ability to engage the participants in problem-solving in a more positive way in dealing with ethnic prejudice. The study raised questions about the efficacy of the positive principle of Appreciative Inquiry and the problem-posing approach of Forum theatre. The demanding nature of ethnic prejudice challenged the positive principle advocated by Appreciative Inquiry and the problem-posing approach of Forum theatre. It concludes that there is more work to be done in articulating the merging of the two methods.

## TABLE OF CONTENTS

Plagiarism declaration....iii
Abstract....iv
Chapter 1....1
1.1.Introduction and overview of the study....1
1.2 Research question....9
1.3 Aim....9
1.4. Rationale....10
1.5. Literature review....11
1.6 Methodology....14
1.6.1 Action Research....14
1.6.2 Forum theatre and Appreciative Inquiry....15
1.6.3 Participant observation....17
1.6.4 Journaling....18
1.7 Ethics Considerations....18
Chapter 2....20
Theoretical framework....20
2.1 The Appreciative Inquiry Positive Theory of Change....20
2.2 Boal's Theatre of the Oppressed and Freire's Pedagogy of the Oppressed....23
Chapter 3....27
Conceptual framework....27
3.1 Introduction....27
3.2 The History of Syncretism and Syncretic Theatre....27
3.3 Conceptual Builders to Syncretising Forum theatre....29
3.4 Syncretising Forum Theatre....30
Chapter 4....36
Facilitating ethnic prejudice in syncretised forum theatre....36
4.1 Introduction....36
4.2 Background to Facilitation....37
4.3 Core Principles of Facilitation....38
4.4 In the Theatre Stage....42

4.5 Conclusion ..... 46
Chapter 5 ..... 48
Re-imagining spect-acting ..... 48
5.1 Introduction ..... 48
5.2 Background to the Workshop ..... 48
5.2 Understanding the Concept of Spect-acting ..... 49
5.3 In the Rehearsal Room ..... 50
5.4 Conclusion ..... 59
Chapter 6 ..... 61
Co-constructing a new pedagogy of difference through the folktale paradigm ..... 61
6.1 Introduction ..... 61
6.2 Background to Storytelling ..... 62
6.3 The Concept of Storytelling and Folktale ..... 64
6.5 Analysis ..... 69
6.6 Conclusion ..... 72
Chapter 7 ..... 73
General Conclusion ..... 73
Bibliography ..... 77
APPENDICES ..... 82

# CHAPTER 1

## 1.1. INTRODUCTION AND OVERVIEW OF THE STUDY

I have a story to tell: a story about tearing down walls and building them between people. The story lies in the 'betweenness' of the two contradictions and yet they consolidate each other. For, in destruction there is hope for reparation. It is about how I discovered the two methods that helped me look deeply at the narratives about the complexity of diversity and ethnicity among human beings. The seeming ambiguity of the metaphor of tearing and building walls intrigued me and I found that the blending of the two methods helped me to, simultaneously, build and tear down walls. These were walls of ethnic prejudice, differences and intolerance. I first noticed this problem in my country of birth (Zimbabwe) where there is a high incidence of tribal intolerance. When I came to South Africa I observed realised a similar pattern of ethnic clashes and intolerance. This is an article from an independent newspaper from Bulawayo, Zimbabwe, that exposes tribalism in Zimbabwe:

> It is not a secret that Matabeleland is being marginalised, all for one reason:
> To be seen as playing second fiddle to their Mashonaland counterparts.
> All right minded Zimbabweans, Ndebeles and Shonas alike, should be singing with one voice and telling the powers that be, that the issue of the marginalization of Matabeleland is not a myth but a ticking time bomb which if not resolved will burn the fragile nation called Zimbabwe. (Bulawayo24 News: 2012) [1]

The second article exposes the ethnic intolerances in South Africa:

> Violence commonly viewed as xenophobic in nature erupted in South Africa in May 2008 leaving more than 60 people dead and tens of thousands of people displaced in its wake[2]…According to most reports, the attacks began in Alexandra then spread to

[1] Bulawayo 24 News (2012) http://www.bulawayo24.com
[2] www.queenssu.ca

> other areas in and around Johannesburg, including Cleveland, Diepsloot, Hillbrow, Tembisa, Primrose, Ivory Park and Thokoza. (HSRC 2008: 5)[3]

Even though the ethnic clashes have subsided, the intolerance has been subtly ongoing in Hillbrow.

Hillbrow was chosen for this research because it is one of the places in South Africa that experienced xenophobic attacks in 2008 and again, though not as pronounced, in 2010. These attacks were indicators of ethnic conflict and intolerance and were detrimental to progress, in an already ailing area. In terms of social and economic development Hillbrow is an overcrowded and impoverished town predominantly populated by Zimbabweans, Nigerians, Mozambicans and South Africans among others (Morris 1999, Legget 2002). Ochre (2003) articulates that half of the population in Hillbrow are illegal immigrants. He states that a study shows most of residents are workers and students who come to Hillbrow to 'seek income and opportunities.' Naidu (2003: 1) posits that 'Hillbrow defied the Group Areas Act and policies of racial segregation as one of the 'grey areas' that celebrated diversity.' However, criminal activities, poverty and xenophobia are key to the division among the residents. She states that 'With the increase of immigrants into the city, xenophobia perpetuated through violent attacks and overtly discriminatory attitudes towards foreigners, has become a central challenge to community organisation' (2003: 01). Ethnic intolerance has created a narrow minded society where there is misplaced indictment of people who are different, in particular foreigners, leading to the economic and moral decline of Hillbrow

To address this problem, I worked with a theatre group which consists of a community of school going teenagers who meet after school, on designated days, at Hillbrow theatre to share their ideas and skills. They are from different countries, but the majority are South African speaking different languages. They are residents of Hillbrow and are from those families that came to Johannesburg to 'seek income and opportunities.' This does not mean that their lives are blinkered by this; they live normal lives, but the ugliness of ethnic prejudice is disturbing that normality.

[3] 'Violence and Xenophobia in South Africa: Developing Consensus, Moving into Action. Partnership between the Human Sciences Research Council (HSRC) and the High Commissioner of the United Kingdom http://www.hsrc.ac.za/Document-2994.phtml' From www.chimurenganewsroom.org.za and www.pmg.org.za

In this research the context of community is based on the theory articulated by Cohen (1989) that community is an entity to which one belongs which overrides kinship and is less abstract than society. Hence, people are held together by shared interest and identity. This research will affirm community as a group of actors that have relationships and shared goals that offer a platform for learning and sharing ideas that can make an impact on their society and cultures. However, noting the different cultural beliefs and traditions that form the background of this group, community will also be viewed as an entity that may inhibit change. Intrinsically, community refers to a group of theatre actors in the context of their desire to work together to empower each other and to manage ethnic differences that may hinder progress in their community.

It is a celebrated cliché that young people are the future leaders. However, if faced with the ugliness of ethnic prejudice, their future may not be certain and surely they may not be the ideal future leaders of South Africa. Lancaster (2008) claims that many of the xenophobic mob attackers involved in the 2008 xenophobic attacks were of school going age. She laments the decomposition of South African society especially in its involvement of young people in the attacks. She argues that the approval of such behaviour by society may compromise the future of young people. With the impression that xenophobia is subtly continuing, I felt that young people were at a risk of carrying the attitude further into their adulthood. Reardon (1995) explains that the teen years are a time in social development when young people are often discriminatory and judgemental. She argues that if society reinforces prejudicial attitudes in young people they become deeply rooted and may pose severe impediment to their social growth. They may also not be able to embrace social justice and human rights. Consequently I felt that there was need for an intervention where young people could practice and embrace tolerance and justice in order for them to be competent future leaders.

I felt that the young people needed to cross the borders of their oppression; I felt that they were stifled and oppressed by the learned ethnic prejudice. However, the greatest inhibitors of crossing cultural borders where hegemony is concerned are fear, preconceived notions and prejudice. Faced with these stumbling blocks, people find it hard to tear down the walls and rebuilding them becomes an insurmountable task. I feel that in order to overcome these inhibitions we need to dig deeper within ourselves to find the strength to create a

better future for young people. I had to find a way that would help me identify the oppression and at the same time help resolve it in such a way that would not reinforce the problem nor re-traumatise the participants. This had to be a method that had a positive focus.

I saw Boal's Forum theatre, the Theatre of the Oppressed method, and Appreciative Inquiry, an organisational change and development method as the methods that could help me dig deeper into the problem of ethnic prejudice and help the young people deal with the problem. However, I felt that Forum theatre would not be enough in addressing this problem because, for me, there were some conceptual and methodological shortcomings with it. There is no doubt that oppression creates needs, marred identity and shame among disempowered and socially excluded people. They will see their lives as riddled with deficiencies instead of potentials and capacities. Therefore, I thought of merging Forum theatre and Appreciative Inquiry as a way of enhancing the Forum theatre's problem-based approach. To help me with the merging of these methods I read and made use of Freire, a Brazilian educator and philosopher, who was brought in as the other lens through which the research could be analysed.

I discovered Forum theatre (FT) when I did my Honours degree in Applied Drama in 2011. This was a method developed by Augusto Boal a Brazilian activist who believed that one way in which people could liberate themselves was through developing tactics in theatre to fight oppression. For me this was tantamount to finding an expression of empowerment. In the Theatre of the Oppressed language this tactic would encapsulate a political power. Issues of identity and ethnic difference are embedded in human action and are a reflection of our socio-political status. Forum theatre gave me the strength and energy to challenge the status quo of social and political inequality and cultural dominance among my fellow people.

I will also shed some light on Forum theatre as a Theatre of the Oppressed method. Theatre of the Oppressed is under the umbrella of applied theatre. Applied theatre is a term that describes different theatre performance practices which have the intention of addressing specific issues in communities. Preston and Prenkti (2009) describe it as a theatre that has a context-specific audience and is in the service of social change. As such, it exists outside of

conventional mainstream theatre institutions. Singhal et al (2008) state that Theatre of the Oppressed is based on the collective analysis of shared problems of oppression and the rehearsing of ways of fighting against the oppression through the medium of theatre. Applied theatre foregrounds the people's lived experiences as a force for change in contemporary society.

Having observed these drawbacks, I sought for a method that did not merely identify and solve problems, but fostered inspiration for positive change. I discovered Appreciative Inquiry as that kind of method. It was developed by David Cooperider (1987) who argued that all communities hold positive images. This positive imagery consciously tends to empower socially excluded people. Compared to Forum theatre, it is more asset-based as it honours the people's strengths and potentials from the outset. The asset-based idea suggests any resource, skill or knowledge which enhances the ability of the individual to sustain their health and wellbeing. Appreciative Inquiry is a non-theatrical method that involves asking positive questions that strengthen the potential of an organisation. In brief, positivism refers to established attitudes of living with a mind-set that values success. The principle of positivism will be dealt with in depth in the literature review in this chapter.

Instead of negation and criticism in people's stories there is hope in the present and for the future, (Cooperrider and Whitney 2005). This assertion is against the notion of fixing problems, per se; it goes beyond a merely problem-solving frame. For me, this was a method that would positively foster self-esteem among disenfranchised people. This awakened in me the idea of merging the two methods. By combining resources from the critical frame of Forum theatre with the untapped assets from the community, we could address the problem of ethnic prejudice.

Consequently, I undertook the two practice led research projects that largely inform and inspire this research. These were the Practice as Research (PAR) and Theatre as Activism projects that I carried out at Hillbrow theatre and Constitution Hill in Hillbrow in 2012, respectively, (Bhebhe, 2012). They were executed with a group of teenagers from Hillbrow theatre, the same group that I still work with. PAR is a research methodology that relies on performance practices where knowledge can be acquired. It is an inquiry that relies on embodied practices that are further articulated by theory in a continuous transformation.

Kershaw and Nicholson (2011) assert that PAR pursues a composite of inquiries concerned with praxis. In Aristotelian terms, praxis is about acting on experiences and rectifying them.[4]

Informed by my history of tribalism and ethnic intolerance, the problem statement for the PAR project was the investigation on how Appreciative Inquiry could enhance Forum theatre with specific reference to ethnic diversity education. I carried out 5 workshops following the 4D phase pattern of Appreciative Inquiry. The '4D phase pattern' has development stages that need to be followed in an Appreciative Inquiry intervention process. The phases will be dealt with in depth in the methodology section in this chapter. In the first workshop I merged games with the Discovery phase. Through the games participants were enabled to identify the positive stories about ethnic diversity in Hillbrow. This was followed by the Dream phase where, through images, they portrayed their ideal future without prejudice. In the Design phase, (there were two workshops here), they came up with the script for the play. They rehearsed the play and rehearsed a complete Forum piece. As they were rehearsing they were designing their future and how they would engage the greater Hillbrow community in dealing with ethnic diversity. The Destiny phase was the showing of the Forum play and the full intervention on ethnic diversity with the community. They were enabled to be change agents in their community. In each of these workshops the story of ethnic tolerance and intolerance was identified. There was the feeling that more should be done on helping people embrace tolerance even though prejudice was thwarting that action.

In the evaluation of the PAR project it became evident that it is possible to merge the methods, but I realised I had failed to give Appreciative Inquiry the due attention that it deserves. So this shifted the results of the research from the effect of merging of the methods to exposing the shortcomings of Forum theatre. For example, while participants felt empowered with the dual participation between the audience and actors, they felt that their liberation was only physically experienced, and not imaginatively felt. This meant that the liberation hadn't been conceptualised as a possible alternative for the future. It only remained in the theatre stage though Boal (2000) argues that theatre is a rehearsal for a future revolution. In a post discussion the participants said that they felt that ethnic

[4] Based on Aristotle's teachings in Amelie Rorty, Essays on Aristotles's ethics.1992

diversity was coined more in the negative than in the positive because there was more emphasis on the problems posed by diversity than success stories. In the process, the issue of ethnic prejudice cropped up and was left unresolved. This had far-reaching consequences and affected some of the participants; one lady, who appeared to be a foreigner, was still smarting from prejudicial actions perpetrated by the locals. Prejudice was a motif in the workshop. Some of the locals also stood their ground saying that foreigners were the cause of xenophobia in Hillbrow. There was no common ground of consensus in the intervention. As the facilitator I also did not follow up on this. People could have been re-traumatised. Because of the language of binary divisions the participants saw the oppressor as an immoveable force. In the Forum play, the oppressor was depicted in the character of a lion and as such this could have reinforced the intermittent and homogenous relations of the oppressors and the oppressed.

Ethnic prejudice is realised in the paradigms of culture. Sociologists acknowledge that ethnicity and culture impact on behaviour and lifestyles of people. Moore (2001) asserts this by pointing out that ethnic minority groups accept the cultural values and behaviour of the majority, but also maintain theirs. In the light of this and in view of the incessant ethnic tensions in Hillbrow, I felt it was important to try and employ traditional methods in managing the conflicts. These conceptual volitions are closer to the people's lifestyles. This was one of the reasons why I used indigenous games to address diversity, xenophobia and prejudice at Constitution Hill[5] in the Theatre as Activism project, as a follow up to the PAR project. The project posited an investigation into how Appreciative Inquiry could be used together with indigenous knowledge in helping the Hillbrow residents manage ethnic diversity and deal with prejudice. Each participant from the Hillbrow theatre group, (who were also the facilitators of the games) was given the opportunity to use their discretion to choose a game that was found in their culture and to use it to facilitate debate and discussion on ethnic diversity with the larger Hillbrow community. The project involved a

[5] A multi-purpose, multi-faceted heritage precinct in the heart of the city of Johannesburg, Constitution Hill was built on the 100-acre site of a century-old prison complex where the leaders of every major South African liberation group were once detained. Nowhere is the story of South Africa's turbulent past and its extraordinary transition to democracy told as it is at Constitution Hill, witness to a century of South African history. From http://www.southafrica.info/about/history/constitutionhill.htm

sequence of games that were site specific. It took place on the democracy steps in front of the Constitution court. There were 6 games in this order: Kuchukuchu, Ntsoro, 'I want to see my Johnny', Morabaraba and Playing house. In each game, the facilitators would give the rules and the participants would play. After playing, there would be a discussion on how each game related to diversity and xenophobia.

I will use two games as examples of how Appreciative Inquiry was a success and was challenged. I will use 'I want to see my Johny' and Morabaraba. In 'I want to see my Johny,' the facilitator told a story about her uncle Johny who had come to look for a job in South Africa and could not speak any local language. The uncle was lost and she was worried about him. The facilitator then asked the players to move around the space and sing the song that accompanied the movement. She would tap one participant on the shoulder and that participant would say where Uncle Johnny was. The person had to tell a positive story about where and what Uncle Johnny was doing. If they did not they would be asked to come out of the game. This was pleasant in that the participants found joy in telling a story with a sad beginning, but happy ending and focusing on what was working well in the area. One of the participants even commented that he never knew that in Hillbrow people could talk about xenophobia, ethnicity and prejudice in a positive way. The Morabaraba game involves two players, each with 12 counters apiece. It is played on a special board with 24 cells connected with lines indicating valid movements.[6] There are two players: A and B. A or B moves first after which players move alternately. The object is to capture at least 10 of the opponent's counters or to block all the opponent's counters.[7] They played this game in pairs. The facilitator would ask questions about xenophobia as they were engaged in play. This game requires players to make smart moves. Through these moves, the participants were enabled to see how they could move towards embracing tolerance. However, because of the antagonistic nature of the game, Appreciative Inquiry was challenged. Generally, the players indicated that the game showed that opposition and intolerance were inevitable and unavoidable and that diversity would be met with cynicism in Hillbrow.

Subsequently, in 2013 I came to the decision to sustain these two projects by developing them into a bigger project which would take into account the things that I learnt about

[6] mindsports.nl
[7] Mindsports.nl

ethnic prejudice and young people in Hillbrow. From the two projects I learnt that young people need to be helped to deal with ethnic prejudice and to embrace tolerance through a method that makes them see their community as a place full of potential rather than deficits. Hence, the thought of retesting the method of merging Forum theatre with Appreciative Inquiry in order to reach a stage where the participants could realise social transformation through developing critical consciousness, and active citizenship. I conceptualised the idea of merging the methods in terms of syncretic theatre. Theatrical syncretism is a '…programmatic strategy to fashion a new form of theatre' through the merging of different performance forms and decolonising the stage, (Balme 1999). In the context of this study, it is about 'decolonising' Forum theatre. In a nutshell, Boal (1979) and Freire (1970) explain that critical consciousness involves an awareness in people's own thinking about oppression which encourages them to examine and act upon the root causes of their oppression. Freire and Boal argue that social transformation relies on critical consciousness and that it entails a dynamic of reflection upon action through the validation and production of new informed knowledge. Packham (2008) posits that active citizenship involves the facilitation of active participation, learning and engagement within communities so that they contribute to their social wellbeing. The concepts outlined in this paragraph are core to this study and they shall be dealt with in depth in chapter two and three.

## 1.2 RESEARCH QUESTION

How can the merging of Appreciative Inquiry and Forum theatre help the Hillbrow Theatre Group in addressing ethnic prejudice in Hill brow?

## 1.3 AIM

In this research I intend to retest the methodology that I used in the previous Practice as Research projects (PAR and Theatre as Activism) with the intention of discovering if it can be used to explore ethnic prejudice. The aim is to investigate how Appreciative Inquiry can enhance Forum theatre to confront ethnic prejudice with specific reference to the Hillbrow Theatre Group. The investigation will entail positioning Boal's Theatre of the Oppressed and Freire's Pedagogy of the Oppressed with the positive principle of Appreciative Inquiry.

These are the sub-aims of the research to:

- Raise critical consciousness among participants through the merged methods.
- Rediscover facilitation/jokering in merging methods.
- Explore the complexity of ethnic prejudice and the human condition.
- Improve sustainability of community development processes.
- Explore storytelling as a strategy for change.

## 1.4. RATIONALE

Having read the articles from the journal Go home or Die here by Hassim et al (2008) one is left in awe of the levels of ethnic prejudice in a country that boasts one of the best constitutions in the world. I came to the realisation that xenophobia was not the primary cause of violence in Hillbrow rather it was the people's lack of understanding of ethnic diversity, especially in managing ethnic differences. People do not say and do much about ethnic intolerance. The government has only tried, through the media, to paint a picture of peace yet the animosity goes on. I do not intend to demean the efforts by the South African government in quelling xenophobia, but arguably that has not been enough with regards to dealing with the problem at grassroots level.

From the first PAR research I noticed how local South Africans and foreigners are still anxious and smarting over the idea of reconciliation despite the attempts by the government to quell the ethnic clashes. Landau (2003) in the Mail and Guardian states that even though some progress has been made in curbing the brutal xenophobic attacks, locals are still anxious about the number of immigrants living among them. Intrinsically, if this is not addressed, violence and intolerance will continue.

There is also a significant gap on the literature that focuses on how human systems could function at their best when met with ethnic prejudice. I read a paper written by Emelda Ngufor Samba (2005) where she articulates how Appreciative Inquiry as a socio-constructivist approach could enhance applied theatre in a way that is more empowering to both the facilitator and participants. Socio-constructionism, in the context of Appreciative

Inquiry, refers to articulating positive social change in organisations where members are encouraged to work on their capabilities and build their lives, innovatively, from there (Cooperrider et al 1995). Her argument is that Appreciative Inquiry could help communities focus their strengths and potentials in a way that gives them the feeling that they are agents of their development and change. In her paper she challenges applied theatre practitioners to consider experimenting with this alternative. This gave me the impetus to try out that approach with the Hillbrow community, where people have been trying to identify and analyse the problem of ethnic intolerance, so as to arrive at a reconciliatory standpoint. Hence, my desire to merge Forum theatre and Appreciative Inquiry stems from the fact that I believe it could go a long way in challenging the status quo of a community where their patterns of hegemonic cultural positioning are concerned.

I am a foreigner. I once lived in Hillbrow and have been motivated to undertake this research from a concern with the socio-cultural obstacles that I realised were prevalent in that area, especially the demonization of foreigners by locals to an extent of ethnic prejudice. An example is an incident where a security guard in a government institute told me that I had 'Makwerekwere'[8] tendencies. As an individual I feel that such bigotry and prejudice needs to be addressed through an approach that will consider the paradigms of such hegemonic societal positioning and provide dialogue on transformations. Another reason why I chose to use action research as my methodology is that it will allow me to work collaboratively with the participants. The other reason is that I need to use a method that discovers the potential in people rather than making them identify problems and which works from a less well known needs perspective. This study is also likely to make a valuable contribution to the body of knowledge in the field of Applied theatre. Few have travelled this road. Hence, my reasons for taking the extra mile as I want to be counted among the few who have tried to merge Forum theatre with a non-theatrical development and research method.

## 1.5. LITERATURE REVIEW

There have been a number of studies on ethnic prejudice and I have examined some of the scholars who have conceptualised it. Yang (2000) describes ethnic prejudice as a term that

[8] A derogatory term for foreigners living in South Africa.

refers to negative attitudes or opinions regarding an ethnic group. An ethnic group refers to people who share a cultural heritage, common language, religion and social identity, (The Free Online Dictionary 2012). Yang postulates that ethnic prejudice comprises attitudes and opinions and not actions and that it may include positive attitudes which are overshadowed by the negative. The negative feelings about the group are usually othering, fear, hatred, disgust, contempt and suspicion, based on faulty information. Even though Yang believes that prejudice is not an action, I think it largely constitutes actions as when people become violent and attack each other. It should be noted that sometimes some prejudice relies on truthful information and it only becomes ugly when perpetrators use this truth for evil and violent ends.

Frankental and Sichone (2005) bring an interesting dimension noting that in South Africa, when particular cases of inequality are investigated, it is found that ethnic prejudice occurs in response to political and economic circumstances rather than differences in language and culture. I agree to an extent, however, in Hillbrow the prevalence is in terms of language and culture. The perpetrators may not know a person's political/economic standing by just looking at him/her in the streets. They explain that such prejudice and conflict is likely to happen in places where people are denied their basic rights. To a certain extent it is true that these circumstances have contributed to this. However, it is ironic, to note that South Africa is deemed the melting pot of resources in Africa; yet the scramble for the resources is unbearable. One would think that ethnic prejudice would be manageable in such a setting.

Castles and Davidson (2000) point out a critical social phenomenon, that immigrants usually are viewed as non-citizens and are discriminated against with regard to legal, economic and socio-cultural rights. Lawrence (2006) gives an example of West African minority groups in Hillbrow who suffer because of prejudice and are regarded as second class citizens. The host society even seeks to keep them away or attacks them. This assertion renders itself true because in the previous workshop I noted that the discussions were mostly concerned with immigrants. It was also noted that socio-economic and cultural exclusion and the scramble for resources has compromised the celebration of diversity in Hillbrow.

The language of positive attitude and belief receives special mention in this research. The research does not hinge on Auguste Comte's 19th century philosophy of positivism that

proposed the authentication of knowledge in science knowledge. It was grounded on the belief that the world can best be understood through scientific knowledge, (Kendal 2012). I have positioned positivism, following the principle of positive thinking, in Appreciative Inquiry, which is fixed on the notion of valuing strengths which posit a positive outlook to life. First, Appreciative Inquiry relies for its images of the future on those that emerge from grounded examples of the positive stories from the past. Participants use positive stories to create a portrait of the community's potential. Cooperrider and Whitney (2005) expostulate that the positive principle suggests the idea of transformation. Finney (2008) acknowledges this notion by enunciating that if a person thinks positively, he acts positively. Her philosophy affirms the life giving questions and conversations in Appreciative Inquiry. She elucidates that this positive thinking is not individualistic, but it is a collective action. I go along with these perspectives because they instil in people mind-sets that focus on success and not problems. In the light of these assertions, the act of tearing down and building walls does not, if people do it with a positive mind-set, become an arbitrary task.

Maritz (2010) is one of the few people who have written about the merging of the two concepts, both the methods and the theories. He states that the theories of Appreciative Inquiry and Boal's Theatre of the Oppressed '...are not exclusive; they speak to each other', (Maritz 2010: 118). He supports this notion by outlining how they both are participant centred especially through their physical engagement which enables action-reflection. Their approach is central to the learning process in that it generates ownership of the process. Maritz articulates that the approaches rely on dialogue which strengthens the notion of critical awareness among the participants. Notwithstanding, Boal's Theatre of the Oppressed is not necessarily appreciative and does not focus much on the positive strengths of the oppressed. Although the approach is life affirming it focuses on the oppression rather than on the well-being of the participants. In contrast Appreciative Inquiry focuses on the positive feelings and behaviour of participants regardless of status. In relation to traditional deficit-based research, Appreciative Inquiry, arguably, does look at problems. However, it reframes problem statements through the asking of positive questions and focuses on the strengths and successes of the participants. For example, instead of asking participants to list their problems, they are asked to focus on what is best, why it is best and what more they want for their communities. Metaphorically where FT breaks down walls, AI builds

them. Please note that the breaking down of walls is not seen in the negative, but as necessary for change.

Within the framework of Appreciative Inquiry and Theatre of the Oppressed which make use of participatory strategies, the idea of facilitation receives ultimate importance. Hogan (2002) describes facilitation as a complex phenomenon that is concerned with encouraging dialogue among individuals with different perspectives so that diverse assumptions and options may be explored. It is complex in that it can also easily lend itself to jargon if not properly contextualised as some people may think that they are facilitating yet they are just teaching. Since Appreciative Inquiry and Forum theatre rely on an agenda, there is a need for a person to lead and direct the learning process. Maritz (2010) points out that this requires a non-partisan facilitator who has specific theatre and community research and development skills. This is relevant for the context of my research in that the kind of facilitation required and used in my research requires a person who drives and motivates action and is able to find the balance between building and tearing down walls.

## 1.6 METHODOLOGY

### 1.6.1 Action Research

In this research I am required to answer the 'how' question. If I am to simultaneously break down walls and build them, I must find the action to do it. As such, this study was carried out through Action Research. It is believed that Action Research was developed by Kert Lewin an eminent social psychologist of the 20th century. His research aptitude lay in the devising of practical strategies in the advancement of behaviour change, Greenwood (1999). Lewin states that Action Research is also known as action learning, participatory research and Collaborative Inquiry. This means the same thing. This methodology provided an insight into obtaining an in-depth understanding of Appreciative Inquiry and Forum theatre as action methods that could be used to explore the complexity of ethnic prejudice. Primarily, Action Research is a methodology for change and development. This research relies on the '…agency, change and generation of actionable knowledge,' Somekh (2006: 13). This has a linear dimension with Forum theatre and Appreciative Inquiry. For this research I borrowed

Somekh's principles that underpin the integration of action and knowledge as the 'enablers [or] barriers to change' (2006:84). These principles

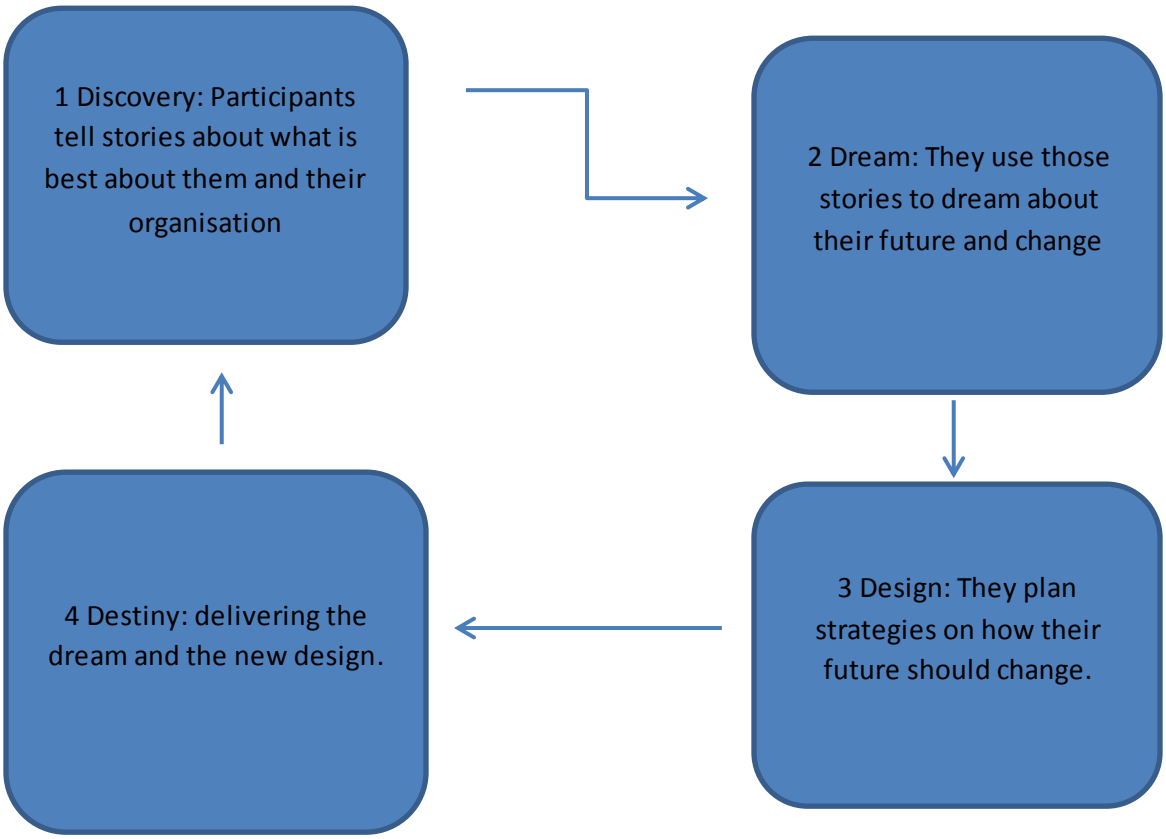
- are conducted collaboratively between researcher and participants
- start from a vision of social transformation and justice
- involve a high level of reflexivity to the role of the self
- involve exploratory engagement with a wide range of existing knowledge
- engender powerful learning for participants, action on reflection
- locate the inquiry in an understanding of a broader cultural, historical and ideological context.
- are cyclical: plan, act, observe, reflect and re-plan for continual transformation

Finally, it allows for bias in the study and the experiences of the participants. Unlike other research disciplines, it makes no attempt to remain objective. This worked well for me against the backdrop of my motivation to do this research.

### 1.6.2 Forum theatre and Appreciative Inquiry

I merged Appreciative Inquiry and Forum theatre as methods that inform this study. Appreciative Inquiry is described by Cooperrider and Whitney (2005) as a process that discovers what works in an organisation for positive transformation. This implies that it moves away from deficit-based approaches to the appreciation of strengths. With reference to the literature reviewed on ethnic prejudice and the challenges it poses, it would suffice to choose a method that focuses on the positive images found in a multicultural community. But the power of Appreciative Inquiry lies in the way in which participants become engaged and inspired by focusing on their positive experience. There is, however, a common criticism that this method ignores or even denies problems.

The Appreciative Inquiry process follows a cyclical four phase structure:




Boal's Forum theatre is a method that helps the participants fight against oppression through the mode of spect-actorship. Boal (2002) describes spect-actorship as the concept of audience member's dual participation as an active spectator as compared to passive. The spect-actor is free to intervene in the play/action so as to find alternative ways of solving the problem. Similarly, Forum theatre like Appreciative Inquiry relies on 4, but linear progressive stages:

- knowing the body
- making the body expressive
- the theatre as language and
- the theatre as discourse

Forum theatre begins with games and exercises that are intended to help participants realise the potential of their bodies to adapt to change. The play is enacted twice usually by two actors who depict the oppressor and the oppressed. After the second enactment of the play the spect-actors identify a problem which is an outcome of oppression and it is replayed. Then spect-actors can stop the scene at any time and replace the protagonist so as to steer the scene towards a different solution. The scene is repeated a number of times

with different spect-actors until they agree on a solution or a number of perspectives is reached. This is steered by the joker who attempts to bridge the world of the audience and the play. He/she keeps the audience from relying on magical and simplistic solutions.

I carried out 14 workshops that saw the merging of the two methods from discovery to design, from knowing the body to presenting the Forum theatre play to the community. As the methodological lens of the research I set, side by side, the 4 action AI methods and the 4 Forum theatre progressive stages and merged them. First of all, we (the participants and myself) selected an affirmative topic choice which was the beginning of the adventure into Appreciative Inquiry. This topic selection required searching for the positive description of what was desired by the community. The topic was 'Working Towards Building Positive Walls Despite Our Differences.' The participants went through a series of games and exercises that made them discover narratives of ethnic prejudice in their community. Then they proceeded to Image theatre which was the beginning of articulating theatre as a language and a strategy for planning into their future. This planning/designing stage was carried over to the Forum stage where they came up with a story and scripted it for the Forum play. In the scripting of the play we (the participants and I) chose to use folklore to tell the story of ethnic prejudice for distancing purposes. The reason being that ethnic prejudice may prove to be a sensitive topic. I also used Freire's pedagogy 'as a theoretical lens' to synthesise the methods. In the final workshop we took our practice to the larger Hillbrow community as part of the AI process that requires the group to generate specific actions and deliver outcomes. Each workshop would be reflected upon in such a way that it would help us plan the action for the next one. A clearer outline of the workshops is in appendix A.

#### 1.6.3 Participant observation

Participant observation was also used and it involved direct observation and participation. While I was observing the participants' behaviour I also engaged with the process by taking roles as a facilitator and sometimes actor. In the process I would record, in writing, the information that I needed. I used overt observation. This is when people are aware of the presence and purpose of the researcher, (Dawson 2009). In this method there is also the use of the 'sponsor' who is present and is of a high standing position in the organisation. In

our workshops we had Mike who would be in and out of the sessions. His presence was to lessen any potential hostilities and negative reaction from the group, considering the sensitive nature of ethnic prejudice. This is not to say that Mike had to discipline or control them. He came in to check our progress and supported the initiative. One important factor which made me favour this method was that I could be open about my reasons from the outset. It also allowed me to make 'spot on' evaluations about the behaviour of the participants. Observation in real life settings such as the Hillbrow theatre, which my participants now see as part of their daily lives, competently produces data. The problem, however, with this method was that sometimes the behaviour of the participants would be altered by Mike's and my presence and possibly skewed the results of the research. Sometimes I missed out on some important moments that were relevant to the research. Interestingly Participant observation helped me to actively witness the dynamics of Forum theatre.

#### 1.6.4 Journaling

As an aid to participant observation, I used a journal to record my work. The participants did the same. I asked them to journal their thoughts and reflections about the processes and connect them with other things they would have thought about in relation to ethnic prejudice and the methods used in the research. Journaling their thoughts and feelings was a relevant exercise of reflection which helped me to analyse the progress of the workshops and what I was learning about Forum theatre as a learning space and drama method. They did not journal all the workshops, but selected moments that captivated them in their understanding of ethnic prejudice. The application of this method was facilitated and modified through my facilitation. I would use my notes on participant observation and merge them with what transpired. I reflected on each workshop. Through journaling, I was able to action-plan for the next workshop. For me, the mere act of writing down things gave credibility and substance to my thoughts.

## 1.7 ETHICS CONSIDERATION

This research was carried out at Hillbrow theatre with real human subjects and involved close and open discussion and debate among the participants so I had to pay attention to

ethical consideration. These ethics were a guiding principle as to where my boundaries were in the research. I consulted the Hillbrow theatre authorities and the Wits University Research Ethics Committee to ensure that the work was accepted by all interested parties. Everyone's wishes, in particular those of the participants were respected. I obtained permission from the Hillbrow theatre director for the use of the theatre as my site for researching. On his behalf, the participants were advised to sign consent forms which duly described what the research was about, how it was going to be carried out, the role of the participants and the use of the data collected. The consent forms emphasised the need for confidentiality and explicitly stated that the participants' personal identities would not be revealed. However, because of the nature of action-research which makes participants co-researchers and the established relations from the 3 projects, the participants advocated for the use of their names in the research. I asked them to sign additional consent forms in that regard. No video or audio recording was permitted in the sessions.

# CHAPTER 2

# THEORETICAL FRAMEWORK

It is through the lens of the Appreciative Inquiry, the Theatre of the Oppressed and Freire's Pedagogy of the Oppressed that I have framed this research.

## 2.1 The Appreciative Inquiry Positive Theory of Change

It is believed that the Appreciative Inquiry positive theory was developed by David Cooperrider through a doctoral programme in organisational behaviour at the Case Western Reserve University, Cleveland, (Bushe, 2012). The theory is believed to be a major shift in the practice of organisation development and transformation. Bushe traces the development of Appreciative Inquiry from Cooperrider's focus on what gives life to an organisation. Key moments in Cooperrider's journey included the discovery and development of the 4D model and the transition of the AI model from being a research approach to a change process. For this research Appreciative Inquiry is looked at in this light.

Cooperrider and Whitney (2005) state that the traditional approach to change in organisations has been that of looking for problems, diagnosing them and finding solutions and instead of focusing on what is positive and successful. The primary focus has been on what is broken or not working. They aver that if and when people look for problems they find them. By paying attention to problems, they are emphasised and amplified. Hence, change has been difficult to realise in most organisations. Cooperider's and Whitney's argument has been that organisations should look for what is working and what gives potential to change and growth in the organisation.

In their seminal article, Cooperrider and Srivasta (1987) posit that organisations are at their best when they advocate for potentials and strengths rather than when they identify problems. They contend that problem-solving as a tool for social innovation could be counterproductive. Problem solving theories are likely to create more problems than those which they planned to solve. Hence, the potentials and strengths notion tends to highlight innovative ideas that are assets in the organisation. Kretzmann and Mcknight (1993)

acknowledge that individuals have difficult experiences. However, if the emphasis is on identifying and dwelling on these difficulties, communities see themselves as riddled with needs, deficiencies, and problems instead of discovering asset-rich relationships where they would discover their capacities for mutual beneficial problem solving. They assert that the asset-based approach values the social capital present in relationships.

Bushe articulates that through his inquiry into organisational change, Cooperrider discovered that the problem-solving processes tended to exacerbate the problems that they were trying to solve. Cooperrider contested that more change could be realised from focusing members' attention on the life-giving and affirming properties of their social systems. This change promised to bring greater success in organisation development. Though this theory inquires mostly into organisation development and transformation, I have adopted and adapted it to suit the community arrangement posited in this research.

This theory is known for its transforming attributes. Transformation, in the context of this research and Appreciative Inquiry, presupposes a change with a revolutionary focus where members of a community have the willingness to invite new forms of change. They achieve this through telling positive stories about their lives and those of other members. This is change that is emergent and generative rather than directed. It is about the power of voluntary effort to move in a new and different direction, (Eugene et al 2002). This suggests that transformation is a process incorporating profound and radical change based on imagining alternative futures and the redesigning of realities by the participants. With transformation, people are awakened to new perceptions that they would not previously have imagined. They go through a process of consciousness where the self attempts to understand change, with great curiosity and interest.

The Appreciative Inquiry theory positions strengths and capacity building in organisations. It starts with the belief that each person in an organisation has positive stories that are appreciated and focuses on the growth of that organisation. The notion of identifying 'what is and what could be' in Appreciative Inquiry is a discovery about stories in the present and rehearsal for the future as also posited by Boal with Forum theatre. Maritz (2010) contends that Appreciative Inquiry looks into discovering social narratives, in the present or past, that fuel positive feeling within the community. These stories illuminate a collective imagination

that can make people dream of positive change. The same is highlighted by Boal (2002) in that when people imagine their stories they also imagine their change.

Bushe (2012) points out that the 4D model receives special attention as a theoretical focus in Appreciative Inquiry. The 4D-model is about what already works and exists in organisations. People tell their success stories from the past and link them to their dreams of the future and find ways of attaining that future. The model is participatory in nature and includes everyone's values and views. The process is action oriented and motivates participants.

The 4D Model: Discovery

This phase can be seen as an interview that uses the narratives of the community that help to identify what exists in the participants' communities. The participants also discuss their strengths and potentials. These interviews also help to introduce the affirmative topic choice. This gives the participants insights which inspire positive thinking.

Dream

This phase is used to enable participants to explore their strengths so that they can see the potential for positive change in their lives. This phase is about what the future could entail. It is both idealistic and realistic in that participants create ideal future images while at the same time the images are grounded in the actual happenings of their communities. Together they create the best images of what they want their communities look like.

Design

The Design phase is about planning and finding innovative ways of getting into a positive future. Participants design appreciative ways that can embed positive values through collective and individual action regionally and universally. They are enabled to design social structures that make their dreams come to fruition.

Destiny

This final stage is about creating initiatives and making necessary changes as proposed in the designed phase. The phase can be done collectively with the members of the larger

community for total insight and creativity. It also puts to test the team effort and individual commitment.

## 2.2 Boal's Theatre of the Oppressed and Freire's Pedagogy of the Oppressed

Because Appreciative Inquiry is an action/participatory management strategy which brings action and reflection and practice and theory together to bring about solutions, it raises the critical consciousness of the participants and encourages transformation. This is similarly explained in Boal's and Freire's theories.

The Theatre of the Oppressed was developed by Augusto Boal, a Brazilian activist, director and artist who was one of the most influential contemporary theatre practitioners, (Babbage 2004:1). He explains that the theory recognises that practice informs theory; theory refines practice in the process of transformation and liberation. The theory articulates theatre as a space for finding solutions to problems faced by oppressed people. Babbage points out that the Theatre of the Oppressed was born out of Boal's desire to make the theatre a stage of life-affirmation and engagement of people in their social spheres. This was founded on the belief that theatre encourages investigation because of its duality where the actor and audience member meet in the fictional world to highlight and discuss real social issues. In the foreword to his book Theatre of the Oppressed, Boal laments the passivity of the audience member in the conventional mainstream theatre. He argues that such a set up reflects the dominant aristocratic ideology which is/was repressive. The aristocratic ideology is a social concept used to highlight social distinction between people through a totalitarian state that favours the elite, Mckeon (2012)[9] definition. Ultimately Boal looked for theatrical ways which could thwart such hegemonic tendencies in theatre. His vision gave birth to the autonomous and highly inclusive theatre of the oppressed.

Boal's theory provides a platform for interaction between education, theatre, community development and social action. This underlines the importance of placing participants in a learning initiative with a bearing towards agency in social change. The aim of the research was to educate the group to take the initiative of being leaders of change in the articulation of ethnic discourses. Boal espoused this idea from Freire's Pedagogy of the Oppressed which

[9] Taken from home.adm.unige.ch/~kukorell/mckeon%20handout.doc

was concerned with education as a tool for liberation. Freire promoted the legitimisation of the culture of the oppressed in education. Boal's contribution to the learning initiative relied on performance which gives people the capacity to learn through observing themselves in action and being able to change those actions. This is praxis.

Praxis is at the heart of The Theatre of the Oppressed. Praxis is rooted in 'reflection and action upon the world in order to transform it' (Freire 1986: 36). This refers to people's critical awareness of their conditions and their ability to act on them. In the context of this research, conscientisation does not just encompass their physical sense of the word, but goes further to ascertain the participants' ability to assess the complexity of ethnic prejudice. Freire's pedagogy draws upon a number of strands about consciousness and liberation rooted in dialogue, self-actualisation, praxis and conscientisation. Boal's theory also hinges on the mentioned notions and especially praxis. The theatrical interventions were set to change the state of oppression for the group, both as actors and spectators. The participants would reflect on how the change came about and not just view change for the sake of it. They had to understand what it meant and its ramifications. This is where the spect-actor would rehearse oppression in order to reflect upon it in the present and future.

Building on Freire's pedagogy, Boal advocates for a theatre that is a process of self-actualisation in the midst of oppression, Gordon (2009). Without praxis, Boal's attempt at using Forum theatre to thwart the banking concept would have failed. The banking concept refers to using students as deposits of knowledge without giving them the chance to be agents of their learning. Boal's own take on praxis is underpinned in the aesthetics and ethics of role spect-acting and the stage as the space for rehearsing reality. Gordon (2009) states that Boal transformed the stage so that the spectator would be able to take responsibility for effecting change in both personal and social spheres.

Spect-acting also receives special consideration in the Theatre of the Oppressed. In fact creating a spect-actor was one of the ultimate goals of Forum theatre. The spect-actor concept is an attempt to overthrow oppression and structures of hegemony in TO. The term was conceived by Boal with the idea of transforming monologue into dialogue in the theatre setting. This move was also meant to bridge the separation between actor and spectator. Compared to the passive spectator, the spect-actor has the opportunity to both act and

intervene in the play. This becomes a self-empowering process of dialogue that helps to foster critical thinking. As the audience interact with the actors in the domain of play they share a collective analysis of the problem. Boal (2005) argues that a spectator who just watches a performance and does not do anything about it is encouraged to think in a way which is dogmatic. Dogma is an antithesis to critical thinking because it allows actors and characters to dominate and brainwash the minds of the audience. According to Forum theatre, critical thinking becomes a democratic opposing of fundamental 'monologuous' stage rules and is a way of freeing oneself. Boal argues that the scenario of a passive spectator builds catharsis which may be detrimental to the liberation of oppressed people. Johnson and Emmunah (2009) describe catharsis as the purging of emotions as a way of releasing tensions. They articulate that in the Theatre of the Oppressed, Boal differentiates his use of catharsis from those of his counterparts of conventional drama who use catharsis to opiate their audience to sit and marvel and be resigned to the protagonist's fate. By allowing the spectator to get out of his seat to intervene in the play, Boal believes that the spect-actor gets challenged not only to purge emotions, but to act on them which is a way of provoking a revolution.

Another term for this spect-actor is protagonist. This term symbolises the character of a person who is at the centrality of contesting his/her status quo and is fighting for freedom. Boal (1979) says that the protagonist consciously performs a responsible act of transforming his reality in the fictitious world. He argues that this act may appear as a trespass to rules and regulations of conventional theatre, but such an act of trespassing is inevitable for thwarting the state of oppression imposed on the oppressed people. He contends that people trespass in order to free themselves. In the light of this, Freire (1998) asserts that freedom is political and not moral as would be purported in the kind of theatre that does not empower spectators. In the workshop interventions, when power was delegated to the audience, they were enabled to discuss and debate ethnic prejudice in the immediacy of their participation. Instead of finding the vocabulary of conventional debate they were encouraged as spect-actors to use everyday language and idiom that enabled free speech.

To trespass in a civilised fashion, the spect-actor has to be helped and directed to find ways of attaining his/her freedom. This can be achieved through the Joker who plays a facilitation role in Forum theatre. The role of the Joker could also be that of leader, director, driver,

pilot, manager. Prendergast and Saxton (2009) postulate that the Joker plays an important role in bridging the world of metaxis. They aver that it is a state of living simultaneously in two autonomous worlds of fiction and reality. This is a world conceptualised in the liminal state of Forum theatre. Forum theatre provides the kind of space where the Joker should become the linkman who helps participants understand their roles as spectators and actors. As the linkman he/she encourages discussion and reflection on the problem being shown on stage. As such, the Joker is an agent to the world of praxis. He/she helps the participants rehearse solutions for their future. Arguably, the Joker does not merely facilitate action and discussion, he/she becomes what Boal calls the 'difficultator,' Boal (1995), who drives participants away from giving simplistic and magic solutions. Magic solutions are those that may not appear feasible due to their easiness or may not be attainable in real life situations. The concept of the Joker is built upon Freire's (1998) dialogic pedagogy of education that rejects the idea of the teacher as a depositor of knowledge. The teacher should inculcate a process of knowledge based on the student's intervention, examining and changing of life. As in the role of the Freirean teacher, the Joker should be a facilitator of knowledge in the direction of valuing clarification of issues.

Where the Appreciative Inquiry theory posits the positive strengths of the organisation, Boal's Theatre of the Oppressed posits problem identification and solving. This is not to say that there is anything wrong with the problem-solving concept, but somehow it highlights a challenge in that the participants might view their communities as places full of problems. This challenge then called for this research to look at ways in which the community could be helped to focus on its strengths and what was working in their community.

## Chapter 3

## CONCEPTUAL FRAMEWORK

### 3.1 Introduction

This chapter seeks to articulate the concepts that are core to this study. First and foremost, it is important that the reader understands the concept of merging Appreciative Inquiry and Forum theatre as syncretised Forum theatre. As explained in chapter 1, the concepts of social transformation, critical consciousness and active citizenship also demand attention as they are the drivers behind merging the methods.

### 3.2 The History of Syncretism and Syncretic Theatre

In its original term the word syncretise means a combination of different forms of belief or practice. The word is derived from the Greek *synkretismos* which means a merger of different communities.[10] From this definition we see that the idea of syncretism has to do with blending two different elements to come up with something new. Ashcroft et al define syncretism 'as a process by which previously distinct linguistic categories, and by extension, cultural forms merge into a new single form,' (1989: 4). Balme (1999) historically tracks this concept, to religion and racial forms. He states that religious syncretism involved the amalgamation of different religious beliefs where some religious elements were absorbed into other religions. With race it was more the incorporating of cultural beliefs and languages into other races. The concept of syncretism has been used interchangeably with the notion of hybridity. Bhabha in Stanley (2011) posits that syncretism is linked to the notion of hybridity. He explains that hybridity is a space where prior histories are displaced so that a new identity can be formed. Stanley explains that the process of cultural hybridity posits a new area of negotiation of meaning and representation and gives rise to something new. However, Balme (1999) states that in the late nineteenth and early twentieth centuries the concept of syncretism/hybridisation became synonymous with colonial superiority and religious dilution. Hybridisation implied a state of decadence and decay because some dominant races and religions were wary of incorporating some beliefs that were thought of

[10] Merriam Webster on line Dictionary (2013). http://www.merriam-webster.com/dictionary/syncretism

as contaminating. Notwithstanding, Balme (1999) explains that in the post-colonial era the concept received a potentially positive reception by which previously colonised cultures began to perceive themselves as new empowered identities. Smith (2004) and Balme (1999) explain that syncretism was reassessed as an inventive and creative process that was based on mutual respect and exchange of values and beliefs. Instead of seeing hybridity as negative, post-colonial studies began to see it as positive engagement for social transformation. This transition gave birth to syncretic theatre.

David Coplan who has extensively studied South African township performance interestingly shifted the concept of anthropological syncretism and applied it systematically to aesthetic representation to come up with syncretised theatre, (Balme 1999). Coplan's definition of syncretic theatre is drawn from the blending of performance materials and practices from two or more cultural traditions to produce new forms. He argues that syncretic theatre was born out of urbanisation, where different ethnicities were combined with Western influences to form a new kind of hybridised theatre in the South African theatre setting. Hauptfleisch (2007) who actually opts for the term hybridisation echoes the same sentiments: it is the process of creating something in between Western and African forms of cultural performance, such as opera, dance, folktale and masquerades, to name a few. Balme (1999) also argues that syncretic theatre cannot be grasped as an aesthetic phenomenon only, but must be perceived as a concept of cultural interaction and change. In contrast to the pre-colonial religious syncretism, Balme argues that syncretic theatre is, in fact, an effective means of bringing in change and decolonising the stage. By this he meant that since cultural elements from both cultures were combined on a pro rata basis without making one dominant over the other, they received equal attention. This posits positive change because the marginalised and colonised indigenous cultures are equally recognised as important. Kennedy Chinyowa in his paper 'Building Critical Citizenship through Syncretic Theatre' explains that syncretic theatre can be viewed '…as a revolutionalised version of community-based theatre that borrows its conceptual tools from the outside and deploys them to its own advantage' (2012: 70). He asserts that syncretic theatre enables communities to realise change through transforming unfavourable values and beliefs and promoting capacity building and critical citizenship. He explains critical citizenship as the people's desire for the awareness of their rights. In the light of these assertions, I felt that

Boal's Forum theatre could also be integrated with other forms of performances and practices to create a more engaged model of transformation. From the literature given here on syncretic theatre, it could be argued that it is highly participatory in nature and takes into consideration power relations. This is attributed to its decolonising frame which takes into consideration marginalised cultures. As such, it can be contested that it gives prominence to bottom-up approaches to change. Pretty (2009) states that in the context of community-based theatre, the bottom-up approach is based on the shared ownership of the decision-making process. The stakeholders have the opportunity to empower themselves and take ownership of the process. He argues that bottom-up seeks to involve those affected in the process of change and involves collective decision making to improve participation in the change process.

### 3.3 Conceptual Builders to Syncretising Forum theatre

The idea behind the syncretising of Forum theatre was to get the participants to reach a stage of social transformation through developing critical consciousness and active citizenship. The 3 concepts mentioned here are critical to understanding the reason for syncretising Forum theatre. Basically, this study was an appeal for participants to be transformed socially and politically so that they could achieve freedom and ethnic tolerance. Freire (1970) believes that at the heart of any form of education is humanisation. Freire explains that humanisation is an essential aspect of human beings acknowledging who they are and what they want to be. In order for oppressed people to acquire humanisation they have to go through the stages of transformation. He argues that transformation entails the [participant's] voice where he/she is enabled to construct his/her own meaning in the world. Social transformation, therefore, occurs when participants are aware of their history and reality and how they are embedded in social and cultural structures that foster privilege and humanisation. Moreover, Freire's pedagogy emphasises that it is not enough to just reflect on one's history or reality. He argues that people must act on the reality and analyse ideological forces behind it, this is critical consciousness. Like Freire, Boal (1995) believed that the oppressed must take control of their destinies. He thus gave the audience member the right to think for him/herself rather than the actor doing it. He also believed that making the spectator an active subject of the transforming of the dramatic action promoted the

awakening of critical consciousness. It can be argued that critical consciousness is a building block to transformation. In the transformation process participants practice active citizenship, dealing with issues that affect their social and political livelihoods. Freire and Shor (1987) articulate active citizenship as the democratic participation and transformation of [participants] which is achieved through critical consciousness. As active citizens, they are able to increase their capacity for cooperative and positive action.

### 3.4 Syncretising Forum Theatre

Contextually, applied theatre is an example of a syncretised approach to theatre because it has moved in growth and multidisciplinary work to explore acculturation, identity and transformation. It has also incorporated new schools of thought in drama and theatre such as Theatre for Development and Theatre of the Oppressed. These forms of theatre also rely on blending various forms of performances and practices. Samba (2005) states that applied theatre also gives prominence to bottom-up power frames. Hence, it suffices for a description of syncretic theatre. Samba, however, points out that there have been challenges with applied theatre on how facilitators can enable communities to have life giving conversations that promote the strengths and potentials of the communities instead of problems. Arguably, focusing on this idea could give facilitators the feeling that they are indeed agents of change. Kretzmann and Mcknight (1993) assert that the potentials and strengths perspective of Appreciative Inquiry encompass the emphasis on the resources of the people rather than their problems and pathologies. This study explores the possibility of experimenting with Appreciative Inquiry as an alternative approach to the problem-posing and problem-solving approach that has so far been at the service of applied theatre.

Informed by Freire's problem-posing and problem-solving approach, the Theatre of the Oppressed has also been linked to identifying problems and trying to solve them. I can give an example of my PAR (Bhebhe 2012) project that focused more on Forum theatre than on Appreciative Inquiry and where the intervention was led more towards identifying problems and solving them instead of helping the participants see the good in themselves. Even Boal (1995) states that for the most part Forum theatre is a tool to analyse and explore solutions to problems. It is based on the premise that participation is problem-solving and problem-solving is a requisite to empowerment and liberation Boal (1995). This assertion is

celebrated; however, it lacks the flair of considering success and more positive action. Maybe part of the problem is the way development practitioners have come to use Forum Theatre – so many come from a deficit-based position. Some practitioners have viewed and used Forum theatre as an essentialist method of solving problems. Hence, the need to find a method that would enhance Forum theatre enabling it to also focus on participants' stories of success thus opening up the way for positive transformation and action.

I will summarise the 8 principles that underpin Appreciative Inquiry as the approach that I found suitable for enhancing Forum theatre. The principles are outlined by Whitney and Trosten-Bloom (2010:51-79).

i) In Every Organisation or Individual Something Works

This principle is core to Appreciative Inquiry. It explains that when people know that something works in their organisation, they are enabled to participate with eagerness in the development of their organisation. For facilitators this is helpful because going into an intervention knowing that something works in that particular community gives both the facilitator and participants opportunities to work with a positive vision.

ii) What People Focus on Becomes Their Reality

When people focus on what they want for themselves and their communities, it becomes their first step in attaining freedom. When they focus on their potentials rather than on their problems, in the intervention, affirmative and sustainable results can be achieved. In this project, from the outset, the participants were enabled to focus on embracing diversity and tolerance because they started by acknowledging the positive stories of difference/diversity.

iii) People Move in the Direction to which they are Questioned

Appreciative Inquiry illustrates the power of asking the right questions. Asking the right questions in an intervention can create meaningful and positive change. The questions asked should promote critical reflection and creativity because this is about working towards a positive future. This means they should have the right parameters for the future in mind. The questions should not assume blame or error because if they do the discussion

may become narrow and the participants defensive. Affirmative questions have a way of helping participants validate their proposition for the future and make people change their way of perceiving their realities. Usually the 'how and what could be working' type of questions work in the direction of affirmative change as compared to the 'why' type which usually render participants defensive.

iv) The Language People use Creates their Reality

There are 3 language frames that people can choose to use: the language of the creator, the judge and destroyer. In normal situations people choose the language of the creator because it boosts self-esteem and is empowering. This language stimulates the spirit of collaboration and unity. Judgemental and destroyer language, on the other hand can demean the moral of participants and they may not be willing to participate further.

v) Creating Reality in the Moment and Multiple Realities

People create their reality through their words, images and communication in their relationships. When dealing with issues of ethnic diversity it is important that facilitators take this into consideration. The fact that people come from different backgrounds already shows that they have different realities. Community interventions become a space for creating and re-creating realities. It is, therefore, important that facilitators help participants to create realities that will help shape their desired futures.

vi) Valuing the Magic of Difference

Valuing difference is core to this study. Acknowledging diversity is the first step to empowerment. If facilitators get into interventions with such a mind-set they are likely to create visions/dreams that will inspire or lead to change in that community.

vii and viii) Confidence and Comfort When Moving into the Future with Positive stories from the Past

In the case of Appreciative Inquiry it is not just about moving with a part of the past, it is about a celebrated and valued past. As such, the past successes and achievements could make it possible for the community to value those past experiences that bring value into their future. Hence, they step into the future with assuredness. This was my greatest desire

when I started working with the young people; that they move into their future as assured people.

Having articulated the reasons for using Appreciative Inquiry as the method of enhancing Forum theatre, I will delve into how the two methods were syncretised. There are 4 progressive stages of Forum theatre and Appreciative Inquiry (see chapter 2) and both have the same purpose of social change. These stages comparably speak to each other. I will try to illustrate how they were merged. The following illustration shows how the elements of the two concepts were juxtaposed for syncretising:

| | Forum Theatre as problem-posing | Appreciative Inquiry as asset-based |
|---|---|---|
| 1. | Identify problem | Appreciate and value what exists |
| 2. | Analyse | Envision what might be |
| 3. | Analysis of possible solutions | Dialogue what should be |
| 4. | Action-plan | Innovate what would be |

Explanation on the syncretisation

1. Identify problem/knowing the body vs. Appreciate and value what exists/Discovery phase

Boal's stage of knowing and discovering the body is strategically and ideally placed with the discovery phase of Appreciative Inquiry. The body exercises that are core to the 'knowing the body' stage formed a unique exercise of problem finding because they brought moments of realization and awareness into the problem of ethnic prejudice. The asset approach of AI augments the discovery of problems in a positive way. Johnson and Emmunah (2010) explain that Boal's exercises help the participant know the limitations, social distortions and possibilities of his/her body so that it is raised to a level of consciousness. In this stage, the participants did exercises that enabled them to discover those things that limit their discoveries of the beautiful narratives of ethnic diversity (see workshop plan 1 in the appendix). The exercises were merged with the affirmative topic

choice (see chapter 2). They also identified the positive narratives about their individual lives and their relationships in the community.

2. Analyse problem/making the body expressive vs. Appreciate and value what exists/Dream phase

The dream and making the body expressive phases are a review of the lived realities realized in the first phase. Through Freire's and Shor's (1987) assertion, people start engaging in dialogue when they have discovered their potentials and start dreaming and planning about their future. As explained in chapter 1 dreaming involves focusing and desiring a future that will embrace difference and tolerance. In this phase the participants played games that helped them to dream about the future of Hillbrow without ethnic prejudice. The games became a dialogue that innovated what should be. The playful approach of games can possibly make participants acknowledge that ethnic prejudice may no longer be a challenge. They also took part in Image theatre articulating how they would move towards a future that was free from prejudice. (See workshop plan 2, 3, 4)

3. Analysis of Possible Solutions/Theatre as language vs. Dialoguing what might be/Destiny phase

The dream phase moves to the design stage which is a channelling of their potentials and dreams towards reality. The participants were enabled to explore issues of oppression through non-verbal language by sculpting their own bodies and those of others through Image theatre. By using the body, the participants were enabled to make a theatrical statement and explore the possibilities of shaping their future. They also collectively scripted the Forum play and had several rehearsals on finding solutions to the problem of ethnic prejudice. Rehearsals of Forum theatre are grounded in the preparation of a desired future. Boal (1995) calls this stage, a rehearsal for a revolution and a language of possibility. (See workshop plans 4, 5, 6,7,8,9,10,11,12, and 13)

4. Action Plan/Theatre as discourse vs. Innovate what could be/Destiny phase

The destiny phase captures the collective imagination and the discourse about the future. This stage is the pedagogy of all the people who are in the process of permanent liberation. Freire and Shor (1987) assert that this is a reaffirmation on praxis; the unity between

reflection and action. In this phase the rehearsal for a revolution is heightened. The goal of this phase is ensure that the dream is finally realized. Here the participants took the Forum piece and everything that they had learnt about ethnic prejudice and engaged the larger Hillbrow community in an intervention that posited collective discourse and imagination as tools to create the future. (See workshop plan 14)

### 3.5 Conclusion

Sometimes when the audience members are confronted with a messy, real-world problem, such as ethnic prejudice, and are asked to question and analyse it, they lack the skills to even begin their analysis. Hence, they give superficial responses or become silent. This limits their power of agency. Borg and Mayo (2007) argue that this could also be a symptom of the problem solving approach. They assert that if, from the beginning of the intervention, an air of positive assurance is given, people will respond with affirmation to the posed problem. The shift in the responsibility for reflection and evaluation often requires time and effort from both facilitators and participants. Time and effort was also given to syncretising Forum theatre in order to achieve a more positive approach to change. The concept of syncretising Forum theatre gave hope for the positive change.

## CHAPTER 4

## FACILITATING ETHNIC PREJUDICE IN SYNCRETISED FORUM THEATRE

### 4.1 Introduction

This chapter serves as data for my enquiry into the merging of Forum theatre with Appreciative Inquiry with specific reference to ethnic prejudice, with a group of young people at the Hillbrow Theatre. It seeks to demonstrate how facilitation, as a resource for creating relationships between the researcher and participants, plays an important role in Forum theatre. Facilitation in research is one of the most compelling strategies used to get data. The chapter examines facilitation and considers the challenges of defining and negotiating the role of a facilitator when applying practice in syncretised Forum theatre.

I will frame this discussion from the perspective of the last workshop I undertook with the participants at the Hillbrow Theatre stage (see workshop 14 in the appendix). The justification for selecting the stage was a facilitation decision based on Boal's principle of democratising theatre. Like any other theatre hall, Hillbrow Theatre is divided into stage and auditorium. Primarily, theatre is about the relationship between audience and actors. Nonetheless, Boal (2002) postulates that with his theatre there should be no clear divide between audience and actors. He affirms that he wants the spectator to invade the stage and by so doing the spectator is consciously performing a responsible act, (2012: xxi). I also took this as a decision to break the silence between the two parties. By having the stage level with the participants, reality is experienced in the immediate space. I had to keep in mind that Appreciative Inquiry posits an equal relationship between interviewer and interviewee, facilitator and client. If I had conducted the intervention from an elevated platform it would have impeded the equal relationship status that had been established between the participants and me from the beginning. Besides, this would have compromised the egalitarian relationship expected in my facilitation role; I had to build equal relationships. By egalitarian I mean 'a belief in human equality especially with respect to social, political, and economic affairs'[11].

[11] From the Merriam Webster dictionary (2013) http://www.merriam-webster.com/dictionary/egalitarianism

My role as facilitator initiated an on-going interaction between the participants and me, participants and the stage, participants and the topic and among the participants. The first thing I had to keep in mind was that I was a researcher-facilitator. From this viewpoint I could gauge whether or not I would be able to write about the reality of facilitation rather than just the theory of it; practice informed the kind of facilitator I became in this research. Because my research was process-oriented I had to wear, as a facilitator, the mantle of process-oriented leadership. This involved planning and managing processes. I had to take a leadership role in the process, but I left the leadership for content to the group that owned the content. This also meant that I had to unleash the potential in the group through encouraging them and believing in their innate creativity as individuals. Hence, I will also comment on the facilitation presented by the participants because this project involved co-researching/facilitation and learning between the participants and me.

I was an action-researcher facilitator of syncretised Forum theatre. With such overlapping roles I can vouch for my authoring of chameleon facilitation. I shall contextualise this argument: a chameleon facilitator is a multi-faceted facilitator who uses specialist practice, as informed by the theories and techniques of facilitation, in the situation on the ground. By this I mean he/she is one who is aware of the challenges and changes needed in facilitation in different contexts and practices and who negotiates boundaries with the participants. Because it has many overlapping roles, the term itself is subject to re-definition depending on different encounters.

### 4.2 Background to Facilitation

Firstly, the concept of facilitation is problematic. It is an ambiguous role, highly dependent on context and frequently it overlaps with the definitions of related authority roles. Despite this, there is a strong case for the role of facilitator being perceived as a discrete role. In the context of drama Johnston (1998) articulates that despite the potential for an overlap with the responsibilities associated with other roles, facilitation in drama performs a contemporary, radical and innovative function. It is different from directing and teaching, yet it borrows greatly from these roles. Arguably, this can be extended further. Drama

facilitation does not only borrow from pedagogic and artistic roles in education, it is informed and influenced by a diverse range of roles from multiple fields, as I shall clarify with reference to my own practice. Because it has many overlapping roles, the term itself is subject to re-definition depending on different encounters.

It should also be noted that there is a fine line between teaching and facilitation. I am saying this because I have lived in the worlds of both teaching and facilitation. When I started working with the group I noted that, in that group, there was a general apprehension attached to entering a formal education institution. This meant that I had to actively consider how to manoeuvre the theatre space and its culture to a non-threatening and accessible learning space. I could only do that by facilitating practice in a way which gave the participants permission to play which enabled learning.

### 4.3 Core Principles of Facilitation

I will first give an outline of my understanding of the principles that underpin the concept of facilitation. Facilitation relies on people working together. It is collaborative. Collaboration includes the valuing of group wisdom, empowerment, service, equality, love and especially transparency when facilitating issues of identity, (Johnston 1998). For example, when facilitating workshops with people riddled with prejudice, the facilitator needs to be conscious of the group dynamics and work within the spirit of collaboration. These principal attributes of facilitation enable and initiate learning.

We surely cannot talk about facilitation without mentioning those who are being facilitated namely the learners. Carl Rogers's (1983) angle on facilitation and learning was the guide that I used when facilitating identity and difference in all the workshops. . He writes, 'The facilitation of significant learning rests upon certain attitudinal qualities that exist in the personal relationship between facilitator and learner' (1990: 305). This relationship depends on how fluid is the relationship between the two parties. Rogers also outlines the terms of this relationship. Among others, he articulates that learning can take place when the subject matter comes from the participants. The agreement to research ethnic prejudice was solely the decision of my participants. I achieved this because I 'prized' the learners' feelings, opinions, and personhood. To be able to successfully facilitate difference and

prejudice I had to trust their innate capacities as human beings. The Appreciative Inquiry positive principle articulates that when participants feel appreciated they are in a better position to embrace change and difference. In this light, Rogers asserts that [participants] feel appreciative when they are appreciated for their knowledge and are not judged. Within this context the participants had a greater degree of autonomy and could participate in and evaluate the intervention in their own terms.

To get to the heart of this study I will examine in detail Boal, who is the lens through which I actuated my facilitation. In Boal's literature facilitation is referred to as jokering. I view the Joker function as a pedagogical technique because, in Forum theatre, it reconciles the theory and practice of the transformative performance played out in the Forum theatre workshops.

The Joker is "…a wild-card figure who could mediate between characters and audiences, comment critically on the narrative and, at certain points, intervene directly in the action" (Babbage 2004: 14). Babbage explains that the joker takes care of the process, facilitates and is both an actor and audience member. He is responsible for dividing the wall between actors and spectators. Boal's noteworthy description sees the Joker as one who is bridging the two worlds of metaxis world of play in the Forum theatre space. Boal (1995) explains that the Joker is a door opener into these two worlds. This notion tries to explain the role of the Joker as one who facilitates the exploration of participants' realities in the fictional space. This assertion is core to the analysis of my role in this case. My aim was to try and validate the participants' lived experiences and not allow them to see their reality in antagonistic terms; as people riddled with differences. I achieved this by pursuing Boals' delineation of a Joker being a 'difficultator rather than a facilitator', Jackson in Boal (1995: xix). This proposed that I should be both a critic and an analyst of how ideologies are taken up in the voices and lived experiences of the participants as they give meaning to their dreams of liberation. This provided a space not only for discussion and reflection, but also for rehearsal towards change, (Schutzman and Cohen-Cruz 2009). The 'difficultator' is able to drive participants towards examining and making their choices. This encourages debate. The Joker undermines easy judgement and reinforces the grasp of the complexity of observing one's reality and acting upon it. As a 'difficultator', ironically, I had to encourage critical thinking about the complexity of relationships within ethnic prejudice – noting that

prejudice is the grand divide of relationships. It is incumbent on the Joker to think about the complexity of such problems so that the possibility of change becomes reasonable. However, having been given such latitude, the Joker may situate participants defensively and offensively by asserting their voices and experiences. Giroux (1993) maintains that a strategy of affirming people's voices should not be an excuse for refusing the participants the opportunity to interrogate their assertions about their social relationships. In other words facilitation should be seen to be part of the dialogue between opposition and hope.

Boal used the Joker system so that audience members would not be passive and indoctrinated. This was to counteract the catharsis involved in the purging of the negative impulses that discourage the spectator from achieving the goals of being liberated as experienced in the theatre. Schutzman and Cohen Cruz (2009) explain, 'The objectives of [the [Joker's] aesthetic of ambiguity were to obscure easy answers, to question what passes as reality, to discourage a kind of heroism that mythifies essential facts, and, finally, to deem submissiveness and tranquillity untenable' (2009: 147). This alludes to the assertion that the Joker tries to prevent carthasis which may lead to complacency among the participants. Participants do not just watch a play and succumb to their feelings; the joker encourages them to act upon those feelings. As much as I acknowledge the prohibiting of catharsis, I think Boal did not realise how that purgation is just carried over when participants act it out, voicing their feelings. For me, this is an extended purging of emotions although not done vicariously so we cannot totally assert that catharsis is avoided in Boal's Joker system. It works both ways. Sometimes I would notice in the workshops that I was pushing the participants to expose their feelings, especially when I asked them to openly show prejudice against each other. Please note that through relaying Socratic questioning this was done in a safe way that did not provoke anger and violence. In this workshop the participants were enabled to purge their feelings in the images they created and I did not find that detrimental to their liberation. I did not manipulate them to display those feelings. It happened through the way in which I embodied jokering. I did not push for change, but encouraged it through sets of value questions that impacted the acting out of their feelings.

In this research I was taking the participants through the full range of their journey to attaining a balance between problem solving and asset appreciating. As such, the complete package of my role as facilitator included Appreciative Inquiry. First and foremost,

Appreciative Inquiry posits a kind of facilitator who is a catalyst for change that works in the affirmative. Facilitating Appreciative Inquiry is about reframing the problem-solving dialogue posited by Forum theatre into affirmative possibilities. Ludema and Mohr (2003) emphasise that facilitating in Appreciative Inquiry is based more on transformational relationship building than on human behaviour change. This was very relevant to my study because issues of prejudice call for people to improve their relationships more than just changing their behaviour. Behaviour change is relative, but improving relationships may be attainable.

Ludema and Mohr (2003) propose a holistic approach to Appreciative Inquiry facilitation which emphasises facilitating multicultural groups with specific reference to the 4 D cycle (see chapter 2 and 3). They indicate that the starting point of facilitating a multicultural group that is challenged by dominance requires the resisting of (i) untested stereotypes of ethnic minorities as fact and (ii) not imposing one's values and expectations on the group experience. They also advise that participants should be allowed to communicate in their own language, or in English which might be universal, or some other common local language so that everyone can gain appreciation of the multilingual nature of the intervention. However, barriers to language can reinforce prejudice. This helped me to value the integrity among the participants. Ludema and Mohr also postulate that this makes it easier to challenge institutional forms of discrimination and injustice. I was lucky in that I could speak Zulu and it was common to everyone.

The core to Appreciative Inquiry facilitation is the 4D cycle because it is the device through which change is actualised. Ludema and Mohr show that, with the Discovery phase, facilitators must be explorers of the participants' narratives of their past and present lives. This is to enhance their curiosity of existing relationships, uncover their potentials and dreams. They write, 'Discovery is about searching, exploring and learning', (2003: 216). In the Dream phase they suggest that the facilitator should encourage people to be as creative as possible and imagine possibilities of a positive future. The Design phase involves celebrating the learning identified so far and the climax of the building of relationships. Finally, in the Destiny phase the facilitator provokes specific actions that will help the participants establish better relationships. In a nutshell, facilitation in Appreciative Inquiry is about openly sharing knowledge, resources and learning.

## 4.4 In the Theatre Stage

For the purposes of analysing facilitation and my role as the chameleon facilitator I will give a detailed description of the final workshop to show my facilitation in the whole process. This description comes from my observations of a typical facilitation experience which was part of the last workshop in the Destiny phase of Appreciative Inquiry theatre and the discourse phase of Forum theatre. This is not to say the other workshops were not important for my facilitation, this was the most representative of the facilitation. In this workshop I did not facilitate the process for the research participants only; it included those of the greater Hillbrow community who had been invited to take part in the 'symposium' on ethnic prejudice which was part of the Appreciative Inquiry Destiny phase strategy. By research-participants, I am referring to the drama group that this research focuses on. The other members from the community, I will refer to as participants in this chapter.

Warm Up

The participants were asked to move around the space and locate, on charts of paper, information that suited their description, in terms of their skills, talents and strengths as people from Hillbrow. When they found their descriptions they stood around the charts and each person gave a brief description and short story about their strengths. The information on the charts included talents such as, acting, singing and dancing (artistic talents), being a teacher, offering security, being a religious leader and doing business. The skills, on the charts, were selected as informed by the Discovery phase where the research-participants articulated the type of talents found in Hillbrow. Besides finding out about their talents, this exercise raised awareness of the social and cultural diversity in the dynamics of the group; all the charts were ticked off. After the discussion they played a popular pre-school game, 'Ring-a-roses.' Here they joined hands and sang around their charts to a 'we all jump up' end to the game song. As a facilitation strategy, this was meant to develop relationships among the participants. It also helped the participants to get to know each other at the level of their lived experiences. It helped the research-participants to understand the dynamics of the other participants so that they could make informed choices in their own facilitation tasks. Strategically this was a form of relationship interviewing in the language of Appreciative Inquiry. The aim was to draw stories and experiences from the participants in

order to crystallise the multicultural dimensions in the enquiry of identity and difference. Having established this, as a facilitator I was equipped to point my compass in the direction of transformation. Boal's principle of knowing and making the body expressive was merged with the 'Ring-a-roses' game. The participants were enabled to become aware of their own bodies and of the positive and negative expressions imposed by society. Jones (2007) indicates that Boal sees the body as key to meaning, understanding and power. As a facilitator I focused on their bodies to help participants and research-participants find meaning in their lived experiences; thus it became a catalyst for change. Some participants laughed when I asked them to play the game and others felt it was too childish. This was indicative of the delusions that society imposes on them.

Co-facilitating Image Creation

After the games, the participants were taken through an image-exercise that helped the group discover the broader picture of the lived experiences of the people in Hillbrow. Glory, one of the research-participants facilitated this session. Each group was asked to create a real and ideal image of people's experiences in Hillbrow in terms of their relationships as people with diverse cultural backgrounds. Glory was able to ask probing questions that inquired into the core of their relationships in relation to difference. There was a group that created a rather complicated image that did not clearly show the ideal Hillbrow that the group wanted. In the image some participants were standing and others were seated. Some stood expressionless; others showed love and peace signs and one particular member gave a political sign with a fisted hand. The other participants gave differing views about the image. Glory asked the group that created the image this question, 'The other spect-actors seem to be giving clashing perspectives about your image, could you clarify the diverging views?' Questions of this type are the bridge through which participants are enabled to make responses to their realities and their dreams of balancing negative and positive experiences. This exercise was also used to foster critical thinking which is core to helping participants transform their lives. The researcher-participants, as facilitators in this workshop, were able to bring out the power dynamics at play in the intervention and in the arrangement of the research project. This was to provide a platform for rethinking the relationship of power and authority between researchers and participants. This authenticated the research-participants' roles as agents of change and as collaborative

resources in facilitating moves towards understanding the complexity of ethnic prejudice. This is reflected in Freire's pedagogy (1986) which states that facilitation should provide the platform for teaching that empowers learning. The learners should not just be given information didactically and passively receive it, they should use it to empower themselves to actualise change.

Facilitating Forum Discussion and Spect-acting

My role as facilitator was heightened when I facilitated the Forum theatre presentation. I will concentrate on the moment where I facilitated a discussion on what the play was about and the spect-acting sessions. The play was run through and the participants were asked to comment on what the play was about. I asked the audience several questions which were meant to open up dialogue so that the participants could discover the tensions around ethnic prejudice in the play. These are the questions that I asked in this order:

What is the play about?
What good things can you identify in the story?
Between the two groups, which animals are trying to make things better?
Does this happen in real life?

These questions were in line with my role as the Appreciative Inquiry and Forum theatre facilitator. I was trying to ask affirmative questions and at the same time help the participants identify problems in the play. Morgan and Saxton (2006) point out that when a facilitator asks questions she explores the role of critical questioning. In such a scenario the individual becomes an empowered learner. This affirmed the dual relationship between researcher and participant necessitated by Action Research. I think this worked because they were led in the direction of positive thinking, yet appreciating the complexity of the human condition and relationships. A balance was struck in paralleling the asset and problem-posing of the Appreciative Inquiry and Forum theatre approaches, respectively. However, a discordant note was struck when I asked the last question. The question was 'Do you think this happens in real life?' This question forfeited the whole neat arrangement of merging the two methods. The participants were drawn away from the positive thinking that had been established so far in the process. When I asked that question participants

were taken back into emphasising the problems encountered in Hillbrow as a result of ethnic prejudice. I had already asked about their positive lived experiences in the beginning and there was no need to retract them in that way. However, the clash here arose out of the demands of Forum theatre. The process of Forum theatre demands that the Joker should establish the relationships and realities of oppressor and oppressed in the play.

The blending of Appreciative inquiry and Forum theatre was particularly challenged when I facilitated spect-acting. I asked the participants to get on the stage to replace the oppressed characters. The participants replaced Leo (the lion), Leopar (the leopard) from the camp of the oppressed and Croc (the crocodile) from the oppressor's camp. This was to facilitate the solving of the problem of ethnic prejudice. In so far as the spect-acting was concerned a good job was done, but it was difficult to lead the participants in the direction of positive thinking. Boal states that, 'Theatre is rehearsal for action in real life, rather than an end in itself', (2006:6). When participants are encouraged to bring forth possible solutions to the problem, they do it in the realm of their reality. Nevertheless, if they are forced to do it with a controlled mentality they may falter in solving the problem. Freire (1986) buttresses this by stating that the facilitation process should address sensitive issues and regards this as essential to reflecting on the meanings and disjuncture these may cause to the group. When I told them to solve the problem using a positive mind-set they found it difficult and some of them shied away from spect-acting because they felt restrained and did not feel appreciative at this point. Hence, I had to allow them to use whatever strategy they had to solve the problem. However, as the Joker of Forum theatre I discouraged heroism and magic solutions. If I had allowed it, it would have been detrimental to helping them arrive at finding plausible solutions to the problem. Boal states that this is the beginning of their transformation and not a moment of leisure or moderated action. When I became conscious of this I had to use the different mantles of facilitation so as to balance the asset and problem-solving approach of Appreciative Inquiry and Forum Theatre respectively. I became the chameleon facilitator. I was an enabler, joker/difficultator, challenger, teacher, director of learning, caretaker and leader. In fact, I wore these mantles from the beginning because facilitating issues of identity and difference requires one to do so. When proposing and fostering change the facilitator should not be rigid and push participants towards an

undesired change. I was required to redefine Jokering here because I had to negotiate the boundaries of the participants' needs, informed by the direction of the intervention.

Wrap up and Reflection

After the spect-acting the participants were asked to move around the stage, freeze and create images of their reflections, answering this question: If you were to choose one word that would describe this session what would it be? This reflection was critical to me and the research-participants. We needed to find out how our facilitation impacted the participants understanding of ethnic prejudice. This is how some participants showed their images: Diva stood with her hand on her mouth and mumbled, 'mmmmh?' Tomas exclaimed, 'Ekses es man!' Loryn put up her hands and said, 'Educating.' Dorothy shouted, 'Eye opening!' Hilton waved a fisted hand and shouted, 'Viva!' All the names are pseudonyms for the participants. All the exclamations were indications of how the participants had been taken through the borders between prejudice and tolerance through the invitation/application of the positive principle of Appreciative inquiry. Tomas and Diva could have felt that it was a challenging experience or it was difficult to cross those borders. However, there were those who were inspired, such as Dorothy, Hilton and Loryn.

## 4.5 Conclusion

With these findings, I realised that facilitating and jokering issues of identity, dominance and diversity should not be seen in existential terms if participants are to effectively cross cultural borders and transform their lives. I have personally defined myself as a resilient chameleon facilitator because my facilitation was not situated in one primary context. Johnston contends that the drama facilitator, arguably, performs 'a contemporary, radical and innovative function', (Johnston 1998: 55). Through these multiple roles I fostered border crossing among the participants. I tried to make them positively cross borders of difference so that they would tolerate difference. Balme (1999) argues that syncretic theatre serves to make visible those marginal cultures that have been traditionally suppressed. As such, my facilitation in this syncretised Forum theatre approach offered those participants, who had caught the vision and the opportunity to rethink difference through the processes of crossing over into the other's cultural borders, (Giroux 1993).

However, the challenge lay in the clashing discourse between Appreciative Inquiry and Forum theatre. Giroux advises that facilitators should see such borderlands as sites for critical analysis and possibility so that their participants can understand and develop a pedagogical basis for reading difference. My own facilitation praxis was judged through Giroux's instructive and liberating lens. I think the latter came out more strongly because I was resilient and flexible. Though my facilitation was greatly challenged I think it enabled learning.

Since this facilitation included irregular participants who were invited to extend the research process, my facilitation was different. More light will be shed on the kind of facilitation that was consummated with the research-participants in the following spect-acting chapter. The chapter will connect my facilitation to the participants' participation role as spect-actors in syncretised Forum theatre.

## CHAPTER 5

## RE-IMAGINING SPECT-ACTING

### 5.1 Introduction

This chapter focuses on the participation of the participants as spect-actors as noted during the research. In particular, it examines how the merging of Appreciative Inquiry and Forum theatre impacted on the participants' participation and involvement in dealing with ethnic prejudice. In the context of this chapter participation refers to Freire's and Shor's (1987) explanation that people, congruent with their own potential, can take part in their own freedom and accomplish the objectives they set for themselves. Therefore, at the heart of the idea of participation here lie the words 'taking part'. I have selected the workshop from the 28th of January 2013 to help in the exploration of spect-acting (see workshop plan 12 in the appendix). The workshop took place in one of the rehearsal rooms at Hillbrow theatre. In these rehearsal rooms we (the participants and I) would rewrite ethnic prejudice through rehearsing ways in which we could arrive at possible solutions to the problem.

### 5.2 Background to the Workshop

The selected workshop involves exploring spect-acting reality in fiction. Reality is both subjective and objective depending on how spectators create dramatic meaning and action in the performance. In the light of this, spect-acting will be analysed as a symbolic representation of people's dreams and hopes for tolerance and altruism. However, because of the nature of the research project such insinuations will be challenged in order to get a broader perspective on how radicalism in theatre enforces change. This stage was articulated in the Design phase of Appreciative Inquiry and rehearsal theatre and as the language stage in Forum Theatre. As mentioned earlier, the design stage relies on creating the possibility of a proposed ideal community. It is a co-created plan that magnifies the positive core. The theatre as language stage also emphasises theatre not as a spectacle but rather as a language designed to analyse and discuss problems and explore possible solutions for future enactment. This language of designing and spect-acting for the future is

accessible to everyone. It should also be noted that spect-acting, largely, relies on the Joker's mode of facilitation.

### 5.2 Understanding the Concept of Spect-acting

Spect-acting is best defined and explained in Boal's terms as he is the one who coined the term. Spect-acting is a different style of acting that has 'trespassed' the regulations of conventional theatre. Boal explains this phenomenon of acting in philosophical terms, he says:

> …all human beings are Actors (they act!) and Spectators (they observe!). They are Spect-actors.... Everything that actors do, we do throughout our lives, always and everywhere. Actors talk, move, and dress to suit the setting, express ideas, and reveal passions - just as we do in our everyday lives. The only difference is that actors are conscious that they are using the language of theatre, and are thus better able to turn it to their advantage, whereas the woman and man in the street do not know that they are speaking theatre. (1992: xxx).

This was one of Boal's foremost definitions of the spect-actor. This definition tries to, debatably; articulate the fine line drawn between fiction and reality in Boal's theatre. He locates theatre as a mirror of peoples' experiences. Boal (2005) believed that art imitates life. By that he argued that the theatre creates a space of 'act-ualisation' in which potentials can be developed. Smith (2006) also reiterates this when he posits that spect-acting is capable of fusing two worlds that otherwise might be irreconcilable (the real and imagined). This means that the spect-actor engages with the dramatic world simultaneously as an actor and spectator.

Schutzman and Cohen-Cruz (2009) view the spect-acting concept as metamorphosing the spectator to see a change in his circumstance of oppression. As Freire broke the hierarchical divide between teacher and student, Boal did so between audience and actor in an attempt to humanise oppressed people. For Boal this meant the replacing of the banking method with dialogue in a manner in which actor and facilitator operate as interactive partners. The transitive rendering between actor and facilitator reactivates critical citizenship in

oppressed people. Cooperrider and Whitney (2005) mention that the positive principle of Appreciative Inquiry articulates that acting 'as if' is a self-fulfilling condition. Positive change occurs when the process used to create the change is a model of the ideal future because both facilitator and 'principal actor' contribute to the dream. The role of the spect-actor is seen in the bilateral role of facilitator and principal actor in Appreciative Inquiry.

Spect-acting involves active participation so that audience members may find a way of engaging in dialogue. Giroux (1993) aptly summarises this as education that frees learners. He explains that when there is freedom in the classroom, participants are enabled to create a new language that is full of possibilities. In the Freirean language of conscientisation spect-acting can be understood to mean finding a language of analysis so that they engage in their struggle for liberation. Riddled with the language of bigotry and prejudice, participants need to discover a new language of unity, tolerance and respect. The Appreciative Inquiry language calls this a new language of dreams and success. There is a link between the Appreciative Inquiry language and of Freirean conscientisation in that both highlight the use of active participation to help participants systematise their knowledge and analyse their lives with a view to initiating a process of change.

### 5.3 In the Rehearsal Room

The participants ran through the play which was about a group of animals that lived in a divided world of royalty and subordination. The water animals ruled the kingdom through an unclear hand over of power from the custodians of the land, who apparently were the parents of all the animals. These were their sole mother, Khwezi and the different fathers, who had all died. The animals from the land were deemed subordinates because they did not belong to the water. The pond, situated in one half of the kingdom was sacred as a source of life and it was tenaciously guarded by Brother Croc (crocodile). One day Queen Hippo (hippopotamus) found the water bloody and muddy after Crocodile had illicitly hunted and eaten fish from the pond. To cover up shame and escape the chastisement of their sister, Croc and sister Xoxo (frog) connived to say that it was Brother Leo (the lion), sister Oliphant (elephant) and brother Lepar (leopard) from the land who were responsible for the atrocious act. This act necessitated stern measures and punishment by the queen.

She called for a meeting which damned the other animals without fair trial. In between sister Xoxo (frog) went about belittling the other animals making disparaging remarks about their identities, the way they looked, what they ate and the way they behaved. This spread malice and anger among the animals. Finally Leo, Oliphant and Lerpar received stern punishments which included banishment and ostracism. The script of the play is attached as appendix A.

As the play was running the other participants would stop it to alter some words and action. For example, in the first scene, Precious told Xoxo to say to Croc, 'It is fine my brother we are indispensable because we are the better ones.' At another point, Hilton told Oliphant not to be too outspoken because she had to be submissive. Already this was a demonstration of the start of a revolution. As they contributed those lines and alterations they demonstrated how their reality was being shown up in the acting reality. They knew the behavioural tendencies of those who show prejudice towards other people and those who suffer because of prejudice and they wanted to articulate them as clearly as possible.

I asked for the play to be re-run, this time asking them to concentrate on the dynamics of the relationships at play and moments of prejudice so that they could take part in it as spect-actors. They already knew the term from the PAR project. I gave them these guidelines:

>They could stop the play the moment they perceived errors in the behaviour of the protagonists.
>They should shout stop as a way of showing interest in replacing a character.
>When they got on stage they should make use of an accessible prop appropriate to that character.
>They should intervene to help that animal solve the problem he/she is experiencing.
>They could take part and show them what they must do to correct the mistake by acting it out.
>If the other members felt that the solution was unattainable in real life they should shout stop and take over.
>They were to try and arrive at a solution knowing however that they may not necessarily

find the solution.
>They were encouraged to try and solve the problems in as positive a way as possible

The first stop was in the first scene where Croc and Xoxo were discussing how they would blame the land animals as the ones responsible for dirtying the water. Langa said he wanted to replace Croc. I asked him why he wanted to replace Croc when I had just encouraged them to replace the oppressed animals. He argued that, 'Croc is responsible for all the mishaps so if something is corrected now with his behaviour, the other animals will not suffer.' I was taken aback because I did not expect this to happen in the early stages of spect-acting. Usually participants come around to replacing the protagonist at the end when other possible solutions have been tried out. I felt that this was the participant's ultimate response to the oppression that he perceived. Glory was spot on with her response when she told Langa that if they were to replace Croc at that moment it would no longer be Forum theatre. She argued that Forum theatre had to do with helping the oppressed person find ways of dealing with the oppression. Langa indicated that he knew that, but since we were positing affirmative action, the oppressor should also be shown the positive light. Others agreed with Langa and some did not. Precious said, 'Listen guys if you talk about affirmative action, who needs it more, the person who has problems or the one who is suffering?' Precious's approach to this quandary was pragmatic because conscientisation is about breaking the culture of silence among those oppressed people who suffer most from suppression. Boal (2002) explains that spect-acting is about teaching the oppressed the tactics of the oppressor and not the other way round. As a way forward I encouraged Langa to hold on to his strategy so that we could return to it when we had tried out all the possible solutions to help the oppressed animals. I explained to them that the idea is also not to make the oppressor appear good, but to keep working at his status to make him more oppressive so that the oppressed person can be pushed to thinking more critically about improving his condition. Surprisingly, even in the final workshop the participants also wanted to replace Croc. This could be attributed to the fact that the participants had become aware of the pattern in Croc's behaviour which they perceived as the embodiment of their own life-situation.

The play continued and was stopped when Leo was telling Xoxo that she should stop denigrating them because they are children of the same mother. Bongiwe stopped the

action in order to replace Leo. She also castigated Xoxo by saying, 'Do you know that you are the ugliest creature alive ever. Those from the human land use you in a story about a frog and a princess. The frog was so ugly that it had to be turned into a handsome prince so that the princess would marry him. You say I am too loud, but your voice is croaky. Your skin is so slimy.' Xoxo got angry and wanted to slap Bongiwe as Leo. The others loudly applauded Bongiwe. I asked them to explain the applause. They said that Bongiwe did the right thing because there were times when people like Xoxo needed to be chastised in that manner and to be reminded that they are also dispensable. I asked them, then, to take a closer look at chastisement as an intervention strategy. Hilton, out of character said, 'If we seriously want to counteract the behaviour of the oppressor we cannot confront him by reiterating his evil deeds.' Ziyanda asked, 'Why, is that not a way of bringing down his pants?' Everyone laughed and nodded approval. Hilton asked the others if they thought they were giving the oppressed person the correct pattern of behaviour. I also interposed by asking them if it was helpful to repeat the behaviour of the oppressed as a way of strategizing triumph over their oppression. I asked them to consider the shortcomings of confrontation. Hilton explained that that was the reason why Xoxo wanted to slap Bongiwe. The other participants asked Hilton to do it in a way that was not confrontational. He asked to be given time, but his colleagues urged him on. Hilton then took an imaginary mirror and said to Xoxo, 'Oh my gosh! Come and look at this sister Xoxo. I, too, am proud of myself. Look at you too. We are both beautiful neh?' Xoxo tried to deny that they were both beautiful, but she did it with a smile. Queen Hippo stood up and said, 'Never, no animal from the land can ever be beautiful.' She was booed by the spect-actors. The others applauded this intervention. The participants agreed that the intervention worked, to a certain extent, because it relied on appreciating other people's identities. However, they argued that the oppressor will never accede to and admire the oppressed person's accomplishments. His/her tendency is to always put down the oppressor. They declared that oppressors believe that commending the oppressed could elevate him to a position that is not naturally his. I asked them to clarify what they meant by natural. They explained that natural described the entrenched social status between the oppressor and the oppressed.

Mapresh indicated that she wanted to replace Oliphant in the same scene. Mapresh vouched her love for Xoxo. Xoxo asked her to show her the extent of her love. She said, 'To

the extent that even when this pond dries, I will go to the ends of the earth to carry water for you in my trunk.' Xoxo thought for a while and reminded Oliphant that he would not trust that because Oliphant and her kind were known thieves; she would have stolen the water. Oliphant defended herself by telling Xoxo that what she was saying was based on hearsay, rumours and opinionated false information. Oliphant asked if one of them ran away from a snake did it mean that they were all cowards. The intervention ended there. The spect-actors agreed that this intervention almost received credit. They agreed that oppressors need to be shown that they also have shortcomings like everybody else. Those shortcomings should not be used as an excuse to show prejudice to other people. They felt that the problem with this intervention was that there appeared to be some kind of blackmailing of Xoxo to win her approval. They argued that when oppressed people do that they become puppets of the oppressors.

Lungile asked that the scenes be moved to the last one where the animals are summoned to court to answer to the charges of conspiracy and the toppling of the queen. He replaced Leo in that scene. As Leo, Lungile vouched his respect for the royal house. He reminded them about the history of the land and that their ancestors had not been divided into two groups. He explained that Queen Hippo should know that he was not power hungry. He brought up the issue of good governance and told Hippo that she could not rule if she saw relationships in black and white, superior and inferior. He stressed that Hippo should acknowledge that even though they were children from different fathers, they had one attribute in common that connected all of them; their mother Khwezi. At this point Hippo was frustrated and she dismissed Lungile's assertions as ideological and not validated. Lungile stood his ground; unity could only be achieved if Hippo tolerated difference. Bongiwe shouted stop! not to take over from Lungile, but to join forces with him so she replaced Oliphant. Here the participants were practising action rooted in collective analysis of the shared problem. Hilton who was playing Lepar said he wanted to come out of his character and be a different leopard. That has never been practised in Forum theatre, but I allowed it to see what would unfold. This was one occasion when I became the chameleon facilitator/Joker who changes within situations and contexts to allow for the liberty of meaning making. Instead of allowing one member to suffer oppression alone, they unanimously took up their weapons and joined the struggle. Ganguly (2010) postulates that all the, truly revolutionary, theatrical

groups should see themselves as soldiers fighting for democracy. He was echoing Boal's famous lines that, 'Theatre is a weapon and it is the people who should wield it,' Boal (1979: 122).

When his character changed, Hilton asked Hippo to verify her claims that his spots were a result of his father stealing to paint him. Hippo said that it was recorded in the history books, but had no proof. Lerpar attributed the prejudice to Hippo's jealousy. Bongiwe, as Oliphant, asserted her voice physically and stated that she was wonderfully born by their mother and that there was nothing wrong with her big body. She compared it to Hippo's who, she said, was equally fat. Hilton and Bongiwe's interventions were a verification and attestation in the lived experiences of the animals. When the participants felt that they had gone through the possible solutions, Langa was invited back to replace Croc. He declined the offer and said that he now understood what it meant to empower the oppressed. However, from his seated position he said that he would be the ghost of Khwezi and chastise Hippo, Xoxo and Croc for disturbing the unity and equality that had been left as a legacy for the animals. After this I de-roled the participants through an improvisation exercise. Everyone improvised a 'Dear me' letter in front of the group. In that letter each person said what they wanted to remember and what they wanted to forget about the session. There was a general trend of wanting to forget Xoxo and a wish to remember that even if they were different they had similarities. It can be concluded that Xoxo was a symbol of oppression to them.

Basically what came out in this workshop is that ethnic prejudice is a dogma that prevents people from accepting dynamic relationships. Dogma is essentially a plus for those who think they are superior and it tends towards violence. It inhibits people from seeing and accepting positive conflict such as the one that Hippo imagines in this play. Arguably dogma does not strike one as being positive. When people see conflict as positive they may start tolerating each other and stop discrimination. The conversations were discoveries leading towards unravelling the ethnic debate on an equal scale. According to the conversations, the equal scale could be achieved through mutual respect.

Appreciative inquiry surmises that positive change occurs when the process used to create the change is a model of the ideal future. When the spect-actors got into the 'as if' world of

the stage, they were assuming the stage as their battlefield. Through spect-acting they had the choice to bring triumph over their prejudiced state. Appreciative Inquiry proposes that positive change happens when everyone takes/plays a role in altering negative patterns in their history and present by actively taking part in the process of change. There is collective effort that works for everyone when participants all contribute to the dream.

However, some imminent challenges surfaced. When they applauded Bongiwe for castigating Xoxo, they showed that they were re-living the oppressor's life. Then one questions whether, in fact, Boal's stage is a model for change. It was surprising how they suddenly became oppressors. It was good that this came out in the first intervention because as a care-taker facilitator I had to help correct that error early before they submerged themselves in that mentality. There was a problematic perception of reality. Through this I noted that people who suffer because of prejudice are perceived to tread a thin line between being the victim and the culprit. Because these people are often vulnerable they easily feel the conflict between the inhuman personalities inherent in them. The culprit personality is the stronger one and always wants to seek revenge. The nature of this dichotomy blurs reality and encourages them to step towards becoming the oppressors themselves. Ganguly (2010) explains that in spect-acting a person experiences both the actor and spectator in him. As such, the individual discovers his/her potential and the innate dichotomy. Appreciative inquiry was challenged here because it is a forward movement that proposes a positive future rather than dwelling on past events. Repeating what the oppressor does is as good as remaining in the past and present.

The aesthetic representation of Forum theatre can affect the way spect-actors respond to the problem. The world of metaxis, in the first place, gives spect-actors choices to bring triumph or setbacks to their liberation. Spect-actors try to harness the plasticity of space and aesthetics towards these ends. Spatial networks of power and dominance are represented in the space, (Schutzman and Mady 2009). The setting of the play was divided into two; literally divided into land and water. Already that magnified the antagonistic power relations between the oppressed and the oppressor. This is not to say that these spatial representations were taken into account in this Forum theatre workshop only. Arguably, in all Forum theatre workshops the oppressor and oppressed aesthetics are built up. I noticed that when each participant came to intervene they stood on the land side of

the stage. In the final workshop in a similar intervention, the person who replaced Croc also went to the land. These images were symbolic of a defined social order. Hence, when the spect-actors got onto the stage their reality was perceived in dichotomous terms. That could be the reason why Ziyanda applauded revenge, why Bongiwe sought revenge, why Mapresh asked for favours, why Langa wanted to correct Croc's behaviour. It was a setback to see spect-actors fearing to stand on the side of oppressors because that reinforced the notion that Croc, Hippo and Xoxo were indispensable and invincible. Seen in these binary terms, Forum theatre may be perceived to reinforce oppression.

Almost every commentator on Forum theatre affirms spect-acting as a safe way of sharing personal experiences; by projecting them on the characters. They also affirm that the Forum space is also a safe space for debate and dialogue. I will use the example between Bongiwe and Xoxo where the latter wanted to slap the former, to contradict this notion. This incident happened when they were both in character. I promptly stopped this with a wave of my hand. However, I did not get back to the issue. I failed to help the participants draw the line between fiction and reality. Nevertheless, this could be explained by the nature of the world of metaxis in Forum theatre which, in itself, does not draw a clear distinction between reality and fiction. Buras and Apple (2013) place the emphasis on how the Theatre of the Oppressed underscores the endeavours to secure the relations between oppressor and oppressed through oppositional interests. They argue that Boal may not have realised the complex relationship between oppressor and oppressed until he came to the 'Rainbow of desire', what he worked on when he realised the therapeutic nature of Forum theatre. Buras and Apple (2013) feel that the theatre of the Oppressed is about the conflict of identity between the dominant and subaltern (purported to be inferior) actors. Within the issue of ethnic prejudice in the workshop there were no clear distinctions between the oppressor and oppressed. Some of them claimed that some of them came from cultural classes that were held responsible for being prejudiced and at the same time all of them said that they felt that they were suffering because of prejudice. This was a precarious situation that needed attention. With these obscured relations it was not easy to establish safety. In the slapping incident the relational dynamics of the group were exposed. Oftentimes in Forum theatre emphasis and attention are placed on the protagonist/spect-actor and not the antagonist actor. We tend to ignore the antagonist actor who also takes

the role as spect-actor as he/she tries to help the spect-actor to become powerful by showing him/her the arsenal of the oppressor. This is a space where all participants project their experiences, feelings and fears onto the stage. Some of these feelings maybe internalised and they find release when the person acts them out. We do not care about the antagonist actor's feelings because oftentimes he/she is also provoked by the protagonist. I realised, when Xoxo wanted to slap Bongiwe, that it could have come out of the unclear power and status dynamics of the group or it could have been her response to what the spect-actor/protagonist said or prejudicial feelings that she might have bottled up.

At the end of the workshop I asked everyone to journal their experiences of the roles they played spect-actor, protagonist and antagonist. I did this as a check on Refilwe who played Xoxo. This is her journal entry:

*Today, I was put under so much pressure as Xoxo. Everyone wanted to show the oppressed characters a better (way of) of living through me. There were other characters like Hippo and Croc who needed to be dealt with, but they were ignored. This frustrated me and it made feel like a really bad guy. I know my character plays a bad guy, but it was too much for me. I was kept on my toes to try and empower the oppressed person as Sis' Sibongile told us to, but today it was too much. I felt as if I was the only one who was a bad guy. It is not easy to try and empower the oppressed character when you also want to defend yourself. I have suffered prejudice and I know what it means to try and defend yourself when someone says something bad that is not true about you. Nobody cared how I felt, but I had to remain strong just like the strong oppressor. I feel like quitting the role of Xoxo because I know that all the time I must be strong for the sake of Xoxo.* End of journal entry

Fortunately, I read their journals after this incident and I debriefed Refilwe. This entry shows that Refilwe ended up feeling that the spect-acting was a personal attack on her. This is where the role of the Joker is challenged. The question is 'Should the Joker stop the action when this happens or continue for the sake of liberation?' This also shows how oblivious Jokers are sometimes to the fine line between reality and fiction. This incident undoubtedly reinforced oppression. There is a pathetic pretence that the protagonists should 'play strong' in the Forum. Unfortunately, they are human and they can also be pushed to the limit and behave in ways that describe their feelings

With regard to this, I find Forum theatre wanting with respect to safety. Prendergast and Saxton (2009:77) postulate that Forum theatre may or may not be a safe space to investigate scenarios such as prejudice. They also state that even though Boal calls it a theatre of free expression, it is not a 'value-neutral space.' Because of the nature of the events propelled by the demands of Forum theatre it was difficult to incorporate the value-neutral capacity of Appreciative inquiry. The problem-posing approach of Forum theatre overshadowed the positive principle of Appreciative Inquiry.

The problematic problem-based approach of Forum theatre came out when Mapresh proposed an action which might find favour with Xoxo. This was seen as blackmail. Because oppressed people are always vulnerable to manipulation and exploitation, they resign themselves to being controlled and emotionally dependent. The traditional focus of Forum theatre is to identify problems in the community and fix them. Cunningham and Mathie (2002) assert that from this perspective little care is taken to enhance the individuals' strengths and capabilities. This problem-posing focus could have had an effect on Ziyanda and Bongiwe's first interventions. For them the discourse on problems was paramount to their meaning-making in the processes. Freire (1987) aptly puts that as the self-depreciation characteristic of the oppressed people that makes them internalise the opinions that the oppressors hold of them. So, Forum theatre in a way extends that logic in its problem-posing approach. On the other hand, adopting the asset-based approach encouraged spect-actors such as Hilton and Langa to deal with the problem in a more affirmative way.

## 5.4 Conclusion

Forum theatre can be recommended for giving the audience member the power and ability to simultaneously tear down and build walls. Through being invited onto the stage the audience member is given insight into the tearing down of walls of oppression and, through taking part in the play, to find alternative solutions that enable him or her to build walls of change, liberation and citizenship. Through intervening in the session he/she is challenged to critically analyse the state of oppression and the ways in which that state could be challenged. The concept of spect-acting is directed towards humanisation. As spect-actors the participants were enabled to imagine and co-create a future without prejudice.

In the workshop the spect-actors were expected to wear two coats, those of Appreciative Inquiry and Forum theatre, as an aid to working toward a more affirmed reconsideration of their realities. However, the wearing of the 2 coats proved to be a bit complicated. Because Forum theatre dwells on negative experiences, it necessitates antipathy in its problem-solving approach. Even though the participants were asked to consider intervening with a positive mind-set, the participants' reactions were clouded by the language of antipathy in Forum theatre. One would have thought that the positive would have come out stronger, but it was the other way round. This shows how reality can be conceived in a continuum of harm and health. Even, Boal says that Forum theatre is not a simplification of right and wrong and never seeks to make life easy. Appreciative Inquiry may have failed in that it tries to explain reality in absolute terms of success. Human relations are more complex than that, they do not rely on doctrines of social correctness.

The next chapter will re-examine the pedagogy of difference and dominance through the cultural collaboration of storytelling. This is an extension of how the spect-actor and the facilitator can co-create new paradigms of identity in syncretised Forum theatre.

# CHAPTER 6

# CO-CONSTRUCTING A NEW PEDAGOGY OF DIFFERENCE THROUGH THE FOLKTALE PARADIGM

## 6.1 Introduction

This chapter explores the collective effort of both the facilitator and spect-actor in trying to address the problem of ethnic prejudice. It examines how folktale as a storytelling strategy, celebrated both in Forum theatre and Appreciative Inquiry, enables the understanding of ethnic prejudice in syncretised Forum theatre. The findings for the analysis are drawn from the 7th workshop (see workshop plan 7 in the appendix). The workshop took place in the rehearsal room.

Co-constructing is a term borrowed from Appreciative Inquiry, suggesting a collective exploration of people's narratives as a way of seeing life as a shared responsibility. This involves constructing a new reality with active participation in the construction, and facilitating positive shifts in human consciousness, (Cooperrider et al 1995). This is not the only perspective that I attach to the concept of co-constructing in this chapter. This chapter is about how, in the research, the participants and I attempted to construct meaning and knowledge about difference/ethnic prejudice through interaction. Co-construction is even used in its literal terms; the working together to build something new – working together to build stronger walls.

This workshop is selected from the theatre as language and the Design phases. It came out of the last workshop of the Dream phase where the participants had gone through discovering an array of stories about ethnic prejudice in Hillbrow through theatrical games. The theatre as language stage is about the language of performance being articulated through the stories of the community and is achieved by using the body as the site for knowledge. It is a rehearsal process of improvising possible actions. To enhance their understanding of ethnic prejudice, the participants collectively developed the story and scenes of prejudice through imagining their reality and what they hoped for. Incidentally the

Design phase is the co-constructing stage of Appreciative Inquiry. As a collective effort, the Design phase begins to build the bridge from the initial stories of the principal actors' present towards the imagined future. Using the themes of the stories that emerged from the previous three phases, the Design phase seeks to create a social frame work that will actualise the future.

## 6.2 Background to Storytelling

As a storyteller, I have come to realise that storytelling can be an interesting pathway to discovering peoples' realities and identities, as families and as sub-cultures, within the larger society. For me storytelling has been the bridge that brings African people together in an appreciation of their identities. Since our grandmothers' storytelling nights have been taken over by television and internet, I thought to re-vitalize the folktale by using it with a drama method to determine if it could be used to further the building of the understanding of reality. When I was young I would listen to any folktale told by an elderly woman; I do not know why I preferred stories from women to stories from men. Maybe women told the stories better. When I grew old enough to be listened to, I also began to tell stories in my mother's village kitchen. I would not tell the stories in the normal descriptive storytelling mode. I told them in the form of drama, with a small narrated prologue and epilogue. I would change my voice with each change of character. I remember I used to tell sad stories all the time that made people cry. For me those stories were to highlight my pain and the pain experienced by other people. I loved stories not only because they were entertaining, but because they had a certain innuendo in them that appealed to my being. This is what inspired me to become a storyteller. For me storytelling, based on traditional folktales and presenting imaginative situations, is a way of guiding listeners toward constructive personal values that can shape their being.

It is important to distinguish between the ways in which we view reality. There is the reality we experience, and there is the underlying reality that we never know directly, but which is the source of our experience. This explains the complexity of reality as being subjective or objective. In this project I came to realise that difference is a reality seen in these premises. It is in how we articulate our reality that we see difference which has been seen to be the

bedrock of ethnic prejudice. I believe that storytelling is a continuum between objectivity and subjectivity.

### 6.3 Articulating Difference

In the context and findings of this research, difference can be explained on the basis of social characteristics and qualities among people such as, class, culture, ability and language among others. In human relations it can create discrimination and prejudice. In other words, difference is a socially constructed phenomenon from which stems discrimination and prejudice. Usually these differences are based on either what people perceive or what they conceive in their reality. It could be argued that difference could be viewed in relative terms since it is socially constructed. As a brand for identity, difference is often framed in dichotomous terms. People's identities are either different or similar. However in cases where there is discrimination similarities tend to be shadowed by differences. Social differences can create a lot of problems in a society because discrimination always results in inequality, prejudice, inferiority complexes and other social related problems.

The co-construction of a new pedagogy of difference was largely inspired by Giroux's critical pedagogy of border crossing that castigates the essential delineation of difference in the discourse of dominance and discrimination. Giroux (1993) states that people see difference, in essential terms, as a 'paralysing form of the politics of separation.' He argues that educators and practitioners of change should facilitate the discourse of difference in a manner that challenges fundamental assertions that characterise prejudice. One participant said that, '*People may not be given first preference in jobs because they do not speak the dominant local language,'* (this is from a journal entry by one of the participants). He argues that this is a pathetic pretence that says that difference cannot be seen as a politics of solidarity. If approached in this way, Giroux believes that difference could be tolerated and people will move away from hegemonic narratives that manipulate people to think according to a set of dominant values.

We cannot talk about difference without making reference to social groups. Young (1997) points out that, 'Groups should be understood in relational terms rather than as self-identical substantial entities with essential attributes…a collective of persons differentiated

from others by cultural forms [and] practices… What makes a group is the relation in which it stands to others.' (1997:389). This definition buttresses the notion of difference in social groups as relative to socio-cultural construction. More so, society is held as a differentiated social space in which people's identities are differently positioned and valued. Society is divided into two strata, the dominant and the minority. In Young's logic the dominant culture is normalised in contrast to the minority. Per se, this chapter seeks to reposition difference as a force for change rather than a cause for separation as informed by the workshop that focused on what brought people together through the exploration of storytelling.

### 6.3 The Concept of Storytelling and Folktale

A folktale is a particular story from either an oral or written tradition and passed down from generation to generation whereas storytelling is the art in which a teller imaginatively and creatively passes on information in an entertaining and subliminal way. Folktales are told in the mode of storytelling. I am not going to talk about the art of storytelling and folktale, but how they eventually helped to inform this study. The desire to authenticate information in research is based on the presentation of the setting, characters, dialogue and events found in story. A closer look at Forum theatre and Appreciative Inquiry will make one see how they rely on the stories of fear and hope in organisations and/or communities. Most of what Forum theatre wants to change comes from the problematic narratives found in the communities whilst Appreciative Inquiry searches for stories of potential and success. When I appreciated the metaphor of story, I imported it as one of the navigational tools guiding this research. The choice of folktale, then, came out of my personal love for story and its possible power in expressing identity and facilitating change.

Judith Ackroyd is one of the scholars who endorses storytelling as a sustainable method of drama research. She explains that drama is actuated by narrative especially in the negotiation of all forms of power, (2006). She quotes Delgado who claims that oppressed people instinctively know that stories are essential to their survival and liberation. Delgado argues that stories precisely reduce 'the fear and terror of otherness.' Here, Delgrado highlights those stories which, collectively told, become reflections through which oppressed people see their experiences of oppression; especially where discrimination is

concerned. Delgado's argument is that researchers, who do research on oppression and [prejudice], can use oppressed people's stories to highlight their oppression as a means to challenging and changing their status quo. Ackroyd concludes that when stories are revisited people begin to re-interpret narratives of experience thereby affirming empathic forms of understanding. Her point is that storytelling helps to explain dynamic perspectives in research.

### 6.4 In the Rehearsal Room

It should be noted that I did not conform to Boal's simultaneous dramaturgy structure as my scripting strategy for the play. Simultaneous dramaturgy is the invitation to the spectators to help in the scripting of the play from their seats directly or with the help of a prepared script. The scene is developed to a point where the main problem reaches a crisis and then the spectators are asked to intervene, Boal (2000). Here, I would argue that the strategy that I used still placed the participants as spect-actors. As in simultaneous dramaturgy they were improvising the story as active participants.

The Warm Up

The participants were asked to continue a story, with a variation of 'fortunately' or 'unfortunately', from the point which I had started: 'Butana had visited Zimbabwe from the first time…' Ziyanda continued and said, 'Unfortunately she could not speak Shona.' Then Glory continued, 'Fortunately she had a cousin who had lived there for 3 years.' The story continued to no end. This improvisation as an exercise was also a valuable exposition of problem-posing and asset-finding because the variations denoted problems and also favourable outcomes. The participants also delved into the problem of ethnic prejudice because as Hilton pointed out later some people were rude to Butana and called her injiva.[12]

Story Building

The participants sat in a circle and each person was asked to imagine a story about how different wild animals live in the bush. After that, in pairs, they were asked to tell a short story that portrayed ethnic prejudice, with animals as characters in the story. I encouraged

[12] A slightly derogatory Zimbabwean term used to describe a person who lives in South Africa.

all of them to participate even though I knew that not all of them had the gift of storytelling. These are their stories:

Precious and Glory:

*There was once King Lion who lived with his family of 5 wives, Lynx, Leopard, Cheetah, Jaguar and Tiger. He had twenty children. The wives did not like each other and this transferred to the children. There was hatred, jealousy and blame in the family. This affected the kingdom and the family was ruined.*

Hilton and Ziyanda:

*In the land of the waters, there was King Anaconda. He did not want animals from the land to drink in his river. He blamed them for being violent and making the water dirty. He said he did not like them because they were not like the water animals who respected the river. He complained that some of them ate the fish which was wrong. So they had to be banned from coming to the river.*

Refilwe, Chantelle and Lungile:

*Queen Lion of the jungle visited her neighbours and saw that her neighbours were united and loved each other. She got jealous and she created strife among her neighbours. She started peddling lies claiming that Elephant wanted to rule; baboons were stealing from other animals' barns; monkeys were rumour mongers; the Hippo had tendencies of scaring other people away from pond and the birds wanted to cover the sky so that there would be no light for the other animals*.

Bongiwe and Langa:

*A long time ago when the animals could speak, there was famine. There was a land very far up the mountain that had food and water. The land was so far that only able bodied animals could get there, but also through hard work. So the animals decided to choose big animals to go to get the food for everyone. King lion said that only those from the royal house could go. He did not want the other animals to get the food. He gave reasons why particular animals that were chosen to go could not. He said Elephant was too fat, he would tire; Cheetah would cheat them and not come back; Buffalo was too ugly, he would frighten the people of*

*that land; Rhino was too good to be true; Giraffe was too slow and stupid. Sensing that they were being side-lined the other animals used their differences to overthrow the Lion kingdom.*

After each story was told they were asked to identify the emerging themes. They mentioned these themes: jealousy, forced exclusion, division, intolerance, lies, rulers versus subordinates (dominance), scramble for resources and difference. This exercise opened up different perspectives of understanding ethnic prejudice. The participants were enabled to get into a direct experience which included the concept of difference, both as listeners and tellers, comfortably and easily.

They were then asked to pick up the themes and motifs to use in the scripting of the play: the issue of royalty, the fight for eminence and governance, sibling rivalry, division of the land, similarity and difference and othering. There was a unanimous decision that the final story had to go along these lines:

- A divided kingdom: divided into water and land ruled by a queen. The choice for queen was based on gender equality. The participants explained that the norm in folktales is the bureaucracy of king Lion; hence they wanted to change that pattern. To express the idea of the complexity of difference, they selected sibling rivalry in that it would exacerbate difference as a politics of separation. The stark division of land and water was to emphasise the relations between oppressor and oppressed, dominance and subordination.

Here, the participants were placed as knowledgeable informers to the process rather than as objects. If change is to occur there is the need for the appreciation of the intellectual knowledge of the participants.

For the ensuing exercise of scripting, they were encouraged to think about the positive threads they would bring to the story. Cooperrider explains that if participants think about and tell positive stories they access positive feelings as an affirmative design for their future. The participants were asked to use the story to script a play that considered the aesthetics of Forum theatre, such as the positions of the oppressor and the oppressed, the language of dominance and subordination, understanding humanity as a complex organism and seeing the world as a problem.

In the final formation of the story, the participants agreed on having the water animals portraying the dominant side and the land animals the oppressed. There was a unanimous decision that the hippo should portray the queen and the frog and crocodile should be close siblings to the queen. The oppressed were portrayed through the lion, leopard and elephant. Whether it was deliberate or not, there was the tension of irony in the characterisation. Ironically, the stronger animals have been portrayed as inferior. Irony is used to create dramatic tension in the play. This means that the audience would get involved in the actions and character of the land animals and care about them, thus creating a more powerful impact. In the light of the animal story the irony showed that we are not really in control of our destinies.

When scripting the play each person was asked to choose a character that they would prefer acting. Since the number of participants was more than that of the characters, some members grouped to play the same character. Each person was asked to identify a strategic position for the placing of their character in the room. After that there was a unanimous decision on the suitable positions. Those playing the oppressed stood or sat in the opposite direction of those who played the oppressed. The scripting involved an unplanned dialogue among the participants to bring continuity to the story until it reached a crisis. Lungile who played Xoxo started the conversation standing on a chair and said:

*Xoxo (Lungile): This land is now infested with useless people.*
*Hippo (Glory): People who do not think and are stupid.*
*Croc (Precious): who could those be my sisters?*
*Xoxo: Obviously, I am talking about the people from the land.*
*Leo (Chantelle): How can you call us useless people when we work hard in this kingdom?*
*Hippo: People like you Leo should not be trusted because you are cunning.*
*Oliphant (Ziyanda): But we are of use, for example I help keep the grass low during the rainy season as I trample on it.*
*Xoxo: Shut up Oliphant all you know is to eat and grow fat. You finish food around here.*
*Lerpar (Hilton): Come on guys we are children of the same mother, we should not be doing this to each other.*

This is part of the dialogue, it continued until we had to stop it as the crisis kept deepening. I recorded this dialogue through notation and devised a final script for the performance.

Closure and Deroling

As a debriefing exercise, the participants were asked to imagine the boundary in between the pond and the land, stand there and imagine that they were removing the clothes worn by the animals and dumping them there. When they had finished they exited the stage without looking back. This was a ritualistic attempt at getting them to leave the world of metaxis and go back to their normal lives because this experience was too profound for them.

## 6.5 Analysis

Ganguly (2010) has this to say about the collective scripting of the Forum play, 'we script plays instead of playing the script. While scripting plays, actors become spectators of their own reality. They identify oppressors, oppressed, passive oppressors etc.' Ganguly explains that this simultaneous dramaturgy exposes the intellectual power which resides in the oppressed. As oppressed people they find an outlet for advertising the prowess which the oppressors refuse to acknowledge. This was a collective democratic process of negotiated meaning-making which utilised improvisation. This was made easier by the attempt at distancing. It was easier for the spect-actors to spontaneously come up with their lines because they had projected the story with animals rather with real human characters. Cohen-Cruz (2005) infers that such exercises foster autonomy and action while dislocating the monologues of oppression seen in mainstream drama. The dialogue articulated in the scripting was evidence of a critical consciousness of difference in the framing of transformation.

In the language of syncretic theatre and Giroux's writings of difference, it could be argued that this session offered the participants the opportunity to engage with various structures of meaning-making. As a facilitator I can be commended for teaching participants to resist fundamental readings of difference while at the same time teaching them to write their own narratives perceived through their own reading of reality. This was made possible by the encouragement of the positive attitude and belief system that was proposed through Appreciative Inquiry. The merging of the notion of story into Appreciative and Forum theatre provided a platform for a deepened consciousness of difference.

The articulation of the themes of othering and unity in the storytelling exercise and Hilton's (Lerpar's) line, 'we are children of the same mother…' enunciated the consideration of difference as elaborated within a politics of solidarity, (Giroux 1993). In each story they 'microscoped' the nuances that exposed the fine line between similarities and difference. When asked to explain how they came up with the theme of similarities and differences, Glory explained that in many cases people want to see what separates people as that which is articulated in difference; and yet difference can also be what brings people together. She gave the example of Bongiwe's and Langa's story to show how difference can be used as a uniting force. This appears complicated, but when closely analysed difference can be used to foster similarities in diversity. The argument is that if difference is entrenched in people's minds, prejudice repeats itself and never stops.

Writers of Appreciative Inquiry assert that story gives an image to the person in the organisation and validates their personal positive place. Whitney and Troste-Bloom (2010) infer that storytelling is at the heart of Appreciative Inquiry in that stories tend to invoke hope and dreams for the future and generate life giving possibilities. This assertion is based on the belief that when stories are told there are moments of realisation and awareness between tellers and listeners who would possibly use the content of the story as a backdrop to their plans. Both the listener and teller will be in a position to strategize their future using experiential evidence. For example, the exchange between the oppressor and oppressed characters was a way of strategizing the language of their reality and how it could be changed in the future. In essence Whitney and Trosten-Bloom see storytelling as an inspirational innovation to aid understanding and dream change. Cooperrider and Srivasta (1987) hypothesize that in Appreciative Inquiry, as each member becomes a storyteller, he/she becomes a stakeholder in the history and continuity of the organisation.

Where ethnic prejudice and difference are concerned, telling personal positive stories gives voice to those who have normally been excluded and silenced, (Giroux (1993). This is in the belief that participants may rewrite difference and cross over to new cultural borders; the beginning of critical consciousness. Giroux extrapolates that in the fundamental discourse of difference, narratives of the other have been 'relegated to invisible zones' where dominant cultures have refused to hear the voice of the other. Therefore, giving the marginalised their

voice back through positive storytelling may make them see difference as a force for change.

At the beginning of this research, in the Dream phase, there was a collection of individual and then group stories which communicated those elements of experience that had had a profound impact on the participants' cultural identity in Hillbrow. The stories were revisited and refined in the Destiny phase where the participants used all the nuances of the stories to come up with a story and script for the Forum play. Their stories were valuable in identifying themes of ethnic prejudice such as, stereotyping, othering, intolerance, inequality, disrespect, xenophobia, fear, violence and victimisation. Because of the sensitive nature of the issue of ethnic prejudice, the participants and I decided to find a way that was discreet in exposing it in the scripting of the play. Besides that, this was a chance for me to see my childhood dream come to fruition. We decided to use folktale to tell the story of ethnic prejudice.

Through my own observation folktale relies on reality, is informed by it and at the same time protests it. It is about our identities and actions. In the drama stories that I used to tell, I often questioned pain. Sims and Stephens (2005) infer that folktales help us to question, conceive and articulate identity amid complex social contexts. This suggests that they have the ability to protest and unsettle reality. Cohen-Cruz (2005) also posits that folktale presents an everyday reality in symbolic forms and is also framed within the wider social and political picture. As a concept, Sims and Stephens articulate that folktale is an artistic communication that is not confined to one culture, but has its own geographical significance, hence, the reason for its choice in the research. My participants came from a multicultural background, their stories had the flair of Hillbrow and their stories were affirmed in each of their cultures.

Prendergast and Saxton (2009) state that folktale is an element of drama that exhibits metaphor, symbol and recognition in the theatre. Folktale allows people to make sense of something that on the surface may not make sense. When we showed the 'folktaled' play to an audience we were surprised at their level of surprise and recognition of ethnic prejudice and they appeared to respond to it (ethnic prejudice) easily and comfortably. Besides this, participants found it easy to put themselves in the animal's shoes and were enabled to urge

action and reflection. I believe that the use of folktale in Forum theatre furthered my means of meaning-making. In this sense foremost is the fact that folktale is interested in reality and social change. It catalyses transformation in an analogous context that is embedded in peoples real stories. In spite of this, metaphors, tensions and ironies have been side-lined in Forum theatre yet they play a vital role in talking to bottom-up development in Africa as a base for indigenous knowledge

## 6.6 Conclusion

This chapter has articulated difference as central to citizenship and democracy. Storytelling was the mode of crossover used to challenge the fundamentalist positioning of difference as a force for separation. This chapter has challenged difference as a human condition postulated on the pedal of virtual universal forms of prejudice and oppression. This challenge was enabled by the liminal nature of folktale that protested reality as unchangeable. The language of folktale also enabled the co-creation of new forms of paradigmatic representations of difference and border crossing. As suggested by Giroux (1993), co-constructing new pedagogical borders becomes the junction for the formation of new forms of culture and identity. Such borderlands should be seen as sites for revolution and liberation.

# CHAPTER 7

## 7.1 General Conclusion

This research sought to look at the possibility of syncretising Forum theatre, a centrepiece of the Theatre of the Oppressed with Appreciative Inquiry with its positive approach to change. It looked at their theoretical and practical approaches to development and transformation when dealing with ethnic prejudice. The goal was to ascertain whether the merging of the two methods could help the participants deal effectively with ethnic prejudice. Ethnic prejudice is a matter of concern in Hillbrow and I 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. It should be noted that this 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.

## 7.2 General Summary of Findings

It has been noted in the previous chapters that Forum theatre and Appreciative Inquiry have vast potential to influence tolerance building, challenge fundamental beliefs of reality, the human condition and difference and to foster liberation. As prejudice can warp people's judgement, this research focused on the successes of the experiential and process-oriented approaches of Appreciative Inquiry and Forum theatre.

In the analysis chapters, chapter 4 showed that facilitating/jokering around ethnic prejudice in syncretised Forum theatre needs a facilitator who is adaptable and is resilient. Although it was difficult to make the participants totally approach ethnic prejudice with a more positive focus, it enabled them to attempt writing ethnic prejudice and difference in a more affirmative way. One also noticed that syncretisation allowed the facilitator to take on multiple roles of facilitation just as the original syncretism allowed for acculturation. By taking on multiple roles everyone in the intervention is catered for because as a facilitator, joker, director, teacher, director of learning and leader, I was able to cater for the

participants' needs. Facilitators need to understand that each intervention has its unique need and it needs to be facilitated in its own unique way. For example there are instances where participants do not need to be jokered but require a teacher/teaching stance that will make them learn new ways of dealing with a problem. Facilitation then becomes more dynamic and participants engage in radical ways that which enable them to explore problems in a critical way rather than in just dealing with them. This chapter indeed became a rediscovery of jokering/facilitation because of the shifts that occurred in the positions of both the facilitator and participants when the two methods were merged.

Chapter 5 looked at how the spect-actor was enabled to deal with ethnic prejudice through syncretised Forum theatre. This chapter outlines the challenges that the spect-actors faced as they tried to negotiate the roles used in both Appreciative Inquiry and Forum theatre. They found this difficult as they focused more on difference as an antagonistic force rather than a force for unity. This made them lean towards the Forum theatre role. This is a clear example of the placement of the problem discourse that participants harbour when dealing with issues relating to oppression and problem solving. However, it can be safely said that there were radical shifts in the role of spect-actorship. Appreciative Inquiry brought in the radical shift by proposing an approach that does not only look at participants as 'vessels' of problem solving, but as capacitated co-constructors of change. It brought in a lot of negotiation of the boundaries in the participants'/spectators' needs and progress.

Chapter 6 looked at how the relationship between the facilitator and spect-actor could also be used to further the understanding of ethnic prejudice through storytelling/folktale. Storytelling was the thread that interlinked Forum theatre and Appreciative Inquiry, facilitation and spect-acting and was used because of its reliance on people's real narratives to transform lives. It can be argued that Forum theatre stories/plays have been treated literally in Southern Africa, but Boal tried to encourage complexity of text. With complexity of text there is more room for symbolism and experimentation. Symbolism unwraps the profound meaning of the context of the play/story while experimentation makes room for manoeuvring and getting the audience to find clues and cues to their own life experiences. As Forum theatre is a blend of performance, visual and real, it embodies the problems and values in society. Expressed in animal characters and symbols, the face of ethnic prejudice was easily made visible. It can, therefore, be argued that storytelling penetrates the human

consciousness and brings problems such as ethnic prejudice to the fore. In our work together, there was indeed a paradigm shift from symbolism and storytelling for their own sake to a psycho-social representation. This underlines the strength of the merging/syncretising of the two methods. It should be noted that the use of folktale is not an effort to run away from human characters, but it is helpful because it represents significance and reason. Co-constructing a new pedagogy of difference through folktale undoubtedly deepened the exploration of the human condition and consciousness and emphasised the scope of border crossing.

This Research Report asserts that the use of syncretised Forum theatre served to make visible the mainstream assumptions about ethnic prejudice and difference which would not have been exposed in the original Forum theatre. There were challenges, however, in syncretising Forum theatre with the strengthening capacity of Appreciative Inquiry because the intervention did not easily bend towards the asset and positive attributes. Sometimes, the dominant problem-posing attributes of Forum theatre stubbornly resurfaced and thwarted any attempt at encouraging the positive attitude belief system of Appreciative Inquiry.

### 7.3 Recommendations

Dealing with issues of identity in multicultural communities such as Hillbrow is not an easy task because ethnic prejudice is embedded in their day to day lives and everyone sees the other person as different from them. This has led to a lot of 'othering'. With this in mind, I would recommend that Forum theatre and Appreciative Inquiry facilitators/practitioners do not use the methods in their existential terms. With Forum theatre, they should understand that looking for and identifying problems without looking for the strengths and successes of the community can be a set back to the interventions. Identifying problems and concentrating on them a lot exacerbates the notion that communities are riddled with problems. In the same way they should not deal with the community in absolute terms of success. Some community problems demand acknowledgement before attention can be given to the successes of the community. These are but a few of the challenges that arise when merging the two methods when dealing with identity issues. Because of this, I would

recommend that more research be done to articulate the merging of the two methods as intervention and as a research method.

**BIBLIOGRAPHY**


1. Ackroyd, J. 2006. *Research Methodologies for Drama Education*. Staffordshire. Trentham Books
2. Apple, M.W. and Buras, K, L. 2012. *Subaltern Speak; Curriculum, Power and Educational Struggles*. Oxon. Routledge.
3. Ashcroft, B. Griffiths, G. and Tiffin H. 1989. *Post-colonial Studies: The key concepts.* Oxon. Routledge
4. Babbage, F. 2004. *Augusto Boal*. New York. Routledge
5. Balme, C.B. 1999. *Decolonising the stage: Theatrical Syncretisation and Post-colonial Drama. Oxford.* Clarendon
6. Boal, A. 1979. *Theatre of the Oppressed*. London. Pluto Press
7. Boal, A. 1992. *The Rainbow of Desire*. London. Routledge
8. Boal, A. 1995. *The Rainbow of Desire: The Boal Method of Theatre and Therapy*. New York. Routledge
9. Boal, A. 2002. *Games for Actors and Non Actors*. London. Routledge
10. Boal, A. 2005. *Legislative Theatre: Using performance to make Theatre.* New York. Routledge
11. Boal, A. 2006. *Aesthetics of the Oppressed*. Oxon. Routledge
12. Buchleitner, K. 2011. *Glimpses of Freedom, The Art and Soul of Theatre in Prisons*. London. Transaction Publishers
13. Bushe, G. 2012. *Foundations of Appreciative Inquiry: History, Criticism and Potential.* http://www.gervasebushe.ca/foundations_AI.pdf
14. Castles, S. And Davidson, A. 2000. *Citizenship and Migration: Globalisation and the Politics of Belonging.* London. Macmillan
15. Cohen, A. 1989. *The Symbolic Construction of Community*. London. Routledge
16. Cohen-Cruz, J. *Local Actors; Community Based Performances in the US.* USA. Library Congress Cataloguing –in-Publication Data
17. Cooperider D. L. and Srivastava, S. 1987. *Appreciative Inquiry in Organisational life.* In Woodman, R. W. *Research in Organisational Change and Development*, Vol1. pp129-169.Stamford,CT. JAI Press
18. Cooperrider, D. Srivastva, S. and Barret, F. *Social construction and Appreciative Inquiry: A journey in Organisational Theory*, In Hosking, D. Dachler, P. and Gergen, K.

(eds). 1995. *Management and Organisation: Relational Alternatives to individualism*. England. Avebury Press

19. Cooperrider, D.L. and Whitney, D, 2005. *Appreciative Inquiry A Positive Revolution in Change*. San Francisco. Berret-Koehler
20. Coplan, D. In Stummer, P.O. and Balme, B. (eds).1996. *Fusion of Cultures*. Amsterdam. Antlanta GA GA
21. Cummingham, G. and Mathie, A. 2002. *Asset-based Community Development– An Overview*. http://www.synergos.org/knowledge/02/abcdoverview.htm
22. Dawson, C. 2008. *The Complete Guide to Property Development for Small Investor.* London. Kogan Page Ltd
23. Donkor, D. 2007. *Cultural studies*. Vol.21. No.6 November 2007. Pp 821-825
24. Eugene, R. Barret, F. and Seiling, J. (eds). 2002. *Appreciative Inquiry and Organisational Transformation, Reports from the Field*. Westport. Quorum Books
25. Frankental, S. and Sichone, B. 2005. *South Africa's Diverse Peoples: A Reference Source Book*. Santa Barbra. ABC-CLIO
26. Freire, P. (1998) *Pedagogy of Freedom: Ethics, Democracy, and Civic Courage*. Maryland. Roman and Littlefield
27. Freire, P. 1970. *Pedagogy of the Opppressed*. New York. Continuum
28. Freire, P. 1986. *Pedagogy of the Oppressed*. Continuum Publishing Group. ISBN
29. Freire, P. and Shor, I. 1987. *The Pedagogy For Liberation, Dialogues on Transforming Education.* Westport. Bergin and Garvey.
30. Ganguly, S. 2010. Jana Sanskriti, Forum Theatre and Democracy in India. Oxon. Routledge
31. Giroux, H.A. 1993. *Border Crossing: Cultural Workers and the Politics of Education*. New York. Routledge
32. Gordon, R. 2009. *The Purpose of Playing, Modern Acting Theories in Perspective*. The University of Michigan Press
33. Graham, A. and Paktar, S. 2001. *The positive Path. Using Appreciative Inquiry in Rural Indian Communities*. Winnipeg. The international institute for Sustainable development.

34. Hassim, S. Kupe, T. and Worby, E. (eds). 2008. *Go Home or Die Here. Violence, Xenophobia and the Reinvention of Difference in South Africa*. Johannesburg. Wits University Press.
35. Hautpfleisch, T. 2010. *Festivalising! : Theatrical Events, Politics and Culture*. Amsterdam. Editions Rodopi B.V
36. Hogan, C. 2002. *Understanding Facilitation Theory and Principles*. London. Kogan Page.
http://www.appreciative inquiry.case.edu
http://www.synergos.org/knowledge/02abcdoverview.htm
37. Irobi, G. 2005.*Ethnic Conflict Management in Africa: A Comparative Case Study of Nigeria and South Africa*. http://www.beyond intractability/case study 2003-2012
38. Johnson, D.R. and Emmunah, R. 2009. *Recent Approaches in Drama Therapy.* (2nd ed). USA. Charles Thomas.
39. Johnston, C. 1998. *House of Games: Making Theatre for Everyday Life*. London. Nick Hern Books
40. Jones, P.2007. *Drama as Therapy Theory, Practice, and Research*. New York. Routledge
41. Kendal, D. 2012. *Sociology in Our Times, The essentials*. Belmont. Wadsworth
42. Kretzmann, J. P. and McKnight, J. L. 1993. *Building Community from Inside out: a path towards finding and mobilising a community's assets*. University of Michigan Press.
43. Lawrence, P. C. 2006. *The development of Ethnic Minorities: A case Study of West Africans in South Africa*. http://hdl.handle.net/105391/1788
44. Legget, T.2002. *Rainbow Tenement Crime and Policing in Inner Johannesburg*. http://www.iss.co.za/pubs/Monographs/No78/Content.html
45. Ludema, J. D. and Mohr, B. 2003. *Appreciative Inquiry Summit: A Practitioners Guide to Leading Large.* California. Berret Koehler
46. Maritz, G. U. 2010. *An Appreciative Inquiry Approach to Community Theatre on HIV and AIDS Education for Young People*. http://upetd.up.ac.za/thesis/available
47. McQueen, P. 2011. *Social and Political Recognition*. Internet Encyclopaedia of Philosophy. http://www.iep.utm.edu/rocog_sp/

*48.* Morris, A. 1999. *Bleakness and Light: Inner City Transition in Hillbrow, Johannesburg.* Johannesburg. Witwatersrand University Press

*49.* Naidu. E. 2003. *A Case Study on Constitution Hill.* http://www.csvr.org.za/index.php?option=com_content&view=article&id=1670%3Aa-case-study-of-constitution-hill&Itemid=2

50. Nicholson, H. 2005. *Applied Drama*. London. Palgrave Macmillan

51. Ochre. T.2002.*Constitution Hill: The History of Our Future*. HET Feasibility Study Report.

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

53. Preston, S. And Prenkti, T. Eds. 2009. *The Applied Theatre Reader*. London. Routledge

**54.** Pretty. J. N. 1995. *Participatory Approaches: A facilitator's Guide.* http://community.eldis.org/.59c6ec19/VSO_Facilitator_Guide_to_Participatory_Approaches_Principles.pdf

55. Rogers, C.R. 1969. *Freedom to Learn*. London. Merill

56. Samba, N. E. 2005. *Applied Drama and Theatre as an Interdisciplinary Field in the Context of HIV/AIDS*. Hazel Barnes (ed). (not yet published)

57. Sims, M.C. and Stephens, M. 2005.*Living Folklore*. Logan. State University Press

58. Singhal, A. Cody, M. J. Rogers, E.M. Sabido, M. (eds). 2008. *Entertainment-Education and Social Change: History Research, and Practice*. New Jersey. Lawrence Erlbaum Associate

59. Smith, R.E. 2006. *Theatre of the Oppressed and Magical Realism in Taiwanese and Hakka Theatre*. Ann Abor. Proquest

60. Somekh, B. 2006. *Action Research: A Methodology for Change and Development*. Berkshire. McGraw Hill

61. Stanley, C.D. 2011. *The colonised Apostle: Paul through Post-Colonial Eyes*. New York. Erich Lessing/Art Resource

62. Stucky, N. And Wimmer, C. 2006. (eds.) *Teaching Performance Studies*. Board of Trustees Southern Illionis University.

63. Whitney, D.k. and Trosten-Bloom, A. 2010. *A Power of Appreciative Inquiry: A Practical Guide to Positive Change.* San Fransosco. Berret-Koehler Publisher

64. Yang, P. 2000. *Ethnic studies Issues and Approaches*. State University of New York Press.

65. Young, I. M. 1997. *Difference as a Resource for Democratic Communication* in Bonhman, J. and Rehg, W. eds. *Deliberative Democracy.* Cambridge. MIT Press

## APPENDICES

**Appendix A**

**WORKSHOP PLAN 1** **17 OCTOBER 2012**

**VENUE: Hillbrow theatre**

**TIME: I HOUR 30**

**FACILIATOR: SIBONGILE BHEBHE**

**ACTIVITY: INTRODUCTION TO THE RESEARCH PROJECT**

**OBJECTIVES: i) To revisit the PAR project as a way of mapping the new research /project**

**ii) To help participants critically reflect on Forum theatre and Appreciative Inquiry and their findings on ethnic diversity in the PAR project.**

**iii) To map the journey for the projects and workshops.**

| **Activity** | **Motivation** | **Resources** | **Time** |
|---|---|---|---|
| Introduction:<br>The facilitator will welcome the participants to the workshop and explain to them what the project entails (same method and ethnic prejudice as they identified the problem in the PAR project. The facilitator will revisit the previous working contract and ask the participants to add or subtract anything they think is important or not. | This will help and ascertain the participants' understanding of their participation role in the project. | | 7 mins |
| Warm up:<br>The participants will play a counting game where they will count from 1 to 3 interchangeably in pairs. The numbers will be substituted by actions eg. 1 with a | Here an icebreaker is necessary for allowing the participants to shed off any distractions that they might have brought into | | 8 mins |

| | | | |
|---|---|---|---|
| nod, 2 with a clap, 3 with the stamping of one foot. This exercise will then be run with the whole group standing in a circle. | the workshop and the game allows them to warm to each other which will be necessary for the journey of appreciation that they will undertake. This game will also build and encourage participation. It is also good for cooperation and concentration. | | |
| Storytelling:<br>The participants will sit anywhere comfortable but close to each other and tell stories about their experiences about ethnic diversity after the PAR project. Each participant will be given 2 minutes. They will be encouraged to listen attentively. After each person has told their story they will be asked to form one group image (still) that will tell their collaborated story. When the image is complete they will dynamise it with sound and movement. | A well told story brings facts to life. It makes abstract theories concrete. And through the virtual reality of storytelling, it walks listeners through the process and makes them have a clear approach to inquiry. In this case it will help to elucidate and expand on existing substantive knowledge which will prepare the participants for the discovery phase of A.I. and discovering and knowing the body phase of Forum theatre. Making | | 20 mins |

| | | | |
|---|---|---|---|
| | images will help them capture and explore a particular moment in their stories for a deeper analysis of ethnic diversity and prejudice. | | |
| Discussion:<br>The participants will sit in a circle and discuss what came out for them in the PAR project. As they do so one of them will be taking notes on a flip chart and at the same time they will be mapping the way forward for this project. In the discussion they will be asked to consider also what came out of their stories. The discussion will be led by these questions,<br>> As a reflection what came out strongly for you in the PAR project?<br>> Did you find anything positive/negative in the workshops that we did? | This discussion will be a propellant for the whole research project for it is what will come out of this discussion that will, largely, determine its structure and framework. | Chart<br>Marker | 20mins |
| Closing Images and preparation for the following workshop:<br>The participants will be asked to create individual images on how they envision this project to move. The participants will be asked to journal their experiences for the workshop. Plans will be also made in consideration of what would have ensued from the storytelling and discussion. | Since this is the first workshop, we need a closure that will forecast the following workshop. The images will also help the facilitator ascertain the participation levels of the participants which is favourable for the research. | | 5mins |

**WORKSHOP PLAN 2** **19 OCTOBER 2012**

**VENUE: Hillbrow theatre**

**TIME: I HOUR 30**

**FACILIATOR: SIBONGILE BHEBHE**

**ACTIVITY: GAMES 1: Discovery Phase (Appreciative Inquiry), Experience and lived realities (Freiran pedagogy), Discovering and knowing the body (Boal's theatre of the oppressed)**

**OBJECTIVES: i) To enable participants to answer and discover 'what is' through exercises that probe into the group's positive core.**

**ii) To raise an awareness of the body's expressivity so that the participants are raised to the level of consciousness about ethnic prejudice.**

**iii) To enable participants to start learning and discover new dimensions and possibilities about their lived realities.**

| **Activity** | **Motivation** | **Resources** | **Time** |
|---|---|---|---|
| Warm Up:<br>The participants will be asked to come up with their own warm up game which hinges on ethnic prejudice. If they do not have any game we will play Columbian hypnosis where in pairs they will mirror each other and lead each other. | This will empower the participants to realise that they also matter in this research and to start helping them discover a consciousness about ethnic prejudice through spontaneity. | | 10 mins |
| Civil Obedience:<br>The facilitator will instruct group members to the opposite of the directions they are given. These are the instructions,<br>➢ Separate from each other and do not | In this game, the participants may find humour in the seriousness of the questions hence find the positive core of | | 22 mins |

| | | | |
|---|---|---|---|
| talk to each other.<br>➢ Sit next to the person who speaks the same home language as you.<br>➢ Sing the first verse of the national anthem in your language.<br>➢ Of the traditional dances in South Africa do the dance that irritates you the most.<br>➢ Draw a picture of a dish you hate in someone else's culture.<br>➢ Stand in a fashion that worst describes someone else's culture.<br>➢ Tell the person who does not speak your home language something bad about their culture.<br>The facilitator will also change positions and someone will volunteer to facilitate.<br>They will be a reflection after exercise through these questions,<br>➢ What do you get of the game?<br>➢ How does your body feel when you do the opposite of what you are told?<br>➢ Did doing the positive of what you were directed to do in the negative have any effect on you and what is the effect?<br>➢ What did you discover about ethnic prejudice in the game?<br>*Game adapted from Boal's games for Actors and non-actors (1992)* | who they are in their ethnic circles. When the joker swaps places power sharing is established in the power structures of the research, hence participants become empowered. The game tries to bring the positive core into focus. The questions asked are an extended search of understanding the best of 'what is'. | | |

| | | | |
|---|---|---|---|
| Heads, Shoulders , Toes and Knees:<br>The group will be divided into small groups. They will learn a new language of the body parts. The new words will be familiar, but the meanings will be different<br>The toes will mean the knees. Knees to the shoulder. The shoulder to the head. To make it more interesting the words will be said backwards eg Toes will be pronounced as 'zito'. The facilitator has to teach the new language fast before participants sing it. The game will be accompanied by the 'heads, shoulders, knees and toes game.' Again, the words sound different and with new meaning. When everyone has mastered the language, the facilitator leads the song. Anyone who makes a mistake will be taken out of the game without being given any chances. There will be a reflection of this game through these questions,<br>➢ What was your body's response to the new language?<br>➢ What kind of pain did you experience in this game?<br>➢ What kind of negotiations would you make to play this game better? | Through their bodies the participants will be enabled to appreciate the frustrations of finding themselves in situations where they do not know the language. This exercise might re-acquaint the player with his/her body, its limitations and possibilities and social distortions. | | 21 mins |
| Closure:<br>The participants will create still images that will answer this question,<br>What has playing a positive and negative game made you realise about your body's | It is hoped that the participants will be made aware of re-claiming their bodies as the starting point of revolution and liberation and discover 'what' is | | 7mins |

| | | | |
|---|---|---|---|
| response to ethnic prejudice?<br>The images will be accompanied by a word or short phrase. After this everyone will come together, in a circle, and do the bees buzz sound as they make it explode and draw towards the centre. | in their life. The bees buzz game finally consolidates the positive core of unity which is an antidote to prejudice. | | |

**WORKSHOP PLAN 3 25 OCTOBER 2012**

**VENUE: Hillbrow theatre**

**TIME: I HOUR**

**FACILITATOR: SIBONGILE BHEBHE**

**ACTIVITY: GAMES 2: Discovery Phase (Appreciative Inquiry), Experience and lived realities (Freiran pedagogy), Discovering, knowing and making the body expressive (Boal's theatre of the oppressed)**

**OBJECTIVES: i) To use games as a tool or strategy of inquiry so that the participants will disseminate stories of what has been and what is to map the positive core of their realities.**

| Activity | Motivation | Resources | Time |
|---|---|---|---|
| Warm up: The murder's wink<br>One person will be asked to go out of the room while the rest form a circle and close their eyes. One student will be selected to be the murderer. They will open their eyes and the person outside will come in and guess who the murderer is. The murderer gas to wink at different people who have to die a dramatic death. | This will help the participants remove inhibitions before they start on today's process. | | 5 mins |
| The Tour:<br>With this game there should be a free space in the room. The facilitator will ask student to identify the | This is a unique kind of interview because the process of storytelling on which this exercise is based, is distinct | Clothes, bottles tins, | 30mins |

| | | | |
|---|---|---|---|
| actual compass of Hillbrow and create a map by placing themselves where they think they live. Using the material that is available they will create their neighbourhoods. They will be asked to divide a piece of paper into 3.On the first part they will write about the history of their neighbourhood. On the other part they must write about who their neighbours are, what languages are spoken in that area, the different ethnic groups, the kind of food eaten, the music played and the dances they have noticed and other activities that take place in the area. On the other part they must list the things they like most and what they think is best about their neighbourhood. When they have established their place, they will each invite the rest of the group to their neighbourhood and read or tell what they have written about their neighbourhood with illustrations from what and how they would have created their spaces using the available material. | in that there are moments of realisation, awareness, and positive outlook of their realities. The participants are coincidentally walked through the process of inquiry into their own realities and those of others. Ina subtle way the interview is crafted in an appreciative and affirmative mode which enables them to discover and tell their stories with all the enthusiasm. | papers , markers, bottles and sundry other items | |
| Reflective Discussion:<br>The participants will dismantle their spaces and derole through replacing the objects and material where they had been originally placed, at the sides of the room. They will sit in a circle and engage in these questions:<br>➢ How did you find the experience of writing about your neighbourhood and its culture and ethnic experiences?<br>➢ What made it easy for you write about your neighbourhood?<br>➢ Were there any similarities between you and | This process will take the participants through discovering how questions that support the positive promote self-esteem and how they redress the balance between needs and nurturing strengths. They may discover also that the playful and positive approach of the interview valued and focused on capacity building, knowledge and connections between them as individuals and their communities rather than solely on their needs and | | 20 mins |

| | | | |
|---|---|---|---|
| your colleagues' stories, and what were they? | deficits. | | |
| Closure:<br>The working machine<br>The participants will imagine a working machine and each of them will imagine being a part of that machine. They will be required to make to make sound and movements that show that the machine is working and come together to form that machine. | This game is a reminder to the group that they are still working as a team to discover more about ethic prejudice. | | 5 mins |

**WORKSHOP PLAN 4 29 OCTOBER 2012**

**VENUE: Hillbrow theatre**

**TIME: 80 minutes**

**FACILITATOR: SIBONGILE BHEBHE**

**ACTIVITY: Image theatre**

**Methodical/Theoretical Approach: i) Making the Body expressive (TO), Dialogue (Freire), Dream (AI)**

**ii) Theatre as language (TO), Praxis (Freire), Design (AI)**

**OBJECTIVES: i) Participants will be enabled to use images to re-create and co-construct their reality.**

**ii) They will also be enabled to map and focus the steps that will turn the dream of into reality.**

**Iii) They will be encouraged to act as subjects in the collective creation of a revolution as they work towards Forum theatre.**

| Activity | Motivation | Resources | Time |
|---|---|---|---|
| This is a game about good judgement and listening. One participants is blindfolded as he tries to reach a particular point with the other participants giving him direction | This is a game that encourages teamwork as well as good listening and judgment skills. Since the participants are getting into the stage of planning together they need such skills. | | 5 mins |
| The Real Image.<br>The participants will be asked to work in 2 groups of 4, group A and B with collective effort. Each group will be asked to create images that depict the reality of Hillbrow with ethnic prejudice. They will do this with less or no talking. They will also dynamise the image by putting words and phrases into them. When they have finished Group B will be asked to show their image to group A who will respond by giving words, phrases and discuss what they see in the images. Group B will unfreeze and tell the whole group what they think their image depicted.<br>****Participants should take note to remember their images for the transition stage. | Though the participants have explored this reality in depth through the games and exercises, the image making exercise takes it further into ascertaining that the issue is explored using non-verbal expression. This helps in the separation of subjective and objective analysis. Hence, this is to bring the group together to express themselves in a dialogic manner so that they in turn develop perceptions about power relations and oppressions. | | 20mins |
| The Ideal Image<br>This will be done in the same way that was done with the real image. | The ideal image gives more focus and vision on what the participants want for their future so that they map strategies for it. | | 20mins |

| | | | |
|---|---|---|---|
| The Transitional Image<br>This is the most important part of the design stage because participants will be exploring ways of how they need to plan for their future. Group B will show first and A will follow. They will follow the same pattern of presentation as they did with the real and ideal presentations. They will be asked to go back to the real image. They will be asked to remember the ideal and then think about ways on how they want to move to that future depicted in the ideal image. They will be encouraged to show the movement in slow motion. | The transitional explores how it may be possible to move from a present reality to a future one that everyone envisions. The transition image also gives room for debate as to how they will move to their future. In a revolution people are allowed to debate. | | 20mins |
| Discussion<br>The participants will sit in a circle and respond to these discursive questions<br>➢ How do you think the ideal and real images help in the exploration of ethnic prejudice?<br>➢ Would you have explored ethnic prejudice better if you were only asked to do verbal images? Explain.<br>➢ In what way did the transitional help you to plan for Forum theatre?<br>➢ How did the image exercise help you to co-construct and validate your propositions for the future? | This discussion will help ascertain how praxis, theatre as language and the Design stage affirm and reinforce the vision of the future of Hillbrow as the participants plan for the forum theatre. | | 10mins |
| Closing Exercise<br>The participants will be asked to close their eyes and breathe in and out several times | This has been a long and tedious exercise, hence, they need something that will relax them. | | 5mins |

| | | | |
|---|---|---|---|
| until they feel relaxed. | | | |

**WORKSHOP PLAN 5 11 January 2013**

**VENUE: Hillbrow theatre**

**TIME: 45 mins**

**FACILITATOR: SIBONGILE BHEBHE**

**ACTIVITY: RECAP AND FUTURE PLAN**

**OBJECTIVES: i) To welcome the participants back and plan for the remaining sessions**

| **Activity** | **Motivation** | **Resources** | **Time** |
|---|---|---|---|
| Warm up Game: Big Booty<br>The participants stand in a circle and count to the last person. They will all remember their numbers except the facilitator who will be Big booty first. The game is accompanied by a rhythm of clapping hands and the song 'big booty'. The facilitator will call out a number and ask the person to catch that number and do the rhythmic reaction to the calling out of the next number. Anyone who loses the rhythm and does not respond fast goes to the end of the line and numbers change that way. | This is a game that the participants love and it will be a good way of starting the session because it is an energiser and calls on their concentration. | | 5 mins |
| Holiday Reflections Game<br>The participants will sit in a circle and one of them will tell the rest 3 things: where they went for the holidays, what they used for | To regain their participation, concentration and cooperation. This game will also have them reflect on their holiday | | 15mins |

| | | | |
|---|---|---|---|
| transport and what they enjoyed. Those who would not have travelled anyway far from home will be encouraged to talk about their local visits. The first person will tell the 2nd. The 2nd and all those after him/her should listen because they will have to repeat what everyone before them said. | experiences and share them with others in a fun way. | | |
| Recap on what we did in the previous workshops: Each participant will be asked to think of an exercise that we did last term and use it as a recap on the work we did. | This is to help the participants remember what we did so that they have a focus on what we will do this time. | | 10mins |
| Plans For the Remaining Workshops<br>These are the plans that the facilitator will give:<br>➢ The need to up our attendance and participation because we have to plan Forum theatre and our presentation to the community.<br>➢ To continue working equally and collectively together.<br>If the participants have other plans they will bring them up too. | To put the research on focus. | | 10mins |
| Closing exercise<br>The participants will stand in a circle and each one will be asked to show an image and if possible accompanied by a sound that will show how they intend to work and participate in the remaining part of the research. | This will help the participants share their feelings and conceptual volition to the research. | | 5mins |

**WORKSHOP PLAN 6 14 January 2013**

**VENUE: Hillbrow theatre**

**TIME: 50 mins**

**FACILITATOR: SIBONGILE BHEBHE**

**ACTIVITY: Forum Theatre (Coming up with a story for scripting)**

**Theoretical Approach: Theatre as language (TO), Praxis (Freire), Design (AI)**

**OBJECTIVES: i) The participants will be enabled to plan what needs to happen to support The vision of the future through collectively coming up with a story for Forum theatre.**

| **Activity** | **Motivation** | **Resources** | **Time** |
|---|---|---|---|
| Warm up Game: Catch a Story<br>The facilitator will start a story and the next person will continue. They have to use fortunately and unfortunately alternately until they come to the end of the story. For example, Unfortunately John left his house. Fortunately his mother was at the gate. Unfortunately he had already booked a plane.<br>Fortunately they allowed cancellations etc. | This game will get the participants into the mood and atmosphere of creating a story that has negatives at the same time considering positives for the juxtaposition of the 2 methods AI and Forum theatre. | A medium sized ball | 10 mins |

| | | | |
|---|---|---|---|
| Coming up with the Story<br>As part of previous workshop plans the participants proposed to go and think of stories (fables); from own imagination and from folktale to help in coming up with a new story. Each participant will give a summary of their story and the characters involved. The stories will be put together to come up with one. There will be motivations for the choices made. The participants will be encouraged to take note of bringing the positive side to the story and not focus on the problem. | From the previous project, the participants noted that the best way to tell the story of ethnic diversity was to use folklore as it helped with distancing. They feel the same for this one because the story of ethnic prejudice is even more intense than that of diversity. In folktale there are metaphors and symbols that can easily convey oppression. | | 30mins |
| Closing<br>The participants will be asked to think of the story and the characters in the story. They will choose one character that fascinates them and get in the centre of the circle to say one or two lines that they think that character could say in the story. Before saying those lines they will say these words 'These words are the language by which my story shall be a revolution'. | This closure is to make the participants aware that it is through language that change could come by. Hence, Boal's statement that theatre is language and Freire's assertion that without correct language communication and change withers. | | 10mins |

**WORKSHOP PLAN 7 15 January 2013**

**VENUE: Hillbrow theatre**

**TIME: 1 Hour**

**FACILITATOR: SIBONGILE BHEBHE**

**ACTIVITY: Forum Theatre (scripting the play)**

**Theoretical Approach: Theatre as language (TO), Praxis (Freire), Design (AI)**

**OBJECTIVES: i) The participants will be enabled to plan what needs to happen to support The vision of the future through collectively coming up with a script for the Forum theatre play.**

| Activity | Motivation | Resources | Time |
|---|---|---|---|
| Improvisation Game<br>The facilitator will place the participants in different positions to create a scene. The participants will be asked to each give a line, interchangeably in a dialogic fashion, to their character without negotiating. When the lines have been said and the scene is complete they will shift to the next scenes and do it the same way as they did with the first without negotiation. The theme of the story will be ants, bees and wasps. | This game is set to inspire them to learn how to come up with lines for scripting. This will also enable them to think fast when a situation arises as people who want to learn the importance of language in theatre. | | 10 mins |
| Scripting the Play<br>The participants will revisit the story that they created in the previous workshop.They will choose the character that they would like to be. They will discuss the first scene together and position themselves in the space. (Since this is collective planning, everyone will be involved as a character). The first person will say a line and the lines will go on. The others are allowed to object and give alternative lines, but should be able to motivate their objections. The facilitator will record the lines until the participants feel the play has to end. | This forms a unique way of the AI interview process because the process of storytelling brings in moments of realisation, awareness and empowerment during the narrative process. In the continuity of scripting, the participants are given voice to contribute to the awareness of the oppression and add a voice to contribute to the community. Usually people do not question another person's sense of reality when it is told as a story from | | 40mins |

| | | | |
|---|---|---|---|
| | experience. They validate it as experienced knowledge. | | |
| Closing<br>The participants will once again do the bees buzz game where they start from the ends of the circle and move towards the centre and make a high bees sound. | This is to encourage the celebration of the collective effort of the participants in the project so far. | | 10mins |

**WORKSHOP PLAN 8 16 January 2013**

**VENUE: Hillbrow theatre**

**TIME: 1 Hour**

**FACILITATOR: SIBONGILE BHEBHE**

**ACTIVITY: Forum Theatre (characterisation and casting)**

**Theoretical Approach: Theatre as language (TO), Praxis (Freire), Design (AI)**

**OBJECTIVES: i) The participants will be enabled to plan what needs to happen to support**

**The vision of the future through collectively coming up with a script for**

**the Forum theatre play.**

**ii) To build empathy and distancing through the creation of their folklore.**

| **Activity** | **Motivation** | **Resources** | **Time** |
|---|---|---|---|
| Finding My Mate<br>The facilitator will prepare papers with names of the animals that are in the story and give them to the participants. The animals will be paired into male and female. The participants will be asked to emulate the given animals in action and sound and try to find their partners without talking. Those that successfully find each then stand outside the space. If the others find it difficult to emulate the animals, volunteers will show them how the animals behave. | This exercise will help the participants to understand the mannerisms of the animals which will help them in the characters that they will choose to act in the play. | Pieces of paper with names of animals in the story | 10 mins |
| Characterisation<br>Some of the participants will volunteer to act and the others to facilitate. As a group, they will give each other notes on the characterisation by using the mannerisms of the animals, the lines that the animals speak and the theme of ethnic prejudice. | Collectively, the participants continue to build their dream together. As they come up with the characterisation in the folktale, they build empathy and create distancing. This is a plan on exploring the human condition. This is also in preparation for taking the pulse of another person's soul. | | 40mins |

**WORKSHOP PLAN 9 21 January 2013**

**VENUE: Hillbrow theatre**

**TIME: 70 minutes**

**FACILITATOR: SIBONGILE BHEBHE**

**ACTIVITY: Image theatre Theatre (Revisiting and Facilitating difference)**

**Theoretical Approach: Theatre as language (TO), Praxis (Freire), Design (AI)**

**OBJECTIVES: i) To re-explore working with the body as a resource for immediate language at the primary level.**

**ii) To investigate how a participant can facilitate difference by using image theatre with own group.**

**iii) To analyse the feasibility of change among the group members**

| **Activity** | **Motivation** | **Resources** | **Time** |
|---|---|---|---|
| I am feeling Better<br>The participants will stand in a circle and one volunteer will lead the song 'I am feeling better as he/she moves around the circle. Each participant will let the group know about how they feel about ethnic prejudice as this point in time after having explored it for some time. | This is a checkpoint on the thoughts and feelings of the participants about difference. | | 10 mins |
| Precious Makhathini will take the other participants through an image exercise where she will facilitate an image theatre process as to how she has planned it. Since the group is a bit small, we will ask the St Enda's junior group to join as *loco* residents of Hillbrow and be the participants. The other group members will be side coaching and taking notes. | This is to explore how the participants are ready to facilitate change when presented with the challenge. This will also give clarity as to whether change is magical or real especially if approached though a strengths-based approach. | | 50mins |

**WORKSHOP PLAN 10 22 January 2013**

**VENUE: Hillbrow theatre**

**TIME: 70 minutes**

**FACILITATOR: SIBONGILE BHEBHE**

**ACTIVITY: Forum Theatre (A move towards tolerance)**

**Theoretical Approach: Theatre as language (TO), Praxis (Freire), Design (AI)**

**OBJECTIVES: i) At the base of this research is the need to get the participants and to move towards appreciating and tolerating each other through critical questioning.**

**ii) To interrogate hot-seating as a drive towards getting participants' motivation on intolerance and prejudice.**

| Activity | Motivation | Resources | Time |
|---|---|---|---|

| | | | |
|---|---|---|---|
| Motivation Exercise<br>4 participants will each be given work cards where they will be given instructions to<br>➢ pretend they are denigrating someone because the person cannot speak their language<br>➢ pretend to be trying hard, but with understanding, to understand a language that is foreign to them.<br>➢ pretend to be angry at another person from a different ethnic group because you think they eat food that is inferior to yours.<br>➢ Pretend to be addressing two people who have been quarrelling and denigrating each other in terms of ethnicity.<br>The other participants will ask them critical questions on what motivates them to act the way they did. | This exercise will prepare the participants to use Socratic questioning. | Work cards | 10 mins |

**WORKSHOP PLAN 11** **23 January 2013**

**VENUE: Hillbrow theatre**

**TIME: 50 minutes**

**FACILITATOR: SIBONGILE BHEBHE**

**ACTIVITY: Structuring a Complete Forum Theatre Workshop**

**Theoretical Approach: Theatre as language (TO), Praxis (Freire), Design (AI)**

**OBJECTIVES: i) To plan a complete Forum theatre session with consideration of time, goals facilitation and structure.**

**ii) To celebrate intellectual knowledge as a lived experience of the participants.**

| **Activity** | **Motivation** | **Resources** | **Time** |
|---|---|---|---|
| A song<br>The participants will be taught the song 'Thina sizinyosi' (we are bees). They will do so holding hands at the elbows to form a chain in a circle. Each participant's hands will also be joined. | This song purports a structure that is solid. Symbolically it cannot be achieved if the group does not come up with a structure that will tighten the bolts. | | 10 mins |
| Each participant will revisit his/her task, either as facilitator or actor. They will be asked to give an approximation of their event in terms of time and how, why, what and where they think the event will fit in. The researcher will also lead and help where there is need for clarification. | As an Appreciative Inquiry approach and Freire's dream of agency in participation and learning, this exercise goes beyond placing this research as a mere interrogation, but an educational and promotional activity of learning through embodiment and/or experience. | | 30mins |
| Closing<br>Reflection on the structuring exercise.<br>The participants will sit in a circle and talk about how they felt as being part of the planning exercise. | This will help to find out what it means to plan a session collectively as a group and as being interviewees. | | 10 mins |

**WORKSHOP PLAN 12** **28 January 2013**

**VENUE: Hillbrow theatre**

**TIME: 80 minutes**

**FACILITATOR: SIBONGILE BHEBHE**

**ACTIVITY: Exploring Reality in Fiction**

**Theoretical Approach: Theatre as language (TO), Praxis (Freire), Design (AI)**

**OBJECTIVES: i) To explore reality and fiction as a space for interrogation through spect-acting**

**ii) To interrogate how in a syncretised approach the viewing of a reality inside another reality provokes a reaction in the spectator.**

| **Activity** | **Motivation** | **Resources** | **Time** |
|---|---|---|---|
| Straight to the Play<br>The play will be run through twice. The facilitator will ask the actors and co-facilitators to take an in depth look at how their reality is shown in the play. | The running of the play twice is for the articulation of their understanding of their reality in the fiction. This will develop a critical ability in the spectator about his/her lived reality. | | 15 mins |
| Spect-acting<br>The play will be run in for the third time, but this time they have to stop it at a time when they think they can intervene. The joker will lead the session by trying as much as possible to steer the interventions in the direction of authenticity. They will have to take turns to intervene. The process will stop at such a time when the participants feel the solutions have been found. Then there will be a reflective discussion on the solutions given. | With spect-acting the choices of a reality are in the hands of the spectator. The spectator has the choice to bring triumph or setback with problem being addressed. The spectator practises two roles simultaneously as a human being and as an actor. He is enabled to explore both worlds as a metaxis. How far does that metaxis develop the spectators approach to his reality? | | 40mins |

| | | | |
|---|---|---|---|
| Closing<br>The participants will create images of their experiences of the fictional and the real worlds in a bid to understand their own reality. | These images will again extend the liminal between reality and fiction as phenomenon of understanding what humanity is. | | 15 mins |

**WORKSHOP PLAN 13** **31 January 2013**

**VENUE: Hillbrow theatre**

**TIME: I hour 10 mins**

**FACILITATOR: SIBONGILE BHEBHE**

**ACTIVITY: How Far Have We Gone?**

**OBJECTIVES: ii) To interrogate how the syncretised approach has worked in challenging the participants in dealing with ethnic prejudice.**

| **Activity** | **Motivation** | **Resources** | **Time** |
|---|---|---|---|
| Warm up<br>The participants will play 'I am feeling better'. They will get in a circle and dance and clap to the rhythm of the'I'm feeling better song'. Each participant will say their feelings as they dance in the circle. | It would be good to know how they are feeling so as to establish a safe space because the workshop will be a bit tense especially on their emotions. | | 10 mins |
| Attack and Defend<br>One participant will come to the front and introduce him/herself and say what ethnic group they are from. The rest of the group will be given the platform to prejudice against the participant. The one prejudiced | This exercise will establish if the participants are ready to deal with prejudice as people who have been taken through the syncretised methods of empowerment. Bringing in an outsider is to make a comparative analysis in the behaviour one who has been empowered and one who has | | 40 mins |

| | | | |
|---|---|---|---|
| should try by all means not to defend immediately, but after everyone has finished. Everyone will have a turn. We will then invite someone who is not part of the group and he/she will go through the same exercise. After everyone has had their turn they will be asked to create images of how they felt when they denigrated and when they were trying to defend themselves. They will dynamise the images with sounds. On the choice of the person who will come as an outsider there will be careful consideration on who we bring. We will try to bring someone who understands what we are doing. | not. | | |
| The way forward<br>The participants will be asked to create an image of what they have done as empowered people to curb such ethnic prejudice. They will dynamise those images by adding words. Then they will create a group image that will show where they are with the exploration of ethnic prejudice. | This image is also a strategy for the future. The participants will be enabled to postulate the dream that will see to the achievement of their liberation. | | 15 mins |
| Closure<br>The participants will be de-roled and debriefed. They will be asked to imagine a garden with their past full of prejudice. They will get into that garden and think of the pain that it caused to everyone. They will get out of it and bring materials inside | | Different materials clothes leaves flowers | 5 mins |

| | | | |
|---|---|---|---|
| and recreate the garden to destroy that past. As they do so they will clap to whatever rhythm they deem fit to each one of them. | | papers plastic bottles | |

**WORKSHOP PLAN 14** **15 February 2013**

**VENUE: Hillbrow theatre**

**TIME: 2 hours**

**FACILITATOR: Sibongile Bhebhe and Hillbrow theatre group (St Endas and Victory High)**

**ACTIVITY: Forum Theatre**

**THEORETICAL APPROACH: Theatre as Discourse (FT), Destiny (AI), Conscientisation (Freire)**

**OBJECTIVES ii) To develop critical consciousness among the participants through Forum Theatre.**

**iii) To help the theatre group will deliver the dream, design and improvise change.**

**iv) To empower the audience and theatre group to become protagonists of real action while offering and contributing alternative solutions to the far-reaching discourse on ethnic prejudice and oppression.**

| **Activity** | **Motivation** | **Resources** | **Time** |
|---|---|---|---|
| Introduction<br>**Refilwe** will welcome everyone in the workshop. | This is to get the audience's attention and motivate them to listen. This narrows the gap between audience and the facilitators. | | 5 mins |

| | | | |
|---|---|---|---|
| Warm up : The Discovery Rose hunt<br>Sibongile will ask the participants to move around the room and locate something that best describes them in charts placed on the floor. When they have met with the other group members, they will be asked to tell the other members what their strengths are. After that they will be asked to join hands in each group and sing along to the 'Ring-a-roses' nursery rhyme, but in the last line they shout 'we all stand up.' An example of what will be in the charts would be: I love performing music and acting for my community.<br><br>Creating Images<br>**Precious** will divide the participants into equal groups. She will ask them to create group images of what makes Hillbrow special and what they find to be the best in Hillbrow. Each group will showcase its image and the other groups will say what the image communicates. After that the group showing the image will also say what their image was about. Then there will be a reflection on the images. | This game is to raise awareness in social and cultural diversity and participants benefit from it. It is a starting point of acknowledging their potentials and strengths. The facilitators know the kind of activities done in Hillbrow so the selection for the Hunting cards is based on that.<br><br>In the first exercise the participants showed their individual potentials and strengths. The image exercise is to help discover the larger picture of the potentials and strengths found in the Hillbrow community. Through the subtle language of the body the participants will be enabled to discuss their present. 'Rather than seeing the self as completely autonomous, much of the individual's agency is enabled by their identity within social groups' Cohen-Cruz and | Charts with information. | 8 mins<br><br>15 mins |

| | | | |
|---|---|---|---|
| | Schutzman (2006). This is quite relevant for our facilitating and jokering goals in a session with a diverse group. This will also show how the participants conceive their reality. | | |
| Introduction of the play<br>**Bongiwe** will explain that the participants are going to watch a play where they will be asked to pay attention to the details in the play. She will ask them to help her call the actors on stage through a ritual of a 321 count and the shouting of 'Woza!' | This is for the aesthetic value in Forum theatre. The participants need to feel that they are in a drama workshop. | | 5 mins |
| Enactment of the play | To identify the problem and what is working in the play so that they plan on how they could change the state of oppression and make things better. | | 15 mins |
| Discussion on what the play is about<br>**Sibongile** will ask the participants what the play is about through these questions:<br>➢ What do you think the play is about?<br>➢ What good things can you identify in this story?<br>➢ Amongst the two groups which animals are trying to make things better?<br>➢ How are they trying to make them work?<br>➢ What are the animals failing to see that can work? | These questions are a venue to open up dialogue in the theatre space so that the participants discover ethnic prejudice as the problem. Freire believed that all human beings desire and are capable of dialogue. He argued that people engage in dialogue to start planning for the future. | | 15 mins |

| | | | |
|---|---|---|---|
| ➢ Does this happen in real life? | | | |
| Hot-seating<br>**Bongiwe** will ask the participants to identify once again the oppressor and the oppressed. She will ask the participants to interview whoever they choose from the two camps on their motivations. The character will sit on the hot-seat and the audience will take turns to interview him/her. They will be interviewed in character/role. | To find out the motivations of both the oppressor and oppressed in the story. If they get these motivations they will be enabled to find ways/alternatives of helping the oppressed change his/her state of oppression. | | 20 mins |
| Spect-acting<br>**Sibongile** will give the rules of Forum theatre.<br>➢ The play will be run again to a point where you perceive a mistake.<br>➢ If you want to intervene, shout stop! And come up on stage to replace the oppressed character.<br>➢ If you feel the solution given by another member is not strong enough shout stop! And come and show your solution<br>➢ But please try to wait for the person to at least finish.<br>➢ The idea is to try and arrive at a solution.<br>They will do this until they reach a feasible solution. | The participants will be attempting to correct weaknesses and mistakes on the part of the oppressed. In this way Forum theatre helps to make issues as concrete as possible for everybody to discuss, elaborate and plan new strategies. | | 30 mins |

| | | | |
|---|---|---|---|
| Reflection<br>**Sibongile** will ask the participants to reflect on the session through these questions:<br>➢ What have been the learning points in this session?<br>➢ What can you do in your own life to help ensure that you may not be in the same situation as the main character in this performance?<br>➢ What strategies do you think were most effective?<br>As a round up question Sibongile will ask them to stand up and create an image that would answer this question:<br>If you choose one word to describe this session what would it be? | This reflection will ascertain critical consciousness in Forum theatre as a process rather an end in itself. There is never an end that is reached when considering oppression inasmuch as there is never a solution that will solve every problem. But Forum theatre discussions are an action plan for the future and Appreciative Inquiry posits change as now and near. Hence, the reflective discussion just after the performance. | | 12 mins |

| | | | |
|---|---|---|---|
| Closure<br>**Hilton** asks the participants walk about in the room acknowledging each other. They will be asked to freeze. He will ask them to imagine that they were special parts of a machine that had broken so a mechanic came along and the parts are being put together. Each part must make a sound and action as it moves closer to the rest to re-form the machine. When they moved satisfactorily towards each other the machine can stop. | To end the session in a positive and sharing mode. | | 5 mins |

Appendix B.

The Forum theatre script

Characters: The Royalty; Queen Hippo, Sister Xoxo, Brother Croc

The other siblings; Brother Leo, Brother Leorpar, Sister Oliphant

Scene 1

*By the great pond. Xoxo and Croc are enjoying the benefits of royalty as they are of the water lineage. Croc has been unlawfully catching fish and the water has turned bloody and muddy. Xoxo realizes what has happened and threatens to tell their sister Queen.*

Xoxo: Croc, you know that it is illegal what you are doing. I will tell Sister Queen what you have done. Look the water is bloody and muddy because you have been catching fish. You know how Queen hates it when the water is like this.

Croc: I am hungry, what do you want me to do? There haven't been enough supplies, lately for me. Come on Sis you can't tell her. We will say it's Leo and the other siblings from the land who did this.

Xoxo: Aha, good then you know what, if you don't want me to tell her we will do a deal. You will have to do poo for me 4 times a day so that I catch more flies. Then I will keep quiet.

Croc: EEEY!!!! 4 times!! (*Queen Hippo enters*)

Hippo: What is it my beautiful siblings that I your sister, Hippo Pedi, the chosen one, who guards, protects and rules over this land and pond can do for you. The one who has advantage of both worlds. (*Astonished as she notices the dirty water*). Yeeyi! What is this! Who wants to bring a curse on us! Who wants to make our ancestors angry! Is it you two? In this pond?!!

Xoxo: No, no, no! Sis it can never be us. You know we are civilized, smart, clean people who love water, civil and disciplined. We are not like those siblings of ours who are a threat to our peace, civility and are disruptive of decency.

Croc, get to the point Xoxo. Tell Sisi that it was that barbaric Leo Igwe, child of a worthless father who did all this. He came with Brother Leopar Chakanetsa and Sister Olpihant Ndou.

Hippo: What? Leo? I am not surprised. Because he thinks that he deserves to be king, he comes to disrupt our peace. Does he think people can be ruled by someone with hair all over and speaks too loud? I wonder what mother had seen in his ugly and fearsome father. (*Getting angrier as the other two laugh loud*.) I see, could this be war? Mmhhh they must be curbed, expelled, disciplined! They must be banned from coming to this pond. (They exit)

Scene Two (*In the land*)

Leo: Sister Oliphant, have you seen Sister Hippo of late? She has been avoiding us; I wonder what the matter is.

Oliphant; I also wonder, ahh, but here come Sister Xoxo maybe she has something for us.

(*Enter Xoxo looking jovial with her naughty posture as usual*)

Xoxo: Eh eh, Hello Leo and Oliphant. Leo, your hair has grown too long and it makes you look uglier. Oliphant you are growing too fat and your skin is too ugly too.

Leo: (*With a loud voice*) Hey Sister Xoxo, I am naturally like that, same applies to Sister Oliphant.

Xoxo: Eh, eh you talk so loud. Mother was never loud. The problem should have been in your father's genes. Do you ever bath you two, your skin is ugly. Or maybe it is the food you eat. Seriously I do not understand how you can eat grass and meat. Very barbaric. Flies are the food for royalty. See we love and live in water that is why our skin is beautiful and smooth. Yours is rough.

Oliphant: (Calmy) Ahh, Sister Xoxo, how can you say that seriously? Children of the same mother should not do this to each other.

Xoxo: It is not my fault that your fathers were stupid people and mother chose us to live in the royal water house. Anyway I did not come here for that. I just want to let you know that you are in trouble, especially Leo. Sister Hippo has heard rumors that you want to

assassinate her and cause a coup and she wants to ban you from the pond. Brother Croc is watching the pond as we speak. And you Oliphant, known thieves, you and your other siblings. You have been stealing corn from the barns.

Leo: But Xoxowhat wrong have we done to you, to blame us with such lies and swear us like that. What you are saying about all of us is not true. We are also the children of Khwezi the great mother. We all deserve the share of royalty. When mother and all of our fathers died they said we should be happy together and respect each other.

Xoxo: Shut up or it will be worse, Makurukuru!

Leo: What did you call us?

(Xoxo *runs way as they try to chase after her*) Exit

Scene 3

*Xoxo panting for breadth finds Hippo sitting in water and he jumps into the pond*.

Hippo: Hey, what is the matter?

Xoxo: They, they are aaaafter mmmmmme!

Hippo: Who?

Xoxo: Leo and them, they say they want to kidnap me because I am your spy. Leo even says he is the rightful heir and deserves to be king.

Hippo: Has it gone this far? Ok my sister. Do not worry; I have seen how loyal you are. I will reward you. For more swiftness in your duties, I will give you a new badge. You see, I know all the secrets to this kingdom and I have all the keys…mmhhh for now close your eyes and face east, when I tell you to open them, something will be different about you. (*Makes a chanting noise*). Now open your eyes. (As *she does so she realizes that she can walk instead of hopping).* Now they won't catch you.

Xoxo: I can walk properly and not hop. (*She keeps admiring herself and beams widely*)

Hippo: Good, tomorrow call your other menial siblings for a meeting, Leo and the second class citizens with thuggery in their genes to convene here for a meeting. When they come they must sit under the shade away from the pond. Come now, get busy.

(*They exit*)

Scene 4

*As they enter the courtyard, Leorpar notices something strange about Xoxo and notifies the others.*

Leopar: Mhh guys have you noticed something about Xoxo? She has changed the way she walks. What is going on here? (Mumblings are heard)

Hippo: Everybody quiet and sit down. I have no time to waste with second string people like you. Leo sit there away from the others. (Dutifully *and respectfully does so*). Sources close to me have told me that there are some of you who are aspiring to take my seat and cause a coup. Today I want to find out who they are and I will deal with them properly.

Oliphant: Sister Hippo, there is nothing like that. We are family why should that happen?

Xoxo: (*In a funny tone*) Family, family, family. What do fat people like you know about family?

Hippo; Leo my big violent brother who serves blood at his table and comes to wash it in this very pond left by our parents as a legacy, do you know anything about this?

Leo: First of all sister, why do you make it appear so gross that I eat meat. I did not do it.

Hippo: So you say I am lying. Seriously what is wrong with you people from the land? You do not know how sacred this water is? All our riches and source of life are from here. Is it because naturally you are irresponsible and uncivilized? Look at you Leorpar, your father left his far away land to come and painted himself beautiful with those spots and now you want to take away our jobs.

Xoxo: Yes, and you Oliphant, your father practiced witchcraft and that is why our mother fell for him. Right now you want to help Leo take this seat away from my sister. Leo you talk so loud with your funny accent. Do you think you can rule us mmh?

Leo: I never said I want to take the seat. I only said everyone deserves a share since things have been unequal.

Hippo: You are getting cheeky hey? I want to show you who is who today. You people shall suffer. Xoxo, croc and I have inkaba (*umbilical cord*) zethu connected to the water and all will be well for us. Read some of the staff Sister Xoxo.

Xoxo: Leo, you won't be able to water in this land even from the other rivers. You will have to retrace your father's footsteps and find where he came from and go back. If not, you have to hunting and learn to lower your voice. (*The other animals object by grumbling)*. Oliphant, you will get water, but not from the ponds around here… at the borderlands, 300km away. And stop eating a lot, you are causing starvation. You must slim and your supplies will be cut in half.

Hippo: Leopar, you just have to find a way of removing those spots. Any of you kind who want to work here must produce a badge so that they will have the right to work here. We will give them menial jobs fit for them. Leo, by today you must what to do. No more water for you and no hunting or you go.

Leo: But I do not even know where my father came from?

Leopar: Ahh changing my spots, how? I do not know the formula. Mother gave birth to me like this.

Oliphant: Witchcraft me? Stealing me?

Croc: (*Shouting*) Court dismissed!!!!!!!!!!!!!!!

~End~