Unheard Narratives: theatre-making that celebrates Coloured stories

Estee Lauren Claasen

1445136

University of Witwatersrand

Plagiarism Declaration:

University of Witwatersrand, Johannesburg, School of the Arts (Drama for Life)

I**, Estee Lauren Claasen (1445136)** am a student registered for Master of the Art by Coursework and Research Report in the field of Applied Drama: Theatre in Education, Communities and Social Contexts in the year 2018.

I hereby declare the following:

- I am aware that plagiarism (the use of someone else's work without their permission and/or without acknowledging the original source) is wrong.

- I confirm that ALL the work submitted for assessment for the above course is my own unaided work except where I have explicitly indicated otherwise.

- I have followed the required conventions in referencing the thoughts and ideas of others.

- I understand that the University of the Witwatersrand may take disciplinary action against me if there is a belief that this is not my own unaided work or that I have failed to acknowledge the source of the ideas or words in my writing.

_____ _____

Signature **Date**

Acknowledgements:

I would like to thank all my participants' who volunteered to partake in the process for your tenacity and willingness to perform and most importantly thank you for sharing your stories. Not only have you given me a new understanding of how we view the world but the greater audience of Erica West congregation, Belhar too.

My friends and editors who are also my friends you have supported me on this journey of what we all now call "my Coloured awakening" I will forever be grateful for your support and understanding of my views. If it wasn't for you listening to my late-night calls all this would be forgotten. My friend and soul sister who always motivates me to stay true to myself I am forever grateful for the day we met.

I would like to express my very great appreciation to my supervisor, Cherae Halley for her valuable and constructive suggestions during the planning and development of this research work. Her willingness to give her time so generously has been very much appreciated. You have supported me even before you were my supervisor. Your patient guidance, enthusiastic encouragement and useful critiques have helped take me one step close to obtaining my master's degree. You deserve nothing but greatness.

I am extremely grateful to my mother Dolores Wyngaard and her husband Stanley Wyngaard, you gave me your blessings from day one and supported me throughout my journey. Thank you for providing me with unfailing support and continuous encouragement throughout my years of study and through the process of researching and writing this thesis. This accomplishment would not have been possible without you. My family in Namibia and my sister cousin Asiyah thank you for believing in me every step of the way I cherish your late-night phone calls and support. Also, I express my thanks to my family back home in Belhar for your love, prayers, caring and sacrifices.

Finally, my father Lester Edward Mcgee may your soul rest in peace - this is all dedicated to you.

Introduction, the magic of telling your own story.

"Bill talked social change, I embodied it" (Hilary Clinton, pg 137)

During the colonial and apartheid periods, the Black population of South Africa was divided into ethnic groups; the Nguni people which consisted of Zulu, Xhosa, Ndebele and Swazi, then the Sotho people and the Coloured and Afrikaans. During apartheid, the government introduced numerous legislatures based on racial classification. For example, the legislative basis for racial classification during apartheid was the Population Registration Act No. 30 of 1950. This Act divided the South African population into Four main racial groups: White, Black, Indians and Coloured people (Henry Lever, 1982). Race was used for political, social and economic purposes. In my paper I to refer to the Coloured ethnic group with a capitalized "C" and according to the Publication Manual of the American Psychological Association, Sixth Edition, racial and ethnic groups are designated by proper nouns and are capitalized (apastyle.org, 2019).

This brings me to the start of my research where I elaborate on my personal journey as a Coloured woman in South Africa. I share what the power of sharing my story had done for me and how that inspired me to continue and find out if this tool could do the same for the rest of the ethnic group specifically the older Coloured generation based at my church in my home town Belhar, Cape Town. Belhar is a suburb in the northern suburbs of Cape Town In the Cape Flats area. Belhar is predominantly populated by Coloured people.

Performance as Research (PAR) is closely associated and often conflated with, the terms Practice as Research, Practice-based Research and Artistic Research. PAR is research and practice that exists in radical positioning. Knowledge is formed through the material process of performance (Lewis, 2016). This can closely be related to the ideologies of Karl Marx's understanding of history as a process, He believes that the knowledge produced emerges not as "practice from the idea" but rather the "formation of the idea from material practice" (Roberts, 1998: p.193 -195). PAR is ultimately the development and creation of ideas through embodied practice (Lewis, 2016). This research is based on the understanding that PAR is a journey one can never complete, whether it is conducted consciously or unconsciously.

In June 2018 I undertook a PAR project as part of the requirement for the Drama Research course under my master's degree. A project where I explored my identity in the current context. I further explain PAR in more detail below. I investigated and evaluated my place in a certain setting and how It felt being around a particular group of people at that time. My assumption when starting my PAR journey was that I resonated with all who identify as Coloured[1] in and around South Africa. Undergoing this experiment, I found that I had many similarities and many differences with Coloured people around my current context at the time living between Johannesburg and Cape Town. These discrepancies differed, depending on where certain people grew up in South Africa. I engaged in conversations with people who identify as Coloured and who came from different parts of South Africa such as KwaZulu-Natal, Eastern Cape, Gauteng and the Northern Province. In conclusion to my findings, which was further explored and developed in a public performance, I found that I did not resonate with all Coloured people. Instead, I resonated with the complexities that are found in the Coloured race and the current complexities we face being Coloured post-apartheid.

> You managed to tie the unconscious in with the conscious by creating a very clear framework for the performance, but at the same time being very open to the immediacy of the moment.

The above comment was made by an examiner post my PAR performance. The examiner elaborated on my ability to use my personal lived experiences in performance. Performance is a way of sharing and exploring your lived experiences while the act of witnessing is indistinguishably tied to what performance is, how artists create it, how audiences experience it, and how it develops meanings in the social world. Goldman depicts this perfectly by saying; "we are all witnesses to the times that we are living through and to countless performative manifestations of these times on a daily basis" (Goldman, 2017: p.1).

An audience's conscious act of witnessing and acknowledging that something meaningful has occurred in which all those are present and can never be unwitnessed. This notion of witnessing runs directly counter to the idea of

[1] All races in South Africa are spelt with a capital letter. Black, White and Asian etc. In my paper, I capitalize the "C" in the racial category Coloured. Capital letters jump off a page and signal an importance greater than that of the uncapitalized words.

the artistic event being merely a form of escapism. This implies that witnessing a performance has exposed us to something that shifts us in some way and that will ensure that we continue to engage and grapple with its contents, perhaps both privately in our dialogues and interactions with others (Goldman, 2017).

My personal journey around being Coloured and being silenced in this specific ethnic group started in 2016, coming from a province where 80 percent of the population are Coloured people, whether its Malay[2], Griqua or Khoi, everyone knew what and who you were. Moving to Gauteng, a city filled with so much diversity, on many occasions I was asked; "What are you? ", "Where are you from?" or "Are you mixed" etc.

> People from different parts of the world ask 'what mix' I am.
>
> Which would you prefer? Salt and vinegar or cinnamon and sugar?
>
> Neither one of my parents was black Black. Neither one of them was
>
> white White. I am not half-and-half (Zimitri Erasmus, 2017).

Above Zimitri Erasmus speaks back to a similar event of what I experienced coming to Johannesburg. Both my parents are Coloured and I was raised knowing only that one perspective. In the same book, Zimitri asks; "How is 'race' determined? Is it your DNA, The community that you were raised in, The way others see you or the way you see yourself" These questions came up during the workshops held in Cape town, Belhar while sharing stories as well as during the performance. In my paper, I demonstrate how the performance and stories shared spoke back to many Coloured stereotypes around the Coloured community as well as celebrating the Coloured ethnic group.

In Cape Town, the need to explain or state my racial group to someone was never a factor. Living in Gauteng while receiving these comments I slowly lost my voice. I was unable to answer for my identity and who I am. This can occur for anyone moving from one place to another city, for work, school or even better-living conditions. The concept of migration is wide and intricate. Many South Africans during apartheid were forcibly

[2] Malay, Griqua or Khoi are subgroups in South Africa, who were reclassified as Coloured in the 1950s.

removed (Kgatla, 2013), and had to adjust to a new setting. While I was adjusting, I had to explain my race and my backstory which at the time all I knew was Coloured. Using the resources available I had to develop strategies in my current circumstances to liberate myself. Executing this task meant finding out who I am and building up enough courage to answer for my race and my identity, something I had difficulty within the beginning. I lost my voice and silenced myself due to fear and frustration. This frustration came from always having to answer for my race and who I am. On the other hand, the fear arose knowing that If I had remained silent, I would lose my own identity. Having engaged in the PAR project, I experienced a sense of freedom yet the painful discovery of breaking the silence and discovering my voice through performance. By freedom, I mean 'free' from judgements and prejudices (Turner, 2018). Observing the Coloured ethnic group in South Africa, this research seeks to find out whether being socially excluded and being marginalized has caused the Coloured ethnic group to be silent.

Following the personal experience in June 2018, I was driven to replicate a process of storytelling through a workshop with the elderly of my community, Belhar Cape Town. The workshop is not a separate task but rather a continuation of my PAR but having an objective view, the outside perspective and the perspective of witnessing. The subjective journey through developing my PAR has shown that my research is solely based on feelings and experiences in certain spaces, my own skin and contexts. This research aims to see, to notice, and to absorb those parts of my identity that is transpiring around me on a daily basis. These parts are often disregarded in my everyday encounter and have the potential to transform people I engage with in everyday life.

Research previously done around the Coloured group in South Africa has either considered Coloured people as a creation of apartheid or as an indistinguishable group (Mills, 2018). This research challenges these concepts and intends to adopt the principles that guide Playback Theatre, which aims to honour each teller by providing a space for multiple viewpoints and voices to be heard (Rivers and Chung, 2017). Some of the principles mentioned helped enable the Coloured community to share their stories. "Through Playback Theatre, silenced voices and counter-testimonies are heard and amplified. This helps to raise awareness about the realities of injustice and oppression" (Rivers and Chung, 2017: "para" 3), I used principles of Playback Theatre within a Theatre-making process to break the silences earlier mentioned within the Coloured community. In this study I provide an

opportunity for the Coloured elders of a predominantly Coloured community in Cape Town, Belhar to find out whether or not these participants' have been silenced and if so, I aimed to provide a space to break their silence and investigate with them the factors that contribute to the perpetuation of the silence. This research, therefore, starts to understand the perceptions, behaviours, and communication that surround the silencing in the Coloured communities. Storytelling can become an integral part of the process of evaluation and co-creation. During the workshop process with the elderly, storytelling was used to help a listener experience something new. Storytelling and story gathering were used as my main form of data collection. Considering that our current circumstances do not allow for connections, storytelling offered a sense of authenticity among participants'. Karen Barbour (2006) justifies how storytelling can be used in many different settings to engage all participants on a more personal level creating human interaction.

This research, therefore, aimed to foreground forgotten narratives of the Coloured community in the Post-apartheid era. The principles of and tools from Playback Theatre will be used to encourage dialogue and shared narratives among Coloured people. This research intends to celebrate Coloured narratives and break the perpetuating silences in the Coloured community. The research, therefore, aims to fulfil the following:

1. Seeks to understand the perceptions, behaviours, and communication that surround the silencing in the Coloured communities.

2. Provide a space for dialogue to a group of Coloured individuals from an older generation (50 to 80 years of age).

3. Use guiding principles and aspects of Playback Theatre to invite narratives on Coloured identities among the group of individuals.

4. Generate a Theatre performance with a group of Coloured individuals that the larger community witnesses as a means of celebrating and understanding the narratives of the elderly.

In achieving the above-mentioned research aims, the following research question guided the investigation:

1. To what extent can a theatre-making process be used to elicit lived experiences and break a culture of silencing within the elderly Coloured community?

And the following sub-questions arose:

1.1 What are the effects of communal witnessing of elder's stories?

1.2 How do the guiding principles of Playback Theatre contribute to a safer theatre-making process?

This research report will follow the following structure:

In chapter 1 will present the reader with the context in which the research takes place, providing a rationale for the study and providing a contextual investigation of the Coloured community in South Africa.

In chapter 2 I will investigate the core theory and concepts that inform the research, providing the reader with key features of the practice of Playback Theatre and how this might aid the research.

Chapter 3 follows with an introduction of PAR and justification of the research methodology.

Chapter 4 is a description of the process undertaken and an analysis of the method of practice and material generated.

Chapter 5 will present to the reader with a glimpse into the performance, followed by a reflection of the performance and presents vital questions which remain post-performance while attempting to answer the research questions of the study.

The report will conclude with a chapter summarizing the journey and suggesting the next steps of such work to theatre-makers, directors and storytellers.

Using the form of creative research allowed for engagement with my own personal story which is explored further into wider settings of societies, cultures and environments. Preserving an awareness of, and respect for, diverse lived experiences which may possibly enhance our own capacity to empathize with others. Such consciousness

may also encourage us to represent our work and our stories (in my case through performance). In order to improve the capacity of our audiences and readers to empathize and educate each other about our lived experiences. This promotes a sense of understanding of each other's cultures, traditions and identities in the current South African context.

In the globalizing world, it seems that people are "becoming more disembodied, more disconnected from local communities and contexts, and more self-destructive" (Barbour, 2006). Consequently, a re-engagement in lived experiences in specific local art contexts has the potential to counter the sense of personal disempowerment that many people, especially artists, feel in the face of violence, social injustice, environmental destruction, globalization and terrorism. Engaging in description, interpretation and reflection on personal and shared experiences in the arts can open all our hearts to recognize and appreciate the diversity of human experience (Barbour, 2006).

Chapter One: A Coloured Place, unpacking the complexities of the Coloured narrative

The title of this chapter pays homage to the South African play *A Coloured Place* written by Malika Ndlovu. My use of this reference in my title introduces a multi layered perspectives of Coloured identity which the published play grapples with.

'We Coloured people are not a proper nation, we don't have our own culture or land that we can say is our own' (Adhikari, 2006: p 13). Adhikari compares the Coloured population to a mixed bredie, a traditional Southern African dish consisting of stewed meat (typically mutton) and vegetables. The perception that the community lacked cultural distinctiveness or full ethnic integrity reinforced their marginality but also perpetuates the idea of Sarah Gertrude Millins' memorable phrase that Coloured people are 'God's stepchildren' (Adhikari, 2006: p 27). Charles Sebe, who at the time was the director of state security in Ciskei, demonstrated these thoughts in his rejection of reproduction during a speech reported by Joseph Lelyveld, a New York Times journalist: "What will you get from [Black/White] inter-marriage you get a Coloured". The word was pronounced with dislike. "You don't get a White person, you don't get a Black person, but a frustrated child which does not belong anywhere (Adhikari, 2006: p 481). Coloured people contributed to these negative perceptions that it served as a lasting category into which smaller groups did not fit into either the White or African categories that were placed. This, again, is very much apparent in official practice where, for example, in census figures or in the compilation of statistics in official publications, those groups that were not manifestly White or African were lumped with the Coloured category (Adhikari, 2006: p 481-482). Thus, groups such as Malays, Griquas, Rehoboth Basters[3], Namas and even Indians were at times treated as distinct groups and sometimes included under the rubric of Coloured in the Population Registration Act (Adhikari, 2006: p 481-482).

Looking at basic needs and healthcare facilities in South Africa, many Coloured people are aware of their elevated status in society in comparison to the Black race (Nambo, 2016). Access to better housing and access to better living conditions is one example of this. Looking at the recent Siqalo protests over land or basic services in Cape

[3] Rehoboth Basters are a Namibian ethnic group descended from Afrikaners and indigenous tribes which formerly resided in the Dutch Cape Colony.

Town between, Siqalo (a predominantly Black township) and Mitchells Plain (a predominantly Coloured township). The Siqalo residents have been demanding the City of Cape Town for basic services such as electricity. The violence broke out when the residents of Mitchells Plain confronted the Siqalo residents. Researchers have dubbed this protest as "a rebellion of the poor" (Jacobs and Wasserman, 2018). Even with the pseudo status level of being 'better' many Coloured people are associated with shame, immorality, sexual promiscuity, illegitimacy, impurity and untrustworthiness' (Erasmus, 2001: p 12). Adhikari further adds more to this list such as "criminality, gangsterism, drug and alcohol abuse, and vulgar behaviour" (2006: p 482). There is a sense of shame attached to racial hybridity, with which Colouredness was instilled; and finally, the marginality of the Coloured community, which severely limited their options for social and political action, giving rise to a great deal of frustration (Adhikari, 2006). The shame is also attached to language, Coloured people are labelled as "gham"[4]. When speaking their mother tongue, Coloured people are recognized as low status in South Africa and uneducated. According to Statistics South Africa, the Coloured community makes up 8.9 percent of the South African population (Statistics South Africa 2003: 12).

Marginalization thus remains a theme of Coloured identity. In the Western Cape the Coloured people are a majority, making up 53,9% of the province population (Statistics South Africa 2003: 12). It is therefore unclear how these concepts of shame and pseudo status attached to a large percentage of the Western Cape has never received focus with regards to their narratives of identity and silencing. Giving the reason for such a project to be undertaken.

Race is controlled through classification in countless performances of everyday life. All South Africans are expected to tick one of at least four racial boxes on a variety of administrative forms, including the census, university applications, medical records and accident reports. The state requests that racial demographics from public and private institutions implicate staff in classification and data collection based on race (Alexander

[4] Advocates of slavery have over the last 500 years been justifying slavery based on the theory of 'the children of ham' and the 'curse of ham'. People of colour were called Hamites or gham. Gham is a term that associates vulgar behavior of Coloured people.

2007:100). Once again, race is contemplation that continues to have profound consequences for people's lived experiences (Alexander 2007:99), reiterating daily how race appears to correlate with people's economic standing and social experiences. At the writer's conference in the 1980s[5] (a predominantly White and Coloured writers conference) had guests like Breyton Breytenbach, Antjie Krog and Julian Smith. At this conference, Patrick Petersen contributed to Afrikaans, speaking about the politicization of Black Afrikaans poetry. Petersen emphasizes the importance of poetry in the struggle, he stated: "Poetry has to break the silence, breakthrough barriers" (Van Heerden, 2017 "para" 81). Here we see another example of how performance-based art could help break the silence. Performance Art has a way of distancing the audience from the truth and like poetry it allows the audience to criticize without judgement. Witnessing and embodying performance is a tool for change (Abromovic, 2013).

When performing my PAR, I felt the power of sharing. I was silent about my identity, and the confusion around my identity made me feel socially excluded before the public performance. Therefore, my performance was self-revelatory. According to Emunah in her book, *The Self In Performance*, defines self-revelatory as when one discloses their most private feelings and thoughts. This type of performance is often used in Drama Therapy, where the performer creates a theatre piece drawn from current life issues in need of healing (Pendzik et al., 2018). All while focusing on creating work that could be presented to an audience. Work that focuses on addressing issues of identity, memory and authenticity. My process through my PAR consisted of self-reflection, self-representation and embodiment. This process proved to me that voicing out one's narrative can benefit the audience as well as the person embodying the work. A narrative inquiry is human-centred in that it captures and analyses real-life stories, in doing this it has the ability to document critical life events and witnessing it from a holistic view (McEwan, 1997: 85 -92). It is important to share our stories as it is a gift to the future generations and it is also a way of building history, which is needed for the Coloured population. There are many untold

[5] The Victoria Falls conference (Zimbabwe, July 1989) was attended by predominantly [White and Coloured] Afrikaans writers, such as Breyten Breytenbach, André P Brink, Antjie Krog, Vernie February, Etienne van Heerden, Hein Willemse, Julian Smith and Patrick Petersen.

stories in the Coloured culture. Stories that may not have been heard or stories that have not been shared. Particularly within the elder Coloured people who witnessed and experienced apartheid, as well as South Africa, becoming a democratic country, many stories have not been shared. Sharing narratives are also a way of healing for the listener and the teller. Narrative theatre for social action encourages conscientization, creative problem solving, reflexivity and collective confidence (Sliep, 2004: p 196).

> As humans, we have an urge to tell a story and can communicate with each other and obtain enjoyment and healing through storytelling, which should have been universal and everlasting, but unfortunately, Japanese storytelling is undoubtedly declining because the social development has made it difficult to maintain the suitable environment for storytelling (Kyoko Tanaka, 2018: p 9-15).

Kyoko Tanaka looks at Playback Theatre as modern-day storytelling. As a result of urbanization that took place in Japan storytelling lost its value. Not only in urban areas but in villages too. The greatest form of listening and sharing stories had been forgotten. Today Kyoko looks at Playback Theatre and how sharing stories can be done through the arts (Kyoko Tanaka, 2018: p 9-15). One of the main purposes of storytelling is to pass down stories from generation to generation. Having shared similar living conditions and environmental conditions people sense comfort in sharing in those spaces. Orally stories are still being shared using Playback theatre, it's the performance part and witnessing the performance that adds to the 'theatre as healing'. Playback Theatre is not about putting on a stellar performance, the sharing and telling aspect of Playback can form connections in any community with any group. Kyoko calls it an opportunity for mental communication which we lack in our daily lives. Playback Theatre is a continuation of the "resonance" spoken of above. Every story shared is the storyteller's story, the audience and actors listen attentively, it is at this moment when we as the audience or actors can possibly resonate with the teller. We resonate with the feelings the teller elaborates on when telling the story. Therefore, we can begin to understand that Playback Theatre respects the experiences of each person and will convey a true performance to the audience.

Sharing our stories encourages us to engage on a deeper human level that induces authenticity, acceptance and giving, and legitimizes what we feel. Moreover, Playback enables people to have an experience of creativity and

collaboration through listening. The portrayal is subjective and internal; the truth is in the eyes and heart of the beholder (Shoshan, 2002: p 8). This idea of storytelling as a generational experience or passing down stories has intrigued me, especially the way Kyoko describes as working effectively in his Playback Theatre project. It has further given me a reason to work with elderly Coloured people, providing them with a creative space to pass down the stories of their identity.

The community I chose to do workshops in was in a community I grew up in, the church I chose is also a church I attended growing up. Belhar being a predominantly Coloured community was the perfect context to find participants. Being a familiar face to the community it didn't take too much time for participants to join the process. The members of this specific congregation are extremely supportive of the elders and this added to the amount of support we got from the members. The Erica East New Apostolic church has all the members split into sections, from Sunday school, to youth and senior members. Within the church, all members have their own politics, and this caused distrust among the group members at first. Although the group fluctuated, we slowly started developing trust among the group members. The participants were made up of seniors who are aged 50 to 80.

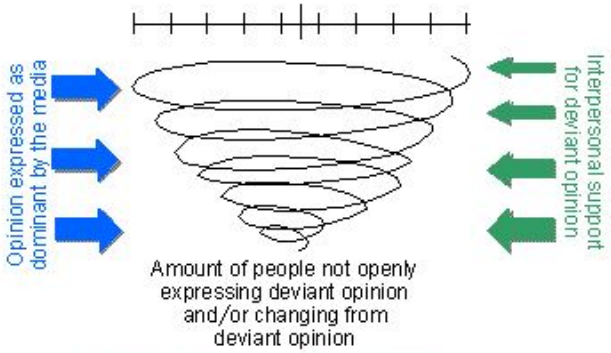
This research is important because even within my community there are silences, the stories and literature of my community and people of the Coloured race are rare. This research not only gives a voice to the elders who have complained about being ignored but also gives the youth the courage to share their stories. I personally believe there are unheard narratives among this specific group of seniors in Belhar and so this research is important because I give this group of participants' a platform to share their stories and the space to be listened to.

Chapter Two: How the marginalized group has been silenced - the consequences of remaining silent.

Based on Noelle Neumann's' theory the "spiral of silence" which refers to how people tend to remain silent when they feel that their views are in the minority.

The model is based on three premises: 1) people have a "quasi-statistical organ," a sixth-sense if you will, which allows them to know the prevailing public opinion, even without access to polls, 2) people have a fear of isolation and know what behaviours will increase their likelihood of being socially isolated, and 3) people are reticent to express their minority views, primarily out of fear of being isolated.

> Noelle-Neumann defines FSI as a "fear—probably developed over the course of evolution of being rejected by those around [us]" and that "most people are afraid of becoming isolated" (Noelle-Neumann, 1977, p. 144). FSI is conceptualized here as a social constant of sorts, and as such, it frequently is taken as a given and not subjected to empirical measurement (see Fuchs, Gerhards, & Neidhardt, 1992) in the spiral of silence research (Hayes, Matthes and Eveland, 2011).



Noelle-Neumann's Spiral of Silence

A conspiracy of silence, or culture of silence, describes the behaviour of a group of people of some size. The culture of silence perpetuates the illusion that some voices need to be heard above others. Our silence, Coloured people's silence, has been socialized and institutionalized. The culture of silence can be changed through

education and creating spaces for the truth (Afzal- Khan, 2011). Using tools and principles borrowed from Playback Theatre mainly storytelling and story sharing tools I guided a group of Coloured participants aged between 50- 80 years old to share their narratives around being silenced in our current democratic country. The stories which arose were mainly about hurt and the pain the participants' experience being marginalized.

The tools of Playback Theatre were used as a method of inquiry as an interactive improvisational form used to incite dialogue. Jonathan Fox writes about the importance of ritual which goes hand in hand with community and theatre (Fox, 2008). In the process, because the sessions were based in a church setting the ritual was agreed on by the participants to start and close in prayer. I used the story making, story sharing and storytelling tools of Playback and developed a 45-minute theatre play using the stories collected. My assumption was proved to be correct when saying that these tools helped build and strengthens the solidarity and shared struggle among the Coloured participants of this community - based in Belhar Cape Town. The enactment of sharing stories brings out the truth, self-respect and detail within our shared humanity. These tools helped enhance communication between the participants and I. Playback Theatre and the tools used are based solely on people's personal experiences, one can assume that almost all Playback performances are invariably cathartic and sharing the stories of my participants with the larger community can too be deemed cathartic.

> An important principle is an anti-oppressive approach that many Playback Theatre practitioners' practice, this requires an informed, critical worldview together with a critique of the ways in which we are entrained into accepting and normalizing oppressive ideologies. "As practitioners, we must, therefore, assume responsibility for addressing our own internalized oppression and complicity with hegemonic discourse (Rivers and Chung, 2017: "para" 11).
>
> These are the basic principles that define Playback Theatre and make the experiences meaningful. Fox concludes that "without a clear framework provided by the rules, spontaneity can turn into chaos, creativity into confusion" (Rowe, 2007: p179).

The silencing referred to above has different meanings for different cultures (Bryant, 2018). Earlier this year clothing retailer H&M's online ad featured a Black child model wearing a hoodie written: "coolest monkey in the jungle" (Kambule, 2018). This advert received widespread repercussions with Black South Africans disproving the word 'monkey' previously used to shame Black people and Coloureds. In this instance and context, we see White people in South Africa conveniently silent. The only time they find their voice is when the Economic Freedom Fighters (EFF) supporters trashed the H&M retailer store. Suddenly privileged White people told Black people that their actions are wrong without having said anything about the ad (Kambule, 2018). Whiteness is not merely the pigment of the skin, but also includes the systems of power and privilege that are constant in the professional realm. Remaining silent simply means that these systems are reinforced in ways that would not be possible if we had ongoing dialogues between White people and other races. The South African media is swamped with examples of Whiteness, be it newspapers, radio or television. Whether it is the unproductive and racist slurs that can be found or the dissatisfied White people who mobilize superiority (Shabangu, 2018).

There are many articles speaking to the exclusion of the Coloured population. One is an article that states "There is no such thing as a Coloured identity" (Adendorf, 2016: p 1).

> Those who consider themselves Coloured have obviously not yet been liberated from the apartheid yoke and this attachment to the most visible and hurtful defect of apartheid must be viewed within the current political and socio-economic context. Marike de Klerk said in 1983: They are the people that were left after the nations were sorted out. They are the rest (Adendorf, 2016: p 1-2).

When reading this article, it reiterated that the Coloured population does not exist. When watching a documentary titled, *I'm not black, I'm Coloured: Identity crisis at the Cape of Good Hope*, one of the guest speakers said something so profound: "Out of fear and out of oppression came apartheid "(Pastor Edgar Micheals, 2018).

> Our identity is partly shaped by recognition or its absence, often by the misrecognition of others, and so a person or group of people can suffer real damage, real distortion if the people or society around them mirror back to them a confining or demeaning or contemptible picture of themselves" Taylors'

> concept of recognizing or misrecognizing cultures influences how members of a particular culture feel about themselves individually or collectively (Landesman, 1994: p 181).

According to the above theory by Noelle Neumann, the spiral of silence assumes that the public opinion about some topic (e.g., a social issue) or person (e.g., a politician) is ruled by the tone of media coverage that person or topic receives as well as, to a lesser extent, the incidence in which certain perspectives are articulated publicly during social discourse. According to this perspective, people who hold a particular position but see that position as losing ground in the public and media discourse will be less likely to articulate that position publicly due to the fear of socially imposed approvals, such as isolation from friends and community, which can result from the appearance of deviating from majority opinion. Overtime when a certain group remains silent, they end up perpetuating the opinion made by the majority (Hayes, Matthes and Eveland, 2011). When conversing with my external examiner Malika Ndhlovu, post-performance we noticed that the laughter and sighs of relief coming from the audience came from a place of resonance which leads me back to my point made above when speaking about my PAR. On some level the pain and complexities are what we resonate with the most as the Coloured population. The driving point of the performance was humour and how the humour helps numb the pain. Pieter Dirk Uys a South African performer, writer and activist who deems humour a weapon of mass destruction (Hills, 2013).

The structure of Coloured communities as an excluded community has been described by Erasmus as follows:

> Coloured identities were constructed out of fragmented cultural material available in the contexts of slavery, colonization and cultural dispossession. This leaves their constructed and composite historical nature always evident and their dislocation always present. These are identities produced and re-produced in the place of the margin (Erasmus 2001, 22-23).

It is the current living conditions of many Coloured people around South Africa which clearly shows that dislocation is still present, a clear example of the Coloured identity being produced and reproduced into dislocation into social exclusion. The Coloured ethnic group is marginalized and innately inferior to Black and

White. “Marginal Man”, a term first used by Park in 1928 which described the social identities of biracial people in America. Stonequist wrote this about the “Marginal Man”: “leaves one group or culture without making the satisfactory adjustment to another and finds himself on the margin of each and a member of neither” (Stonequist 1937 in Hitch 1983, 110). The Marginal Man term has considered the values of ethnic groups which are denied. According to Jane Battersby, this concept of marginality of mixed-race people has been adopted in South Africa with reference to the Coloured communities (Nillsson, 2016). Coloureds in this light should no longer be seen in terms of mixing of races, but as the impact of the meeting of different cultures under specific historical conditions, and with this in mind, one can only begin to imagine the diversity of narratives that exist.

“We pass our culture and lore on through talking, through talking and the stories we tell through our bark paintings, and our performance, our song and dance performance. A combination of all three together” (Wanyubi Marika, 2003: p 1). When witnessing Playback Theatre for the first time it was significant to see how comfortable the audience was to share, to express their feelings and stories. I was able to hear stories and in doing so I was able to discover more about the audience as individuals. Playback encourages the intimate space for storytelling and performance and dramatic transformations. Playback Theatre actors use improvisation as the main tool throughout the performance and Playback Theatre demands that we listen (Kyoko Tanaka, 2018: p 9-15). Improvisation also creates a sense of authenticity when sharing as it is a spontaneous act. The narratives that exist among the Coloured population can be authentically shared if I was to use improvisation as a tool to encourage the sharing of narratives throughout the theatre-making process.

Historically the Coloured population were used by the White supremacist to divide and rule the Black majority of the population. This act emphasizes the rejection by other races toward the Coloured people. Post-apartheid and rejectionism (the political position of rejecting a nation's right to exist) are still evident in many Coloured communities today (Hausman, 2018). Rejectionism is a position that many Coloured people still face today, I will use this as a framework for my research. Unfairness and inequality between races have become the norm and in the normalization of this treatment, we tend to be silenced. Here I am using the concept of rejectionism to suggest a certain kind of “habitual detachment” that comes from accepting conventions that we usually don’t think to

challenge (Goldman, 2017: p.1). Achmat Dangor's "Bitter Fruit" exposes some of the silences related to apartheid era and the social exclusion of the Coloured identity post-apartheid. Coloured people are constantly being reduced to negative stereotypes. Twenty-five years later, Coloured people continue to suffer the severe consequences of this legislation, the denial of the true self.

Playback Theatre as a method of inquiry is an interactive improvisational form used to incite dialogue. Jonathan Fox writes about the importance of ritual which goes hand in hand with community and theatre (Fox, 2008). I will be using Playback Theatre tools and guiding principles to collect stories from Coloured participants in a theatre-making process. My assumption is that these tools will help build and strengthen the solidarity and shared struggle among the elderly Coloured participants. This enactment of sharing stories brings out the truth, self-respect and detail within our shared humanity. These tools will help enhance communication between myself and the participants. Playback Theatre is based on people's personal experiences, one can assume that almost all Playback performances invariably are cathartic.

> An important principle is an anti-oppressive approach that many Playback Theatre practitioner's practice, this requires an informed, critical worldview together with a critique of the ways in which we are entrained into accepting and normalizing oppressive ideologies. "As practitioners, we must, therefore, assume responsibility for addressing our own internalized oppression and complicity with hegemonic discourse (Rivers and Chung, 2017: "para" 11).

The *stories* are volunteered so no one will ever be forced to *share* a story. The *teller* (volunteer) can only tell a story about his/her own *life situations*. The stories are invited without prejudice, and there is a sense of spontaneity. These are the basic principles that define Playback Theatre and make the experiences meaningful. Fox concludes that "without a clear framework provided by the rules, spontaneity can turn into chaos, creativity into confusion" (Rowe, 2007: p179).

Chapter Three: The vicissitude of a performance

This chapter breaks down the methodology used for my PAR performance and justifies the research methodology used in my group performance with the participants of the Belhar congregation. This chapter also aims to explain the intention of the data collection process in the workshops with elders held in Cape Town.

The life-stories bring emotions to the surface and enable everybody to undergo the process together. To tell a story, to see it "live" on stage, in the presence of "witnesses" allows the person "to be". The strength to exist resides in the strength to express (Shoshan, 2002: p 8 -9).

In the above quote Shoshan speaks to the power of performance and the authenticity and strength it allows a performer to obtain, below I will continue to elaborate on the power I found within performing my own personal journey which further led to the power of witnessing others stories. In a study undertaken by Paul Gilroy, he argues that critical scholars need to move beyond text as a mode of communication and exchange this for social interaction. Engaging in the PAR project and embracing both performance and written work I challenged the hegemony of text by understanding its meaning and how it delves into performance. Moving beyond the text, I embodied my personal lived experience as a Coloured woman, in post-apartheid South Africa. This has added to the witnessing and social interaction of sharing my story and celebrating my narrative of being Coloured despite living in the complexities this race carries. The act of sharing stories is an important principle of Playback Theatre as it marks the conscious act of redeeming the self and allowing it into the space in which it can develop. “It also signifies the power in the community to create its own narratives by using its cultural heritage, it is the process of narrating and collecting stories from one generation to the next” (Naidoo, 1998: p 230). To further connect a process of sharing stories towards celebrating and building community, Naidoo puts it best in stating that, “the merging of time past with time present and the healing potential of time future make possible the dawn of a new era” (Naidoo, 1998: p 230).

This research undertook a theatre-making process where the principles of Playback Theatre aimed to guide the process of sharing stories. The main principles I will focus on during the theatre-making process will be that of remaining true to the teller's story (Jordaan, 2015) and one of the forms called "Fluid sculpture".

Fluid sculptures are one of the rudimentary forms of Playback Theatre. The fluid sculpture is an easy and effective way to ease the audience or participants into a performance and in our case into a workshop-based performance. They are usually short, abstract and movement represents a feeling or a moment someone had recently. When introducing the elderly participants to the fluid sculpture we started off with a moment of their day. E.g. their journey to the venue that morning. After this step, in a Playback Theatre performance, the conductor who interfaces with the audience will invite individuals to share their stories. The actors step out one at a time to the centre of the stage with a repetitive sound and movement, each reflecting an aspect of the teller's experience. Fluid sculptures served another aim for this research, which was to provide a space of dialogue to a group of Coloured individuals aged between 40 to 80 years of age. Using fluid sculpture, we invited narratives on Coloured identities among the group of individuals, narratives about our heritage and the sense of feeling marginalized. Thereafter the participants wrote stories and submitted them to me a week later.

"Community-based art is a field in which artists, collaborating with people whose lives directly inform the subject matter, express collective meaning" Community-based not only empowers to share and reflect upon their experiences, it also acts as a vehicle for social change (Fox, 2007, p 92). Playback Theatre is a part of this genre.

Fox validates that the power of community- based theatre empowers and enables the community to share stories and express collectively. After fluid sculptures I moved to the more traditional form storytelling outside of the Playback Theatre frame, yet still within its principles of story sharing (this is at the root of Playback Theatre, allowing all participants to share stories). What I was able to do with this research was to give ordinary people a chance to share, witness and most importantly celebrate the stories. Salas, quoted by Fox, says: "people need to tell their stories it's a basic human imperative" (Fox, 2007, p 91).

I was aware that participants from this community could share personal stories and using fluid sculpture from Playback Theatre could create a safe and secure space for the participants to share openly. Sharing stories allowed for participants to make sense of themselves (Jordaan, 2015: p 35). Telling their stories helped the teller and listener situate themselves in relation to others (Jordaan, 2015: p 8). Using the two tools mentioned above the group of elderly participants were able to establish a sense of security and safety in relation to each other. The tools of Playback Theatre unearthed stories of this specific community and enabled emotions, subtext, and socio-political details to a story shared by the community (Rowe, 2005). The theatre-making process did not act as a tool for healing but to bear witness and celebrate the narratives shared.

In process with the participants, I discovered the perceptions and behaviours that surround the perpetuated silence in these communities. The use of story in the process emphasized that in telling a story it provides means of finding meaning in everyday life experiences (Jordaan, 2015). The teller/participants became the author of their own reality. It is for this reason that the sharing of stories was useful in breaking the silences among this group of participants. The use of the tools from Playback Theatre guided the process from start to finish. The performance was performed by the group of Coloured individuals aged 50 – 80 years old who were in the theatre-making process from start to finish. The larger community witnessed the performance in celebration of the narratives shared by the participants. The theatre-making process aimed to honour each story shared and allowed for all voices to be heard and created a secure space for witnesses to acknowledge the narratives of the participants. The stories gathered was the driving point of the creative process, the performance allowed for witnessing to take place and a sense of self – liberation was established during the reflection process.

Westernized culture often sees performance solely as entertainment, Schechner pushes performers and spectators (or teachers and students within pedagogical practices) to reflect on what they may be doing and witnessing as potentially healing (to selves and to society), educational (that is, geared towards growth and change) and connected to ritualistic practices of diverse cultures, including—historically—our own (Prendergast, 2008: p 7).

The performance justifies that these stories exist and the audience witnessing the performance allowed for a sense of empathy and resonance. The above quote by Prendergast expands on the fact that performance is not just for

pure entertainment but for the group of participants to get their stories heard and acknowledged by the community. Sharing their stories in performance also allowed for a connection among the community (Jordaan, 2015). Looking at the witnessing that took place when performing my PAR a sense of empathy and resonance was established between myself and the audience. My PAR project was framed around the following questions: where is home? and do all Coloured people resonate with one another? Post-performance I witnessed the audience members feedback. Which elaborated on all humans longing for a sense of home and all humans looking for a sense of security in other people, this also expands on the sense of marginalization I felt prior to my PAR performance.

More than a definite position, the dialogic stance is situated in the space between competing ideologies. It brings self and others together even while it holds them apart. It is more like a hyphen than a period (Conquergood, 1985).

This adds to how Dwight defines dialogic performance, “like a dialogic performance empathy holds people in a relationship. Empathy exists between people; between the urge to share our experiences and the need to retain that experience as our own” (Cummings, 2016: p 191).

The principles used are not acting as a panacea but as tools that guide toward social change and to breaking the silences in the community. Playback Theatre cohesively shapes a theatre performance based on the teller’s story. During the theatre-making process, I chose to work with the elderly of my community aged 40 – 80 years old as elders need to tell their life stories to preserve their legacies. In conclusion, the guiding principles of Playback Theatre and forms of Playback helped analyze the dominant themes in the stories shared by the participants which guided the theatre-making process. Playback Theatre “does not seek to provide solutions, rather it creates a safe space for critical reflection and allows participants and audience members to find their own solutions” (Jordaan, 2015: p 117) and their own voice.

Politically the Coloured population, specifically in Cape Town believe that the government do not provide for them, regarding basic needs such as housing and healthcare. We can see an example of this in an article by Nicole

Van Driel, who writes, “socio-economic reality of this group has improved only marginally since 1994, shall the ANC policy conference make any difference to the lives of God’s stepchildren”. The Coloured people have only benefited marginally since democracy. A large majority of the group remain in abject to poverty. The statistics below provide some idea of the stagnation of the group post-apartheid. Between 1991 and 2006 Coloured matriculants increased in number from 22 405 to 34 417, although the number of matric exemptions for the same period decreased from 22 % to 17% (Van Driel, 2017). Why are the matters so ominous in the Coloured community? The levels of unemployment, crime, drug abuse and alcohol abuse, which has caused much stagnation within the Coloured communities, the major factor is that the ANC government has not recognized and understood the historical context of the Coloured people: their exploited labour under slavery and the effect it had on their psyche. The Coloured people are not a homogenous group, they are part of a range of blended backgrounds. How the ANC polishes over the Coloured peoples' place in South Africa and I quote:

> Historically, the ANC asserted that the motive forces of the revolution were Black people in general and Africans in particular. Why the distinction, the question is always asked. In simple terms, this is because, in the cynical hierarchy of apartheid oppression, Africans occupied the lowest rung on the social ladder. They were therefore impelled to act more determinedly to change society. Their liberation, it can be argued, was and still is a condition for the liberation of all South Africans. white privilege, however, rested also on the oppression and marginalization of Coloured and Indian communities; and much of the legacy of apartheid colonialism continues to manifest in these communities (Van Driel, 2017).

In the above quote, the ANC fails to recognize that the San and Khoi people were the first people of South Africa and were the first expelled of their land and in the 1950s and they were classified as Coloured. Lastly, they fail to recognize the brutal system of slavery and the “dop-system” (to be bribed or paid with alcohol) on white-owned farms. Which all left economic scars on the large Coloured population. When sharing stories among participants many shared their regrets regarding the current political status which led back to empty promises and lack of empathy toward the Coloured race made by the government and how as the Coloured population they feel

neglected. I specially chose to not include this story in the play as I tried to narrow down the themes of the production and as my external examiner stated during our reflection session, I was focusing on too many questions and themes in my proposal and this showed in my facilitation and in the final production.

“Zimitri draws upon the concepts of Eros (love/the life drive) and Thanatos (the death drive) in Race Otherwise as modes of explaining South Africa’s racialised society”. Zimitri was asked in an interview how can we live in a life of Eros with the current political climate? She answered: “We have to let our guard down, but we have to be discerning about with whom we allow ourselves to let our guards down. South Africans should have a relationship based on integrity; we have to be warm … We have to be civil.” When reading this it takes me back to the rehearsal process where my participants wanted to exclude apartheid and the political concepts it comes with and this attitude also affirms the title “ the bitter truth” we may not be able to forget about the past but letting our guard down and dealing with these concepts in a civil matter could be the cure. Zimitri Erasmus is a firm believer of “if this is what you think, live it”. Working with Eros may not always be as easy as Zimitri makes it seem, we live in a South Africa where life has little to no value. A question I had asked myself during this time was, how do I show empathy and sympathy to the stories shared?

Chapter Four: from silence to solidarity

This chapter offers an in-depth description of the workshopping process and examines the method of practice used throughout the process with the participants. In this chapter, I break down the process that was held over four weeks. As mentioned above I borrowed tools from Playback Theatre and at the core I kept emphasizing to participants to remain true to their own personal stories taken from real-life situations.

Ethnography, he said, 'begins at home' and so we were to connect fieldwork with 'homework' on structures, systems and compelling statistics. Statistics, he said, are 'theatrically forceful', and so we were to harness the power of the quantitative in the service of critique and activism (Donkor, 2007).

In the above quote, David Conquergood emphasizes that ethnography and our authentic stories begin at home, although I might have taken this quote in a literal sense and took this process home to Cape Town. Performing my PAR which was driven by a personal story, I assumed that there were more Coloured people who also felt the need to share their stories but had no platform and with this hence the research aim to provide a suitable platform for others to create and share.

The creative process took roughly 4 weeks to complete and in these four weeks we had participants exit the process halfway, this then slowed down the process. I spent the first week using a tool borrowed from Playback Theatre, Fluid sculpture. I introduced the participants to the tool and how we go about doing it. I played the role of the conductor while the actors alternated between being the teller and the actor. This way all participants had a moment to share and a moment to witness. I immediately noticed that the participants felt safer and free to share stories with other members. As mentioned above we started off with a moment from the participants day. One participant shared a moment of how they woke up and their morning routine and as I said "let's watch" the four actors on stage played that specific moment back to the teller. We did this repeatedly for a while just changing the themes and moments. I then moved to a theme that I based my PAR on (feeling excluded in the current context as a Coloured woman). By doing this I made the mistake and assumed that every Coloured person in my community would bring up the theme of race or that they feel socially excluded because we're the marginalized

group in South Africa. There was a moment when I as the conductor asked all participants to think of moments when they felt excluded or alone. The moment came for us to share and the participant who shared, shared a story about her husband that she lost last year and how she feels excluded from family or certain gatherings because she is now deemed the older widower. As this came as a shock to me the researcher, hoping that the moment was in line with my thesis it was not. “Let’s watch,” I said and as the moment was being played back to the participant, she shed a tear. What then happened was we started sharing more moments and the group kept to the new theme, loss. As we brought the fluid sculpture to a close, I asked the participants to write down a different story about a moment where they felt excluded by their community, family, society or the workplace in doing this I emphasized my own personal narrative which was one of my biggest mistakes throughout the process.

The next few days we shared the written stories with the larger group, this created a sense of community among the participants and was the perfect tool to unearth the stories. During the last two weeks, we had 7 female participants as our final number and throughout the process, stories were shared, space became a sacred space for participants to share. With the stories collected, I scripted a theatre piece for the participants to perform in front of the larger community. I had mainly scripted the piece myself due to the lack of time we had for the final performance. The theatre piece we put together celebrates the narratives of the Coloured community, told by the Coloured members of the said community. The main themes that came from the stories the participants submitted were mainly about the past thus the performance emphasizes that the past is the past – “Die Verlede”. As a group we came up with a title for the play “The Bitter Truth, ‘N skerp smaak van die verlede gepaar met die huidge waarheid” which means the stories consist of a pungent taste paired with the honest truth.

Honouring the stories of the seniors we use pseudonyms and costume which helped as a tool for distancing. “Bertolt Brecht’s uses masks and costume as a deliberate act of alienation of the spectator. Derived in part from Vsevolod Meyerhold and Edwin Piscator, it was used to allow the audience to be conscious participants within a spectacle” (Roy, 2016). The Kaapse Klopse costume helped the audience instantly recognize the event that was taking place. The theatre-making process was used to elicit lived experiences and break the culture of silencing among my participants. Although the process was performance-driven, I noticed that if we do not create a safe

space for participants to share, we could end up perpetuating the silences among the community. If a sense of trust is not developed before the process it could break the group rather than build a community. This process also taught me that before we go into communities, we cannot assume that they have not established their own sense of community. With this in mind, I went into the community believing that because the participants are all members of the same church that there should already be a sense of community set up among the participants and I was wrong to assume this. Before one wants to create a sense of community, a community needs to be established among the participants first. Building trust and holding the group was achieved when I as the facilitator stopped allowing more participants to join and allowing the numbers to fluctuate. The fluctuation of new group members disrupted the trust and complete safety of the group although in the final week we were able to gain trust with the final number of participants in the process.

As mentioned above the culture of silence was evident in this particular group. A culture of silence that perpetuates the illusion that some voices need to be heard above others. The culture of silence may not have been broken in this context and in this short space of time, but I can confirm that a sense of liberation was established in the group and in the larger community. The stories shared have shown that the tools borrowed from Playback Theatre can be used to amplify the voice of the oppressed but eradicate the silence completely, maybe not.

Many people suffer from isolation and disconnection at work, in the community, from families and loved ones. Alienation, powerlessness, stripped identity, and low self-esteem easily churn into depression and abusive behaviour. Playback is a response to these feelings and the negative behaviour they engender. Richard Schechner points out that probably the earliest human bands met at "ceremonial centres" where groups would exchange dances, songs, and dramas (1977:110). At these gatherings the participants performed to bring about a result or commemorate an important event, such as dancing for rain, celebrating a birth, praying for a good harvest, healing the sick (Fox, 2007 p98).

> As the process and rehearsals come to an end as a group, we achieved some key elements of Playback theatre. 1) We stayed true to the teller's stories by honouring the group's stories. 2) Instead of camouflaging or distorting the stories, we illuminated the real-life stories of the participants from

> Belhar, Cape Town. 3) A sense of liberation was established among the larger audience and the participants. 4) Building community and social interaction. 5) A safe environment to share sacred stories (Roman and Torres, 2015). Roman and Torres quote Hannah expands on the idea that sharing stories and performing is not just for pure entertainment and that ultimately telling personal stories become a way of exploring one's own identity, the community and the culture (Fox, 2007, p 105).

There were a few stories which pertained the issue of drug and alcohol abuse and participants thought that many of the audience members know of these stories or have similar stories and as we discussed during rehearsals, we came to a conclusion which was something more celebratory and something that was a part of our history as the Coloured population living in Cape Town. For this reason, I added the "Kaapse Klopse" performance as a sense of liberation and amalgamation in the community. The "Kaapse Klopse" is the most traditional and most significant form of celebration for the Coloured community In Cape Town as it is still being celebrated once a year today in a form of a carnival with a mixture of dance, colour and song. The history behind the 2nd of January is significant to the Coloured race residing in Cape Town, when slavery was abolished in South Africa in the 1830s, the 2nd of January was a day given to the slaves to celebrate and thus came the "Kaapse Klopse" which is centred on liberation, renewal and lighthearted fun (Collison, 2019) and since then the 2nd of January has become a tradition in Cape Town. The gathering of the Kaapse Klopse as a medium of socialization to perform and the majority of the members in the troupes are formed in the local townships or predominantly Coloured neighbourhoods. By adding the Kaapse Klopse scene in the performance we placed focus on the notion of our ethnicity, entertainment and solidarity as a race.

Our final part of the creation phase was the closing and as the director/ facilitator I tried using the space as best as I could and so we added a funeral scene. Symbolically a funeral offers continuity and hope for those who are still alive, it also reminds us of those we lost and how we should value life. The funeral scene aimed to emphasize the celebration of life that we are currently living in. In this closing scene, I strategically chose the song "It is well with my soul" as I know that many New Apostolic members resonate with this hymn and knowing that majority of the audience members were of this said church. The closing was to bury the past, bury the hurt that the

participants went through but mainly the past being apartheid. It also indicates that the past does not always define our future and that as a community we should move forward. Throughout the process I witnessed the teller/s become the author of their own reality and saw the confidence in sharing their truth with the larger community. In our private rehearsal space, the participants started sharing more confidently and were able to share openly in front of one another. In sharing with the larger community, it created a sense of connection between the participants and the youth. "Even though the stories are individual/personal, community members, in fact, engage in a dialogue through their stories, voicing different perspectives" (Fox 2007, p89). Attached is a video recording in a DVD disc format of the final performance which will give the reader more context of the stories collected and the final performance.

The performance took place on a Saturday afternoon at 3 pm, at Erica West congregation Belhar. Many of the audience members attend this church and invited other family members. The children who filled the front rows of the church were children from the community. The children mentioned that they came to support their grandmother or aunt who was performing. At the church, we usually open in prayer and this time was no different. The play started with the performers singing along to "Grandfathers Clock" and the organ playing in the background.

Chapter four has described in detail the process and the performance that took place this year it also focusses on theorists that have justified the power of telling a story and how it builds community. Chapter five will focus on the reflection post-performance and explore the limitations and recommendations discovered post-performance.

Chapter Five: the moral of the story

Chapter five is a reflection of the performance and includes recommendations for how the work can continue in the community, how using storytelling can work in the future within this community. Jonathon Fox said in an interview with Hannah Fox that "Our narrative about ourselves and our society is key to our identity" (Fox 2007, p 90). Freire showed us that, It takes critical consciousness even to have something to tell and seeing it embodied onstage can crystallize a sense of self that is very empowering. At the same time, even our most personal stories are valuable to others.

I had personally experienced the value of story sharing on the day of the performance. The participation of the greater community was more than expected. Post-performance I had received feedback from certain members who loved the show and who wanted the work to continue within the church as well as in the community. I also had members of the larger congregation who heard about the performance and regretted not being there. The group performed and immediately we went into a brief reflection with the examiners and my supervisor. As we went around introducing ourselves it was then when I realized that all the participants including myself are women. Throughout the process, this never came to mind until this was pointed it out to me by one of the examiners. I was asked "was the play only supposed to include women?" and as we delved more into this conversation the participants brought up the fact that most men in the church are priests. Most priests in our congregation do not partake in activities that take place. They refrained from taking part in this process but their support on the final day of the performance was outstanding. Although it was not my intention to only cast women as the process was voluntary. The senior women gave the younger women of the church a voice and the confidence to perform. The youth approached me post-performance asking if I could do a workshop with them in the future, because of the tenacity to survive and live with joy was shown throughout the performance. The performance was well received and appreciated by all members of the church and children who attended. During this reflection, I realized that the participants used are familiar with performing and doing Christmas shows at the church and so the community responded warmly to the show as they too were familiar with the performers, the senior members of the church also are respected by the larger community.

Listening to the responses I realized that many participants have worked in a community setting and are familiar with performing to a larger community. A participant referenced District Six and how she "relives the moment" and in the same breath, the participant says: "but its acting" as a mechanism to protect her from the past trauma. This shows how the stories of the past are still a scar to many participants and how the memories of certain moments could take you back to the past but we were reminded on a daily basis that we're performing for the community. We are reminded that all participants are carrying each other's stories and how sharing their stories healed them. One of my highlights was how the participants all held each other and held one another's stories and witnessing the applause and sounds of affirmation among the audience they were identifying and relating to certain stories in the performance.

In this chapter, I will further explore the recommendations and the reflection that took place post-performance. A fundamental shift took place after this reflection and I was introduced to certain tools and aspects of the performance that I did not notice looking at it from a subjective point of view. The issue I talk about throughout my research paper is not a new issue, it is a cyclical issue that has been coming on for years and despite various age gaps, Coloured women have felt excluded no matter where they live in South Africa. Throughout my process, my aim was to bring forth the narratives and in the same breath, the stories consisted of stereotypes that many Coloured people are known for Drug abuse, gangsterism, alcohol abuse the use of foul language. Although these stereotypes could be found in other ethnic groups all over the world. In the South African context, the Coloured community (specifically in Cape Town) are being reduced to these stereotypes. Most of the stories that came out of the theatre-making process had these negative stereotypes attached to them and looking back at my Honours research paper my aim was to diminish the stereotypes using Playback Theatre and this recent performance perpetuated them. I don't see this as a problem, instead I see it as a way into the community, taking them from what they know to what they don't know. The audience resonates with familiarity and the stories and stereotypes are familiar. As an aspiring facilitator, this process helped me realize that framing my questions correctly will add to the outcome, asking a question like: "when you felt excluded" could be taking participants back to bad memories or traumatic events in their life which I have no intention to focus on. Post-performance I also

questioned the language used throughout rehearsals, Belhar is a predominantly Afrikaans community and when participants heard about my thesis and my current degree, they all felt the need to speak English, this limited us in the process. Borrowing from the ancient art of storytelling we spent one day of sharing only in Afrikaans. Due to ethical reasons, I was not able to record the stories, but I was able to add it to the devised piece. In doing so I translated it to English, which again was a downfall on my part as the participants would have performed more authentically if it was done in their mother tongue. My reason for translating was for the youth and most of the children in my community are raised to speak English and attend English speaking schools. As mentioned in Chapter Three, I came to realize that many of the stories collected around silencing and exclusion were not actually about being Coloured but about being elderly, being a woman and their personal status in the community. Being called God's stepchildren by media or those in society who do not identify as Coloured caused the minority to be assertive in their skin colour. The facilitation process was based mainly on assumptions I as the researcher learnt growing up or which have been indoctrinated over the past few years. These assumptions I made were also very clear assumptions that the participants had and so they were willing to take on certain roles such as the Kaapse Klopse scene. This research was focused on race without providing space for gender and other forms of silencing to present itself. As the researcher I full acknowledge this.

The use of music was used throughout the play as a transition and to send a message. We opened with "Gimme Hope Jo'anna" which is an anti-apartheid song written and released by Eddy Grant in 1988, during the apartheid era in South Africa. The song was banned by the South African government but was widely played in South Africa, nonetheless. We understand that the use of music creates a sense of familiarity and the choice of music used was suggested mainly by the participants. The songs celebrated the memories and the good times the women had growing up. Music is also an important tool used in Playback (it may not be a literal song), the use of instruments to create music and affirm the empathic connection among participants and the larger community.

Playback Theatre exists in this niche where personal interaction meets ritual theatre. It acts as an antidote to our fragmented society by offering an alternative, publicly intimate way of being together. Playback and similar theatre practices such as Boal's answer a cry for an empathic connection in a technologically dominated, market-

driven capitalist world. Unlike fundamentalist religions which are drawing millions of adherents, Playback gives agency to its participants rather than demanding surrender from them (Fox, 2007 p99).

The fundamental part was the connection between audience and actors and the sharing of the actor's life stories on stage. Trying to accomplish too much was a downfall from my part as the facilitator, I had asked vague questions and should have narrowed it down in order to have more time to just share and perform. Looking back at the process now, I am realizing that just having the voices of the female seniors being heard was enough. My work stimulated dialogue around the community and among the participants themselves. There are many research papers that show us how theatre-making has helped build a community around the world. I do not dispute that at all, the process I used helped elicit lived experiences as we saw these stories come alive on the alter, personal stories that the women found the courage to share post workshops. Having these elderly women share their stories live on stage was breaking the silence in our smaller community. Having an audience in the space validates that having the voices of the female seniors heard was enough, and in my reflection, one of the participants shared that having her family there was more than she could ask for, she felt supported and listened to. At first, we struggled to create a safe space because of the seniors who have their own personal politics with one another. When I introduced fluid sculpture it broke barriers and the seniors saw each other for more than what they see every Sunday but they saw a story. A women's story. Another reflection which validates this process was from the oldest participant, she mentioned that she had always judged the members in the group but when hearing their stories, she realized that as women, we're all the same, we all have hardships and we have all gone through traumatic experiences.

To answer one of the research questions brought up when starting this paper, was the community silenced in regard to their race? No, it was more about being excluded in the church because of their age and gender, not so much the colour of their skin. I assumed that working with older participants the stories around exclusion during Apartheid would surface but that was not the case if anything they wanted to ignore that pain and trauma and focus on the present. In my personal reflection with the participants, I realized that in the unconscious part of

creating the production I left with the idea that through art we are liberated. Giving the women the opportunity to reauthor their stories.

Going forward If I get the opportunity to do this again, I would reflect with the audience in the space at the time and I can confidently say that this methodology could be viewed as a working method used with participants aged between 40 – 80 years old.

Chapter Six: the closing

In conclusion, my process is still incomplete, and as much as I would like to catalyze the healing for my larger community and the people, I still have my own journey to walk. This paper has covered a wide range of the Coloured culture, tools borrowed from Playback Theatre and storytelling. In chapter one I presented the understanding of this research and why I decided to undergo the process, providing the aim and purpose for this study. Chapter two introduces the concepts and theory of Playback Theatre, storytelling and how fluid sculpture is used to create a safe environment for participants to share their personal stories. Chapter Three introduces and justifies the method of Performance as Research and how this influenced my methodology used in the above process. Chapter four is a detailed description of the process we undertook and how the methodology was used. Chapter five reflects the performance and a brief description of my findings during my private reflection done with the women post-performance.

This research aimed to break certain silences within a Coloured community. Using storytelling and story sharing as a focus point and methodology. This research successfully built community among participants and created a dialogue among the audience members. This research also has the potential to further analyze storytelling and tools of Playback Theatre as a means of creating a voice among not only the participants but the audience members too. I am personally fascinated by the power of storytelling and how we use Playback Theatre in community contexts. Although I had only borrowed tools from Playback Theatre, I noticed how it enhances human connection and communication. Throughout the process, I learnt that we cannot force people to share stories and that not everyone in the community is the same, even within my smaller community, Belhar there are different status levels and as a facilitator, I need to be aware of that moving forward. Fox goes into more depth about sharing stories and how complex our stories are:

> Analyzing why someone chooses to tell or not tell a story is complex and multilayered. One needs to consider the individual psychology and experience, the group experience and collective psyche, as well as the sociopolitical context in which the event is happening. The desire to tell and how someone

> negotiates that urge (accept or block) will change depending on the day and how familiar someone is with the Playback procedure (Fox, 2007 p.105).

This is particularly true for my assumptions and my much later realization of the role gender had during my research project.

This research has the potential to further analyze the power of storytelling within a Coloured context, I am aware that there are other methods which could be used in a similar context however I only focused on one for this research paper and that was using the tools of Playback Theatre, my paper describes how the tools worked for my process and how I believe that the process is still incomplete. The tools of Playback Theatre can offer more than just sharing stories, in my case it built community, strengthened a community and gave the female seniors a platform to share.

Bibliography

Abromovic, M. (2013). Why Performance Art Is a Tool to Change Human Consciousness. [online] GOOD. Available at: https://www.good.is/articles/why-performance-art-is-a-tool-to-change-human-conciousness

[Accessed 17 Aug. 2018].

Adaway, D. (2018). Culture of Silence — Desiree Adaway. [online] Desireeadaway.com.

Available at: http://desireeadaway.com/culture-of-silence/

[Accessed 24 Jul. 2018].

Adendorf, L. (2016). There's no such thing as a coloured identity. Cape Argus, [online] pp.1-2.

Available at: https://www.iol.co.za/capeargus/theres-no-such-thing-as-a-coloured-identity-2058521

[Accessed 14 Aug. 2018].

Adendorf, L. (2016). coloured people need a second liberation - Google Search. [online] Google.co.za.

Available:

https://www.google.co.za/search?q=coloured+people+need+a+second+libertaion&rlz=1C1OKWM_enZA786ZA786&oq=coloured+people+need+a+second+libertaion+&aqs=chrome..69i57.

9701j0j7&sourceid=chrome&ie=UTF-8

[Accessed 17 Aug. 2018].

Adhikari, M. (2006). Hope, Fear, Shame, Frustration: Continuity and Change in the Expression of Coloured Identity in White Supremacist South Africa, 1910-1994. 32(3), pp.478-486.

Adhikari, M. (2006). Not White Enough, Not Black Enough: Racial Identity in the South African. 1st ed. United States of America: Double Storey Books, pp.6-8.

Africa, S. (2018). Statistics South Africa | The South Africa I Know; The Home I Understand. [online] Bing.com. Available

http://www.bing.com/cr?IG=410F4714E4374E55B505AF29569674B5&CID=107DFCE8A99462422FFBF0AEA869632A&rd=1&h=gv97ZL3FQsgb5lzKotm-Dzg0fgqAbBwyI72LX_fxZ90&v=1&r=http%3a%2f%2fwww.statssa.gov.za%2f&p=DevEx.LB.1,5530.1 [Accessed 31 Jul. 2018].

Afzal- Khan, F. (2011). Cultural Anthropology, 2011. [online] Journals.sagepub.com.

Available at: http://journals.sagepub.com/doi/abs/10.1177/000134551106300102?journalCode=aaxa

[Accessed 24 Jul. 2018].

Armstrong, P. (2007). Cultures of silence: giving voice to marginalized communities. [online] Leeds.ac.uk. Available at: http://www.leeds.ac.uk/educol/documents/163812.htm [Accessed 24 Jul. 2018].

Barbour, K N. (2006). Embodied engagement in arts research. The International Journal of the Arts in Society, 1(2), 85-91.

Baumeister A, R. (1996). Identity as an adaptation to social, cultural, and historical context. [online] Pdfs.semanticscholar.org

Available at: https://pdfs.semanticscholar.org/6fd3/b47efab8c3b1740e911c58fa729f4a71a3a9.pdf

[Accessed 24 Jul. 2018].

Bryant, S. (2018). The meaning of silence in different cultures. [online] Country Navigator.

Available at: https://countrynavigator.com/blog/global-etiquette/cross-cultural-silence/

[Accessed 31 Jul. 2018].

Brymer, M. (2014). Understanding the Impact of Trauma. [online] Ncbi.nlm.nih.gov.

Available at: https://www.ncbi.nlm.nih.gov/books/NBK207191/

[Accessed 24 Jul. 2018]

Conspiracy of Silence Movie Conspiracy Of Silence Definition. (2015). [Blog] Conspiracy of Silence Movie

Available at: http://jarcinema.weebly.com/blog/conspiracy-of-silence-movies-dvdrip

[Accessed 31 Jul. 2018]

Conquergood, D. (1985). Performing as a moral act:1Ethical dimensions of the ethnography of performance. Literature in Performance, 5(2), pp.1-13.

Conquergood, D. (2002). Performance Studies: Interventions and Radical Research. TDR/The Drama Review, 46(2), pp.145-156.

Cummings, L. (2016). Empathy as dialogue in Theatre and performance [S.l.]: Palgrave Macmillan, p.191.

de Melo Resende, V. (2015). Critical discourse analysis: voice, silence and memory – one case about the public sphere. [online]

Available at: https://www.tandfonline.com/doi/abs/10.1080/17405904.2015.1113191?journalCode=rcds20 [Accessed 17 Aug. 2018].

Donkor, D. (2007). PERFORMANCE, ETHNOGRAPHY AND THE RADICAL INTERVENTION OF DWIGHT CONQUERGOOD. Cultural Studies, 21(6), pp.821-825.

Erasmus, Z. (2001). Coloured by history, shaped by place. Cape Town: Kwela Books, pp.10-12.

Erasmus, Z (2017) from Chapter 1, ‘This Blackness’

Estrelita Moses, E. (2018). From one 'gatvol' Capetonian to another. [online] News24.

Available at: https://www.news24.com/Columnists/GuestColumn/from-one-gatvol-capetonian-to-another-20180706 [Accessed 24 Jul. 2018].

Epskamp, K. (1984). Going ‘Popular’ with Culture: Theatre as a Small-Scale Medium in Developing Countries. Development and Change, 15(1), pp.43-64.

Feldhendler, D. (2007). Playback Theatre: A Method for Intercultural Dialogue. [online] Publish.ucc.ie. Available at: http://publish.ucc.ie/scenario/2007/02/feldhendler/04/en [Accessed 31 Jul. 2018].

Fox, H. (2008). Playback Theatre. [online] Interactiveimprov.com.

Available at: https://www.interactiveimprov.com/playbackwb.html [Accessed 24 Jul. 2018].

Fox, H. (2007). Playback Theatre: Inciting Dialogue and Building Community through Personal Story. TDR/The Drama Review, 51(4), pp.89-105.

Fox, J. (2018). Gathering voices Essays on Playback Theatre. [online] Playbacktheatre.org.

Available at: http://www.playbacktheatre.org/wp-content/uploads/2010/04/What-is-Good-PT.pdf [Accessed 24 Jul. 2018].

Goldman, D. (2017). From Spectating to Witnessing: Performance in the Here and Now. Arts & International Affairs, 2(2), p.1.

Grainger, R. (2014). Theatre and Encounter: The Psychology of the Dramatic Relationship. United States Of America: Trafford, pp.27-29.

Hassall, L. (2013). About Performance - Breaking the silence: Exploring experiences of post-traumatic stress disorder with returned veterans to develop a contemporary performance narrative, the return (Humanities & Social Sciences Collection)

Available at https://search.informit.com.au/documentSummary;dn=650337779459562;res=IELHSS [Accessed 31 Jul. 2018].

Hausman, M. (2018). Rejectionism: The Barrier to Real Peace in the Mideast. [online] Newenglishreview.org. Available: https://www.newenglishreview.org/Matthew_M._Hausman/Rejectionism:_The_Barrier_to_Real_Peace_in_the_Mideast/ [Accessed 24 Jul. 2018].

Jacobs, S. and Wasserman, H. (2018). Siqalo showed how social media is reshaping protest narratives. News 24. [online]

Available at: https://www.news24.com/Analysis/siqalo-showed-how-social-media-is-reshaping-protest-narratives-20180511 [Accessed 24 Aug. 2018].

Johnson, A. (2014). Why we stay silent - my thoughts about the world and what we can change - Angella Johnson. [online] Angella Johnson.

Available at: https://angellajohnson.com/why-we-stay-silent/ [Accessed 24 Jul. 2018].

Jordaan, O. (2015). Performing synergy: The use of Playback Theatre in exploring personal and dominant discourses amongst adolescents. [online] Repository.up.ac.za.

Available: https://repository.up.ac.za/bitstream/handle/2263/50634/Jordaan_Performing_2015.pdf;sequence=1 [Accessed 18 Sep. 2018].

Kambule, S. (2018). White South Africans Conveniently Ignore Racism. [online] IJR.

Available at: https://www.ijr.org.za/2018/02/28/white-south-africans-conveniently-ignore-racism/ [Accessed 17 Aug. 2018].

Kellerman, S. (2014). The Rainbow Nation - Dreams to Reality. [online] Dreams to Reality.

Available at: http://www.dreamstoreality.co.za/the-rainbow-nation/ [Accessed 24 Jul. 2018]

Kgatla, S. (2013). Forced removals and migration: a theology of resistance and liberation in South Africa. [online] Scielo.org.za.

Available: http://www.scielo.org.za/scielo.php?script=sci_arttext&pid=S0256-95072013000800003 [Accessed 17 Aug. 2018].

Kyoko Tanaka, K. (2018). [online] Playbacktheatre.org. available at:

http://www.playbacktheatre.org/wp-content/uploads/2010/04/Tanaka_TODAYS-STORYTELLING.pdf [Accessed 24 Jul. 2018].

Landesman, B. (1994). Multiculturalism and "The Politics of Recognition.". Charles Taylor, Amy Gutmann. Ethics, 104(2)

Lewis, W. (2016). Why Performance as Research. [online] Scholar.colorado.edu.

Available at: https://scholar.colorado.edu/cgi/viewcontent.cgi?article=1018&context=partake [Accessed 13 Aug. 2018].

Mack, L. (2017). What is Body Memories? And How to Heal Them [online] The body is not an apology.

Available at: https://thebodyisnotanapology.com/magazine/what-are-body-memories-and-how-to-heal-them/ [Accessed 17 Aug. 2018].

McEwan, H. (1997). The functions of narrative and research on teaching. Teaching and Teacher Education, 13(1), pp.85-92.

Mda, Z, (2018).[online]Open.uct.ac.za.

Available: https://open.uct.ac.za/bitstream/handle/11427/15862/thesis_hum_1990_mda_zanemvula_k_g.pdf?sequence=1 [Accessed 31 Jul. 2018].

Mills, R. (2018). Racism in South Africa: The perspectives of Coloured people Post-Apartheid: Season 7, Episode 1. [online] Streettalktv.com.

Available at: http://streettalktv.com/episode/racism-in-South-Africa-the-perspectives-of-coloured-people-post-apartheid-season-7-episode-1/ [Accessed 24 Jul. 2018].

Moezzi, M., Janda, K. and Rotmann, S. (2017). Using stories, narratives, and storytelling in energy and climate change research. Energy Research & Social Science, 31, pp.1-10.

Nambo, T. (2016). Race, Class, Gender in an unequal South Africa. [online] News24.

Available at: https://www.news24.com/MyNews24/raceclassgender-in-an-unequal-south-africa-20160118 [Accessed 31 Jul. 2018].

Nashashibi, S. and Nashashibi, S. (2016). Israeli rejectionism as policy. [online] Aljazeera.com.

https://www.aljazeera.com/indepth/opinion/2016/05/israeli-rejectionism-policy-160503114232636.html [Accessed 31 Jul. 2018].

Nillsson, S.(2016).[online]Diva-portal.org.

http://www.diva-portal.org/smash/get/diva2:939226/FULLTEXT01.pdf [Accessed 24 Jul. 2018].

Pendzik, S., Emunah, R., Johnson, D. and US, P. (2018). The Self in Performance - Autobiographical, Self-Revelatory, and Autoethnographic Forms of Therapeutic Theatre Susana Pendzik | Palgrave Macmillan. [online] Palgrave.com.

Available at: https://www.palgrave.com/gp/book/9781137541536 [Accessed 17 Aug. 2018].

Perlman, M. (2015). Black and white: why capitalization matters. [online] Columbia Journalism Review. Available at: https://www.cjr.org/analysis/language_corner_1.php [Accessed 17 Aug. 2018].

Prah, K. (2011). [online] pp.1-10.

Available at: https://consciencism.wordpress.com/history/documents/kwesi-k-prah-responds/ [Accessed 1 Sep. 2018].

Prendergast, M. (2008). Teacher as Performer: Unpacking a metaphor in performance theory and critical performative pedagogy. International Journal of Education & the Arts, 9(2), pp.7-8.

Rivers, B. and Chung, J. (2017). Playback Theatre and Social Change: Functions, Principles and Practices by Ben Rivers and Jiwon Chung.[online] Playback Theatre Reflects.

Available:

http://playbacktheatrereflects.net/2017/05/21/playback-theatre-and-social-change-functions-principles-and-practices-by-ben-rivers-and-jiwon-chung/ [Accessed 14 Sep. 2018].

Roberts, E. (1998). The Anglo-Marxists: A Study in Ideology and Culture. Capital & Class, 22(2), pp.193-195.

Roman, S. and Torres, J. (2015). Playback Theatre: Embodying the CLIL methodology. 1st ed. Peter Lang, pp.47-76.

Rowe, N. (2005). [online] Playbacktheatre.org.

Available at: http://www.playbacktheatre.org/wp-content/uploads/2010/04/Rowe-Personal-Stories-in-Public-Places.pdf [Accessed 19 Sep. 2018].

Rowe, N. (2007). Playing the Other: Dramatizing Personal Narratives in Playback Theatre. 1st ed. London and Philadelphia: Jessica Kingsley Publishers, p.179.

Roy, D. (2016). Masks as a method: Meyerhold to Mnouchkine. Cogent Arts & Humanities, 3(1).

Shabangu, M. (2018). Precarious silence: decentering the power of whiteness in South Africa. [online] Jwtc.org.za.

Available at: https://jwtc.org.za/resources/docs/salon-volume-10/9Vol10SDinteractive.pdf [Accessed 17 Aug. 2018].

Shoshan, N. (2002). The Portrayal of Stories at the Playback Theatre in a Time of Crisis. School of Playback Theatre.

Sliep, Y. (2004). [online] Narrativefoundation.org. Available at: http://www.narrativefoundation.org/new/wp-content/uploads/2013/02/Narrative-Theatre-for-social-action-a-skill-for-psychosocial-workers.pdf [Accessed 17 Aug. 2018].

South African History Online. (2011). National Party (NP). [online] Available at https://www.sahistory.org.za/topic/national-party-np [Accessed 24 Jul. 2018].

Turner, V. (2018). THE ANTHROPOLOGY OF PERFORMANCE. [online] Available at: http://erikapaterson08.pbworks.com/f/Antrophology+of+performance(2).pdf [Accessed 31 Jul. 2018].

Van Heerden, M. (2017). Afrikaans: the language of dissent | LitNet. [online] LitNet. Available at: https://www.litnet.co.za/afrikaans-language-dissent/ [Accessed 18 Aug. 2018].

Venugopaul Naidoo, V. (1998). Magic Realism in Zakes Mda's Ways of Dying (1995) and She Plays with the Darkness (1995). The PhD UNIVERSITY OF DURBAN-WESTVILLE.