

**How can Applied Theatre be implemented to address male adolescents' perceptions of their female counterparts? A case study of adolescent boys at Izenzo Kungemazwi Community College.**

**By**

**Butana P Molefe**

**Supervised**

**By**

**Warren Nebe**

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## **Plagiarism Declaration**

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## **Abstract**

Gender based sexual violence against women has become endemic in South Africa. This study attempts to explore the pedagogical approach of Applied Drama as a qualitative behavioural change programme for adolescent black males. This Practice-based Research Report investigates the efficacy of Applied Drama as a tool to address male adolescent perceptions of their female counterparts, with particular reference to the case study of Izenzo Community College, Hillbrow, South Africa. The research consisted of a Participation Action Research exploration in three phases over a year, culminating in a Practice-based examination and followed by this written research report.

The study argues that Applied Drama is a powerful tool which can be used to encourage dialogue amongst adolescent males about complex subject-matter. Chapter One introduces the reader to Izenzo, the framework for the study and the narrative of the researcher/facilitator. Chapter Two probes conceptions of masculinity in contemporary South Africa. Chapter Three introduces the research problem and methodology. Chapter Four analyses Applied Drama and looks into contemporary writing about facilitation while using applied drama and Chapter Five discusses the two initial phases of the research. These highlight the trajectory of the research that resulted in the final phase of research that is explored in detail in Chapter Six.

This study affirms the role of Applied Drama as a meaningful approach to tackling the rising crisis of gender based sexual violence in South Africa. It emphasises the central role of the facilitator as the implementer of Applied Drama as a facilitation process that enhances dialogue for change.

I would like to acknowledge Warren Nebe, Gaokgakala Lemenyane and Hazel Barnes for their guidance in articulating this process.

## **Chapter 1: Introduction**

Key Words: adolescents, masculinity, gender based violence, sessions.

In Chapter 1 I introduce you, the reader, to the community of Izenzo Kungemazwi College. I introduce Hillbrow, which forms part of the greater Johannesburg central business district, and is where Izenzo is located. I further introduce the research practitioner and his role in the research process, how he came to choose Izenzo as a possible site for a case study and what challenges arose from the engagement with the male adolescent learners of Izenzo. I further share the researcher's experience as a black male adolescent growing up in South Africa and his introduction to the role of facilitator, which is one of the numerous responsibilities he carried in this research. I also briefly introduce the phases that this research has been broken into. These are explained in detail in chapters 5 and 6 of this text. I end each chapter with a brief summary and conclusion.

### **Introducing Izenzo Kungemazwi Community College**

Hillbrow is known as one of the densest residential areas in Africa. This was found in a participatory planning process that was undertaken in February 2001 by the City of Johannesburg. The objective was to engage residents and stakeholders in the upgrading of the Hillbrow/Berea district. 'The area is predominantly residential, but includes a small commercial and entertainment strip concentrated around Pretorius and Kotze Streets. The population is made up largely of lower middle income individuals many of whom are young; 70% of which earn between R800.00 and R3 500.00 per month' (City of Johannesburg; 2006:5). In this process it was also discovered that Hillbrow has many sub-cultures with an estimated 38% of the total population being foreign nationals. The city also found that there

seems to be poor social cohesion (p; 5). The dialogue left the City's management, and those engaged in the process, with the following summary of conditions in Hillbrow/Berea. The report noted that:

- There are high levels of unemployment and poverty, which is evidenced by the high rate of homeless people and street children and prostitution.
- The incidence of HIV/Aids is high
- The urban environment is characterized by litter, pollution and poor maintenance of public facilities such as street lights and toilets
- Many buildings were reported as being neglected.
- High rentals and disputes between landlords and tenants and overcrowding are issues
- Crime rates are high and include police corruption, drug trade, violence and general lack of safety
- High levels of child abuse and neglect are reported (2006:5).

Walking, for over a year, from Wits University to Izenzo, it was easy to see the conditions, mentioned as problems, in the findings of the City of Johannesburg survey. In this Practice as Research (PaR) process, I engaged with a group of ten male adolescent learners over the age of 15 and from Izenzo Kungemazwi Community College. It is a combined school meaning that it caters for both Primary and Secondary school learners and is located on the corner of Bok and Claim Street in Hillbrow.

### **1.1 Izenzo and *Amajents***

I first met the adolescent males of Izenzo, whom I now refer to as *amajents*,<sup>1</sup> in a very small class room, with a “chalk board” painted on the wall. On another portion of that wall, a “by west coast” inscription with black paint was easily visible. The floor in the room was a shade of grey, dusty with rolled up papers and traces of some form of cheese flavoured snack

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<sup>1</sup> Slang word mostly used in the South African, Coloured and Black communities referring to a group of guys who have a common set of values, despite their age difference.

covering parts of it. The *Amajents*, all from grades 9, 10 and 11, seemed thrilled that we were to engage in this intervention as research. However the room we were being offered was an indication of the amount of energy the school was willing to offer a community member geared to understanding the community he lives in. It also indicated the level of disinterest in someone who wanted to contribute positively to the school.

The school is said to be renting its building from another school. The building, much like many of Izenzo's class rooms, is also in poor order, with lights needing to be fixed every time the staff and pupils return from school breaks. When I arrived at the school, I noticed the piles of litter and papers in the corridors; a number of the learning rooms looked as though they had not been swept in a long time. Maybe, because I was reflecting on my relationship with *amajents* and Izenzo on the eve of June the 16<sup>th</sup>, which is our youth month in South Africa, the school somehow carried a resonance of schools such as Morris Isaacson High or even Moletsane High School, which are both in Soweto. In my first encounter with Izenzo it looked like those two high schools during the times of apartheid or even the ethnic violence between the IFP and the ANC in 1994 and 1995.

My engagement with the school was self-initiated and was inspired by the incidents of adolescent gender based violence that continue to plague our communities in our country. Gontse Kodisang, a volunteer from the Love Life offices in Hillbrow, took me to the school and assisted with negotiating my entry days before my first session with *amajents*. I was first introduced to Mr Khulumani Moyo, the life orientation teacher and Vice Principal, and then to the principal Mrs Lucky Sibambe. Please see copy of informed consent and Pre-test questionnaire attached as appendices 1 and 2 which I shared with the principal and his deputy on our first meeting. These we completed on the first days of our engagement with *amajents*.

Mr Moyo was instrumental in helping me recruit *amajents* and with introducing me to other teachers. I engaged with *amajents* from March 2012 until I had to submit this research in March 2013. I realised then that we might have to continue our dialogue even after submitting this writing to the university because this study feeds into all the course work required by the university for the completion of my Master's degree. Working with Izenzo presented the opportunity of a life time to practice and experiment with all that I was learning as a student. This research intervention worked in three phases. These phases will be discussed in detail in Chapters 5 and 6.

### **1.2 Challenges Faced While Meeting *Amajents* At Izenzo**

The young black adolescents and I had our fair share of challenges during our interactions. These were about time, space, focus, energy and food to mention but a few. Some of the challenges relating to time included the reality that we could only successfully meet once in a week due to additional academic classes, athletics or choir practice, fulfilling their daily responsibilities which varied from walking their girlfriends half way home or completing a school related punishment like detention, or sweeping the school's corridors and class rooms. These ate into our allocated time as *amajents* would come at least 30 minutes later than our agreed time, if they came at all. We sometimes had to cancel sessions due to having only two participants ready to commence with our engagements.

Teaching drama as an extra-curricular activity in a school that fails to value a holistic curriculum makes for difficult work. While listening to our many process- recordings (one of which accompanies this writing) the session would frequently be disrupted by the sound of a banging door or the falling of the chair which we would use to block the door since many of them did not have handles let alone a lock with a key. If it was not a teacher barging in, asking for a learner or two, it would be Izenzo's learners who would apologise and say that they were not aware that we were in the class room, and just walk away.

At times we would resort to meeting outside school hours to try and circumvent some of these challenges. I soon saw that some *amajents* were exhausted and edgy to go home simply because they were hungry. Some would have had lunch during school breaks while some, who were not living with their parents, would come to school without a thing to eat. I therefore had to make a plan to provide a sandwich or some fruit for *amajents* to eat before or after our sessions.

### **1.3 Phases of The Research Process At Izenzo**

Inspite of such difficulties *amajents* and I were able to travel a journey that I map out by breaking it into the three phases of the action research process.

- a) Phase 1. Process as Research: *'As a Rose that grew from the concrete'*-An exploration of how the facilitator as joker can activate dialogue among adolescent males in Hillbrow- Johannesburg
- b) Phase 2. Theatre as Activism, Education and Therapy, a research project: *How can a facilitator help male adolescents to understand forum theatre as a theatre method to promote dialogue?* A case study of adolescent boys at Izenzo Kungemazwi Community College
- c) Phase 3. Process Drama as Research: *How can Applied Theatre be implemented to address male adolescents' perceptions of their female counterparts?* A case study of adolescent boys at Izenzo Kungemazwi Community College.

Each phase of this research was important in itself and also in that it fed into the next stage of the process. Each phase picked up from where the previous phase had left off. So we planned, engaged in process, reflected and planned again. As mentioned earlier, these phases will be discussed further in chapters 5 and 6.

## **The Researcher as Practitioner**

In this section I introduce myself and give the background to my numerous positions I take in this report. I intertwine the stories and draw parallels between myself and the participants taking part in this study as I believe we have a lot in common. This becomes clearer in chapter 2 of this report.

I define myself as a Black<sup>2</sup> South African male who, much like the participants in this intervention, was challenged by perceptions of what constitutes masculinity. I therefore, in this section, reflect, on my experiences as an adolescent and how they moulded my ideas of masculinity and informed the man I have become.

### **A. Manhood- Memoir Of A Male Adolescent Growing Up in Gauteng-South Africa**

In my work as a researcher, facilitator, applied drama and theatre practitioner and a community activist I was seeking to understand the adolescent males' perceptions of their female counterparts from their point of view. As mentioned in chapter 2, the research process is carried out through an ethnographic/auto ethnographic frame. Thus my experiences and those of the *amajents* get preference in my writing. I have come to realise that as a black male young adult, I do have to continuously look into my experiences as an adolescent South African male. In this section I reflect on incidents that occurred in my past and seek to show how these came to shape the young adult I am today.

Back when *ijackrole*<sup>3</sup> was a phenomenon in the townships of Soweto, I was in junior high school. As an adolescent I lived in a rented four roomed house with my mother, two older

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<sup>2</sup> Black is used in this report to refer to African which is different from the way it is used in official documents in South Africa. In the SA Constitution it includes people of Indian and Chinese origin and the so called Coloureds.

<sup>3</sup> Ijackrole refers to the practice in which, in Soweto (South Africa's biggest township) in the 1980 and 90s a girl or a women, would be forced to form company with thugs and criminals while the entire community bears witness. They would be abducted and repeatedly violated sexually and at times never returned to their homes with no remorse and no jail time for the alleged perpetrators. This happened because the judicial system of the country at that time was more interested in issues that

sisters and an older brother who came home occasionally. The memories my family has of my late brother are filled with images of an angry twenty something year old who chased his sisters with a machete and strangled his mother for money to buy cigarettes or alcohol. As an adolescent male, this was my role model. I presumed this was how a twenty something year old would behave.

Police and even elderly men in the community called regular meetings in my family's house to reprimand him and ask for a peaceful home. They were terrified of him and felt that they could do no more. I recall how, during our stay in Phiri (Soweto) and after our relocating to live in a small shack in <sup>4</sup>Orange Farm, he would on, numerous evenings, threaten to return with a bottle of petrol to burn down the house or our shack while we slept. This happened for well over a period of ten years from the early nineteen nineties to mid two thousands when he passed away from HIV related illnesses.

I often witnessed gender based violence as an adolescent; whether it be a neighbour beating his wife to death, or my drunken brother chasing our mother, my sisters and I, with a knife in his hand, in the middle of the night. The neighbours watched, just as in the case of *ijackrole*. Although violence plagued my society I was sure that I wanted nothing to do with it.

Reflecting on my personal experiences has made me realize the importance of looking back into one's past to address the 'skeletons in one's closet'. This challenges the self, as it seeks to challenge others about issues that affect one as an adolescent; I for example had no father figure when I was growing up. Vygotsky (1978) says 'human learning presupposes a specific social nature and a process by which children grow into the intellectual life of those around

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had to do with the defiance of the governing powers. It had little interest in domestic violence or even gender based violence. Victims and perpetrators were told by police and community policing forums to find amicable ways of sorting out disputes, since such incidents were happening amongst families and communities where the perpetrator was known to the community and at times to the family.

<sup>4</sup> Another township, regarded as an informal settlement due to its numerous informal houses (shacks). Situated approximately 40 kilometres south of Johannesburg.

them' (p.88). In spite of the violence around me I was sure that I did not want to turn out like my brother who was notorious for being violent.

### **B. As a Young Man 'Becoming'**

I wanted nothing to do with gender based violence, yet I found myself, aged 24, raise my hand for the first time to the woman I was dating. I believed then that she was disrespectful in the way she was responding to what I was saying, in public. Now that I am looking into the notions of masculinity and how adolescent males come to construct meanings about the concept I believe that I might have been merely acting out what I had seen as I was growing and becoming a young man. I will not lie about my past and say that that was the last time I contributed or fell victim to gender based violence. Violence still crept into my life when I was living with a woman, planning marriage and striving to form an ideal family of my own. It occurred when the mother of my children was angry enough to try to stab me. This incident saw me walk away from Kliptown, a community I had once referred to as home.

I wonder how many of today's uncles, fathers and grandfathers can look in the mirror and acknowledge that we, the young black men of the new South Africa, are descendants of cultural beliefs that deemed it right for a man to summon a woman using a walking stick; have sex with her for his pleasure only without ever considering how she felt about herself, let alone him, during the act of having sex. We are only two generations, in some instances a generation. Away from those same men that believed that a woman's body is a man's possession and that she deserves to be raped or even *jackroled*. Surely our young people merely repeat what they see, as further argued in Chapter 2.

I am afraid the rate of gender based violence has only grown and become more explicit in South Africa. Many today are indeed alarmed by the number of incidents reported by the media to date, yet more worrying are the numerous unreported cases of young women who

have been violated by older men or even gone missing. These were men whom they knew well and who known in the community. Certainly ‘fear, stigma, the unfriendly legal system and lack of bringing the perpetrators to book, contribute to silence’ (*ibid*, 495). However the media is finding a country wide voice today after we received, what is widely considered ‘freedom’, post 1994. Yet it also could be that the high rate of sexual violence today comes from the young living out what they have witnessed and what was modelled by the outgoing generations. If we don’t find ways to intervene in the behaviour of men, young and old, I will be left wondering what happened to her, years after she has given up on me as a male. We will be finding it hard to see passion, love, and compassion in each other’s eyes, and more adolescents will be following our example and learning from us!

### **C. The Discovery of Facilitation**

In this section, I look at my days as a facilitator and I believe them to have started when I was in high school. As part of the debating team at Thetha Secondary School in Orange Farm, I learned important skills about public speaking, negotiating, structuring a speech and listening to others so as to respond to their arguments. All of these were important especially after I realised that my mother did not have enough finances to help me to further my studies after grade 12.

This is when, in 2000, I joined Love Life<sup>5</sup> as an aspirant basketball player. I later discovered that the None Governmental Organisation (NGO) had no debating team. I and a couple of the guys that I had been debating against during my days at high school set off to start a debating society at the Y Centre. Just at that time Love Life as a NGO was also introducing debating as one of its programs. I was appointed as a Ground Breaker, on a fixed year volunteering contract, to administer the debating program in and around Orange Farm schools. After being

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<sup>5</sup> South Africa’s biggest HIV/AIDS prevention campaign targeting young people between the ages of 18 and 24, launched in the year 1999.

trained on how to communicate Love Life's message on HIV/AIDS, and a bit of training in administration I started recruiting volunteers to help me set up the program in the community. We spent a lot of time walking from one school to the other, one administration block to the next, and meeting with principals, teachers and debating societies. Soon people, both at community level and at Love Life's offices, knew about our successful programming. My experience in the life skills and debating workshops at the Y Centre led to me being used as a national trainer for some of the Ground Breaker trainings. These were conducted countrywide for different stakeholders including Love Life staff and Ground Breakers from the different provinces. My first 'train the trainer'<sup>6</sup> session was in Cape Town and the content ranged from team building activities and HIV/AIDS prevention methods to training in facilitation skills.

I felt very much at home as a facilitator, sharing insights with people that were also keen on training and developing people of all ages and from all walks of life. When Thabo Mbeki was the president of the country, I was sitting in a room with different people, academics, non-academics, community developers, white and black, young and old. This training team's interest was focused on being prepared to model the best processes so as to be a model and example for those who would then go to implement the lessons in their respective communities. Many saw us as a dream team, whose responsibilities did not stop at the end of that training. We were introduced to the different forms of evaluating and designing training sessions, and to the skill of deciding on appropriate ice breakers as per the different topics. I travelled extensively from one end of the country to the other; from Kwazulu Natal, to the Northern Cape, from Limpopo to the Eastern Cape this was in addition to my responsibilities as the coordinator of a debating program. I was now a Love Life National trainer.

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<sup>6</sup> A process of training that is designed and delivered to trainers who are going to train others on the same material.

The roles continued to clash for the year and six months that I stayed on as a Ground Breaker. At that point I was asked by Love Life's national office to form part of a training team that was to travel the country training the staff members of one of Africa's biggest hospitality companies, Southern Sun. Our mandate was clear: to train Southern Sun's staff members, from the heads of departments to the staff who cleaned and maintained the rooms. The content was HIV/AIDS; how to prevent it, manage it and manage those who live with it. In addition we spoke about how parents could learn to talk with their children about issues related to sex, HIV and sexually transmitted infections. While doing all that training, I was also training Love Life's staff and volunteers. I was also able to engage with communities on different platforms when acting as a master of ceremonies at one of the numerous events Love Life hosted for adolescents.

I am noting all this to try and show that although I had been facilitating for a while I was unaware of my growth and projection until I was challenged by this research process. But now as a facilitator I have come to appreciate the gift of reflection and how by learning from one's past we can affect and possibly change the next session to be facilitated.

I traded my role as a Southern Sun/Love Life trainer for that of National trainer and events training coordinator. My responsibilities changed from training and facilitating, to developing training content and engaging with different communities prior to Love Life's events in order to identify issues in the community. This information would be used to inform the aims of our events and to ensure that they responded to the needs of different communities. This was, for me, another mile stone; I witnessed my role change once again. From just training, to being a facilitator who was getting sensitized to the dynamics and challenging backgrounds of the different communities in South Africa. I was moving from facilitating content, to wondering about the lives of those we were tasked to train. At this

stage I also got involved and interested in how to measure and evaluate facilitation and training.

I left Love Life in 2006 and joined different organisations such as the Metropolitan Health Group, Itumeleng Training Solutions, including Gidani, who were the national lottery implementers either as a facilitator/trainer, or as a coordinator of training programs. From a community activist and a change maker I was now facilitating to put bread on the table. I was out of work and keen to start my own facilitation or training company. I did this with a couple of ex- colleagues either from Love Life or other work experiences. Some of our processes were successful and yielded results and some were futile and found us arguing about money. At this stage friends turned into enemies. Facilitation was now becoming a bore and was attracting enemies. I was exhausted even though I was doing the work which, deep down I knew I was destined to do. It was a very painful time for me.

I was unemployed and had a lot of time on my hands so I went back to using my love of facilitation for the benefit of the community. I started chairing community meetings till I got arrested for mobilising my people for change. I then joined a local NGO called Soweto Kliptown Youth Centre; the name shows its location. Here I used facilitation to either create community theatre performances or to dialogue with adolescents and youth on issues of life skills, HIV/AIDS or states of oppression and suffering, and how we could bring about change. The universe was again generous to me, for this is where I was offered a scholarship to study at the University of Witwatersrand- Johannesburg. This saw me grow my skills as a facilitator involved with the community. I also learnt more about creating community theatre performances and using facilitation as a tool for research, as in this context.

## **Conclusion**

Today I can reflect on my journey to becoming a facilitator who, in particular, uses theatre and drama techniques to extend reflection and dialogue. I am able to reach out to more than one community in South Africa using that art. I am more aware now, than when I started facilitating at Theta Secondary School, of the numerous dynamics that bring individuals in groups together. I am also now aware of the issues of ethics and how to use applied drama and theatre to create spaces of reflection with vulnerable groups whilst showing care for the self and the others who are taking part in the process. This is what happened at Izenzo.

I now appreciate, that as with the facilitation that started in my days in high school I can help people from different walks of life to engage in dialogues that enable them to see themselves, their families and their community develop to heights that were only dreams until they entered the process of dialogue and play. This kind of dialogue challenges homogenised beliefs and cultures and uses metaphors and at times characterized sexual experiences to reflect, with adolescents and other age groups on issues of oppression, violence and masculinity. These issues also affect me as a research practitioner who, at one point, was an adolescent in a community whose definition of masculinity lingers on in the disempowerment and violence against its woman.

## **Chapter 2: Adolescence and Masculinity In Patriarchal South Africa**

### **Introduction**

In chapter two, I look into three themes, which I have identified as significant, in attempting to explain male adolescent behaviour in South Africa. I begin by providing an overview of the socialisation patterns in patriarchal South African society and how this environment shapes the way adolescent males relate to one another and their female counterparts. This is

done under ‘The Crisis presented by patriarchy in South Africa’. I then look into my concept of masculinity, as a young man growing up in South Africa. My account starts from when my family was living in Phiri-Soweto before moving to Orange Farm<sup>7</sup>. I look at my upbringing in a country where patriarchy is one of the standards defining masculinity as a black man. I then look at the male adolescent in South Africa, the environment in which he grows up and its impact on his behaviour and, to a large extent, his future. I end by looking at how behaviour is modelled to the young black male and conclude with a brief summary and conclusion of the chapter.

## **2.1 The Crisis of Masculinity in South Africa**

In this section, I explore the social issues surrounding masculinity and how it manifests itself in South African society. Issues of masculinity in South Africa have been well investigated.

Graham Lindegger and Justin Maxwell noted that

‘Concerns about adolescent boys have been widely articulated in South Africa, with particular concern about cultures of violence in townships, sexual abuse and harassment and exploitation of young women....adolescent masculinity could validly be regarded as being in crisis and in need of attention’  
(94;2007)

The terms used to define masculinity and gender become fluid and are often interrelated because they both stem from social structures. For the purpose of this research, the definition of masculinity given by Lindegger and Maxwell (2007) is used. They define masculinity as ‘socially constructed phenomenon, an everyday system of beliefs and performances that

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<sup>7</sup> Another of South Africa’s townships, regarded as an informal settlement due to its numerous informal houses (shacks). Situated approximately 40 kilometres south of Johannesburg.

regulate behaviour between men and women, as well as between men and other men' (p.95).

Gender is referred to as the differentiation between masculine and feminine roles, behaviours and activities which, according to Naydene de Lange and Mart-Mari Geldenhuys of the Nelson Mandela Metropolitan University, it too 'is also socially constructed' (*ibid*, 495).

The aggressive behaviour of young men towards their female counterparts, as mentioned later in this chapter, has created negative perceptions of South African society as it is now considered to be 'one of the most violent societies in the world' (*ibid*, 494). I particularly focus on what Linderger and Maxwell (2007) refer to as 'hegemonic standards of masculinity' (p.96). Apparently, this societal practice provides the dominant standards of acceptable masculinity into which 'boys and men are normatively socialised' (*ibid*, 96). According to this boys and men have a code that they live by and subscribe to. These forms of behaviour do not only affect adolescent girls, but also their male peers. Numerous incidents have been recorded of female adolescent violence at the hands of male adolescents, but male adolescents may also be victims.. This is highlighted by Wilson who says that 'given the structured asymmetrical power relations of schooling, the excessive use of sanctions can lead to abuse by those in positions of authority' (*ibid*, 5). He argues that some teachers, fellow students and professionals holding positions of power in their engagements with adolescents, at times resort to exploiting such engagements, by soliciting sexual favours, bullying or physical violence.

Thus when looking into adolescent masculinity, one needs to consider who are the role models for the types of behaviour referred to as problematic and challenging to societal growth. Wilson (2008) noted that

'the recognition of violence against girls as a significant barrier to social economic development in all parts of the world is

linked with the understanding that the social mistreatment of school girls is reflected in the culture of the notions that marginalize and lessen the value of women and their contribution to society' (p.3).

Similarly, in South Africa, like in other parts of the world, the society is patriarchal. Males are the dominant figures with women marginalised. The saying that a woman's place is in the kitchen remains pervasive and young boys emulate that in the way they interact with their female counterparts. And so it will continue until we deal with the 'configuration of gender practice which embodies the currently accepted answer to the problem of the legitimacy of patriarchy, which guarantees the dominant position of men and the subordination of women' (96; 2007). This confirms the notion that black adolescent male's behaviour comes from making meaning out of role modelled forms of accepted behavioural standards. This was referred to earlier as 'hegemonic masculinity', which with its norms plays an important role in the regulation of behaviour between men and boys (*ibid*; 96). South Africa will continue to witness those pervasive incidents of gender based violence that are considered 'the driver of HIV, particularly affecting youth' (191; 2012).

Looking at all these factors we can conclude that male adolescents perceive their female counterparts according to the norms of the society in which they grow up. It seems that this socialisation in a patriarchal society, where women do not enjoy the same treatment as males, has produced, especially among young black boys male adolescents who are violent, disrespectful and with no recognition of females as their equals, as we see today.

## **2.2 Adolescence, Masculinity and Gender Violence In South Africa**

The state of adolescent- masculinity, gender and violence in South Africa is in trouble. It creates challenges that affect community growth, schools and adolescents alike.

In 2009-08-24, 22:02, News 24 reported ‘Seven boys, aged 14 to 18, were expected to appear in the Evander Magistrate's Court to face charges of raping a 15-year-old girl in Kinross, Mpumalanga<sup>8</sup> (2009). While in another incident on the 11th May 2012, Sowetan Live had a headline saying *Grandmother Catches Man Raping Mentally Ill Child*. The story was about an Eastern Cape<sup>9</sup> man who was arrested following the rape of a 15-year-old mentally ill teenage girl at Lurwayizo village near Willowvale (Sowetan, 2012). More recently the News Daily reported that ‘A 17-year-old South African girl died of injuries inflicted in a gang-rape at the weekend’. The article further noted that the victim, Anene Booysen ‘had been sliced open from her stomach to her genitals and dumped on a building site in the town of Bredasdorp, 130 km (80 miles) east of Cape Town’ (News Daily; 2013).

It is incidents such as these that continually redefine themselves as phenomena such as ‘*ijackrole*’.

Artists, writers and activists worldwide, and here at home, have tried to call our attention to the state of the gender based violence that plagues our societies. For this piece of work I have chosen to use a narrative provided by a poem entitled *The Rose That Grew From The Concrete*, by the American rapper, actor and poet Tupack Amaru Shakur (2002). It was released as a song in the album *Better Dayz*, called *Mama's Just A Little Girl*. Shakur, commenting on a phenomenon that one is starting to wonder about today, says:

‘They ask us why we mutilate each other like we do

And wonder why we hold such little worth for human life

Facing all this drama

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<sup>8</sup> Mpumalanga is one of the nine provinces in South Africa. They include Gauteng, Kwazulu Natal, Free State, Northern Cape, The West and Eastern Cape, Limpopo, the North West Province and Mpumalanga

<sup>9</sup> Yet another incident in South Africa to show how wide spread violence against women is in South Africa

But to ask us why we to turn from bad to worse

Is to ignore from which we came

You see you wouldn't ask why the rose that grew from the concrete had damaged petals

On the contrary

We would all celebrate its tenacity

We would all love its will to reach the sun' (track; 7)

Here Shakur points out the difficulties that besiege many communities, including South Africa, where incidents of violence amongst our adolescents continue to go from bad to worse. Yet, as Shakur puts it you cannot talk about the young without considering where they come from i.e., their communities. As discussed earlier in Chapter 1, my early concept of masculinity was learnt from my brother and other men in Soweto, and was about being a provider, showing strength and being unafraid of risk. These lessons came from a society where men and boys are 'socially constructed as the stronger sex who could take care of women and girls' (505; 2012). It is the same society that saw the birth of *ijackrole* in the late 1980s and early 1990s; a phenomenon, I believe, that came to play a role in the way adolescent males perceive female adolescents in a country reported to have 'the highest rate of violence against women, with 40% of cases committed against children' (494; 2012).

### **2.3 The Role Model For The Black Male Adolescent in South Africa**

In *The Wretched of the Earth* (2001), Fanon says that, each generation must, out of relative obscurity, discover its mission, fulfil it, or betray it' (p.166). Yet we can see in our societies across South Africa the male adolescent seems to be finding it increasingly hard to engage with his female counterpart in productive and relatively respectful ways. He seems to have turned aside from discovering his mission which is to ensure the safety of others especially of

his sister, and female counterpart. His role in the society in which he lives is questionable. He has come to be regarded as a perpetrator, criminal and even suspect.

‘Despite the many gains made by South Africa’s transition to democratic governance, the lives of the majority of the “born-free” generation continue to be shaped by contexts of adversity.....research has paid increasing attention to the ways in which these issues affect the lives of young women’ (Jude Clark, 2009; 49).

The attention paid to young women I believe is because in South Africa she has come to be the victim of all that cause distress and turmoil, especially where issues of gender and masculinity are at play. This can be seen in the numerous incidents that have somehow paralysed the nation. Incidents where men young and old, have left female adolescents dead or scarred for life, as in the incidents mentioned earlier.

With the understanding that one’s community is central to socialisation and the way the child turns out, it is little wonder that black male adolescents in South Africa continue to model their beliefs and ways of being on that from which they can draw meaning: the female adolescent’s body is a site for violence or exploitation and she is to be disempowered when issues of physical power are at play.

Black male adolescents continue to perpetuate the patriarchal practices of dominance over female adolescents which they have witnessed in their communities. An example of this is what Lindergger and Maxwell (2007) speak of as the phenomenon of ‘non-relational sexuality’ (*ibid*; 96). They consider this to be one of the norms of hegemonic masculinity which bears particular significance for HIV risk. According to them this phenomenon hinges on the idea of sex being performed as ‘sport’, where the one that ‘scores’ the most number of

girls by ‘sleeping’ with them gets his ‘trophy’ and is known amongst his circle of friends as a ‘player’.

I believe this attitude is also evident in the lives of those who have come to be seen as symbols of masculine behaviour amongst black communities. One such is a man who is notorious for throwing parties where women are used as dishes to serve sushi meals and are later washed with champagne. Kenny Kunene, also known as ‘the sushi king’, has many names emanating from his life style and never misses our media’s attention. In one article he is seen with one of South Africa’s leading soap opera stars, Sophie Ndaba who plays a character called Queen in the drama Generations. She enjoys a high following among young and old, male and female in South Africa. In this picture Kunene is dubbed ‘The Ladies’ Man’ and he and Ndaba, together with other ladies seem to be thrilled to be in each other’s company. Kenny himself is looked up to by many adolescents as a symbol of successful manhood who has gained success the easy way. Numerous black male adolescents admire him and aim for acceptance in the life of *izikhothane*<sup>10</sup>. Black male adolescents are not to be blamed when all they have to follow as models of black male adulthood are men such as Kenny Kunene.

A theatre practitioner and feminist at Themba Interactive Theatre<sup>11</sup>, Ayanda Khala (2012), wrote an open letter to Kunene and cited him as an example of irresponsible role modeling. In the letter Khala was responding to a message that, apparently, Kunene had sent out on a social network site where he was inviting all *izikhothane* to a party in a location somewhere in Gauteng.

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<sup>10</sup> A socially constructed way of life where predominantly black young people can be seen burning up money on valuables and expensive clothing. They aspire to being perceived by others as one of the wealthy of society. This life is also modelled by some celebrities in South Africa.

<sup>11</sup> A non-government organisation geared at creating spaces of dialogue and reflection using Drama and Theatre techniques to dialogue about social issues affecting people, of which some are adolescents.

South Africa has seen numerous incidents where those whom our black male adolescents look up to as role models can be seen to be irresponsible. From *ijackrole* to *izikhothane*, masculinity in the black community has sometimes been modeled by criminals and those who are considered to be ‘a player’ because of the way they engage with woman. Those that idolize them are envious of their glamorous life styles.

With adolescent girls and woman being treated as trophies in the game that is sex, violence against women is closely linked with HIV/AIDS. According to de Lange and Geldernhuys (2012:495) violence in South African societies is linked to the HIV pandemic, girls and women between the ages of 15-24, years making up 90% of all new infections. As in my family, victims of gender based violence never like to talk about their experiences of violence. Thus many cases of gender based violence go unreported due to fear of stigmatization and the unfriendly legal system (as cited in chapter 1).

## **Conclusion**

Boys and men seem to have a code that they live by and subscribe to. It seems that our South African patriarchal society, where women do not enjoy the same treatment as men, influences young black boys especially to grow into male adolescents who are violent, disrespectful and with no recognition of females as their equals, as we see today.

Their behaviour affects not only adolescent girls, but their male peers too. Numerous incidents have been witnessed of female adolescent violence at the hands of male adolescents but male adolescents are not immune and they too become victims of bullying, physical violence or even sexual violence. The current increase in adolescent gender based violence shows that the male adolescent’s mission to discover his sense of manhood and masculinity is mainly influenced by the society in which he lives.

In South Africa that society is linked to ideas to domination, disempowerment and violence. I believe this is a phenomenon that can be traced back to the late 1980s to 1990 when people living in Soweto coined the phrase '*ijackrole*'. We could just be witnessing our male adolescents today repeating or mimicking what was started in the past by those who are now their fathers, uncles, grandfathers, teachers, neighbours or even favourite celebrities. These are currently, consciously or unconsciously, playing a role in modelling masculinity for adolescent males.

### **Chapter 3: The Structure of the Process As Research**

#### **Introduction**

In this chapter I break down the structure of this research by first highlighting the problem of socialisation that comes with issues of power amongst older and younger men in South Africa. I further show why this research is important as a process that will not only seek to understand behaviour, but also seek to find new forms of dialogue and reflection to challenge these behaviours. I share how I got to meet Izenzo as the site for this case study and, how I got to select the method to be used in the investigation. I finally close by giving the theoretical underpinnings to this study and offer a brief conclusion to this chapter.

#### **3.1 Research Problem**

The young mimic the old. According to statistics mentioned in Chapters 1 and 2 our adolescents learn to accept incidents of violence as normal in relationships because they are probably seeing them happen in their homes or in the school setting. Wilson (2008) posits that parents, teachers and adults in the community use their age, authority and power positions to normalize certain aspects of male and female behaviour. Since 'both girls and boys are victims of verbal bullying, harassment and rape' (p; 3) in societies and also in

schools, it is no wonder ‘HIV/AIDS has taken its toll on the education system and disrupted education, especially for girls’ (2; 2008). While all these factors are at play UNICEF (2002) has noted that the needs of the world’s one billion young people are routinely disregarded when strategies and policies on HIV/AIDS are drafted and budgets allocated. This underpins the argument that even though adolescents make up the majority of the people in many societies, they are never considered in dialogues that have to do with HIV, violence and gender. Their points of view are routinely ignored and they are consistently seen by adults to be mere learners. This has little impact on how they perceive each other and their states of oppression. What UNICEF found especially tragic was the fact that, ‘young people are more likely than adults to adopt and maintain safe behaviours’ (2002), yet they are only seen as consumers of stereotypes and behaviours learned from adults and members of society.

### **3.2 Research Proposal**

de Lange and Geldenhuys referring to the National Strategic Plan of 2011 note that ‘if social and structural barriers remain unchanged, the idea of curbing the spread of HIV and achieving ‘zero infection’ will remain unattainable’ (495; 2012).

We need to find new forms of engaging with young adolescents least we run the risk of having roses that bear no colour and aroma. Thus I set out to look for forms of engagement which had little resemblance to those used by teachers and those in positions of authority. There adolescents are looked at as mere recipients of information and are not engaged holistically in play and metaphors that might remove the strain that comes with dialoguing about issues of gender and sex. The male adolescent especially has come to be labelled by the media, (which forms part of our society) as a perpetrator in the numerous acts of violence that are overwhelming the South African.

If we leave our male adolescents with stereotypes that portray negative images of masculinity and the female adolescent they are bound to grow up with entrenched patterns of behaviour that will only leave us with even bigger challenges than the ones presented to us today.

I believe though that there can be other forms of engagement with adolescent males and that this enquiry will contribute towards the way we look at facilitation, especially facilitation that uses metaphors and animated scenes to help them to reflect on issues of gender, violence and sex. Such facilitation may change the ways in which our adolescents interact.

### **3.3 Choice of Case Study**

Case study research method is ‘an empirical inquiry that investigates a contemporary phenomenon within its real-life context; when the boundaries between phenomenon and context are not clearly evident; and in which multiple sources of evidence is used’ (Yin, 1984, p. 23). The idea was to create spaces of dialogue for *amajents* to allow them to witness the boundaries and stereotypes involved in moments when an adolescent female is empowered or disempowered.

The adolescent learners of Izenzo in Hillbrow- Johannesburg are not immune to the gender based violence that plagues South Africa. Some comments made by learners of Izenzo and others, who were supposed to be their friends, made me wonder about their perceptions of one another. These comments were made on the school’s Facebook profile (see appendix 3).

My engagement with the school was self-initiated and was inspired by the high incidence of adolescent gender based violence that continues to plague our societies. It was Gontse Kodisang, a volunteer from the Love Life offices in Hillbrow, who took me to the school and assisted with negotiating my entry days before my first session with *amajents*. I was first introduced to Mr Khulumani Moyo - the life orientation teacher and vice Principal, then I met

the principal Mrs Lucky Sibambe. She welcomed the idea of this research process, even though we did not know how it would turn out.

### **3.4 Choice of Method of Research**

The method used for this case study is Participatory Action Research (PAR). It elicits valuable insights into how the male adolescent sees himself, his female counterpart and how he can free himself from the perceptions that he seems to hold at present. Researcher Rory O'Brien refers to PAR as learning by doing: a group of people identifies a problem, does something to resolve it, examines how successful their efforts were and if not satisfied, they try again. It is not just about describing a social reality. PAR seeks to bring about a radical change (Cheryl Thompson; 2012).

Since this study seeks to create spaces of dialogue where adolescent males can watch each other articulate their world view and how they can change it uses Applied Drama and Theatre Techniques. The study therefore falls within the paradigm of qualitative research. With qualitative research, researchers are interested in understanding how people construct and interpret their experiences, (Merriam; 2009, Denzin and Lincon; 2011). In *Child Drama And Its Value In Education*, Peter Slade tells us that 'in all Colleges of Education – we would find plenty of opportunities for reference back from the grown (adult) to the less grown (child)' (1964; 4). While Malusi Langa quoting Martino and Pallorta-Chiarollin (2003) asserts that, 'there is a need for sex health education in and out of schools, targeting adolescent boys' (2012; 299). Both Slade and Langa urge those engaged in youth development to consider using conversations regarding sex and gender relations with adolescents such as those used at Izenzo. They both further point out the importance of students, and in my case male adolescents, being engaged in discussions which help them reflect on their actions. This I

believe allows adolescents to take part in the revolution that is to be started by themselves for themselves.

I understood that for this research, as an intervention, to be considered viable then the participation and dialogue would have to be carefully looked at in the planning and carrying out of each session. This was needed in order to protect *amajents*'s anonymity since Applied Drama and Theatre techniques such as Image and Forum theatre 'places participants in situations that might require them to challenge injustices, to speak freely, to agitate for change' (Taylor, 2003; 77). It was important to the process to keep the participant's identity anonymous in the writing and published material of this study. However I cannot guarantee that the participants, even after pledging anonymity and confidentiality, will not share our experiences with others outside the workshops. The data collected through writings and audio recordings from the enquiry will serve as evidence or findings and will be kept as archived material for at least a period of 3 to 5 years from the year of commencement of study, which is the year 2012 to 2013. The research findings will also be shared with the communities where the study was undertaken and the written record will remain in the University of the Witwatersrand's library as literature.

The process was directed by a method that uses a real-life context to look at what happens when the boundaries between phenomenon and context are brought to the front through applied drama and theatre techniques.

### **3.5 Theoretical Foundation**

This study is underpinned by a hybrid of theoretical frameworks the main framework being *Critical Performative Pedagogy* which draws intellectual strength from the works of Brazilians Paulo Freire and Augusto Boal. Augusto Boal pioneered the Theatre of the

Oppressed (1979, 1985, 1992, 1995, 1998). This methodology alludes to Paulo Freire's 1970 work on liberation education and collective empowerment, *Pedagogy of the Oppressed*, and has similar principles and aims, such as the fostering of a critical consciousness. It is Boal who asserts that

‘Theatre of the Oppressed creates spaces of liberty where people can free their memories, emotions, imaginations, thinking of their past, in the present, and where they can invent their future instead of waiting for it’ (Boal, 2002; 5).

‘Its aim is always to stimulate debate in the form of action, not just words, to show alternatives’ (Adrian Jackson, November 1991;xxiv). Supporting frameworks for this research are based in the fields of psychology & sociology. I believe it is important to delve into these theories as they might assist us with our understanding of human development and socialization. This, I believe, will extend our understanding of the complexities adolescents have to handle as they develop in communities, at school, and at home. I will be investigating the ideas of Jean Piaget and Lev Semyonovich Vygotsky. It is Vygotsky (1896-1934), who said that

‘the problems encountered in the psychological analysis of teaching cannot be correctly resolved or even formulated without addressing the relation between learning and development in school-age children’ (1978;79).

While Freire says ‘human activity comprises two dimensions, thought and action, theory and practice; either without the other is incomplete’ (Flanagan, 2006; 191) they both seem to agree that in an engagement with learners, especially adolescents, you need to consider that which they learn from the learning environment (schools, youth clubs, home etc.), and how that impacts on the way they feel, think and see others and themselves. Thus it seems

important for this study to understand the social structures from which the male adolescents from Izenzo come.

In his PhD dissertation on speech communication, *Critical Performative Pedagogy: Augusto Boal's Theatre of the Oppressed in the English as a Second Language Classroom*, Dr Ross Mckeehen Louis (1996,1998,2002) says that Critical Performative Pedagogy is 'a body centered practice, as resting on improvised, contingent dialogue, and as invoking a healthy sense of risk for both teachers and students' (2002; 102) where 'issues of racism, sexism, and homophobia can be explored more candidly with(in) the relative safety of the performance frame than is usually possible outside the classroom' (2002; 109). Paulo Freire says that 'critical pedagogy constitutes a recurrent regenerating process of human interaction that is utilized for constant clarification of the hidden dimensions of reflections and actions; as students and teachers move freely through the world of their experience and enter into dialogue once more' (Darder, A. et al; 2003); while Augusto Boal mentions that 'Forum Theatre is so called because the space for dissection and debate occurs theatrically, within the frame of the performance itself' (1974; 45). Louis 'considers Augusto Boal's Theatre of the Oppressed as an exemplar for his definition of a Critical Performative Pedagogy' (2002; 102). This not only allowed the adolescents of Izenzo and I to critically look into the topic of gender and violence, especially where the female adolescent is involved, but also afforded us moments to collectively reflect on our actions as we played them out and wondered how we could change them.

### **Conclusion**

As highlighted by Vygotsky and others earlier, the male adolescent today seems to be repeating a phenomenon of oppression against their female counterparts which started prior to South Africa's democracy. HIV/AIDS has taken its toll on the education system and

disrupted education, especially for girls, yet when strategies and policies on HIV/AIDS are drafted and budgets allocated, even though adolescents make up the majority of the people in our country and are better equipped to administer change, they are never considered in dialogues that have to do with HIV, violence and gender. I find this problematic since, if social and structural barriers remain unchanged, the idea of curbing the spread of HIV and achieving 'zero infection' will remain unattainable.

If we leave our male adolescent with his beliefs in some of the current stereotypes and if we don't include him in the dialogue about possible ways of change he is bound to grow up with these images and this will only leave us with even bigger challenges than the ones presented to us today.

In this process- as- research intervention, the idea was to create spaces of dialogue for *amajents* which would allow them to look at the boundaries and stereotypes involved in moments when an adolescent female is empowered or disempowered. The process had to create spaces for applying critical pedagogy as a process of continuous dialogue. This is not about telling but about clarifying situations that might have happened previously so that the a group, such as ours at Izenzo, working together with a facilitator/joker/ trickster could try and draw some collective lessons by reflecting on them. Spaces where dialogue is being masked in metaphors are advocated by Langa (2012) and Slade (1964). In these spaces metaphors can be found in images and scenes like the ones that we investigated in the dialogue with the *amajents*. The method used for this case study was Participatory Action Research (PAR). It gave the researcher valuable insight into how the male adolescent sees himself, his female counterpart and how he can liberate himself from the perceptions that he seems to articulate at present. Sex- health education, in and out of schools, and the targeting of adolescent boys' human activity must be two dimensional. It must touch on thought and action, theory and practice; either without the other is incomplete. Thus it seems important

for this study to understand the social structures from which the male adolescent of Izenzo comes. He must be helped to see how he can be an active agent of change in a society which has come to treat his female counterpart badly.

## **Chapter 4: Applied Drama and Theatre In The Dialogue about Gender, HIV or Oppression**

### **Introduction**

Philip Taylor argues that ‘during this twenty-first century, HIV continues to plague the globe and is especially rampant in what we call third-world countries’ and that, ‘it is difficult to find the means to educate people about safe-sex practices or to help raise awareness about AIDS and how it can be prevented’ (2003; xxi). Here Taylor acknowledges the complexities of dialoguing with community members and particularly adolescents about issues of gender, sex and violence. Langa (2012) argues for more dialogical engagements about sex in and out of school with male adolescents and states that ‘the use of metaphors and characterized sexual experience appeared to be an important part of a successful boasting strategy for young boys’ (p.164). Both seemingly agree that male adolescents need forms of intervention that will allow them to dialogue about gender relations and gender based violence through the use of metaphors that can be found in scenarios and still images,.

Using metaphors and characterized sexual experience ‘young players can accept responsibility for communication; can become involved; can develop theatrically valid scenes, but only when given the freedom to do so’ (Spolin, 1986:3). Adding to this it is argued that it is only when the black adolescent male is afforded spaces of reflection, using metaphors and characterised sexual experiences, will he be able to imagine how he can play a role in changing the state of gender based violence in South Africa. This is because ‘authentic learning cannot be imposed on one person by another’ (Freire, 2006:194).

In this chapter I describe what I mean by applied drama and theatre in the context that we have used it at Izenzo. I show why applied drama and theatre techniques such as Forum and Image theatre need to be seen as forms of engagement that give users spaces for action and

reflection. This is done with metaphors and animated scenes and might help to curb the escalating adolescent gender based violence in our communities. I further describe my experiences as a facilitator who has learnt to use applied drama and theatre techniques and how this has affected my facilitation abilities. I conclude by giving a summarised conclusion to this chapter.

#### **4.1 Defining Applied Drama and Theatre**

Applied drama and theatre techniques are holistic; meaning they allow their users to experiment with them and learn from them while interrogating belief- sets and the behaviour of the self and others. Freire notes that ‘students must learn how to perceive their world and their experience, including the way they are treated and required to behave critically’ (p; 191). Whilst Taylor, quoting Judith Ackroyd, says that ‘two of the central characteristics of applied theatre are an intention (1) to generate change, and (2) to have audience members participate’ (2003; 101). Applied theatre can be used where there is a need to create change; from states of oppression to liberation, from submission to freewill.

Boal (2002), noting a methodology which, in fact *amajents* and I used extensively during our engagement said that, ‘theatre of the oppressed creates spaces of liberty where people can free their memories, emotions, imaginations, thinking of their past, in the present, and where they can invent their future instead of waiting for it’ (p;5). Nevertheless some black male adolescents are behaving differently and express feelings of anger towards those involved in the numerous incidents of adolescent gender based violence.

It is a great pity that the stigma and stereotyping which circulates in our communities about black male adolescents and gender violence and the lack of respect for life will always be assumed, by the media and others, to come from black male adolescents growing up in environments such as Hillbrow. I feel that this negative cycle will only be broken black

adolescent males are afforded spaces of reflection and dialogue where they can invent and re-invent the states of oppression which affect them and female adolescents. In these spaces of dialogue metaphor and imagination can be tapped into to help them to reflect on their treatment of their female counterparts. These metaphors that add distancing, through the use of images and imaginary scenarios, enable the adolescent males to speak openly about sex and sexual choices between adolescent females with male adolescents. According to Ross Kidd, *Applied Drama or Theatre*

‘...is the drama-which- is –never- finished constantly being restructured to extend the insight of the participants. Nothing is presented as a final statement: each new scene is questioned, challenged and probed for deeper meaning’ (1984; 13).

It does seem that with some forms of Applied Drama, such as Theatre For Social Change and Image and Forum Theatre, ‘the walls between actor and spectator must be torn down...first the spectator starts acting again and secondly, it is necessary to eliminate the private property of the characters by the individual actors themselves and this can be achieved by the use of the Joker system’ (1979; 119). Here Boal notes a number of things that are important and can be found in the applied drama and theatre techniques used with male adolescents to create spaces of dialogue as discussed above. However in this piece of writing I will only discuss two. The first thing to be noted is that applied theatre methods are about inclusivity, what I would like to call dual participation. Here the roles of performer/ theatre maker/script writer/ artist or story teller, which in other forms of interventions are usually assumed by a leader of a group, can be assumed by anyone participating in the intervention. Secondly, the one responsible for ushering and containing adolescents in a dialogue about sex, violence and adolescence needs to possess certain skills that will enable the participants to take part in an engagement that affords them autonomous and authentic participation. The emphasis is on

the facilitator. He/she is a teaching artist who needs to be dynamic and able to guide the dialogue in an interesting manner. This is something I will refer to later in this section.

‘While in the applied theatre there is a desire to transform the nature of the world in which we live, teaching artists are not operating from a therapeutic perspective’ (Taylor, 2003; 85) but a perspective which focuses on creating transformation through collective engagement, what I referred to earlier as dual participation.

#### **4.2 Using Applied Drama and Theatre to Facilitate**

In this research process, in many of our sessions, we used applied images and scenes to facilitate dialogue about gender relations and power. My reference for an applied theatre facilitator is largely informed by Boal’s perceptions of what he coined ‘a joker’. It should not be assumed that the applied drama and theatre methods and techniques used in all the phases of the research process were only Forum and Image theatre. In Chapter 6 I reflect on a session where we applied process drama techniques (DIE) to guide our dialogue of reflection. In this research I took the role of the teaching artist, facilitator, trickster or joker as described by Rohd Michael in his writings *Theatre for Community, Conflict and Dialogue* (1979). He says that the facilitator’s role is to ‘use questioning, replacing, and guiding that (which) takes place as a group works through activating scenes, facilitation is not making a scene activating; it is actually getting to the meat of this work and playing through the dialogue that results from real activation’ (1998; 112). In the phases that built up this research process I strived to use numerous applied drama and theatre techniques to get to the heart of adolescent gender based violence and to dialogue about how the state of things might be changed. It is Boal (1979) who states that ‘to understand how and why people act as they do is to understand how such a system can be changed’ (p; 155). I have already explained that this research was an intervention, geared to activating spaces where change could be imagined

and strived for. I aimed, as the facilitator, to give *amajents*, rare opportunities to play while reflecting on the behaviour that might be governing their concepts of masculinity as it has been modelled to them. We used applied theatre to

‘to discover what oppressions we are suffering (The Real image); second, to create a space in which to rehearse ways and means of fighting against those oppressions (The Transitional Image); third, to extrapolate that into real life so that we can become free-which means we can become subject(s) not objects(s) of our relationship with others (The Ideal Image)’ (Boal, 1992; 47).

Commenting on The Real Image, Carl R Rogers(1983) in *Freedom to Learn*, states that ‘It thus would seem wise for any teacher to try to draw out from his students those problems or issues which are real for them and which are relevant to the course at hand’ (p;130).

Facilitation of applied drama requires one to be dynamic, to think on one’s feet and to use the applied theatre techniques’ arsenal, such as images and forum theatre, to negotiate your way in whilst you research the themes and topics of engagement. This is particularly relevant if the topics need spaces of reflection and dialogue that are geared to changing forms of oppression such as gender based violence.

‘All people have both the ability and the right to be active makers of art, and moreover if that right is claimed it has the potential to revolutionize society’, says Freire (1974; 36). Thus facilitating through applied drama or theatre calls for facilitators who are somewhat ‘theory generators - they develop informed programs based on direct participation and research’ (Taylor, 2003; 74-75). So I have come to the conclusion that, as a facilitator, as much as you are aware of the ethics that govern interaction and the leading of dialogues and sessions, you also need to be ‘open-minded and flexible- (and) develop multiple perspectives on particular

events; capable of rethinking cherished ideas; success can come through perceived failure' (*ibid*; 74-75). I also remembered that applied theatre is embedded in critical pedagogy and one of the most important principles of this arsenal is that facilitators should strive for dual participation, for freedom by the participants.

In applied drama and theatre, facilitators are considered 'risk takers - they challenge mainstream discourse, find alternative ways to help participants change current predicaments' (Taylor, 2003; 74-75). Taylor elaborates:

'... (they) must assist the birth of all ideas, of all actions. Going further than Socrates, who framed questions that expected answers, and in so doing, limited the field of discussion, Forum Theatre....frames questions that expect, as answers, new questions: what do you want to talk about? Facilitators try to avoid any form of manipulation of the participants' (2002; 262).

Taylor draws attention to the collaborative nature of the work. He says, 'they work with participants, colleagues, funders, administrators and wider community; multiple allegiances....they are story tellers-they listen and respond, allow all voices to be heard. Communities become sites for storytelling, story responding and story creating' (Taylor, 2003; 74-75). I have realized the importance of facilitators/jokers, theatre makers or teaching artists to be relentless and unapologetic in the attainment of the objectives they might uncover when interacting with communities. With care, support and holding, we need to learn and re-learn to enter every environment as though we are stepping into land mines, so as to fashion the revolution with people in such a way that their song comes from them.

As mentioned earlier in chapter 1, I have worked as a facilitator and a trainer for one of South Africa's leading NGOs which campaigns for the prevention of HIV amongst young people. In South Africa, there are many such organizations committed to working with young people.

These organizations include Love Life, Sonke Gender Justice, to mention but a few, these organizations are all committed to the development and provision of some form of moral compass for our adolescents. They continue to bring the gift of life to our adolescents in spite of thinly stretched social development structures. Much as these organizations are doing admirable work, a lot of thinking still needs to be done because much of their work tends to adopt a blanket approach with a one size fits all discourse where every person is treated the same, in a conference like style. There is a serious lack of holistic education that addresses the needs of our South African landscape. Hence I saw the need to engage in a study that would help me uncover what might be needed to dialogue with black male adolescents about gender relations and the female adolescent using metaphors and characterised sexual experiences.

## **Conclusion**

My reflection on facilitating using applied drama and theatre is from my point of view, not an end in its self. I believe that it is only by engaging in this research process that I have grown as a facilitator from one who started as a debate candidate to being one who is able to share his lessons with others, as done above. The work of facilitation is a journey of ups and downs as already illustrated. In South Africa it has come to mean numerous things. The art of facilitation requires one to be a listener, a thinker, a planner, a reflector, a story teller and everything else that goes into guiding others to creating dialogue. A facilitator using applied drama and theatre is able to achieve this and more by using metaphors and characterized sexual experience for dialogue and reflection.

## Chapter 5: Process Broken Into Phases of Research

Introduction Each phase of this research was important for it led to the next stage of the process. Each phase fed the next. In this chapter I give a brief summary of the first two phases of the research process that started in March 2012. Phase 1 and 2 were both qualitative forms of research that saw *amajents* and I move steadily towards our engagement in phase 3, which is discussed in detail in Chapter 6. I conclude the chapter by giving a brief summary of what the two phases gave to the *amajents*; I go further and highlight the link between the three phases of this research process.

### 5.1 Phase 1: Process as Research: ‘*As a Rose that grew from the concrete*’ - an exploration of how the facilitator as joker can activate dialogue among adolescent males in Joubert Park, Hillbrow- Johannesburg?

In this phase I and *amajents* are referred to as roses. We engaged in a series of sessions where our first meeting was an introductory session. It, together with the subsequent two sessions, served as moments of enquiry; the research participants found it intriguing to talk about themselves in relation to their female counterparts. Even though the roses and I had challenges of space, with them writing their exams during this phase, we were still able to gain insight into the role of a facilitator who is activating dialogue using Augusto Boal’s (1979/1985, 1992, 1995, 1998) Joker method. Personally I was interested in discovering whether the role of a facilitator would change when integrating it with the Joker technique.

In this phase *amajents/ the roses* also completed informed consent forms, signed by parents and guardians, informing them about their adolescent’s participation in the study (see Appendix 1). They were also given pre and post-test questionnaires which helped me to ascertain what *amajents* thought would be topics of interest for the scheduled workshops. I also found out whether or not they had ever had any form of Applied Theatre or Drama experience in the past. These also gave me a handle on what information resides within the

adolescents' thinking in terms of their female counterparts. See Appendix 1 for copy of pre and post-test questionnaires.

A lot of issues emanated from this project. They included the idea that girls are smarter, physically weaker yet economically more favoured by society; that boys are prone to use sexual violence to mention but a couple. It became even more evident, through the pre-test questionnaire and through my reflections on the sessions, that the adolescents were interested in talking about how the female adolescent has more chances to make it and be educated and successful than the male adolescent. We then spent the sessions that followed the initial sessions investigating different images that were linked to the female adolescent being empowered or even disempowered in and around Hillbrow.

As facilitator it was both interesting and disturbing to hear from the *roses* how women spend their time beautifying themselves to attract men. We further discovered that an adolescent male believes that their female counterparts are 'a bit insecure, physically weak, economically advantaged, are more attuned to emphasis, and are as logical as boys' (participant's pre and post-test questionnaire, question 11; May 2012). The same participant continued to say that male adolescents are, 'physically strong, about 70% of the boys in the world have some pride or ego. They can be very lazy. They are logical to a certain level, are capable of endurance' (pre and post-test questionnaire, question 12; May 2012). I think that the two expressions from the participant summarize the findings from this part of the study. They seem to hint that there are not many differences between boys and girls except that boys are physically stronger than girls.

It seems as though the boys are feeling marginalized and that they have not been given as much platform to express their interests in society, as the girls have. It also seems, from their statements, that the participants believe adolescent girls have more to say when girls and boys

interact or dialogue. They feel that although boys have physical strength the girl child can make decisions that lead to her being offered more opportunities in society. I find this to be somewhat true, since there are initiatives such as the *Take a Girl Child to Work Day*<sup>12</sup> which is part of our generation's way of addressing the injustices that females have endured over the years. This phase ran from March to June 2012 with a critical reflexive essay submitted to the academy.

## **Conclusion**

In these sessions I was not able to find what it is that the facilitator should be doing to engage adolescent males; however the study provided insight into what male adolescents hold as perceptions of their female counterpart. I therefore saw that a larger study was needed where we could further explore their perceptions using applied theatre techniques, such as Forum Theatre, Image Theatre and maybe Drama in Education to give the facilitator the chance create adequate spaces for reflection on challenging behaviours, with the adolescent males.

### **5.2 Phase 2: Theatre as Activism, Education and Therapy research project: *How can a***

*Facilitator help male adolescents to use forum theatre as a theatre method to promote*

*dialogue?* A case study of adolescent boys at Izenzo Kungemazwi Community College

The process took place over a period of two to three weeks in the month of October feeding into November. *Amajents* and I spent one to two hours per session together over a series of seven workshops. In the first sessions they were reflecting, using images from the PAR process experience and were introduced to forum theatre. So that we could carry forward the dialogue, exploring their view of the adolescent female and the topics of sex and sexuality.

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<sup>12</sup> Annual CSI by the private and public sector in South Africa

It was unfortunate that about five of the original group, who had been part of the PAR process, could not join us for different reasons. Some had left the school and others just believed that they needed to pay more attention to their academic work since this period was close to their exam time. On the positive side, we were joined by three new members who seemed to enjoy performing and speaking their mind.

After spending some time introducing the sessions and the objectives we all agreed to meet on Mondays, Tuesday and Thursday. As the sessions gained momentum it was interesting to hear *amajents* suggest that we also include Wednesday as our meeting times. What I also found interesting was the unwavering conviction of some *amajents* that we should pray every time we began and closed a session. I made several attempts to convince them otherwise, but the *amajents* would not budge from their belief that praying would bring a sense of communion in the challenging environment of Izenzo.

Our sessions were dominated by our reflections on what was documented from the PAR process. The dialogue about female adolescents continued to gain momentum with participants saying that if our dialogue included girls the conversations would be even more interesting.

I found this interesting and it led us to explore images of interaction: girls, boys, challenges and sex to mention but a couple. While engaging in an improvisation exercise, I and the participants found ourselves building a scene involving a boy and a girl, both roles being played by *amajents* themselves. We had been using techniques such as lightning forum, thought tracking and hot sitting to mention but a few. In a reflection on these sessions, words such as challenging, critical, exciting and planned were amongst the words participants used. I found this to be somewhat of an indicator as to how *amajents* were receiving the forum theatre techniques.

It became clear to me that facilitators need to spend as much time exploring the method as they do exploring performance as a discipline. It is Boal who mentions the importance of the anti-model being well structured and prepared for the rehearsal in order for it to be a revolutionary experience and for it to be convincing for the spectator. This process came to a halt however since *amajents* were writing their exams in the second week of November.

## **Conclusion**

Even though *amajents* and I were challenged by time and other external factors we were able to challenge one another around the issues we discovered in phase 1.

I made a promise to return to the school as soon as exams were finished even, if it was in January 2013, to continue the search for a combination of applied theatre techniques from the theatre arsenal to use in dialogues involving male adolescents about the female adolescent and issues of gender relations. And so we were compelled to continue our engagement and to introduce a deeper enquiry using applied drama and theatre to challenge male perceptions of their female counterparts. This phase also showed that *amajents* were interested in us preparing a performance that could be staged at Izenzo. And that led to Phase 3 of this journey of enquiry.

**Chapter 6: Phase 3:** *How can Applied Theatre be implemented so as to address male adolescents' perceptions of their female counterparts? A case study of adolescent boys at Izenzo Kungemazwi Community College.*

In this chapter I begin by highlighting the aims of this phase of the study and what were the main questions engaged with in the study. I draw on a process that uses multiple applied drama and theatre techniques in order to show how complex it was navigating *amajents'* perceptions of their female counterpart. I further analyse the process so as to reflect on the lessons learned about applied drama and theatre techniques, and then move to a summarised conclusion of the chapter.

In Phase 3 of this research process the original plan was to conduct an applied theatre intervention where *amajents*<sup>13</sup> and I (we) would;

1. Find theatre techniques and strategies that could be implemented to address the perceptions of male adolescents of females.
2. Challenge the male adolescents' sense of purpose and self-worth so they could see themselves as masters of their own destiny.
3. Apply the techniques found above to activate a meaningful dialogue between male and female adolescents.

Added to these was our collective plan that came out of the participant's expectations. They wanted to also take this time to create an ethno-drama that would not only share our researched material but would create an *awareness* amongst other students, and teachers and parents too maybe of male and female adolescents' interaction and how this affects their sexual behaviour and the choices they make as part of their daily interactions.

I also realised in this phase that I always had to dig deeper when we were reflecting on themes and topics from previous sessions. That, together with lack of time added to the pressure, we found ourselves under in this phase of the PAR process. Despite our plans and wishes we were only able to construct and deconstruct the images and scenes that we used to reflect on the topic of adolescent females, sex, violence and choices. We had to apply image and forum theatre techniques and this time support them with other applied theatre methods such as process drama or Drama in Education (DIE) techniques and at times even theatre as activism, and therapy and education theories to try and deepen our reflections on the topics of gender, sex, violence and choices. We were able to reflect on real life incidents such as the

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<sup>13</sup> Slang word mostly used in the South African, Coloured and Black communities referring to a group of guys that have a common value, despite their age difference

murder of the 17 year old Anene Booysen from Bredasdorp (as explained in chapter 2); an incident that shocked both the country and the world showing us how we have come to perceive sexual violence in this country. From such incidents we also constructed our own scenarios focusing on the behaviour patterns governing the choices of those that took part as protagonists or perpetrators - as coined by the media. These pushed *amajents* and I to question the behaviour of others and or of the self and that included the female adolescent who was being empowered or disempowered. We spent most of the initial stages of our sessions reflecting on what had come up in previous sessions so as to extend and deepen our reflections in the session of that day. While striving to stay true to the core principles of performance as research as described in chapter one I would spend a lot of time listening to recordings from a session or reading notes that *amajents* or I had made during or outside the session. As Heathcote says

‘If I have pre conceived ideas about what should be in their minds, I think I am neglecting my job as a teacher. However, I would be neglecting my job as a teacher if I did not have pre conceived ideas about what learning is possible in this work that we are doing’ (Blackley and Broadene, *The Shoe Factory* ; 2009).

All this was done to gather themes, topics and suitable methods and techniques for the session while looking at how it might best be designed, planned and followed through. I followed the structure of action research, where one follows with care the steps of reflecting, planning, practice/doing and reflect again.

For this writing I draw only from the one session where we were applying process drama techniques to help us to reconstruct a scenario that *amajents* had constructed in a previous

session. This was done so as to use the scene/image to reflect more deeply on the topic of adolescent females and gender relation.

The session started with an ice breaker and a focus exercise that I used to help us build belief in playing the characters. Given the requirements of this writing I chose to focus my attention on a session where we were using process drama or DIE techniques. The aim was still to use applied drama and theatre to reflect on the moments when an adolescent female is disempowered and reflect on what behaviour patterns are at operation for those involved.

### **6.1 The Scene**

The names of the two main characters, Beyance and Jayz in this scene should not be confused with the two American celebrities Beyonce and Jay Z. I had to step out of role to enquire if amajents we referring to the two. Ameliya was first to note that they would probably be in a pool somewhere doing just what our Beyance and Jayz were seemingly about to do.

I then asked the rest of *amajents* to imagine who else was affected by this image? I asked them to imagine who else was witnessing this image as it was happening? I warned them that, after watching the image and scene once, we all would have to find a character to play alongside our two main characters. I worked with the teaching strategy ‘Teacher in Role’ as I moved in and out of role while facilitating the drama.

*“The scene opens and ends with a still image where the characters, an adolescent male and female, are seen standing at a corner, holding hands and with their faces bowed down, facing one another in an intimate way, as though about to kiss. Beyance and Jayz are standing close enough to smell each other’s breath, something that they do not seem to mind. From the still image, they then let go of each other and we later witness them speaking on the phone with Jayz saying that Beyance should give “it” (referring to a kiss in this context) to him. Beyance is seen repeating over and over that she is not ready and does not want to kiss. We later see*

*them at home talking on the phone. Jayz, after asking for a while, is starting to show signs of impatience, from his heavy breathing. He asks Beyance to come out again and meet him at the shop on the corner. They meet again, hold hands as in the original image and Jayz is now sounding a bit more desperate, using words such as “please”; words we never heard from him before.*

As we had seen this image before, I then asked Beyance and Jayz to freeze/pause their image just as it was. I asked the rest of *amajents* to imagine who else was affected by this image and they placed themselves in the room as different community members: a priest, an elderly mama and another who believed that he too was Beyance’s boyfriend. Beyance believed differently and had told him so. I asked them to play these roles for I was interested in the characters the *amajents* had chosen and what they would say about what they were witnessing and how the two adolescents might respond. I used books as props to play the character of a school teacher and casual stuttering to switch to another character. In process drama (DIE), ‘performance to an outside world is absent but presentation to the internal audience is essential’ (Bowel and Heap, 2001; 7). We found ourselves with numerous moments to reflect on such as the one when Jayz and Beyance seemed to be challenged and influenced by the community to decide about the state of their relationship.

*Beyance and Jayz now have numerous opinions from community members; some, like the character playing an old woman. Seemed to be disgusted by the two adolescents and kept repeating the words ‘Sies, our children are disgraceful look at what they are busy with in public...sies’. Beyance, while walking with Jayz from one side of the room to the other, hears such comments along with some which approve of Jayz’s persistent request for a kiss, decides to break up with Jayz. Later when Jayz is asked by his friends what he is going to do about Beyance he says, ‘Because I gave her a second chance, she will turn back from her decision and take me back’.*

## 6.2 Analysis

Beyonce and Jayz never got back together and the scene was ended with *amajents* and I playing a de-rolling exercise and reflecting on the drama and the choices made. Amongst the closing comments on the above scene, it was interesting to hear one of the *amajents* suggest that “*If an adolescent female behaves like Beyonce, dumping her boyfriend because he did not understand that she was not ready to kiss or be physical she would have to be punished, and one of the ways to do that is by taking away the time and attention you (the male) spend with her.*” This reminded me of what Spolin (1986) said, as quoted in Chapter 2, that young players can accept responsibility for communication; can become involved; can develop theatrically valid scenes, but only when given the freedom to do so (*ibid*;3). I found this moment intriguing in that it seemed to reinforce the perceptions that we had discovered in phases one and two of the research which is that adolescent boys believe that they are the only ones who can change situations in relationships with their female adolescent; as if the female adolescent has no say in the choices made in relation to being intimate or even sexually active. I looked at what Lindegger and Maxwell (2007) say are standards of *hegemonic masculinity* (as described in Chapter 2) and I kept probing as the drama unfolded to find out whether the girl also had a say in the relationship. Since ‘boys may be fully aware of these hegemonic requirements and see themselves as exceptions to the masculine norm’ (*ibid*; 97) the participant that played Beyonce could have just been saying ‘no’ to convince his fellow participants and myself that he understood the female adolescent. I found afterwards that in fact he too believed in what Amelija was saying about punishing the girl and his responses in the drama could just have been how he perceived an adolescent female’s response to the situation. He did not seem to have internalised the decision or believed in the situation enough to reflect about it as a boy who was playing a girl, even when I probed into the particular moment when Beyonce chose to say ‘no’ and to walk away from Jayz. It seems

that the young man realised the gender practice related to his character and responded in the way that he did to be socially accepted and acknowledged by others within the framework of the drama. It was interesting that in the drama, as a female, he chose to be stern in saying that he was not ready, and broke the relationship off while during reflection he agreed when his colleagues ignored their female counterpart's opinions and beliefs, especially in terms of relationships, sex and being intimate.

I was impressed with the way *amajents* seemed comfortable playing the characters as they chose them. In previous sessions, I would not have considered any of them ever considering a role as a girl or woman, let alone appearing to be intimate in the image they were creating. I witnessed *amajents* move from one level to the next in the way they invested their concentration and participation in the drama we collectively created. Some *amajents* would casually try to tease the boy portraying Beyonce hoping to get the male adolescent out of character by causing him to be shy. They were not able to do that as the two *amajents* who had come up with this image had bought into their drama, and were focused as characters. Within moments of taking on a character all *amajents* participated with conviction in the drama. Even the one that was trying to get Beyonce out of character could be seen participating in and leading the performance as it was happening. All were commenting on and doing their best in performing their role as they participated in the drama we were all involved in.

I believe that on that day applied drama was able to reveal that male adolescents might not be as ready as they think they are for the consequences of relationships that might lead to kissing, fondling and or penetrative sexual intercourse. The *amajents*' outlook on relationships, gender roles, sex and choices showed that girls, according to them, are only intelligent at school but not much in relationships. They believe that girls are naive and unable to make good decisions. *Amajents* believed that the only person who is responsible

enough to make sound decisions in a relationship is the boy even though, according to them, the boy is not actually as smart as the girl and does not invest as much time in academic work.

## **Conclusion**

Using dramatic techniques and methods such as DIE, one is able to use metaphors and characters to create a space that affords countless opportunities to address challenging topics such as sex, choices and gender with a vulnerable group in a safe space where feelings and psychological engagement are contained in the metaphors within the drama. The distance of the role play gave us the space to talk about young women and relationships with the opposite gender.

It suggests that when it comes to issues of relationships with the female adolescent, amajents operate from hegemonic masculine standards ‘which guarantees the dominant position of men and the subordination of women’ (*ibid*;96). Lindegger and Maxwell continue to note that:

‘hegemonic masculinity provides the dominant standards or versions of acceptable masculinity into which boys and men are normatively socialised and to which they are expected to conform in order to be acceptable as real men and boys’(p; 96).

This enhances what Vygotsky (1978), quoting Jean Piaget, says in Chapter Two:

‘communication produces the need for checking and confirming thoughts, a process that is characteristic of adult thought’ (p; 90). It seems that meeting amajents once a week does not allow enough opportunity to challenge ideas and behaviours that seem to be entrenched in their belief systems. This can be seen in how Beyance, a female character performed by a

boy, is able to say no in the drama yet outside of the drama the same participant is found questioning the decision he made while in character.

If we are to make meaningful and sustainable changes to the beliefs that male adolescents hold about their female counterparts in relation to gender relations we need to have more spaces for dialogue and reflection with both male and female adolescents. Other role players could also be included in these spaces, such as teachers, parents, leaders and members of the community. In these shared spaces of reflection, facilitators using metaphors and animated scenes could assist with the dialogue about issues of gender, violence, sex, so as to change the state of our adolescent's interactions.

## Chapter 7: Conclusion

Teaching drama as an extra-curricular activity in a school that fails to value a holistic curriculum makes for difficult work. Every session had its challenges. Our challenges were about time, focus, energy, food and space. In this chapter I aim to summarise the conclusions that cover the entire research process. I have included, with the submission of this text, an audio recording of one of our sessions, so as to give an idea of the process which we regularly experienced during the engagement.

I believe that this research process challenged human behaviour, both in *amajents*, myself and now in you, the reader. I as a facilitator, research practitioner and also a student working at a community college have learned to prepare myself holistically before entering the Izenzo College. This work is demanding. The school is a reflection of the serious socio-economic and educational crisis in our country. It is home to socio-trauma. It was essential for me, as a facilitator, to learn to prepare well. Applied Drama is synonymous with facilitation. Part of my preparation included having an early start to the morning on the day I was to go to the school. I listened to music or sat in the garden and read from the Bible. I did all these so that I could be present in the moments of engaging with *amajents* and not to be affected by the school politics which worked against us having a full uninterrupted session.

Kidd, as quoted in Chapter 4, said that applied drama and theatre is ‘a drama-which- is-never-finished’ constantly being restructured to extend the insight of the participants. This study has demonstrated that Applied Drama is a facilitated process. It is this facilitated process that allows for dialogue, and it is this process that is appropriate for adolescent black males who live in a time of gender conflict. The role of the Applied Drama facilitator and the role of Applied Drama as a facilitation process is crucial at this point in time. This is especially true in an environment such as Izenzo, where some of the challenges facing a facilitator are apparently insurmountable. This is a school in crisis; a crisis that has been made ‘normal’ for

people who deserve better. Forms of applied drama and theatre, such as DIE, afforded us moments for reflecting on human behaviour in ways I believe other forms of participation or facilitation might lack. It is clear that, with applied theatre, participants are always ready to make alterations and add to a process in ways not easily achieved in other forms of engagement. This could be seen in the way *amajents* gradually made their way into what is called self-initiated participation. Here the participants take their own time to arrive at a point where they are independently drawn to a process or workshop. This can happen even when there was little to no belief in the dramatic world for some of them. By encouraging them to trust the process and by allowing them room to play as we reflected, they were offered moments that we could look back on and from which we could draw lessons. Applied Drama is a powerful tool for reflection. It gives adolescent males a way to look back on and talk about complex developmental issues that in many cases can overwhelm them.

We were not able to come up with an ethno drama as we had planned but we were able to use metaphor in images and scenes to deepen reflection. We put our feet in the oppressed or the oppressor's shoes, so as to understand their motivation for their behaviour. During reflection, I saw *amajents* offer peer to peer advice; and I hope that this will continue even when I am no longer at Izenzo and *amajents* have moved on with their lives. I believe we have only scratched the surface in challenging *amajents*'s perceptions of their female counterparts. The socio-cultural challenges pertaining to gender are significant. It will, I believe, take time and other spaces of research and reflection to find commonalities that might afford us and our communities an opportunity to see our adolescents, both male and female, dialogue about their oppressions. It is in such spaces of reflection and dialogue that some of the stereotypes and behaviour that plague our male adolescents today, can be challenged with just the right dosage of care and reflection.

I also believe that the use of a variety of applied theatre methods and techniques in one session enabled us to dialogue about the female adolescent, sex and choices in ways that numerous other groups and institutions are striving after. Nevertheless we might still need to meet to solidify that which we have started. The *amajents* and I, have managed to add to the wealth of knowledge of ways in which applied theatre methods and techniques can create spaces of open, trusting dialogue with male adolescents. This is just the beginning. But we have started. We have begun to hold a dialogue about issues that have the entire nation on their feet seeking for solutions to the plague that is adolescent gender-based sexual violence in South Africa.

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## Appendices

### Appendix 1 Copy of Informed Consent

#### Informed Consent Form

This research is being undertaken by Butana Molefe as part of the Masters in Dramatic Arts qualification course work at the University of the Witwatersrand, Johannesburg, South Africa.

The data collected from the participant by either questionnaire, filming or interview may or may not be cited in the final report. If it is cited, unless the participant prefers being anonymous, the participant will be named as the source, either within the body text or the reference list of the report.

The final draft of the report will be submitted to the University of the Witwatersrand and by so doing will become available to other students, researchers, the community of Love Life in Hillbrow and the public in its totality for critical or non-critical referencing.

The final draft may also be published in part or in whole, as part of, or as public literature.

This research is funded wholly by the researcher and does not guarantee any payments for the participant's contribution in any publication directly arising from the research. The participant's contribution is therefore understood to be voluntary.

If this information is clearly understood by the participant, and the participant has no objections to the purpose and method of this research, the participant may kindly provide personal information in the spaces provided below.

Participant's Name .....

Signature .....

Date / /

Guardian or Manager's Name.....

Signature.....

Date / /

## Appendix 2 Copy of Pre and Post Test Questionnaire

### Pre Test Questionnaire

Please take some time to answer this questionnaire as part of a research process.

If there are any questions or concerns about any of the questions, do not hesitate to ask the researcher.

Please use the appropriate ticks to answer the questions below, as the questions indicate.

As this is a research based questionnaire, we ask that you be as honest as possible.

Your name may and can remain anonymous for this questionnaire.

1. What do you think are five of the most important topics to think or talk about in a discussion involving boys and girls?

.....  
...  
.....  
...

2. What topics (5), do the people in the community (School or at Home) think are important to talk or think about in relation to teenage females and sexuality?

.....  
.....

3. Do you think that boys should be doing house chores?  
(Please tick in the applicable box)

Y	N
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4. For the answer given for question 3 please provide a brief reason.

.....  
.....  
.....

5. Girls wear short clothing to attract boys.

Y	N
---	---

6. When a girl is pregnant, it is because she was not careful enough .

Y	N
---	---

7. Boys are more good at sports than girls.

Y	N
---	---

8. Boys are more intelligent than girls.

Y	N
---	---

9. In the box below, use a drawing or pictures, please answer the question, Girls are...?

Girls are...

10. In the box below, use a drawing or pictures, please answer the question, Boys are.....?

Boys are...

### Post Test Questionnaire

Please take some time to answer this questionnaire as part of a research process.

If there are any questions or concerns about any of the question, do not hesitate to ask the researcher.

Please use the appropriate ticks to answer the questions below, as the questions indicate.

As this is a research based questionnaire, we ask that you be as honest as possible.

Your name may and can remain anonymous for this questionnaire.

11. What do you think are five of the most important topics to think or talk about in a discussion involving boys and girls?

.....  
...  
.....  
...

12. What topics (5), do the people in the community (School or at Home) think are important to talk or think about in relation to teenage females and sexuality?

.....  
.....

13. Do you think that boys should be doing house chores?  
(Please tick in the applicable box)

Y	N
---	---

14. For the answer given for question 3 please provide a brief reason

.....  
.....  
.....  
.....  
.....

15. Girls wear short clothing to attract boys.

Y	N
---	---

16. When a girl is pregnant, it is because she was not careful enough.

Y	N
---	---

17. Boys are better at sports than girls.

Y	N
---	---

18. Boys are more intelligent than girls.

Y	N
---	---

19. In the box below, use a drawing or pictures, please answer the question, Girls are...?

<p>Girls are...</p>
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20. In the box below, use a drawing or pictures, please answer the question, Boys are.....?

Boys are...



September 3 at 4:13pm

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**Jessica Musa Teleka**

@saeed nw dude u fckn insulting us n u deserve 2 be fucken n guess wat ama hunt yo mothrfckn ass dwn when i c u dude im warning u.....

July 5 at 12:26am via mobile

•

**Saeed Sala**

Ah zenzo ppl no ofence bt u a al jst f--d up n boring wat e f--k z dis u mst use dis group 2 update each odr if dis group waz a wife it cld hv dumpd al of u sh-t u al lol sh-t

July 5 at 12:18am via mobile

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**Candice Tshuma**

Guys when are we opening schools if u dnt knw dnt answer ma qstn

June 22 at 4:53pm near Johannesburg

- 
- [View all 3 comments](#)

○

Candice Tshuma ehhhhh

June 22 at 11:58pm

○

Nkosinathi Ndlovu We are opening n the 9 of july

June 26 at 10:18am via mobile

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**Immaculate Heart**

**u guyz 4rm zenzo suck**

April 30 at 2:05pm

- 
- ÃlÊx Léx Dübé likes this.
- View all 6 comments

○

Ben Bongani Xaluva OH THAT DOPE BY THE WAY BUT I THINK UR THE DEFINATION OF THE WORD B.I.T.C.H

May 26 at 12:43pm

○

Immaculate Heart Y do u say dat as if its a bad thng i am 1 n supa proud

May 27 at 10:55pm via mobile

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**Nkosinathi Ndlovu**

**Wht do u guyz think abt our school is it improving or not**

April 4 at 4:53pm via mobile

- 
- View all 5 comments

○

Nkosinathi Ndlovu Wena mfana udube akakwenzanga kahle ne

April 5 at 2:23pm via mobile

○

ÁlÊx Léx Dübé Udube i waz respctng hm,mara manje seng ngasekho ezno  
he wil kiss ma as.s,u mst grw up u oanz u nw old dnt PLY IZNT0 ZENGANE

May 23 at 10:13pm via mobile

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Saeed Sala

group members

April 3 at 4:57pm via mobile

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Nkosinathi Ndlovu

It seems like zenzo collegers are nt interested in this anyware hud all

April 3 at 1:01am via mobile

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Comfort Nyoni

im lonely lik this group

April 2 at 6:11pm

- 
- Immaculate Heart likes this.

•

Immaculate Heart

nathula kangaka yini inkinga lets talk bafethu hawu

April 2 at 5:49pm

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Ben Bongani Xaluva added Khustoz Dube to the group.

○

December 29, 2011 at 1:01pm

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**Immaculate Heart added ÁlËx Léx Dübé to the group.**

○

October 13, 2011 at 11:02pm

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**Ben Bongani Xaluva**

**Ikcc 4 show bafo**

September 10, 2011 at 10:35pm via mobile

○

○ View all 4 comments

○

Immaculate Heart Gud nyt

September 10, 2011 at 11:00pm via mobile

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Ben Bongani Xaluva Sweet dreamz

September 10, 2011 at 11:18pm via mobile

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**Ben Bongani Xaluva**

**we are having a big jewish civies**

Saturday, August 27, 2011, 2:30pm-5:30pm

August 27, 2011 at 11:58am

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**Ben Bongani Xaluva**

**we are having a big jewish civies**

Saturday, August 27, 2011, 2:30pm-5:30pm

August 27, 2011 at 11:58am

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**Ben Bongani Xaluva** changed the group profile picture.

August 8, 2011 at 1:08pm

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**Ben Bongani Xaluva** changed the group profile picture.

August 8, 2011 at 1:07pm

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**Ben Bongani Xaluva** changed the group profile picture.

August 8, 2011 at 1:07pm

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**Ben Bongani Xaluva** added **Duduzile Zulu** and **3 others** to the group.

August 8, 2011 at 1:03pm

**Ben Bongani Xaluva** created the group.

August 8, 2011 at 1:03pm