Alternative Cultural Practices in Drama Studies - an Exploratory Study.

by

Mohamed Faruk Hoosain

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Supervisor: **Professor K.G.Tomaselli**

Dedicated to the fond memory of

my father - in - law

Hussain Alli Gaibee

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Declaration

I, Mohamed Faruk Hoosain, hereby declare that the entire contents of this thesis, unless specifically indicated to the contrary in the text, are my own.

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signature date

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ABSTRACT

Traditional drama teaching focuses on the training of students as potential interpretative actors or students-as-technicians. Alternative drama practices emphasise the student-as-social activist. The value and function of using critical theory to get children to shape fundamental social change is discussed. In this scheme, children are taught how to use theatre techniques to experientially explore how the controlling social forces in technological societies undermine national, regional and local democratic processes.

The Schools Theatre for Development Projects with their Discussion and Action Teams, which I discuss, serve to enrich school pupils' self confidence at being critical.

The problematic of what development entails and whose interests it serves is critiqued. For this reason children are provided with rehearsal in a pre- adult political arena and taught how to construct politics rather than consume a reified notion of politics. If this is to occur, then curriculum development has to be school-based rather than centralised. Teachers are advised to perceive knowledge as anchored in, and extracted from, social reality, especially that of their pupils. Mindful of the process of contextualisation, facilities in raising the child's political literacy and taking reflective social action need to be provided within schools.

A case study focusing on an anti- racism project evaluated the potential strengths and challenges that a Theatre for Development in school presents.

This program focuses on how the children of Indian House of Delegates administered schools in Durban can confidently mount a programme of social action or collective challenge against apartheid.

Ultimately, a syllabus which draws on the case-study is devised which unpacks procedure, evaluation and political practices.

INTRODUCTION

Against the backdrop of increasing State repression evidenced in the assassination of anti-apartheid activists, detention of children without trial, and a myriad of security law legislation, the ethnic House of Delegates - Indian Education Division - introduced the culturally racist and predominantly Eurocentric subject- Speech and Drama - in 1983. Whether the introduction of the subject at this juncture of social crises was designed to proselytise a potential group of allies to values of Christian Afrikaner culture and thereby possibly neutralise or marginalise potential opposition, or whether a mix of social crises and the Speech and Drama subjects' elite 'High-White- Culture' status made it irrelevant, is open to speculative scrutiny. With an ever increasing focus by the government on the utilitarian value of technical and vocational education and its implied promise of the child ultimately securing a job in the marketplace, this understandably reinforces the nurturing aspect of parents and teachers towards the child's material security. They fail to see the larger political question of how the child is subjugated to the needs of industry and capital and that technical education is heavily interest-loaded towards the employers perspectives and cannot pose as universal, neutral or objective. Children who do not study the vocational, scientific or commercial courses are blamed for their 'eventual' lack of a job. Instead, the blame or focus should be on why and how the rampant inflation and rising unemployment and the success of economic, cultural, political and social sanctions of the apartheid regime is the product of South Africa's failed government policies.

Speech and Drama was introduced on the Standard Grade and perceived as a 'soft option' for girls, whilst boys 'who would eventually be breadwinners' were advised to do high status-subjects in the commercial and scientific fields. The promoters of the subject claimed with strong moral justification that the subject will increase tolerance, empathy and compassionate attitudes in a society characterised by a violent contextual nature. This belief is no different to the old idea of the civilising or 'taming' influence of education, which has proven to be a big social 'lie'. My own entry into drama teaching was through the 'back door' as it were, since we at 'Orient Islamic State-Aided Indian Secondary school' were not part of the original ten pilot schools. I

brazenly introduced the course unofficially and then requisitioned help from my subject inspector Mr Ben Persad. I had met him at the University of Durban-Westville's Culture and Resistance Festival in 1982 and expressed my surprise at his attendance since 'Inspectors of Education' are generally perceived to be functionaries of apartheid education. Although he had not seen any of my plays on Labour Relations (**Wilson's Bug**), anti-Group-Areas (**A Question of Time**) political and sexual prostitution, (**A Goodwill Lounge**), Ben Persad was later to admit that my combative approach towards oppressive issues was what warmed him to me. Although I had a Speech and Drama Method qualification from the University of Durban-Westville in my University Diploma in Education, it was a risk to employ me since all other teachers were university graduates. So whilst I tried without real difficulties to adopt an experiential empiricist agenda, I had to read extensively and feverishly to hold my own in Drama, since the 'graduate' team members were strongly content orientated. Immersed in this type of team, the scope for contestation was evident, at our regular curriculum development meetings hosted at 'Orient Secondary', under the stewardship of Ben Persad's boundless energy, when teachers had to publicly report on successful lessons, which revealed how the teachers with their unexamined ideology, viewed education (let alone Speech and Drama), as existing somehow outside and beyond its social context. They implicitly asserted the FR Levis notion about the civilising influence of literature and thereby marginalising politics and instead focused on profiling knowledge about Drama. In addition, there was the major nurturing educational influence of humanism which increases the importance of the 'individual'. Now the contradiction is that by seeking to find autonomy through rediscovering the 'individual' strength and identity, it heightens the isolation by developing separation to its extreme rather than helping individuals discover their actual social relationships or their class strength, which as I see it is the main area where there is any strength and identity against the modern military industrial state. This is not to rule out individual differences but to distinguish between 'individualism' and 'individualistic'. The former focuses on celebrating uniqueness for sharing whilst the latter embodies the 'self-as-alone'.

For me, the teachers in the pilot group in the main represented what has been called in Community Theatre Groups (1985) England, the'Glory of the Garden' Brigade. This means a passive affirmation of aesthetics, blocking the political tensions and retreating into the

imaginative and idealistic imagination. A few teachers also believed in the civilising value of getting so- called 'Indian' children to acquire a standard English accent, since they felt it would increase their later chances of social mobility.

It was a lonely uphill battle to convince teachers of the ahistorical and politically passive role they were playing. That is not to deny that for instance in the area of textual analysis or dramaturgical deconstruction, the teachers accepted in the main that all literary criticism is political, since it is based on certain ideological views of the world. It is not enough to merely accept a 'teaching against the grain' agenda or bringing an anti- racist, anti- sexist teaching style into the class. What is important is to recognise the class-bound and socio- historically restricted nature of the selected literature. A discourse of radical literary analysis has the possibility of muting or deflecting the discourse of political praxis. Trotsky points towards defining the pompous intellectual petty bourgeoisie as concretised in the classroom practice of politically conservative teachers, in stating that 'the chief traits of the prophets of this type of alienism to great historical movements, is a hardened conservative mentality, smug narrowness, and a primitive political cowardice. More than anything, moralists wish that history should leave them with their petty books, little magazines, subscribers, common sense, and moral copybooks'. (Trotsky, 1963:371-2)

The teachers showed themselves totally tied to bourgeois ideology, and showed a petty bourgeois respect for the unexamined racist and Eurocentric content of the Speech and Drama Syllabus. Argued another way: art was foregrounded and politics considered unimportant, a position which any critical theorist could not maintain.

The main lesson for me was the confirmation of my practice as a critical theorist drama teacher, which meant that through my work and in my life outside of work I had to constantly question and scrutinize how my values, attitudes and practices would unwittingly reinforce apartheid social conditioning among pupils and society. This involved a lot of critical risks, and creative dodging of the bureaucrats surveillance. They insisted that if I wished to be permanently appointed I had to toe the line and must not forget that the Department still perceived me as a 'political subversive' and an 'agitator', following my dismissal from teaching at Rylands Secondary on the

21st October 1978, for my anti- apartheid political actions and alliances. Whilst the profile was a complimentary one, as I saw it, I found myself progressively less outspoken, given my moral and financial obligations to my family. I was aware that the compromise meant in effect that I had to re-value my work as a practitioner, or acquiesce ideologically to mainstream practices and thereby de-value my potentially critical role. Furthermore, the United Democratic Front, in 1984, played a prominent role in mobilising people against voting and thereby not legitimating the creation of three separate apartheid 'Parliaments', which sparked a witch-hunt in our school for anti-apartheid activists. Some teachers ideologically re-clothed themselves with the cloak of bourgeois respectability. We projected ourselves as politically non-aligned and through our subjects justified an anti- racist and anti- sexist policy. The contextually engaging work of the Natal Indian Congress Anti- Vote Campaign, reflexively heightened pupil consciousness and a vague reference to concepts centred around fascism, racism and sexism or power relations, was enough stimulus to generate debates around local issues. As a teacher, in providing that type of 'talk shop' forum it was useful and essential but limiting as a self-contained activity. We could, considering the professional and political constraints, always argue that children were making the political connections, and if we were in a compromising position argue that the syllabus required children to 'express' themselves. This practice is flawed since children were 'mentally' changed or 'critically conscious' at a descriptive level since the teachers could be gagged if they explicitly unpacked issues of power and social determination or sought to galvanise collective political struggle. As John Berger (1972) comments on the issue of 'reality' that 'the world-as-it-is' is not pure objective reality but reality plus consciousness. (cited by Bennet, 1984:32) It was a risk to engage truthfully and with integrity around unpacking the pupils' socially constructed consciousness without risking official sanctions. But there were political and creative forums such as working with para-statal bodies like the 'Keep Durban Tidy Association' (KDTA) in a play building exercise related to the littering in Durban. We interfaced with the KDTA because they had the organisational and administrative structure, but we placed in our own social 'development' message rather than their 'blame-the-people' idea. In essence, our play focused on the complicity between capital and the local 'white' Durban City Corporation. The pupils argued that a post-apartheid court-scene setting was appropriate to foreground how 'capital' was responsible for environmental degradation and ought to be on trial. The play was performed as

a street theatre event in the 'Indian' Central Business District of Grey Street with the audience participating as informal witnesses to be interviewed 'against' the role of capital in the play (see Appendix 1 for press release). This type of work, although a one- off theatre-event for the audiences, meant that the people could at least express themselves publicly. At this stage, I started to focus on the empowering teaching and learning approach related to localising plays and playbuilding as opposed to literary critique only which seeks to identify theatrical devices and possible effects on an audience. In the playbuilding forum, you're responsible for what you say and do, and for the way you say it and do it. In addition, you also have a responsibility to grasp and grapple for a critical social theory understanding of the world, in terms of its power and lived relations in which the pupil and the people you're saying it and doing it to, live. This is risky and creatively tough work, and, because it's a struggle, has a productive value, and is one valid basis on which content can be decided, constructed and created rather than consumed. In time, this teaching activity of playbuilding, which I used to see as the way toward social transformation was refined to include the principles of Theatre for Development. This meant seeing the play as the 'spark' toward a series of further political and social action strategies. This includes the idea of creating the Gramscian 'organic intellectual' whose role is to galvanise support leading to political action and Fanon's idea that the revolutionary spirit takes priority over 'arts'. What is being argued is that teachers need to develop a method of thinking which sees things in their historical flow and interconnectedness and not as isolated instances of 'injustice' and to focus on the Marxian voluntarist notion that 'individuals' can influence historical developments and 'make a difference'.

> ...If I know in what direction social relations are changing owing to given changes in the social- economic process of production, I know also in what direction social mentality is changing: consequently I am able to influence it.Influencing social mentality means influencing historical events. Hence, in a certain sense, I can make history, and there is no need for me to wait while it is being made (Plekhanov, 1940:57).

If the school is set up and funded in the belief that it will support and maintain State aims and beliefs as well as appropriately socialising workers into economic and political structures, then regardless of its socialist and capitalist agenda, it becomes a vital instrument of control and reproduction (Althusser, 1972). This can be referred to as the 'Reproductive Zone' since the way in which a person acts, thinks and speaks is reproducing, not opposing or questioning 'what is'.

This is a strongly determinist view, since the individual does not go beyond the societal line of defense or critique of the dominant structures. Argued differently, this politically passive role suggests harmony in society or resonance with social norms which are essentially past orientated or philosophically deontological. Whilst the argument is flawed, many teachers regulate and apply these assumptions uncritically in school.

In opposition to determinism is the Marxian voluntarist view which is located in a 'productive zone' or combative, critical and oppositional style. The person challenges the taken for granted social assumptions and adopts a teleological stance or a future orientated vision driven by a desire to ameliorate the human condition or moving toward 'what ought to be' in an egalitarian way. The nature of social action is underpinned by 'intention' or Jurgen Habermas' notion of 'committed' reason for self-reflection and interpretation of controlling forces leading to praxis or social action. Thus, for Habermas, knowledge (critical theory or locating sources of oppression) and unexamined or examined interests (emancipation) are indissolubly related. Therefore for Habermas (1984) a knowledge about society generated by critical theory is to aid its possessor to free himself or herself from bondage. The relevance of this to South Africa cannot be overstated. Keeping 'alive' the productive zone means that the dialectical tension during the state of emergency in South Africa which has sparked the groundswell toward democracy and anti-racism as well as fuelling the socialist debate, will obviate a fossilising or freezing of the revolutionary spirit to improve, reform and ultimately transform society for the benefit for all. However in a crisis torn South African society in 1985, these were some of the questions that kept recurring in my mind: how does a teacher apply these conceptual debates in an authoritarian state? Why is there a need to underpin classroom practice with 'critical theory'? Of what value is a pupil with 'critical political consciousness' to a society known for its disregard for human rights? On whose behalf will the 'vanguardists' act and how and by whom will they be mandated? How do we create a critical citizenry and prefigure the democratic society in our drama for development practices? To ask the question is to answer it. In that spirit this research is embarked upon to offer at its best, tentative proposals and, at its worst, prescriptive guidelines.

CHAPTER 1

This chapter contests the traditional place, value and function of Speech and Drama as a school subject or a body of knowledge taught with clearly outlined behaviourist objectives and rooted in a Eurocentric and High Culture tradition. The subject presently offers a forum for political acceptance, resignation, passivity and reconciliation because the implication is that inner life or imagination, assists the individual in achieving temporary fulfilment and therefore in a politically reactionary way overcome concerns with social contradictions and injustices. Against traditional Eurocentric readings interpretations, and aesthetic practices which views drama as a reflection of reality only the critical theory paradigm posits that aesthetics needs to be a mediation on social reality.

This moves the teacher's work from purely technical instrumental considerations of plot, theme, and characterisation to placing the 'text-in-context' which means unpacking the historical, social, economic and political imperatives. A critical theory approach suggests that the learners move from posturing as detached, neutral, objective critics to openly declaring and adopting as 'organic intellectuals', a non aligned left political stance which suggests its commitment to transforming the social order which exploits people on grounds of race, gender and class. Theatre studies therefore, is more than experiencing aesthetics, it becomes the means of 'assembling' the people for social action. In critical theory practice the text is 'about' the community, since the playbuilding exercise allows for action research which identifies social problems and additionally provides ethnographic approaches which facilitate creating 'fictional characters' with 'authentic public voices', leading to social action following the presentation of the play. The action impacts at an individual, institutional and structural level. Therefore traditional drama teaching which is text-bound and treats culture as an 'outside', 'above us' 'foreign' cultural commodity, impoverishes and subverts the growth of a genuine local aesthetics rooted in the cultural traditions of the local community.

Finally, if theatre for development in schools is to critically be an element **in** and an arena **for**, the restructuring of South African society, the question of political practice between the insurrectionary vanguards and the removed, parliamentary elites is debated.

The Place, Value and Function of Critical Theory Within Drama in Education

The politically naive views of Speech and Drama examiners in the House of Delegates (H.O.D) are revealed in their unquestioning belief in the 'Canon' of 'Great Works of Literature' which is expressed in questions related to 'Character', 'theme' and 'theatrical devices' (1989 H.O.D Orientation Course). This pre-occupation with what can be described as merely a dramaturgical deconstruction implies, as Fekete (1977:195) puts it with regard to the reading of Shakespeare, a "telos of harmonic integration". That is, teachers are mainly interested in the structure of the plays aesthetics in terms of dialogue, motivation, characterisation and themes. Fekete (1977:195) further argues that literary critique in the mainstream tradition is "structured by questions of unity and equilibrium, of order and stability". Terry Eagleton's (1983:26) interpretation of this aesthetic and reception process is socially pertinent: "The pill of middle-class ideology has to be sweetened by the sugar of literature." Middle class teachers, as paid functionaries and not sponsored insurrectionists, through their preparations of pupils for exams, implicitly cultivate a discerning minority whose sensibilities are steeped in High Culture (Dalrymple, 1987). Black South African children who believe that release from a bleak dehumanised township is through attaining good examination results succumb to a position where, as Dollimore and Sinfield (1985:142) argue with regard to British immigrant and working class children "... win[s] him (Shakespeare) and fights off the challenge of 'mass' culture (and passes the examination)". In addition, the facticity of a Eurocentric text, and treating the values, feelings, experiences, intuition and central themes as universal, natural and timeless, generates a feeling in the children in House of Delegates schools of being culturally disinherited victims. Since the language of those in power is English, the upwardly mobile candidate believes that a mastery of English and imbibing the values embedded in the living discourses found in the teaching situations can lead to self-empowerment and freedom within the dominant political and economic institutions. In this regard, schooling serves an integrative functionalist purpose since pupils are not taught to critique the received values. Yet this false emancipation is individualistic and, in the imagination only and for this reason any illusion of emancipation, is due to absorbing Eurocentric literary sensibilities. Such sensibilities and feelings are class-bound and cannot be passed off as objective, all-encompassing and universal. Rex Gibson

(1986:107) in a telling judgement argues that "the training of literary critical awareness is an inadequate substitute for political commitment." However, my own interest and focus as a critical practitioner is in creating non-aligned, politically committed, critical theorists.

Dollimore and Sinfield (1985:132) vindicate a critical non-aligned position by locating Shakespeare in the political, economic, and ideological context of his time and ours. They declare their task in committed criticism as "intervention ... for an oppositional politics". These critics urge that examination candidates be invited to relate the plays to their social contexts with an oppositional reading. They reject the passing off of class interests in the play as universal and individual subjectivity as context free, viz, outside of history and society, since responses to questions are socially produced and trained. Plays are perceived in terms of their "effectiveness, coherence, purposes fulfilled - but not conflict" (Dollimore and Sinfield, 1985:142). Conceptually valuable too, is Longhurst's (1982:159) argument that future readings of Shakespeare should place emphasis on such matters as "... patronage, the social composition of audiences, economic organisation of the (theatre) companies, control through censorship, etc." However Janet Wolff (1981) remarks, that the problem with such an approach is that it provides a good account of the chrysalis, but says nothing about the butterfly.

Against traditional readings and interpretations, the purpose of an oppositional critical theory approach is:

> Ruling culture does not define the whole of culture though it tries to, and it is the task of the oppositional critic to re-read culture so as to amplify and strategically position the marginal voices of the ruled, exploited, oppressed, and excluded
>
> (Lentricchia, 1984:15)

Therefore the critical theorist will question and examine notions of human or social nature as unchangeable, focus on the privileges of dominant groups and the political implications of opposing views. The oppositional view is far removed from L.C. Knights' (1979:96) assertion that "the only profitable approach to Shakespeare is a consideration of his plays as dramatic poems, of his use of language to obtain a total complex emotional response." This fits in aptly with the Calvinist Afrikaner National Christian Education perception (Van den Berg, 1990). In this paradigm, the text is treated as patristic or hallowed and unquestionable.

It is essentially a text 'for' the community, decided on by an elite, unknown, unrepresentative curriculum team. For example, the House of Delegates Speech and Drama Subject Committee is comprised of teachers nominated by the Department who in the main are ideologically conservative and rooted in the Leavis tradition.

In critical theory practice the text is 'about' the community, for the reason that play-building allows for action research that assists in identifying social problems. Critical research additionally provides ethnographic approaches that help in finding fictional 'characters' with 'authentic public voices', and leading to social action to change society at an individual, institutional and structural level.

Many teachers employed in HOD schools are likely to reject the critical theory of Tony Bennett (1979:3) who suggests: "... a new concept of 'literature', which will shift it from the terrain of aesthetics to that of politics where it belongs." This recurrent theme pervades the critical theorists' work where the belief is that literature is a cultural artifact containing clues related to power, domination and exploitation. A condensed overview of three major Marxist theorists will usefully provide a vindication of the value of critical theory in schools. Under consideration and purely arbitrary in selection are George Lukacs, Lucien Goldmann and Pierre Macherey. Lukacs' 'reflection' model posits that literature, provides insightful knowledge of social reality (Lukacs, 1971; Lichtheim, 1970). With his concepts of 'totality' and 'typicality' he argues that literature (of Balzak and Tolstoy for instance) provides ideas of a changing contradictory world. Goldmann's "genetic structuralism" holds that great literature embodies the ideology of certain social classes. It is 'structural' since the categories underlying appearance are made transparent. The theory is 'genetic' since it reveals how the structures or categories are historically produced. Goldmann (1964) further argues that the true actors of literature are not isolated individuals but social classes. Literature's task is to reveal a class-divided world. Macherey (1978) regards literature as labour, since the author uses the tools and raw materials of genres, conventions, language and ideologies. His post-structuralist view implies that literature produces ideology and is limited by it. Also, literature has inherent elements of conflict of which the author and or reader could be unaware. All three saw the aim of literary criticism to reveal our flawed alienated reality by subverting our false perception of the world with the hope of reconstructing it. For this

reason, conventional literary criticism falls into the trap of being elitist, apolitical, ahistorical, sexist, racist and individualistic. This misperception is because social, historical, economic and political imperatives which assist in shaping the writers' production and reader/audience reception are evaded, in favour of language, genre, imaginative response and 'universal' values. In a similar vein, Raymond Williams (1984:210), with his 'cultural materialist' notion, argues that meaning is always produced and therefore seeks: "... the analysis of all forms of signification, including quite centrally writing, within the actual means and conditions of production."

The notion of 'materialism' insists on locating cultural artifacts and practices in economic structures. This moves the teachers' work from purely technical instrumental considerations of plot, theme and characterisation, to the larger question of putting the 'text-in-context' -- historically, socially, economically and politically (Tomaselli, 1989). Herein lies the value for the teacher and pupil to examine critically the texts values and thereby challenge dominant, accepted concepts, ideology and social structures. Relevant drama practice needs to rely less on textual interpretation and shift more toward play-production to be used as a 'spark' or support for conscientising and community development (see, eg., Tomaselli, 1981). This practice therefore could incorporate, develop and refine the ideas of English teaching as formulated by the National Education Crisis Committee (NECC) English Commission in its press release of 1986. In very broad conceptual brushstrokes, the NECC release proposes an anti-sexist, anti-racist curriculum rooted in the values of the Freedom Charter. It also suggests that the curriculum be more process-oriented with content from the living culture (popular or dominant) (***Peoples Education for Teachers***, 1988:38-39).

Traditional drama teaching and learning relies heavily on Eurocentric texts to impart theatre skills to the 'black' learner. We need to recognise some assumptions arising out of this text-bound culture. To what extent are we contributing to the cultural dominance of the West by letting children uncritically take on foreign cultural forms like Absurdist Theatre? Furthermore, Standard English transcends many ethnic boundaries since it reaches all classes and the international public but the majority of the people are still marginalised with regard to communication.

If we wish to talk of a national culture, it would mean rooting our cultural practice and language usage in the 'here-and-now' of the majority of the people - the poor. Ngugi wa Thiong'o (1981) exposes this notion critically in asserting that:

> The moment you write in English you assume a readership who can speak and read English, and in this case it can only mean the educated African elite or the foreigners who speak the language. This means that you are precluding in terms of class the peasantry of Africa, or the workers in Africa who do not read or understand these foreign languages.
>
> (Kunapipi, No. 1 cited by Bjorkman 1989:3)

So in a critical way we need to move away from text-bound, classroom practice with its Eurocentric bias and thereby confidently and unflinchingly dispel the High Culture notion of the purity of language. Instead we need to locate our practice of looking at the myths **in** the language (Janks, 1988/89). Furthermore, a play-building exercise is more cost-effective than a reliance on expensive texts.

Wa Thiong'o (1981) argues that the use of local cultural norms and popular language empowers people and enriches the local culture. He suggests that plays use the language of the people and be concomitantly critical of the social inequalities of the country in which they live. He further states that in the past:

> The colonizing people or nations or classes looked down upon African languages; indeed, in some cases African children at school were given corporal punishment for speaking their own languages. Others have been made to carry humiliating signs for speaking African languages, signs saying 'I am stupid!' What happens to the mentality of a child when you humiliate him or her in relationship to a particular language? Obviously he comes to associate that language with inferiority or with humiliation and punishment, so he must somehow develop antagonistic attitudes to that language which is the basis of his humiliation. By extension he becomes uncomfortable about the people who created that language and the culture that was carried by it, and by implication he comes to develop positive attitudes to the foreign language for which he is praised and told that he is intelligent once he speaks it well. He also comes to respect and have a positive attitude to the culture carried by the foreign language, and of course comes to have a positive attitude to the people who created the language which was the basis for the high marks he was getting at school. What does this mean in practical terms? It means that he comes to feel uncomfortable about the peasant masses or working masses who are using that language.
>
> (Kunapipi, No.1 cited by Bjorkman 1989:3-4)

This is simplistic theorising since it does not automatically follow that the child will hold the

language in awe. The possibility exists that the child could be hostile to the language and its implied value system through a host of extraneous variables such as being in a home where the parents are ideologically attuned to Wa Thiong'o's views. However, his assertion can be wisely and cautiously used by teachers when confronted with the issue. Since Speech and Drama is taught as a school subject or a body of knowledge with clearly outlined behaviorist objectives, the child's view of culture is that aesthetics is connected to excellence, part of an elite High Cultural group and a part-time activity restricted mainly to school. The subject is perceived by other teachers in the main as belonging to those who wish to achieve refinement and white 'upper' class style. In this way the subject offers a forum for acceptance, resignation, passivity and reconciliation, because the implication is that inner life or imagination, through which we can achieve temporary success and fulfilment is of greater significance than the oppressive social conditions. In this sense, aesthetics or drama can hazardously and in a politically reactionary way overcome concerns with social contradictions and injustices with its excessive concerns of placing art at the realm of aesthetics and thereby according it a higher status and significance to personal imaginative or 'inner' experience. Ironically, Natal Performing Arts Council's (NAPAC) outreach programme to schools, re-inforce through their theatre products with their emphasis on studied aesthetics and cultivated excellence, the idea that 'culture' belongs to a class that has wealth, power, influence and is 'theirs' and 'above us'. Children become enamoured with the excellence of acting rather than critical of the content. This resonates with what the ANC's legal adviser Albie Sachs stated in an address read on his behalf at the 1991 Grahamstown Arts Festival:

> When reference is made to zones of cultural preference we know what is really meant. Not a genuine language policy that takes into account regional language use, but privatised and localised apartheid. Instead of culture being the highway to discover our common humanity, it becomes the means once more of keeping us apart.
>
> (Sunday Star Review, 14 July 1991).

The material injustices experienced by the child is inconsequential, as is attested to by the focus of programme content which stresses peace, reconciliation and implicitly serves to legitimise existing arrangements of domination rather than positing ways of changing the unequal material and economic arrangements. A further criteria for challenging the present syllabus and how it is practiced is to question the social interest it serves. To what extent is this subject one mechanism of social control? How does it serve to distract and pacify pupils

from the critical social and political issues of the day? If, as is held by Unity Movement intellectuals, jazz music and gospel music kept blacks distracted in the 1950s, and sport kept blacks occupied in the 1960s, with the American Dream of making it big in the 1970s, could drama be the contemporary equivalent of the Roman State's 'Circus, lions and Christian' policy of distracting and pacifying the people? For instance in film, television and radio the Frankfurt School saw only "the trivial, base and metricious" (Shils, 1972:263), offering "the perfect training in efficiency, toughness, dream and romance" (Marcuse, 1956:97). Jazz demanded "psychic regression" (Adorno, 1967:123) and mass entertainment was escapism. In addition, the treating of culture as an 'outside', 'above us' cultural commodity impoverishes and subverts the growth of a genuine local aesthetics rooted in the cultural traditions of the local community. In ***The Wretched of the Earth*** (1968) Frantz Fanon shows for instance how the literature of the colonies, both written and oral, became voices for the liberation struggle. In his eminently contestable opinion, he states that the struggle for a national identity opened avenues for creativity in Africa:

> Well before the political or fighting phase of the national movement an attentive spectator can thus feel and see the manifestation of new vigour and feel the approaching conflict. He will note unusual forms of expression and themes which are fresh and imbued with a power which is no longer that of invocation but rather of the assembling of the people, a summoning together for a precise purpose. Everything works together to awaken the native's sensibility and to make unreal and unacceptable the contemplative attitude, or the acceptance of defeat.
>
> (Fanon, 68:66).

In the light of Fanon's statement, perhaps an alternative syllabus in drama needs to look at how the theatre event is no longer an exercise in only experiencing aesthetics but 'assembling' people for social action. It would mean that the child experiences the work of a cultural worker and knows that the acronym A. C. T. O. R. means not being the Western actor profiled as an 'enfant terrible' individualist, but rather an activist, co-creator, teacher, organiser, radical revolutionary. This might sound trite, but in practice it means a re-focus of training method and a new rationale for cultural work. A critical theory approach suggests that learners move from posturing as detached, neutral, objective literary critics to openly declaring and adopting a left political stance which entails: "Cultural materialism ... registers its commitment of the transformation of a social order which exploits people on the grounds of race, gender and class" (Dollimore and Sinfield, 1985, p. viii).

Whilst socio-semiotics does encourage a plurality of public voices in class discussions, critical theory assists in conceptually refining and teasing out the taken-for-granted common-sense assumptions of the varied voices heard. In terms of classroom practice, this suggests that children could consider where they can, albeit piece-meal, critique oppressive structures and take social action in the civil sphere. A cryptic and vivid rejoinder reinforces the thesis that literature needs to be viewed as mediation "**on** social reality, rather than merely a reflection **of** it" (Gibson,1986, p. 113). Gibson asserts further that:

> ...There are four R's of traditional approaches to literature: Recreation (it is pleasurable); Recognition (confirming our knowledge afresh); Revelation (learning something new); Redemption (it makes you a better person). To these, critical theory adds another two R's: Resistance (it challenges, subverts the **status quo**); and Reform - Revolution (it purposes to change economic and social relationships).
>
> (Gibson, 1986:113)

If Theatre for Development in schools is to crucially be an element **in**, and an arena **for**, the restructuring of South African society, it must be said that it offers a key site for contestation. Theatre for Development for instance, could involve itself in the present 'education crisis' debate which does detail how the government has to continually respond to local specificity (as in the 'control' and 'occupation' of empty white schools) and local social actions and challenges on educational issues by the NECC. In a post-apartheid society one problem will be to examine how the national aims of democracy and social justice would be translated and mediated by local action groups as in the proposed schools Theatre for Development projects. Will projects of this nature destabilise and zealously white-ant the process of reconstruction? Or is this practice inherently necessary in a healthy participatory democracy? A political distinction relevant here is that made by Breines (1980:419-29) between "strategic" politics and "prefigurative" politics. Strategic politics is concerned with "building organisation in order to achieve power so that structural changes in the political, economic and social orders might be achieved". (Breines, 1980:422) In this regard many cultural workers see themselves as extension workers of socially relevant democratic, non-racial civic organisations. They could also on the left, perceive themselves as the cultural wing of their liberatory movement. "Prefigurative' politics, by contrast, seeks "to create and sustain within the lived practice of the movement, relationships and political forms that 'prefigure' and embody the desired society" (Breines, 1980:421). This is essentially a cultural practice which seeks to serve as a model, whose practice can be so manifestly successful that other societies or schools would

be obliged to imitate them. Given the scepticism of parents and teachers in the main toward 'peoples education' and structural constraints placed on progressive teachers, this strategy of pockets of 'alternative society' politics suggests that change is not sought legislatively nor by revolution but through creating the structures which the envisioned society will ultimately adopt. This strategy has severe limitations, not the least being the institutionalising of the 'Left'. How will radical schools be perceived by conservative parents who might for instance consider the elimination of exams, the institution of democratic relations between teachers and pupils and rejection of a recognised 'National Syllabus' as denying their children the right to a job? My own experience as a pupil at Trafalgar High School in District Six reminds me of the School's declared agenda which was oppositional to apartheid. The School's ideology was received positively by our parents, who wanted their children to be exposed to the essentially Unity Movement ideology of non-collaboration. Sending your child to your 'radical' **Alma Mater** was seen as a status symbol since it vindicated how non-racial and progressive you were at the time (1967-1971). The 'Group Areas Act' was harshly implemented in District Six, and children were encouraged to document their observations in prose and poetry for circulation amongst parents. Given the severe legislative constraints of the 180 Days Detention Without Trial, this consciousness-raising activity was the most creatively engaging political method of voicing our anger, and aesthetically astute way to document our observation and to 'heal' the bitterness of forced removals. This was 'pre-figurative' as well as 'strategic' politics, since the School was "in the vanguard of social change in the area." (see, eg., Wright, 1989:2, who cites a similar experience of the Scotland Road Free School, An alternative school for Liverpool). The Trafalgar High School ambience encouraged a radical mind-set which was vocally vociferous **in** the school, and sullenly silent outside. The ability to critically 'see through' the big lie of apartheid generated feelings of anger which found a spilling out forum in school and other cultural sites like elite political meetings at the Atheneum in the wealthy white Rondebosch area miles away from the unfranchised 'non-white' working class, on the Cape Flats. In a peculiar way, the promotion of Gramsci-type 'organic intellectuals', created an ideological army of too many generals and too few privates. This over-emphasis on what is essentially a cultural-political practice presents difficulties. As Ismael Mbise (1989:96) asserts: "Men's ideas cannot revolutionise reality without revolutionising the basis, that is, the class-relationships of economic and political systems." This is in opposition to Okot p'Bitek (1971:117) who argues that: "The

most critical decisions which leaders of Africa must take lie not so much in the economic or political fields but in the fields of culture..."

The notion of revolutionising culture and eventually revolutionising society by bringing to the workers their own culture has proven a failure as the English playwright, Arnold Wesker, testifies. According to Mbise (1986:96), Wa Thiong'o (1973) rightly observes of p'Bitek's notion as follows: "I sometimes feel that he is in danger of emphasising culture as if it could be divorced from its political and economic basis ... What is the material base for our apemanship?" This does not mean that culture and radical new ideas cannot have an impact on society in helping to reshape it. But like Frans Fanon (1968:235), I am suspicious of Negritude since this doctrine has the potential of developing into an exclusive reactionary intellectual cult: "No one can truly wish for the spread of African culture if he does not give practical support to the creation of the conditions necessary to the existence of that culture."

Admittedly the concept of 'African culture' is not monolithic, it has the genesis of its own conflicts and variety. Since South Africa finds itself in a situation of structural crisis and transition, what prefigurative and strategic cultural patterns will help in national development? Several clues can be found locally and in the work of the Zimbabwe Foundation for Education with Production (ZIMFEP). In the latter case education serves both a technical (trade) and a cultural need (formative function). Thus children are provided with qualifications for work and culturally experiencing the communal spirit, self-confidence and self-reliance of the community. Here the individual is individuated within the collective. The cultural activities centre on theatre workshop activities, which encourage and teach people in different local contexts to create their own cultural forms to articulate their needs and felt oppressions (Ngugi wa Mirii, 1986; 1987). The inherent cultural value is not just its collectivist and community socialisation bias. The students are participants rather than reified objects in the struggle for social justice. To understand this crucial concept we need to refer to Stuart Hall's (1984:37) assertion that local authorities (read Schools Theatre Development Project) is both an agent of (training of work force) and an obstacle to central control (site of contestation). It also performs an interpretive and representational role, that is, pupils representing and interpreting the needs and wants of the community. Drawing on this we can postulate that during these crucial times when a truly oppositional interpretive role joins with

a significantly widespread representational role (as in a disadvantaged community), the resulting potential for change in the state (centre) could be quickly neutralized by the state. Both roles of interpretive and representational community voices resulting from, for example, the Community Theatre Project could be curtailed, so that alternative interpretation and effective representation of oppositional voices is stilled. The apartheid regime has long recognised that culturally, the non-collaborationist, anti-racist, democratic civic organisations have been seen as important elements and alternative arenas of social, political and cultural 'pockets of resistance' to the dominant ideology. It is within these 'pockets of resistance' that residual cultural practices, for example, on kosher brands of oppositional rhetoric, rather than **debate** flourished, and also emergent cultural practices, as seen in broadly speaking non-racism as opposed to Apartheid. Of course the state enjoys a contradictory relationship with the community since there are people aligned to the state's vision of apartheid society. But in the main, Civic Organisations have initiated and demonstrated a capacity to resist state ideology. It does not mean that in a post-apartheid society the current crisis of uneven socio-economic development will abate, since as long as the larger social and economic crisis of which it is a part remains unresolved so long the 'struggle' has a reason to continue. New coalitions can arise, and therefore the School Theatre for Development Project can promote and sustain these coalitions. The nature and demands for social justice can differ from place to place but this will usefully serve to highlight development due to apartheid and remind the state of its moral obligation to the people. Several other local cultural and political examples enable us to formulate visions of alternative development or strategies of realistic struggle against the onslaught or colonising attempts by reactionaries of neutralising opposition toward racism, sexism and exploitation. These include the trade unions, non-subsidized oppositional theatre companies (eg. FUBA; FUNDA; Africa Cultural Centre) non-formal schools (SACHED) and liberation movements. They

> ... represent the self-organisation of the people, they foster the development of independent, self-respecting individuals, encourage them to act in solidarity, and ... act as bastions of people's power if the achievements of social and democratic progress are threatened.
>
> (Kaarsholm, 1989:148).

There is nothing especially 'new' in proposing a Schools Theatre for Development Project (STDP). Its members need not be a formally organised grouping. To use a biological metaphor, STDP's are almost amoeba-like in their patterns of organisation. They could

include party activists, community workers, parents, teachers, cultural workers, unionists. They would all share a common concern for democracy, anti-racism, anti-sexism and perhaps the socialist potential. In sum, the STDP Project becomes an extra-parliamentary new left. To extend the metaphor, the group is bio-degradable, since it will tackle social issues and therefore disband after achieving its goals (Keane and Mier, 1989). Yet this approach toward social action needs to be viewed with caution. It is possible to argue that the oppositional Left mindset could create an emotional and personality dependency amongst the pupils on the things they oppose as unjust. If a large part of one's sense of identity is built around being part of a political campaign, then the success of that campaign -- which would make the group and issue redundant -- could be deeply threatening to their sense of identity. The nature of this local political activity can be considered in negative terms by conservative opponents who at worst could see the children as "vociferating infants" striving for undue attention. Some of the STDP characteristics could include a concern for issues hitherto absent or marginalised, such as women's rights and racial equality, monitoring the police, a view of the school as an arena both for combating the policies of any elitist government and for showing by example the potential of grass-roots democratic socialism, and perhaps most fundamentally, a commitment to notions of mass politics based upon strategies of decentralization and/or political mobilization at the local level (Gyford, 1985:18). It would mean not only a concern with community-based actions outside the structures of power, but engaging people in power. This implies not merely directing one's energy into demonstrations, sit-ins, and other similar 1980s South African style mass demonstrations, marches and negatively reactive responses. Social struggle could involve, as the May Day Manifesto of Stuart Hall, Raymond Williams and E.P. Thompson, argue for the need to:

> Stop subordinating every issue, and every strategy, to electoral calculations and organisations ... to be a socialist now is ... to be where a school or a hospital needs urgent improvement, or where a bus-service, a housing development, a local clinic needs to be fought through against the ordinary, commercial and bureaucratic priorities
>
> (Hall et al., 1969:140-1).

Therefore the purpose of the local 'Discussion and Action Teams' (DAT) or the STDP is not merely the practical one of offering help to those in need: it is also the ideological one of promoting radical social change through political action at the grassroots. This theory of politics in action is inimical to the Calvinist positivist notion of encouraging pupils to

consume meaning rather than construct critical meaning. We need to stop 'reifying' knowledge or treating it as a 'thing' . As George Dennison put it: "There is no such thing as knowledge per se, knowledge in a vacuum, but rather all knowledge is possessed and must be expressed by individuals" (1972:67). Here, the motivation for learning is rooted in the class struggle. A prominent exponent of schooling in the class struggle is Chris Searle (1973:89) who argues that:

> We must re-establish culture in its organic, democratic sense, linking it to the real world of people who are working and struggling for control over the conditions of their lives. As teachers, it is only by completely committing ourselves to their struggles that we can commit ourselves to a truly educational consciousness. The 'Problem of Education' cannot be isolated merely as a problem of the schools, or of teachers. It is a problem of politics, and the economic domination of one class over another. It has to be solved politically, in the schools as in all of society.

Searle (1975:11) describes his own attempts to put into practice in the classroom his critical theory approach:

> ...it was important to look to tradition and history, to find precedents in the past where individuals and masses of ... working people have similarly resisted or organised or achieved advances which now benefited the children and their families. And so local history often pushed its way into the present as a base for contemporary action and syllabus.

The programme put forward by Searle stresses the need for action in the real world as part of the learning process; which Nigel Wright (1989:35) in citing Frantz Fanon calls "actional education". In Freire's words, it "is brought about not through an intellectual effort alone, but through praxis - through the authentic union of action and reflection." (Freire, 1972:78)

Two currents of thinking can be seen to come together here. The first is a view of class, culture and society which is rooted in the ideas of Richard Hoggart and Raymond Williams (see Hoggart, ***The Uses of Literacy*** and Williams' ***The Long Revolution***). The second is a much more combative conception of class. Searle's work evidently suggests that a contextually engaging education does succeed in generating or tapping a fierce motivation to learning amongst working class children (Searle, 1971). With a critical theory approach the a:

motivation for the critical re-evaluation of society does not happen in times of political and

cultural upheaval only, since such theorists see their

> "...interest in a critique of existing ideologies and their concern to create an awareness of the possibility of a break with the existing structure of domination. Hence, also, their commitment to praxis, in which theory and practice define and shape each other, a praxis aimed at the self-emancipation of human subjects."
>
> (Wilson, nd:213)

But there are complex factors which prevent people sometimes from seeing themselves as capable of choosing how to act. Sufficient historical evidence exists where the objective conditions for revolution sparked fascism (as in Hitler's Germany) rather than democratic socialism (Chirot, 1977:254).

A much more voluntaristic model of class formation and class struggle emerges from critical theory than from determinist historical materialism (Ruth Tomaselli, CCSU Seminar, 1989). Its goal is a method of social analysis which combines the analysis of social structures and the consequent contradictions it generates with an analysis of the felt needs and experienced deprivations. Critical theory is capable of dealing with the interests and ideology of the controlling forces and how this impacts on the 'oppressed' (Fay, 1975:94; Held, 1980:362). The STDP can be an arena for national reconstruction, but since it is locally based it is doubtful whether the projects with its inherently sectoral fragmentation (pockets of resistance) can de-stabilise the state; although the potential for national solidarity does exist. In the specific context of local politics, Saunders (1981:275-6) has argued that:

> Urban struggles are constituted in the sphere of consumption on the basis of specific sectoral interest which may or may not coincide with class alignments ... they are mainly locally based, and ... tend to be both issue-specific and locality specific. In short, urban struggles are typically fragmented ... localised ... strategically limited ... and politically isolated.

In the South African context specifically, each political party or freedom movement across the ideological continuum has its own separate rationale. But taken collectively, they suggest society increasingly characterised by social pluralism rather than class solidarity. In classroom practice this 'plurality of voices' will create the ambience for "ideational confrontation" or 'dialectic tension' where students will have to self-consciously re-assess values and attitudes. This alternative political practice is termed the 'Aristotelian' Conception of Politics (Fay, 1975:54; Arendt, 1969). In sum, what is important in political decision

making, is the process by which authoritative decisions are made. Political practice, both writers argue, refers to how people deliberate their affairs, how they order, direct and control their collective affairs and arrive at solutions to implement and finally evaluate gains if any. Put another way, the fundamental assumption is the quality of interaction and participation according to agreed norms. Therefore, the involvement of people in the process of determining their own collective future constitutes success. Since people are self-conscious or capable of reflecting on their experiences, they are capable of changing the way they live. For this reason Fay (1975:54) argues that people can only be free when they participate in determining the conditions of their lives. To be deprived of the opportunities for political participation is to be denied the essential capacity to reflect and self-determine. One can only be free if one is self-determining (Heller, 1984:185). This statement obviously has major problems in the apartheid context where the government claimed that they were making people 'free' by forcing homeland 'independence' on them. The paradox was that those being forced to be 'free' did not want this form of 'freedom', which was, in fact, designed to make them feel free while simultaneously enslaved to racial capitalism.

Involvement with the DAT's or STDP makes the 'plurality of voices' become self-conscious, since the students see themselves as members of a larger social order, learning its 'constitutive meanings' (cf. Garfinkel, 1969), knowing all the shared social assumptions, definitions and ideologies (meanings) without which the societal practices as understood won't exist (constitutive). When pupils share meanings then there can be certain types of social action which should be geared toward ameliorating the human condition for all. Through political argument, rational persuasion based on critical theory and social action, students will self-consciously reveal who they are and what they want. According to the personality theorist, Loevinger (1976), seeing reality as complex and multifaceted is a very late stage of character development. This is politically advantageous. It impinges negatively since the child becomes 'awed' by the complexity of the social system and ironically falls into a fallow mindset of philosophical resignation and reifies the 'system'. Although change is perceived as possible, immediate revolutionary change becomes out of reach and the DAT's of the STDPs could degenerate into a busy work activity, although it does encourage thoughtfulness as opposed to 'right' answers, since the child sees society as inherently complex and contradictory. Arising out of this abandonment of dualistic (black/white) thinking toward a

more favoured complex, thoughtful thinking (Perry, 1968), is a culture of tolerance, since the variety of views and perspectives results in 'decentering' (Borzak and Hursh, 1977; Piaget, 1972). The ability to shift perspectives, and learning to weigh alternatives they had not considered before, can only broaden their own ways of thinking or expand their former relatively narrow frames of reference. In addition, the learner encounters the experience rather than reads about it, and for this reason the work-study and action research approach of the DAT's of the STDPs provides an opportunity to operationalize one theory of experiential learning which charts the movement from concrete experiencing and active experimentation to reflective observation and abstract conceptualization (Kolb, 1976). Further justifications for adopting a critical theory paradigm in Theatre Projects at school is cogently argued by Brian Fay (1975:98-99) who forwards three ways in which the practical intent of critical theory manifests itself. People offer resistance firstly at the level of their thwarted desires and repressed needs and in a voluntarist way realize they can rid themselves of oppressions. Evidence of this abounds in DET schools where pupils boycott classes as a way of drawing attention in a 'quantitative' way to the imbalances in educational resources.

The second way is through ideological critique. In doing this the dominant ideology loses its legitimacy or power and shows people the rational way to get what they want (Heller, 1984:172). In this regard, the latent content that holds power over people is revealed. Several anti-apartheid organizations, including ostensibly apolitical organizations like the Housewives League, who expose government complicity in unfair surcharges on household goods, are adept in this practice. Thirdly, the theory accepts that people might reject the critical new interpretations of their situations. Georg Lukacs (1971) offers a theoretical justification of the type of instrumentalism where an enlightened group having a 'correct' understanding of the objective situation, must bring others to see the illusionary nature of their ideas. I have problems with this patronising vanguardist notion and wish to argue how the DAT's can devise and refine new strategies for political involvement **in** the community rather than 'for', 'about', or 'around' the community.

One value of the DAT's work would lie simply in the general power of concrete example, with the quality of the political work and the democratic values it embodies as an example of what democratic socialism at national government level could be (Blunket, 1981:102).

This can be critiqued as a romantically visionary notion of little socialist republics operating in what could be an otherwise non-socialist environment. Yet the potential is there to create the socialist environment at school/community level for broader structural shifts (Leeson, 1981:19). The nature of the DAT's at schools with pupils of different political orientations implies that the exchange of ideas and networking does not only occur amongst Left activists. Two strategies therefore are, as argued earlier, useful, namely local decentralised political activity and mobilisation. Decentralisation may of course take many forms and as evidenced by the National Party's Constitutional Proposals (***Sunday Times***, September 8, 1991). It can be the product of conservative inspiration which encourages insular politics, not advancing and defending participatory democracy, but embracing a new ratepayer democracy. This implies entrenching a new form of class based apartheid. Another advantage of the DAT's is that they are not top-heavy with unnecessary layers of bureaucracy but enjoy a more open-ended horizontal organisational style. Possible ways to profile clearly the organisational style of the DATs to achieve their aims in development are:

(1) to work 'inside' (with) the institutions of the ruling political establishment and at times 'outside' (in a combative way).

(2) to have a primary strategic emphasis on community politics; (eg. subsidised housing, rent reduction, cheaper transport)

(3) to help people in the community, as political activists to take and use power, so that they and the people can use in an empowering way their political skills to redress grievances, and to represent the community at all levels of the political structure.

This approach stresses community politics characterised by diversity, decentralisation, and grass-roots activism. The DAT's, will be involved in more than door-step politics, but in the process of building support will create new coalitions embracing trade-unions, ethnic minority organisations, womens' movements and residents' associations, who are often overlooked or marginalised in Council / Parliamentary politics. The rationale for the DAT's is not to win elections, but rather to articulate the community's objectives who should determine their own future. Therefore, the students merely act as catalysts in the process of change, reconstruction and reconciliation. (Greaves, 1980:15-17).

Meadowcroft (1982:3) talks of "the task of raising the political consciousness of the people ... It is only thus that the latent compassion and neighbourliness can be realized." In the case

of DAT's, the concern should be with "not paternalistically doing things for people but throwing our weight behind them ... to do what they want to do in their way in their community" (Blunkett, 1981:102). As for the raising of consciousness, I believe it should manifest itself in more specific terms of the "development of socialist consciousnes" (Leeson, 1981:16) and of "shifting the general climate of opinion to the left" (Clarke and Griffiths, 1982:9). This does not mean that consciousness on the Left is consensus-laden, conflict-free and monolithic - the opposite is true - but the value of shifting consciousness to the Left lies in its claim and tradition in the main (forgive Stalin!) that Left ideology is ostensibly compassionate, humane and designed for improving life for all (Heller, 1984). For the left, the aim could be to make a reality of "ideas which reflect libertarian democratic socialist values in a community setting" (Blunkett and Green, 1983:28) and "to create an authentic form of socialism rooted, not in hierarchical structures, but directly in the people" (Hain, 1980:6). Quite clearly the National Party decentralisation means limited redistribution of wealth and resources which implies that the poor areas will remain poor and the powerless stay powerless. For this reason, the DAT of the STDP will provide a creative forum for articulating the felt oppressions of the powerless. Again we need to view this activity with guarded optimism since the work can degenerate politically into community-and-issue based projects rather than class-based mobilisation, since class categories is a central political problem as well as brute capitalism. The essential pre-occupation is to change power relations and looking at ways where the community can share power locally and in the workplace and to consider helping to build their power. Therefore the DATs will not share the National Party's decentralised concern of improving accessibility and responsiveness of the state services. The neighbourhood DATs, can be seen as 'a system of political education' so that local people learn to have "a little less faith in the experts and a bit more in themselves" (Seabrook, 1984:142). Seabrook argues further that in the case of local politics, the idea is:

> ...to build on the resources and abilities that exist in the communities, to act as a focus for people's own strengths ... It is a question of inspiring confidence where it has been eroded, of reflecting and supporting the values and defences of working-class people which have been under sustained attack over the years.
>
> (Seabrook, 1984:3-4)

It would mean that the DAT's are involved in strategies of opposition and resistance. That means the DATs need to be more than just oppositional. They need to develop through the

Freirian notion of problem-posing, alternative visions and strategies. This involves time for reflection and research and children working 'with' and 'in' rather than 'on' the community (Grundy, 1987). The children have the time to do this - unlike pressurised workers. Additional values that accrue from this method are the growth in "the confidence that working people have in their own ability to run things" (Blazyca, 1983:105) and that popular planning with the people serves a major role as an educator and a sort of mobiliser (Wainwright, 1983:11). But this work raises difficulties of its own such as reactionary populism and non-socialist pluralism. As a counterpoint to both, Lindblom (1977:59) suggests that community theatre workers could rely on the essentially tutelary nature of consciousness-raising which he describes as a 'pre-ceptoral' form of politics, elements of which he finds particularly, though not exclusively, in Mao's China and Castro's Cuba:

> In a preceptoral system rationality rests on an ideology which once taught to the individual gives him both a 'correct' understanding of the social world and guidelines for his own decisions. Although a preceptoral system depends on simple moral and emotional appeals to supplement the rational, the core element in the creation of the new man is his ideological education, a genuine attempt to raise the level of his conscious, thoughtful, deliberated understanding. For members of the party, a high level of consciousness is all the more demanded. They must speak, write, and publish. All this is possible because 'education' is usually intended to help men discover many of their true or objective interests, not typically to hoodwink or exploit them.

For this reason preceptoral politics can find a place in the DATs. However, it does imply a vanguard notion which needs to be guarded against. Yet, again, there is value to be gleaned from this practice. Firstly, all preceptoral systems are mobilisation systems, and secondly, they reject social bureaucracy and therefore imply instead a "substantial decentralisation of decision making,... [and] a great deal of mutual adjustment ... among ordinary citizens and cadres [activists]" (Lindblom, 1977:58, 60).

What is hopeful and positive, and which avoids a skewed perception of preceptoral politics being elitist is Lindblom's (1977:60-1) assertion that the individual is pivotal in this practice of politics in community:

> The assumption is that all other existing systems are grossly wasteful, because they fail to tap individual energies and resourcefulness ... the preceptoral vision ... aims at a revolutionary re-organisation of human energies by making much of what other systems underplay.

But as Lindblom realistically asserts (1977:62): "One can be cynical about the preceptoral aspiration itself, for all over the world men who want authority look for improved ways to disguise it." So whilst crass displays of power may be disparaged, what about the intellectually-based authority of the gentle, persuasive preceptor? At the same time we need a clearly defined theoretical approach which is intellectual in practice. The Unity Movement in Cape Town often reminds the cadres of Lenin's wisdom that theory without action is useless whilst action without theory is suicidal. Whatever its benign intent, the implicit assumption of preceptoral politics rests on consciousness-raising:

> Consciousness raising is a project of higher-class individuals directed at a lower-class population. It is the latter, **not** the former whose consciousness is to be raised. What is more, the consciousness at issue is the consciousness that the lower-class population has of its **own situation**. Thus a crucial assumption of the concept is that lower-class people do not understand their own situation, that they are in need of enlightenment on the matter, and that this service can be provided by selected higher-class individuals.
>
> (Berger, 1977:137-8 emphasis in original)

The consciousness-raising project is clearly authoritarian and risks imposing views on others, disguised as a process of converting or proselytising people with competing views. The role of the expert is re-introduced and people are encouraged to recognise, acknowledge and act upon a single 'objective' social reality. Many present-day cadres are perceived as dogmatic and inflexible, since they are still stuck in the 'pre-Februry 1990 De Klerk Speech' days of oppositional protest politics which are guided by preceptoral politics. Many of these 'cadres' see themselves as possessors of objectively true socialist consciousness than the less enlightened, and could explain partly the politics of intimidation and intolerance. The views of the 'Liberation movements' are perceived to be representative of the people and therefore the cadres possibly see themselves as responsible or accountable to the 'party' rather than to the people. It is in the latter concept that the DATs need to root themselves. The task of 'persuasion' or working toward shifting human consciousness is inherently problematic and as Lindblom (1977:56) declares, the very word 'persuasion'

> ...hardly does justice to the variety of persuasive communications employed in the preceptoral system. Persuasion, information, indoctrination, instruction, propaganda, counselling, advice, exhortation, education and thought control constitute the range of methods used to induce the desired responses.

Such exercises do not encourage critical debate, or allow the canvassing of alternative

strategies or facilitate mobilising dissent from what is proposed from 'above'. The emphasis and major concern is to mobilise the people behind the line identified as 'correct' by the 'Party'. Therefore this is in conflict with the vision of socialism which "applies the collective wisdom and judgement of the community in establishing **norms** of behaviours; **shared** moral standards, a unifying vision of the good life" and if socialism is sincere about self-determination and self-direction then "a socialist society must reconcile itself to an indeterminate space within which men can express their wishes and drives, whether or not these conform to the ideals and goals of socialism itself" (Heilbroner, 1972:465 and 469, emphasis in original).

The problem of disposing power in a decentralised way or mobilising to concentrate power in a single direction remains (Gyford, 1985:94). It is in the conceptual home of critical theory with its encouragement of various 'public voices', ideological critique and commitment toward praxis and reflection that we could find a way forward out of the impasse of preceptoral in the DATs of the STDP.

The DATs need to avoid the stultifying effect of being involved in 'community care' similar to 'professionals' like local councillors who attempt to 'solve' a community's problems for it. What is stressed is self-help and social action by the community group themselves. The idea of schooling-as-social-action is more than a mere sensitivity of the school to the community as exemplified by Preston R. Wilcox (1971). It underlies a much stronger concept of community as found in the opening paragraphs of Scotland Road's first statement:

> The school will be a community school which will be totally involved in its environment ... The nature of this involvement will be such that the school will be in the vanguard of social change in the area. By accepting this role, the school will not seek to impose its own values but will have as its premise the total acceptance of the people and the areas...
>
> (Scotland Road Free School, cited by Wright,1989:108).

This idea is widely discussed by Paulo Freire and Ira Shor (1987) in its overtly political and community action terms. It would be useful to juxtapose my belief (albeit not original) that the school can be creatively used to encourage contextual thoughtfulness, social action, debate about social crises and the use of action-research methods or work-study techniques to ameliorate the human condition with Bill Nasson's (1990:103) implied assertion in citing

Robinson (1982:31): "Although education cannot transform the world, the world cannot be transformed without education."

The DAT's in the STDP may not guarantee a citizenship for entitlement, but as part of a broader extra-parliamentary movement it represents a forum to build on socialist ideals and obviates the problem of the insurrectionary elitism of revolutionary vanguards and the removed, aloof parliamentary elites. It could succeed in realising some of the objectives of open discussion and offers the opportunity for young people to participate with the community in decision-making. The Project could become a practice for freedom at a personal, institutional and structural level - an emancipation to which we all aspire.

CHAPTER 2

This chapter focuses on the wider political interpretation of the term 'development'. The approach to development in South Africa will be subject to constant reassessment since development activities can be conceptualised on the basis of a wide range of functions as an attempt to redress the skewed historical imbalances of apartheid. Whether development occurs at an individual, structural or institutional level and how it occurs will depend entirely on the 'theory of society' that an elected government holds.

One forum which could facilitate development and serve to generate pre-adult political growth and democracy is the Schools Theatre for Development Project (STDP) with the Discussion and Action Teams (DAT). The STDP with the DAT will firstly identify the area of concern for 'development', secondly they work with proper policy initiatives and minimum financial resources, and adopt a unified co-ordinated and multidisciplinary approach with outside school experts. This approach suggests that the curriculum is process-oriented, risk-laden, interdisciplinary and experiential. The DAT as a voluntary organisation in the social and civil sphere do not only provide a service function but also serve an advocacy and pressure group role. It would have close links with progressive, non-racial, democratic civic organisations but in a non-aligned, non-sectarian way. The DAT is locally controlled and its organisational participation is characterised by debate, discussion, educational research and cultural activities that will provide access to information, opinion and the possibility of class action.

For this reason the DATs provide a socially acceptable, albeit contained forum, to generate feelings of collectivity and camaraderie as well as providing a pre-adult rehearsal for democratic political practice. In addition the DATs through the praxis of 'organic intellectuals', use critical theory to articulate the lived or felt oppression of communities. Therefore through ideological critique, praxis and critical organic intellectuals, DATs provide a neat nexus for debate, struggle and social engagement.

Finally the DATs agenda is overtly political and oppositional. Aesthetics is used only as a vehicle to foreground critical political activity. In a country whose economic and political climate and development focus is increasingly concerned with growth-centred views, rather than people centred notions, the STDP could bear testimony to critical dialogue,participatory democracy, people-centered development and constant transformation in the socio-economic, political and cultural spheres.

The Politics of Development and the Development of Politics

Central to the term 'Development Theatre', which critical community theatre practitioners may find reassuring for its positive 'Left' connotations, is the wider political interpretation of the term 'development' which deserves closer scrutiny. The approach to development in South Africa will be subject to constant reassessment since development activities or social development can be conceptualised or classified on the basis of a wide range of functions as an attempt to redress the historical imbalances of apartheid in any particular region. Whether development occurs at an individual, structural or institutional level and how it occurs will depend entirely on the 'theory of society' that an elected government holds (Tomaselli; 1989 seminar). Yimam (1990:67) suggests five broad categories for social developers, viz., remedial, preventive, rehabilitative, supportive, and developmental activities. Yimam offers a range of programmes or activities for social development, which he has synthesised into ten major areas from various ***UN Publications*** (UN, 1955, International Survey of Programmes of Social Development) ***E.C.A. Reports***, (U.N.,- E.C.A., 1964, Patterns of Social Welfare Organisation and Administration in Africa) and ***ASWEA documents*** (ASWEA Document No 20, 1985). They include in the area of programmes or functions:

(1) **Social Service Programme**:

education, health care, nutrition programmes, environment and housing, programmes to aid consumers, etc.

(2) **Social Welfare Programmes**:

child welfare, community services for the aged, self-help and mutual aid, etc.

(3) **Social Security Services**:

family income supplement, child benefit and maintenance allowance, social assistance, etc.

(4) **Special Programmes of Social Protection and Rehabilitation**: measures to strengthen family life, prevention of crime and treatment of offenders, rehabilitation of the handicapped, disabled, impaired, etc;

Some are classified on the basis of client groups;

(5) **Youth Programmes**:

vocational training, recreation and cultural activities, protective and residential arrangements for youth, etc.

Others are classified on the basis of relatedness:

(6) **Labour-related Programmes**:

industrial relations, employment protection and career services, productivity and incentives, etc.

(7) **Population related issues**:

family planning policies, women's rights, marriage and family counselling services, etc.

(8) **Planning activities**:

urban renewal and slum clearance, new town development, development of rural towns, etc. Still others are classified on the basis of geographic location.

(9) **Special Programmes for Rural Areas**:

agrarian reform, food and nutrition, improvement of housing and community facilities, youth programmes, uprooting and migration, poverty alleviation programmes, rural water supply and sanitation, promoting self-help programmes, etc. and lastly:

(10) **Other / miscellaneous Activities including**:

surveys and research on the organisation and delivery of social services, promotion of popular participation; civil and political human rights; childrens needs and rights, the effects of urbanization, co-ordination of social welfare programmes (Yimam, 1990:67).

The areas listed suggest a diverse range of social challenges to be tackled and possibly overcome by concerned community development agents. The Schools Theatre for Development Project (STDP) with the Discussion and Action Teams (DAT) will firstly identify their area of concern for 'Development'; secondly, they work with proper policy initiatives and minimum financial resources; and lastly adopt a unified and co-ordinated approach with other concerned community people and specialists trained in 'caring professions'. The reliance on professionals for advice is often viewed either with suspicion, or if the professional enjoys credibility in the community, the advice is sometimes uncritically accepted. Yet this consultation for 'theory' to inform 'practice' is critical and necessary as the UN Survey (1955:182) acknowledged: social problems:

> ...do not separate themselves neatly according to disciplines, and many important problems lie in a no-man's-land between disciplines. The expert in one particular field continually discovers that the solution to the question he is studying is to be found in factors outside his field of specialized knowledge.

This ability to consult suggests that the curriculum needs to be more process-oriented, risk-laden, inter- disciplinary and experiential. Fresh, critical insights may mean that original

goals would have to change.

'Development' work is time-consuming and therefore does not assume quick-fix technicist solutions. This approach highlights the need for DATs to concern themselves with what 'Development' entails and how their 'project' will be of use in the social or civil sector. By extension, this means making people realise their human potential, which at an individual level is a form of liberation. The STDP, clearly like Social Welfare Work, is potentially only a contributor to social development. A further curriculum determinant is that the experiential model of Kolb and Fry (1975) must be underpinned by critical theory at all levels. Their notion of the 'learning cycle' involves a series of sequential steps that include experiencing, publishing (sharing reactions and observations), processing (the critical, rational, systematic examination of commonly shared experiences and understanding and identification of group dynamics), generalising (inferring principles about the real world in a reflective manner) and applying (planning more effective behaviour or actions).

Teachers need to be guarded in reifying the method, since one could start anywhere in the cycle which resonates with action research principles or work-study notions (Mao Tse Tung refers to the knowledge-action-knowledge-action process and Freire uses critical theory underpinned by work-study assumptions) (see Samuels et al, 1990).

Yimam (1990) provides a definition of 'Social Development' which he claims can be applied in any African country which follows the two main politico-economic systems of Capitalism or Socialism. This view is open to contestation since the process of development is very complex. As Biener (cited in Bissel and Raddu, 1984:89) stated "... it's ingredients are similar - capital, education, technical and managerial skills, favourable culture, availability of natural resources - but their permutations and combinations are always different."

Yimam's definition (1990:69) of social development within the African context is:

> Social Development is that aspect of overall development brought about by the co-ordinated efforts of an interdisciplinary team of experts from governmental and non-governmental institutions, with the active participation of the people as a whole, and is concerned with the qualitative and quantitative changes in social conditions aimed at enhancing improvements in the levels of living of individuals, groups and communities through such measures as social policy,

> social welfare, social services, social security, social administration, social work, community development, and institution building through proper utilization of available resources.

This definition of 'Development' at the 'Social' level dovetails with the 1975 United Nations definition of 'Development Education' at least in a theoretical way by intent and possibly in an 'instruments-effects way' (Foucault, 1979) through practice or social action:

> Development education is concerned with issues of human rights, dignity, self-reliance, and social justice in both developed and developing countries. It is concerned with the causes of underdevelopment and the promotion of an understanding of what is involved in development, of how different countries go about undertaking development, and of the reasons for and ways of achieving a new international economic and social order.
> (United Nations, 1975, quoted in Birmingham development Education Centre, 1985:4)

In sum, development education as a curriculum determinant for the STDP will offer insights on how perhaps to teach pupils to work toward eliminating hunger rather than merely capital accumulation - a paraphrased notion of Ghandi's dictum that there is enough in the world for everyone's need but not enough for everyone's greed. Essentially, the STDP will be a non-governmental organisation rooted in the community. They may act locally, but 'think globally' as the fairly upfront political adage goes.

Jones, Brown and Bradshaw (1986:83-85) have provided a number of possible answers on the 'why' of voluntary organisations. They argue that voluntary organisations are important because:

(1) They have "an initiating role" (as in Planact, Alexandria); Westville Residents Support Group - an anti-group areas organisation) (see Tomaselli and Tomaselli, 1992);

(2) "There is a need for continuing partnership between voluntary and statutory bodies" (as we might have to participate in, in a democratic post-apartheid society);

(3) "There is virtue in diversity" (different areas have different needs as expressed in their organisation);

(4) "All the needs cannot be met by the state"; (an important idea even with all the talk of redistribution of the nation's wealth);

(5) "There is a strong information-giving role in relation to the public, etc."

This analysis suggests that it is within the range of the STDP with their DATs to not only provide a service function but also a pressure group function. DATs may have close links with progressive, non-racial, democratic civic organisation's but since interests in communities are diverse it would not be blindly aligned in a sectarian way to any organisation, as this may diminish their autonomy as an advocacy and/or activist group or even 'social brokers'.

This leads on to a further advantage embodied in the democratic DATs which is that it is locally controlled and its organisational participation is characterised by debate, discussion and other educational and cultural activities that will provide access to information, opinions and 're-evaluating ways of seeing' the world (Berger and Luckmann, 1966). Popular participation, at a decentralised, local level allows for democratic decision-making and assists in maintaining the revolutionary process. There is a further motivation for the creation of DATs with realistic but socially radical policies and committed leadership. The legacy of apartheid reveals that opposition was stifled, class and interest groups denied possibilities of cohesive action and oppositional centres of potential authority like the Black Consciousness Movement (BCM), as embodied in Steve Biko, were brutally destroyed! What little semblance of opposition there was, as in the case of 'Helen Suzman' of the Progressive Party:

> ...despite the integrity of her conviction and the rationality of her arguments - under South African circumstances serves the system, which she fights with great personal committment ... her function as democratic ornamentation for an undemocratically elected parliament.
>
> (Adam, 1971:48)

Franz Neumann defines dictatorship as a monopolised power exercised without constraint, or, put another way, the use of central social control and the reliance on terror, that is the use of non-calculable violence as a permanent threat against the individual (Neumann, 1963). South Africa's Anti-Apartheid Resistance Movement is riddled with the 'mysterious' deaths of the 'Harouns', 'Timols', 'Aggetts', 'Mxenges' and a host of 'Death Squad' martyrs of late particularly in the 1980s and 1990s. The fear of death, and therefore as Augusto Boal (undated publication) puts it, the "cop in the head" destroys or inhibits potentially spontaneous social groups. "Social Atomization" results from this social context where such fears lead to mutual suspicion pervading all relationships (Castles, 1967:35). This leads to our understanding why many people still hide behind the concept of 'non-involvement' which is

a clue behind political apathy and mistrust of anyone who is politically upfront. All socially atomized constituencies need to be re-engaged from political cynics (parents, grandparents - 'don't get involved', 'we've seen it all before') to fear-ridden young people (upwardly mobile) to the psychologically broken (detained children, Soweto Uprising Generation, etc.). For this reason the DATs of the STDP provide a socially acceptable forum to generate feelings of a collectivity and camaraderie as well as through the building of democratic structures which provide a rehearsal for later democratic practice. Implied in this are the further inherent values of commitment to a project, integrity and efficiency.

The nature of the DATs political activity is not merely to be involved in 'a process of indoctrination' to rid the people of their 'false consciousness'. Jimmy Bishara (1990:7) argues that with this interpretation hegemony is again reduced to ideological activity which results in a view that holds hegemonic activity to be a mere fight for different ideas and a different culture. This approach fuels the authoritarian personalities on both the Left and Right. A consequent inability to critique values and interests from a critical theory perspective generates polarised camps and what is commonly called 'the culture of intolerance'. Bishara (1990:7) expands his view on the need for praxis by citing Sassoon: (1982:96) who argues that the view of creating a counter-hegemony as merely the propagating of counter-ideas to the dominant culture, "obscures the complexity of determining the content of an alternative hegemony, a content that can only be created through a continuous analysis of the historic bloc maintaining the present social formation."

The logic of the dialectics of praxis is that DATs will provide a constant critique of a society hopefully characterised by a humanistic Marxist tradition of socialist democracy. The notion of praxis of the DAT should be similar to that of Gramsci, where materialists adhere to the philosophy of praxis and recognise the dialectical nature of Marx's famous dictum: "The philosophers have only interpreted the world in different ways; the point is to change it" (see Arthur, 1970). In other words, DATs should understand that social reality is a praxical world and for those who believe in socialist critical theory, praxis means to act upon, and in accordance with, those theoretical ideologies. Ultimately, social revolutions occur through political action, rather than education. Yet the transition to a 'new order' of economic and political structures involves not only bringing socialist curriculum criteria into the syllabus

but also in action and thinking about work and social relationships. Castles and Wustenberg (1979:1) optimistically state: "Socialists have always understood the importance of education as an instrument of social transformation and have given it great priority in their strategies." Education, however, can also be co-opted and serve a reproductive role in totalitarian states. But there can be a dialectical or praxical relationship between education (DATs) and society (community), for education: "shares - and so it should - the fate and mirrors the level of the development of its broader social and material setting, and is, of course, influencing in turn its form and transformation" (Mirkovic, 1976:81).

Above all, as Paul Armstrong argues "praxis is distinctively human" (Corner,1990:150). He suggests that praxis refers to the process of knowing arising out of the tension between voluntarism and determinism, therefore rejecting the idea that human activity is determined behaviour. Human activity is conscious, purposeful and intentional (Youngman, 1986). In addition, through praxis, human awareness is linked to social reality, thought connected to action, theory to practice, underpinned always by a dialectical tension (Armstrong, 1990:150). The DATs political strategy will be informed by the essence of this dialectical method to which eminent thinkers like Gramsci were committed. He constructed his own philosophy of praxis, which resonates with the previous ideas on praxis between the unity of theory and practice in a critical way: "The identification of theory and practice is a critical act, through which the practice is demonstrated rational and necessary, and theory realistic and rational" (Gramsci, 1971:385).

In sum, praxis is as continuous "as the dialectic of Marx's thesis - anthesis - synthesis process of ideas and knowledge in the process of transformation" (Armstrong, 1990:150). In practice, this means the continual challenging by 'organic intellectuals' who, as Gramsci states, are the:

> ...thinking and organising element of a particular fundamental class. They are distinguished less by their profession, which may be any job characteristic of their class, than by their function in directing the ideas and aspirations of the class to which they organically belong. (Bishara, 1990:12,13)

These 'organic intellectuals' in the proposed DATs serve as 'ideological safety nets' since they generate debate in the community, hopefully avoiding the de-stabilising trend of pockets of people like the Afrikaanse Weerstands Beweeging (Afrikaner Resistance Movement) frozen

in a historical time-frame and the Vanguard Movements (like the ANC, PAC) galloping ahead ideologically away from their constituencies, creating not a revolutionary process, but an 'us vs them' mentality (Louw,Eric, Seminar, 1989). Therefore, at the level of generating ideas and attitude change organic intellectuals have a role to play.

Further conceptual clarification is forwarded by Ward (1962:13) who points out that there are different types of revolution, "all changing our ways of life, or ways of looking at things, changing everything out of recognition and changing it fast." She argues that the most pervasive of these revolutions begins in the field of ideas, for "it is by our ideas that we change the way we live, the way we organize society, and the way we manipulate material things". Another revolution she considers important is concerned with "the idea of progress" of the "possibility of material change leading to a better world, not hereafter, but here and now". What needs to be added is that social progress (including material change), social change / revolution is not only the result of ideas and attitude change but is the product of historical, socio-economic imperatives in a state of crisis (Tomaselli and Prinsloo, 1990). The DATs organic intellectuals can through critical ideas articulate the communities' felt or lived oppressions which can lead to rational decision-making and the harnessing of resources for the benefit of the majority. Through popular participation the ideological gap between the party (in power) and the people (in need) can be narrowed. Therefore, in the post-revolutionary stage the DATs will help in maintaining the revolutionary consciousness, which need not only be at the level of activism, militancy and advocacy.

Fagerland and Saha (1983:196-7), in writing about education and development, argue that education is both an agent of social change and in turn is influenced by the economic, social and political determinants which interact with each other and education:

> ...in any society is part of a dialectical process with the economic, social and political dimensions of society. Its contribution to the development process is therefore contingent on the configuration of these dimensions in any given society at any point in time. These relationships are in constant state of change and thus not only the educational system, but the features of the larger societal system are also constantly changing. Finally, it is important to recognize that the dialectical process may or may not involve struggle of conflict as a result of these contradictions. In other words, the dialectical process produces changes ranging from the gradual to the revolutionary.

This leads to my earlier conclusion that the Schools Theatre for Development Project need not necessarily take its struggle at the structural or institutional levels only, but could work at the level of personal emancipation within the collective or DAT. Presently conditions in the school where I teach (New West Secondary School), are exceptionally favourable for this type of work but the possibility for intrinsic conflict and deeply antagonising the bureaucracy remains. A further conclusion is that the DATs with their praxical relationship in society and their potential critical 'organic intellectuals', appear to operate from a position of radicalism and therefore subordination, to the dominant ideology. To be sure, DAT's can usefully serve the purpose of conscientising, mobilising and development of progress in some areas. The likelihood of overthrowing the state is slim if not improbable. It can be argued that trade union movements within a Capitalist state, when calling on workers to strike, are indeed participating in socially negative action. Instead, what they should be focussing on is strengthening the democratic structures of the workers, which includes politically progressive parties. Mass mobilisation draws attention to the problem, does cause a dent in the capitalists' profit, but even under the Thatcherite Government of 1985, the Miners Strike was crushed. Ultimately, questions of economic power relations, and the limitations of development practices need to be considered by DATs since they are not the panacea to social actions and removal of social ills (Louw, Seminar, 1991).

Before elaborating on the value of DATs and how 'Theatre' can be used as a 'spark' or 'forum' for imitating social development (Lazerus and Tomaselli, 1989), it would be useful to shift the discussion to development practice and cite an example.

For the purposes of this study it is important to restrict the enquiry for the moment to a conceptual unpacking of the norms governing conventional 'development' approaches. An immediate theoretical upshot is why donors like the International Monetary Fund and World Bank tend toward treating a country's colonial past as blank, consider economic stagnation as the fault of government inaction, and view 'development' resulting from 'development' projects (Ferguson, 1990:37). What then are some of the reasons for privileging a government and its economic policy in explaining economic processes? Ferguson (1990:62) raises a series of critical theoretical questions which consider a range of issues unexplored beneath the concept of 'national development' funded by corporations through government.

Essentially, those governments appear to be agents for big capital. By collapsing or conflating all issues under the concept of 'national development' - the problematic excludes and avoids issues outside of the states' definition of development and marginalises and deflects politically oppositional views within the 'nation' or forces beyond it, since the discourse is fetishised at the level of 'national development'.
In reality, development workers need to look at how, why and for whom, the development work will either stabilise society, leading to structural integration and the extent to which the work intentionally or unintentionally through the funding by the donor host, leads to political subordination or further economic subjugation. Specifically, the critical theorist development worker generates and arrives at a different set of answers in looking at, as an example, why non-formal settlers (so-called squatters) live in and around Durban. Answers to this question are manifold ranging from the 'settlers' / 'refugees' history of struggle regarding land loss, forced removals, to denied political rights, influx control and other apartheid Laws.

Mindful of the above, the implication is that two discourses in development work exist. Their discursive practices exist in, and are derived from, two different theories of society. In the first sense, one speaks of 'development' as being rooted in the idea of 'modernisation theory', or having its lineage in neo-classical economies whereby the 'forces of production' are developed, or modern industrial capitalism is developed. In the second view, development is perceived to mean the improvement in the quality of life, standard of living and the elimination of poverty or the amelioration of the human condition. The inherent contradiction is apparent, as critical theorists would argue, that developing capitalism does not mean the elimination of poverty. A further discussion of the binary opposition in the development debate will go on to show how their discourse and discursive practices result in significant kinds of outcomes. The advantage in organising the analysis in this way is to come to an insightful approach to understanding the assumptions that drive the various development workers.

Fergusson (1990:279) offers the argument that 'development' is not the only available form of critical social involvement with the questions of poverty, hunger, oppression and powerlessness. He sees the political-tactical question of "what is to be done" as merely identifying the goal of ameliorating the human condition from poverty and suffering. The

implication is that this libertarian approach is functionally designed to stabilise society. Instead, the goals and tactics appropriate to achieving development needs to be reformulated politically "since it is powerlessness that ultimately underlies the surface conditions of poverty, ill-health and hunger, the larger goal ought therefore to be empowerment." Fergusson accepts that an end to poverty does not lead to empowerment and anecdotally suggests that even a slave-owner will not profit from leaving his slaves poorly fed. He argues that the political task is not only to work merely at the micro-level of eliminating arbitrarily selected forms of humiliation and degradation like 'hunger' and 'homelessness', but for development workers to strive toward macro-concerns. Structural social shifts could eliminate the conditions and possibilities of all forms of social humiliation, alienation, anomie and degradation. This amounts therefore, to a political choice in favour of focussing on societal empowerment and to use his metaphor, "freeing the slaves, not feeding them better" (Fergusson, 1990:303).

In sum, Fergusson argues that the 'development' problematic tends to exclude all forces in opposition to a state that sees itself as paternal and benign, yet all-powerful. Therefore broadly speaking, entrenched government elites have interests which are not congruent with the downtrodden governed. The government's own structural position demands they solicit the advice of experts, for their own purposes rather than advancing the interests of the 'people' (Fergusson, 1990:281). A useful example is the Human Sciences Research Council's invitation to Professor Nicos Metallinos, of Concordia University, in 1989. His brief was to study the 'culture' of the Inanda Settlers (squatters) so that they could be taught basic hygiene and healthy ways of using water through the use of videos. His apolitical technicist approach to what is essentially political and power-based issues, resulted in his predictably wrong conclusions that the people of Inanda had no culture, no social solidarity and/or any vision for material improvement. What he saw was social apathy. No amount of coaching by him could get the people to sing about health or story-tell or dramatise the issue of sanitation. He felt his evangelical spirit was being deprecated and the Inanda people were an apathetic lot and that it was not presumptious of him to offer 'prescriptive solutions'. After all, "if Jesus Christ was alive today would we reject him?". Yet, it was inconceivable to him that the so-called social apathy and non-committal stance of the Inanda settler / refugees could be interpreted as forms of resistance. He was a double-barrelled oppressor given on the one

hand his entering into complicity with state bureaucracy (HSRC / Durban City Corporation) and therefore serving their hegemonic interests, and on the other hand a foreigner positing and embodying, if not in interest at least in effect, an image as the guardian of global hegemony. Therefore his wrongly perceived 'socially apathetic' Inanda 'squatters' were intervening with a stoic non-committal, anti-collaborationist, peaceful protest or resistance. This oppositional form of action eluded him, since his agenda as a 'benevolent technocrat' was simply to introduce better health education using mixed artistic forms of song, dance, story-telling and video. A further misconception was his crudely befuddled view of the settlers' as a homogeneous group or undifferentiated mass (CCSU Seminar, 1989;). To be sure there are linguistically varying groups (Xhosas, Zulus, Pondo's) students and workers, intergenerational conflicting interests, single and married people, long term city dwellers and until recently rural workers who all contribute to the 'cultural practices' of Inanda and will ideologically respond to social problems with varying strategies. Therefore transformation arises from within the community who in resisting the dominant social order, and in devising new strategies for coping and adapting can devise tactics and survival strategies better than the outside expert.

The presence of Prof Metallinos showed a politically partial presence whose intervention can be further deconstructed at several levels of emotionally charged socially symbolic categories: that of being male, white, foreign, middle-class, employed, and an 'outsider'. It becomes difficult to disguise interventions that are essentially not universal, or disinterested or even inherently benevolent. His presence simply served to legitimise or heroise an oppressive, minority elite state working toward the collective interests of the Inanda settlers when, in fact, it does not change the fundamental political questions of redressing the social, political and economic imbalances of the apartheid regime. The Inanda settlers will through their own mobilisation and contestation arrive at empowering themselves and transforming their social conditions. As Foucault (1981:3) remarked of the prisons, when the system is transformed:

> ...it won't be because a plan of reform has found its way into the heads of the social workers; it will be when those who have to do with that ... reality, all those people, have come into collision with each other and with themselves, run into dead-ends, problems and impossibilities, been through conflicts and confrontations; when critique has been played out in the real, not when reformers have realized their ideas.

Fergusson (1990:282) does suggest that it is conceivable for organisations to solicit advice or expertise. The expertise will not, however, dictate general political strategy or how those who are contesting or resisting need to identify, determine or solve their problems. Instead experts will assist in specific, localised, tactical questions. This form of engagement of expertise can be seen locally in the advisory capacity of Planact for the Alexandria Community Organisation. Against this backdrop, development discourse that serves the interest of global hegemony and local state hegemony see the provision of 'services' for 'development' as the purpose of government. Yet the politically appropriate question to ask is how do the 'services' serve to control? The parastatal HSRC, in using Prof Metallinos as a development consultant, uncompromisingly and safely reduced poverty, oppression, landlessness and politically unfranchised people to technical problems with the inherently attendant promise of technical solutions thus effectively depoliticising the state and poverty. Metallinos was uncritically and undifferentially applying his narrow technical knowledge derived from an apolitical communication paradigm and expertise to a divergently different empirical setting and specific context. It is this type of practice that Fergusson warns against and refers to as the "anti-politics" machine with its distinctive style of development speaking 'devspeak' and development thinking 'devthink' which characteristically and implicitly urges more 'development' projects to the state at a cost and therefore creating further dependency on, for instance, the International Monetary Fund or World Bank donors. What is important is not what Metallinos' 'development' project failed to do, but what it did do, or its side effects were. His participation, as he put it, was useful for his **curriculum vitae** and any other critique of his complicity with the racist apartheid regime was inconsequential, even though the 'State of Emergency' was still in force in 1989.

If Metallinos were to do the same project now then he could well turn to Foucault for consolation since his 'failure' even in a 'transitional stage' toward hopefully full unconditional participatory democracy, may have an 'instruments-effects' (Foucault, 1979) such as profiling the credibility of the government as benign, in the Inanda Community, thus possibly de-politicising poverty and the state since the community perceives its social position as worthy of improvement, and the state as 'caring and concerned'. Taken to the extreme, the teaching of 'sanitation' to the Inanda Refugees is no different to the Durban City Corporation providing portable latrines to the non-formal settlers at Clare Estate - a commendable health

palliative but also politically expendable since the real power issues of land and poverty are not addressed.

How then would a future STDP tackle the problem of non-formal settlers / refugees development? There can be no easy 'quick-fix' solution, but a flexible developmental approach which in the first instance gives pupils opportunities to prepare for, and implement, their new role as social change agents in school and the broader community, is an initial curriculum consideration. Whilst broad development principles can be considered, a 'formula model' is problematic since each settler camp will have different socio-economic and cultural-political variations as well as constraints of duration of stay and availability of resources. Specifically, the Inanda Settlers border the so-called 'Indian' township of Phoenix. As a result of this racial and spatial separation there is social separation and isolation. In addition, the relative material benefits like housing and employment are jealously protected by the 'Indians', and the 'African' settlers are generally perceived by Indians with suspicion and as a threatening group. The seed-bed for inter-racial conflict is consequently marked. As an initial step, the DATs in Phoenix could consider building contacts with the local schools in Inanda to provide a 'peer-teaching' scheme. This will hopefully generate socio-cultural exchanges at several levels. Racial and cultural stereotyping are best reduced or eliminated through contact and exchange of ideas and skills. Potentially vibrant 'scenarios' for playbuilding could arise from this inter-cultural contact; plays which foreground the racist, sexist and capitalist contradictions. Children return to their respective communities and in their 'Show-Debate' Theatre or Boal's Theatre of the Oppressed Technique prompt the audience to social action. This action is designed to eliminate the structural constraints that deny people the right to improve the quality of their lives. Since the poor 'own' the problem, their participation and decision-making is targeted at greater access to resources, land, power and food. (***History in the Making***: 1991). This type of work is in contrast to the work of NAPAC and Durban Arts. These organisations are perceived to be unwittingly agents of the 'jazz-'em-up' soft-policing arm of the state. They tend to proselytise people into the aesthetics of 'High' culture, and use the term 'Black Theatre' as a form of political shorthand. Their focus is on theatre and cultural practices and not development. During 1991 the work of the parastatal NAPAC created plays and dances that reveal a synthesis of cultural styles. This extension of cultural boundaries or inventing new cultural icons is beguiling since the

impression is created that a politically radical position is being adopted, but in essence this aesthetic practice "rejuvenates rather than undermines existing society" (see Bennet, 1990:105; Tomaselli, 1991). These parastatal bodies fulfil the role of defusing protest. They attempt in their artistic practice to engineer consent by blocking contradictions and challenge of the **status quo**. Their cultural practices are located outside of the community even though the 'sold commodity' or 'play' cynically co-opts or synthesises some cultural practices with which the township audience will identify. The recognition of these 'community cultural forms' in NAPAC productions affirms the existing aesthetic hierarchical social arrangements, that urban, white-controlled theatre groups know best how to develop black theatre. This is therefore a status-confirming, and anti-emancipatory practice since organic cultural practices emerge in the townships without the need for official sponsorship. But initiatives like NAPAC's Kwasa group are valuable in providing basic performance and aesthetic training which students in turn apply in the development of township theatre. The problem here is that Eurocentric theatre skills are still over-emphasized. Development workers instead could use the cultural forms of the people in any area and foreground the racist, sexist and capitalist contradictions in their society. What eludes NAPAC, like any other Performing Arts Council, which have a stranglehold on cultural activities in the urban area is the socially pertinent comment of Dario Fo who declares that: "the very first political act was to demonstrate to the people that they have a culture, a language of their own" (Bennett, 1990:106).

The work of the Performing Arts Councils (PACs) is historically the vehicle of exclusion, privilege and High or Elite culture which belongs to, and is used in, the interest of those who possess economic and political power (Louw, 1989). Admittedly, the PACs do 'allow' community pieces to be staged, but these plays glorify rhythm and dance, and do not locate their political message and aesthetic practice in the township. They rather ensure that privileged audiences (white and black) find them aesthetically appealing. Their practice can be viewed as the benign paternalistic hand of the elite extending itself to the 'disadvantaged', so that their voices can be heard. But this act is a ploy to domesticate or mute 'the voice' since they are viewed out of their social context and therefore betray the political agenda of the sufferers to act against their oppressors. Theatre practice is not only at the level of cultural resistance or oppositional cultural practices, but also political resistance or studies in resistance. Cultural resistance resonates with the role of the libertarian Press (see Tomaselli

and Muller, 1987) by failing to challenge hierarchical power relations and therefore functionally stabilizes rather than transforms theatres for political resistance. For example, Bongani Mtwtwa's ***Sarafina*** while articulating the township mood, has the attendant danger of glamorising the struggle for equal education through its excessive use of song and dance. In addition, the play's critique is reductively descriptive and is essentially a self-contained aesthetic activity.

Using theatre as studies-in-resistance revolves around causally critiquing the super-exploitation of South African workers in a racially structured capitalist state and by extension how South Africa's economy is interlocked with the economies of Japan, United States, Germany, France and Britain in particular. South Africa is viewed by, for example, Matsemela Makaka's ***Egoli*** and Zakes Mda's ***We Shall Sing for the Fatherland*** as a colony for supplying raw materials and a market for absorbing the surplus consumer goods of the above mentioned countries. Given this perspective then neocolonialism:

> ...meant a continuation of the structure of exploitation and domination established by the colonial rule, which for the vast majority of the population means a continuing prospect of hard, unproductive labour mainly for the benefit of others, accompanied by a growing inequality, insecurity, social inferiority and the virtually complete absence of political rights.
> (Leys, 1978:10).

In this sense theatre-as-studies-in-resistance is about reflecting and acting on unequal power relations (see Tomaselli and Muller, 1987). It is therefore not surprising that the PACs do not engage themselves in this kind of work.

I have cast a severely sceptical eye, albeit cryptically, at the PACs as an embodiment of 'High Culture' and yet similar scenarios with similar contradictions could arise in a post-apartheid society where the present oppositional cultural Commissars would dictate the what, how, and why of theatre practices as well as imposing Urban Theatre practices on rural areas.

Equally relevant is the oppositional role that the Zimbabwe Foundation for Education With Production (ZIMFEP) under the stewardship of Ngugi Wa Mirii, where the community-based theatre for development project, is now a marginalised oppositional group.

Appropriately, Ngugi Wa Mirii, warns development theatre workers that theatre can be used to mask the power agenda of the ruling elite (songs of praise). Theatre can overemphazise the aesthetics of the craft and trivialise the content, or it can have 'progressive political ideological content' and be used as a 'spark' for social development with the right balance of aesthetic and technical considerations (Wa Mirii, 1988:11).

In traditional theatre the aesthetics and masking of reality is foregrounded rather than getting the audience to define or charter a course of creative political action. The Zimbabwean experience with ZIMFEP suggests an essentially contradictory role, with its plays being at once conservative and oppositional. They are conservative in the sense of being interested in developing or reconstructing Zimbabwean society within the declared national agenda, which is ostensibly a mixed economy society. The oppositional role they play is circumscribed since the voice of the people in the theatre process and product is at the protest level and not revolutionary level as during the 'Smith-Muzarewa Coalition' days. Then the aim of the revolutionary movement was to bring about change through sabotage, terrorism, violence and solidarity of the oppressed or disadvantged. Recent events in Zimbabwe suggest that the revolutionary momentum has been marginalised (teacher strikes for increased wages ending in a stalemate; student protest against Zimbabwe's poor track record of human rights squashed during the November 1991 Commonwealth Conference in Harare, as well as the forced removal of thousands of non-formal settlers near Harare).

It is clear using terminology reminiscent of South Africa's post 1976-1980 Vorster-Botha era, that Zimfep is not 'endangering the maintenance of law and order' or alternatively of conspiring to 'transform the state by unconstitutional, revolutionary and/or violent means' or even fostering or creating 'feelings of racial hatred, hostility and antipathy by blacks towards whites and working to 'discourage, hamper, deter or prevent foreign investment.' Herein lies the danger of co-option for the Schools Theatre for Development Project. But that is to ignore the political, educative, and development advantages. At the political level children do not have to face the challenge of sustaining a viable political party, but as a local social movement they mobilise around a particular issue and work toward resolving the 'crises' or social issues confronting people, which means that the group is 'bio-degradable' or disbandable once their demands are met (Meir,1989).

The STDP is, furthermore, a pre-adult arena in which political socialisation may take place. This is not at a partisan party political level but is nonetheless characterised by an understanding of the controlling forces and how they impact on people. Therefore, it is a politically, 'strategic reflexive method' (Tomaselli et al, 1988:18). Since South Africa is essentially a Third World country, the range of conflicting interest-groups cannot be accommodated in a single party, and since coalitions are patently untenable, party ideologues and rhetoricians need to hear the voices outside of the traditional political party. Whilst children are offered a method or a process of political and civic learning in the STDP, as an extra-Parliamentary social movement, traditional parties benefit on several levels also. Political parties often take on an archaic or fossilised form, particularly when they're out of touch with their constituents' needs and wants. For this reason, the STDP can revitalise the unresponsive political party, and serve as signposts of change. Using this historical perspective the value and functions of the STDP can be appreciated as a social movement working in the context of opposition for reconstruction. (Lipset, 1972:11)

Specifically, the rise of public dissent as evident in marches, demonstrations, sit-in's and protest meetings does not particularly imply a breakdown of community and authority as the South African Conservative Party would argue. Quite the reverse is true of the tumult in the public sphere. Whereas the past disintegrative processes resulted in socially atomised individuals, the mass marches are not only visible demonstrations by the voiceless against the snug bureaucrats, but in both the build-up to, and process of, the march for instance, as well as for a time after that a concrete attempt is realised at rebuilding cross-class, inter-generational, anti-race and gender bonds of community. In this regard the individual within the collective feels the ability to affect public opinion and affairs. The larger political question of the need for, or 'why' of the demonstration, ultimately leads to'subjective political competence' (Rosenau, 1972:37). Rosneau (1972:39) argues further that what we are witnessing:

> ...is not a crisis of authority but the emergence of a belief that authority can be shared; not a privatization of interests but a widening of public concerns; not a rising frustration over ineffectiveness in public affairs but a growing conviction that effectiveness is possible.

It would be naive of course to think that any government in power would await policy decisions from the comrades in street demonstrations. Neither are extraparliamentary groups

under the illusion that their memorandums will form the basis of governmental decisions. To illustrate: in February 1991, teachers of the House of Delegates Education Department (Indian Affairs) participated in a march to the Durban City Hall, with the express purpose of handing over a memorandum listing their grievances to the Chief Executive Director, Mr Vic Pillay. He sent his understudy, the controversial Dr GK Nair to receive the document. The memorandum was not handed over but instead pinned on the City Hall Door. Two lessons can be gleaned from this in terms of political practice. The first is at the level of the new myth that the government has created and which the oppositional democratic movement uncritically acquiesces to - the symbolic act of handing over a memorandum to the symbols or functionaries of power means that the concerns of the 'voiceless' or those outside of government have been received and will be considered. The second lesson is for those in power - that the failure of the Executive Director, Mr Vic Pillay to receive the memorandum, was a political blunder since the articulate, informed, involved vocal minority enjoyed a positive, legitimate public profile for maintaining their commitment to non-violent participation. Interestingly, the mediators at the City Hall, on behalf of the teachers, were two non-teachers - Pharmacist Pravin Gordham and Dr Farouk Meer, both of the Natal Indian Congress, (NIC). For some critical practitioners, this was disempowering, since the perception was created that political action was not within the realm of teachers and was basically a business of lawyers, pharmacists and doctors. This raises the question of ethics and client-relationship for development workers. Specifically, what benefits did the NIC derive from its support of the striking teachers, and did the teachers need them? Also, to what extent was the NIC ensuring a continuing and productive relationship with TASA (Teachers Association of South Africa) and "contributing to the process of developing progressive community' struggles?" (Tomaselli, 1988:18).

A further conclusion about the conservative nature of this type of political activity is not only in the recognition of the teachers' demands, and therefore subjective political competence, but also the symbolic reward that teacher rationalisation would be halted. This clearly sustains a commitment to peaceful protests, but the insidious political hazard is the exploitation of an unsuspecting public by those in power and their substantial gain of co-opting the majority and marginalising the radical Left. For this reason, the STDP will experience similar political contradictions, but the process of political enquiry and action underpinned by a pervasive

critical theory means that groups involved in these projects could be aware of their political value in potentially converting or transferring the pre-adult socialisation legacy into easier adult political practice (Hoover, 1988:171).

There can of course be no guarantee that any transference of political practice will occur. However the STDP could also logically follow through the critical principles of praxis and therefore assert their right to be free, independent and critical. But this is hazardous for the groups since they will enjoy official sanctions from the government. In this regard Marcovic (1975:11) reflects on the Yugoslav Praxis Group's experience: "Concrete, critical thinking is always a challenge to some existing authority, the more so if the ability of that authority to direct things and realize its projects depends upon its full ideological control of the field."

The importance of constant critique and praxis is further endorsed by Armstrong (1990:159) who cites from the 1958 Programme of the VIIth Congress of the League of Communists of Yugoslavia:

> In order to carry out our historical role in creating a socialist society in our country, we must spare no pains to that end, we must remain critical of ourselves and our work, be compromising towards all kinds of dogmatism, and stay faithful to the revolutionary creative spirit of Marxism. Nothing that has been created can be so sacred to us that it cannot be transcended and superceded by something still freer, more progressive, and more human.

The need therefore for dynamic, ongoing progress in society can be articulated by the STDP which could provide a neat nexus for debate, struggle and social engagement. The initially favoured position of the Praxis Group was due essentially to their contributing to critiquing Stalinist dogmatism. However, after the 1968 student demonstration in Belgrade, prompted by the university lecturers with their emphasis on producing critical theory praxis, the Praxis Group came under severe pressure to acquiesce to official dogma. The point of raising these examples is that the initial liberal approach has a political value, but can easily be co-opted by the state. But the praxical approach of the Yugoslav Praxis Group is a model worth emulating, though historically, it proves to be potentially threatening to the state. So whilst the STDP has the potential of being regarded as a source of support for economic and political struggle against unjust political and social practices, as well as working toward a humanistic, democratic socialist society, it can be viewed as a threat by the controlling forces

through its pervasive use and advance of critical theory and praxis. This critique of society needs also to be present in the form of an internal critique of the STDP since the absence of a constant, critical praxical evaluation of the Project means that the: "revolutionary principle of social organization would represent nothing more than an empty ideological justification for a new system of class oppression" (Sher, 1977:158).

This will obviate what Freire and Giroux refer to as "circles of certainty" and therefore the resultant atrophy of social groups. Ultimately, the political practice of the DATs will be enhanced by linking identifiable 'national' goals in the post-apartheid era such as anti-sexism, anti-racism and participatory democracy with the development of the community. The educative intent and political purpose of the STDP can be expressed in terms of five key goals:

(1) **To contribute to economic growth through**:

(1.1) Creating Small Business Projects in the community. (eg. Poultry Project in Somalia, House Vegetable Garden Projects (see Rolfe et al, 1987).

(1.2) Using the school site for skilling, retraining, and updating knowledge.

2. To promote **equity and access** (through redressing the historical imbalances and disadvantage) in education, employment and community life.

3. **To sustain an informed and participatory citizenry** through the dissemination of information and knowledge through media resources and events like plays, songs, dance, video, pamphlets, audio cassettes, 'door-step' politics and thereby create an awareness of political, social, cultural and economic issues in South Africa as well as globally.

4. **To foster personal development** through enhancing physical, social, intellectual and emotional well-being, since many people will have been emotionally and psychically fractured and politically disillusioned, and the expressive arts can play a role in healing people with that legacy.

5. **To encourage community and social development** through fostering the skills necessary to take critical collective action in :

(5.1) improving social and economic conditions in the urban and rural areas.

(5.2) resolving inter-cultural, inter- racial, inter-generational and gender conflicts (based on Tennant, 1990:123).

The goals are not mutually exclusive or exhaustive, but Tennant's goals are commendable and

relevant in the South African context too. Again, for the sake of reminding critical practitioners, Greg Giesekam (1990:105) argues that "community theatre work, if it is truly reflective and reflecting upon the lives of those, becomes a means of conscientisation and agitation, a theatre of the oppressed, to use Augusto Boals' phrase, deliberately echoing Freire's 'pedagogy of the oppressed." For Giesekam community theatre "is implicitly political in developing a public voice amongst people who are often rendered voiceless by the dominant culture; and it is often explicitly political in the situations,y themes, issue it chooses to perform about" (1990:105). This is another example of cultural opposition with the inherent danger of being a one-off event and needs to consider an additional 'political opposition' agenda which includes leading people into social action to ameliorate their multiple social and economic deprivation and dislocation. Yet to re-invent the 'public voice' in some communities or revitalise it is not without difficulties for activist groups like the proposed DAT's of the STDP. In this regard Muller and Cloete (1991:38) warn groups of two pitfalls:

> The first is that of unmediated critics who by monopolising meaning, collapse the space where mediation and compromise can occur and thus ... pre-empt democratic discourse. The second is that of unmediated reconstructors who, by shortcircuiting the public domain altogether, shortcircuit the process of democratic mediation itself.

This idea resonates with the critics of vanguards which assume that everyone else who does not possess the 'correct, scientific, progressive' approach have a 'false consciousness.' But this supposed 'false consciousness' arises out of real materialist albeit 'socially constructed', conditions. The fears and aspirations cannot be wished away and have to be dealt with. Programmes of change need to take into account where the people are and how through dialogue and exchange development needs to be tackled.

The DATs agenda is clearly overtly political and oppositional. In a country whose economic and political climate and focus is increasingly concerned with utilitarian outcomes or linking education with industrial and commercial demands, we need to re-assert the notion that the DATs can bear testimony to dialogue, democracy, development in the socio-economic, political and cultural spheres. But there cannot be instant solutions, and through the belief that development underpinned by critical theory and praxis the STDP, assumes that society needs constant transformation and that it's a long long road to 'freedom' and therefore the 'struggle continues.'

Chapter 3

This chapter argues that the rationalistic statutory curriculum purports to solve the education crisis by meeting the needs of the industry and thereby trivialises and ignores considerations of what educational ends, such means actually serve. The States's Educational Renewal Strategy (E.R.S.) assumes that education exists to increase the effectiveness of the economic system, but the scheme by implication, with its humanist, commercial and technical course variety in reality insidiously maintains the capitalist class divisions. Furthermore it might not equalise educational outcomes across social classes as promised. A further implication of the E.R.S. is the type of democratic tradition it encourages and along what ideological lines that type of democracy is conceived. The E.R.S. speaks to an elite tradition of democracy whilst the oppositional South African Democratic Teachers Union (S.A.D.T.U.) for instance speaks to another version which is participatory democracy. The latter stresses deliberation, public debate, citizens judgement free from intimidation and creation and maintaining of a thoughtful citizenry which would lead to a more rational society. A useful site for pre-figuring democratic and participatory values is the school. Such local democracy focused in and on schools, would have important implications for curricular aims and content, for teaching styles, school organisation, and for modes of teacher accountability and professionalisation. The fear therefore of the E.R.S. strategists could be that democratic school spaces will result in a loss of hegemony for the state and creating a critical challenging citizenry.

Whilst the E.R.S. report treats drama as a 'talent' subject, it can by implication assist in proselytising pupils into the values of the dominant Eurocentric culture. Therefore drama learning is treated; as reflecting reality rather than treating the subject as a learning tool to mediate reality. The report precludes the possibility of treating drama with a 'materialist investigative bias'. Effectively the 'materialist bias' results in a teaching / learning agenda which is **for** society, **in** society, **with** society rather than creating a class of people distinct and apart from the struggle of the community. Unlike the E.R.S. which seeks to empower the atomised individual to take a secure place within society, it is argued that education should become a school based radical project for economic, political and cultural change and transformation. One forum in the school is the use of drama studies underpinned by the use of critical theory, playbuilding and social action to effect personal, institutional and structural changes. Then drama studies has the possibility of becoming the practice for freedom and the freedom for praxis.

Education Renewal Strategy:
Centralised Attempts at Colonising Schools-Based Curriculum Development Practices

Despite its declared intentions of solving the education crisis and meeting the needs of industry the Education Renewal strategy (ERS) has merely refined the older elaborate and rationalistic statutory curriculum. In the process, the trivial means for improving education ignores the serious consideration of what educational ends such means actually serve. The three broad categories in the ERS **Report** of General Education, Vocationally Oriented Education, and Vocational Education, merely stand in place of the older liberal humanist, commercial and technical courses. In the context of rising unemployment and inflation, the ERS curriculum could build public support, even though the scheme in reality, might not equalise educational outcomes across social classes as promised. The ERS advocated approach assumes that education exists to increase the effectiveness of the economic system. The resulting emphasis on the N1,2,3 courses in fact exacerbates the education crisis through its ensuing neglect of looking at the broad purposes of education, which could potentially straddle amongst other things the criteria of acquiring technical skills, underpinned by a pervasive Freirian critical theory approach, within a classroom practice framed by 'Public sphere' notions (Louw, 1989, Grundy, 1987). This means that whilst the mastery of technical skills are important, the mere acquisition of technical skills should not colonise the learner's ability in critically evaluating the social significance of those skills. More specifically, an a-social and ahistorical approach to physics for instance, means that the child may master scientific concepts, but neglect the connection between physics as a school subject and its social implications as in the Hiroshima nuclear bombing and the problem of what to do with nuclear waste. For this reason a contextually engaging approach to the Curriculum underpinned by critical theory should develop a mindset in the teacher and pupil that is questioning, socially aware and critical of the controlling forces as well as being sceptical of the prevailing optimism of technology and quick fix solutions to social problems (Tomaselli, 1988). To amplify the use of Habermas' concept of the 'public sphere' in classroom practice, Shirley Grundy (1987:10) suggests three ways of knowing: the empirical - analytic, historical-hermeneutic and the critical. Habermas (1972:308) argues that:

> The task of the empirical-analytic sciences incorporate a technical cognitive interest; that of the historical hermeneutic sciences incorporates a practical interest and the approach of critically oriented sciences incorporates the emancipatory cognitive interest.

Put another way, Rex Gibson (1986:37) provides a telegraphic overview of Habermas' assertion on the three types of knowledge arising "from three interests: technical control, interpretation and the struggle for freedom" (Gibson, 1986:37). He then provides a matrix which succinctly explains Habermas' ways of understanding and knowledge interests:

Table 3.1 : Habermas' Matrix for Revealing Knowledge Interests.

Discipline i.e mode of understanding	Focus of enquiry (social experience)	Interests	Organisation of knowledge
Positivism (empirical analytical science)	Work (instrumental action)	Prediction and control (technical)	'law- like' accounts
Hermeneutics	Interaction and language	Understanding and interpret-tation (practical)	Hermeneutic accounts
Critical theory	Power (dominance and subordina-ation)	Emancipation (criticism and liberation	Critical analysis

The explanation points to one concluding that the 'Labour Force' training is located in the Positivist camp, whilst Capital's 'Middle Managers' find their education rooted in the Hermeneutic Tradition, and alternative projects to the dominant culture find an easy ideological base in the critical theory approach with its implied assumption of critical analyses and liberation.

An insightful counterpoint to Habermas is the critical rejoinder of Anthony Giddens (1982:160) who argues that Habermas' model of society "seems to embody no account of **contradiction** and to underplay the significance of **power** and **struggle** in social development." However, cultural support for this kind of educational focus goes contrary to the educational enterprise of the ERS with its statutory bias and its pre-eminent focus on

'rationalisation'. The concept of rationalisation as developed by Max Weber, for this analysis is useful in highlighting the assumptions that drive the ERS report. 'Rationalisation' refers to the process whereby issues in social life are subjected to technical rules to arrive at a choice between alternatives with a fixed goal in mind. The use of formal decision procedures; and utilising empirical laws; the quantification of relevant data are some of the characteristic features of rationalisation. This sort of instrumental rationality is closely connected with social control, since the manipulation of certain variables can be used to justify in accordance with a predetermined plan, the best way to realise a goal. According to Weber, the most important area requiring 'rationalisation' was industry. This was necessary to increase labour productivity and therefore profit (Parsons, 1964:158-320). Evidently profit is placed before people which is analogous to scientific solutions like that offered by the ERS which marginalises democratic input by people in education. The relevance of this to my discussion of the idea of rationalisation is simply this: political process is made synonymous with management skills in industry. Therefore, the ERS becomes a technical, procedural activity demanding instrumentalist decisions. The strategy ignores the historically unique features of a situation and interprets the education crisis as a political question involving competing interests. A stimulating critique, which supplements my anti-positivist stance, is argued by Herbert Marcuse in ***Negations***. (1972) who examines the ways in which rationalisation as Weber conceives it, is tied up with certain forms of political and social domination in the capitalist mode of industrialisation. It is no wonder then that the ERS emphasises the technical, education and vocational training which ultimately results in reinforcing capitalist labour relations (Nel, 1987).

For this reason, the conceptual connections with control, provides the appeal, relevance and institutional back-up to 'rationalisation', technical manipulation and positivist curriculum conceptions as realised in the ERS. As such, this document merely expresses the parameters outlined by the Minister of National Education in his request to the Committee of Heads of Education Departments (CHED), that:

> ...due to certain deficiencies in existing policy, and also due to the fact that policy has to be revised and adapted continuously in order to keep pace with changes taking place ... to start immediately with the revision of such policy and to pay special attention to rationalisation and making the policy more relevant." (Background information Circular on National Framework Committee point c).

Naturally, the word 'relevant' is used in relation to the guidelines provided to the framework committees and specified in terms of four broad educational aims of general formative education; general academically-oriented education, vocationally-oriented education and vocational education. The ERS document incorporates a moral standpoint and no attempt can be made to bracket the values and attitudes of the CHED. As point D in the background information circular illustrates, the ideological bias of the Framework Committee supports the status quo by wittingly acting not to question the social arrangements and proposing policies in accordance with their continued existence.

Point 'D' suggests a conflict-free, uncontestable, and reified approach that maximises political efficiency as evident in the assertion that "as a first step in executing the Minister's request, the Committee for Pre-tertiary Academic Policy (COPAP) which is an advisory Committee to the CHED, refined the guidelines contained in the Minister's policy." So the functionaries treat as given, beyond political evaluation, the guidelines, because in terms of the framework they will make rationalised proposals.

A further upshot of the ERS is the limited horizons of alternative curriculum practices. Knowledge is still perceived in the traditional conceptual frameworks of "seven field's of study" and "in terms of nine areas of experience." This precludes the possibility of inter-disciplinary inquiry and leads to a fragmented view of learning and knowledge. The impoverishment of radical educational alternatives permeates the Document since a scientific positivist approach to the broader political order governs the guidelines for educational revision. Bearing testimony to this is Mrs LP Singh's (Subject Adviser - General Studies - HOD, 1991) report on the Orientation Seminar for framework Committees queries, inter alia:

1. What is the broad philosophical policy underlying the new policy - what is its intention apart from rationalisation?
2. To what extent have people outside i.e. extra-Parliamentary bodies been consulted in this new policy?
3. If various 'regional' Education Departments are to be responsible for fleshing out of frameworks into syllabi then is not this a reversion to the status quo?
4. Why have certain very disparate subjects been grouped together e.g. General Studies consists of the Arts, Agriculture, Social Studies and Utility Trades?

And in a spirit of being structurally overwhelmed, and therefore any hope of protestation marginalised, Mrs Singh continues: "Such questions although accepted as reasonable and important questions were nevertheless not answered. Eventually it became apparent that only questions seeking clarification of the document **as it stood**, would be answered."

Henry Giroux (1981:153-4) warns that this approach to curriculum development leads to misguided thinking because: "Instead of being seen for what it is, a specific social reality expressing a distinct set of social relations and assumptions about the world, curriculum appears as something which exists in a suprahistorical vacuum." The adapted 'Dopper' mentality of the Afrikaner ruling elite pervades the Report, since the committee, no doubt supporters of the ruling class, tries to persuade the participants that the activity is an apolitical and objective scientific exercise. The Dopper mentality arrogates upon itself the 'right' to take control of things and define every aspect of life in terms of 'Christian, Calvinist, Western Civilisation' (de Villiers, 1987). A further warning is appropriately proffered by Apple (1979:111) on the dangers of a centralised, undemocratic approach to curriculum:

> Instead spheres of decision-making are perceived as technical problems that only necessitate instrumental strategies and information produced by technical experts, hence both effectively removing decisions from the realm of political and ethical debate and covering the relationship between the status of technical knowledge and economic and cultural reproduction.

The pseudo-scientific and positivist approach of the Report tends to cloud the real purpose of the state's agenda and blocks and distorts attempts at seeking democratic alternatives to the curriculum. There are larger philosophical questions to be asked, which go beyond the Frameworks' perception of pre-stating what knowledge is worth teaching, why it is worthwhile and by implication when and how it should be conveyed? The undemocratic nature of the exercise is also evident in the 'hiding' of the process of curricular decision-making and stating as unquestioned the 1994 implementation date. Although the government rhetoric of communities playing a larger role in the school gives the impression of democratic inroads into hitherto professional domains, the reality is that politicians at the centre still control education. The general discourse of the Report suggest that it serves the interest of industry with its vocational bias and terms like 'skills' and social Darwinist terms like 'aptitude', 'interests', 'abilities' abound and industrial jargon with positivist assumptions like 'essential skills to produce something' and 'aimed at better and more efficiently controlling man's environment' pervade the Report. To achieve this, schools are therefore still structured

along industrial lines with strong central power control and hierarchical authority (Milgen, 1988). This is the present trend since the debate is now between politicians and employers. The present government with its declared reform policy and the help of the dominant media has constructed for itself a stereotyped image of being orderly, just and democratic. In the eyes of the unfranchised Left on the ideological continuum the state enjoys a legitimacy crisis, and for this reason the state appears to want to do something to liquidate the polarised Left. As Harland (1988:91) reminds us of a similar crisis under a Thatcherite Regime:

> It is quite possible that the government is trying to extend its control over the education system and to impose a national curriculum not because it is becoming **more** competent and ambitious to control, **more** keen to implement macro-solutions to pressing problems and **more** certain that it has the right, the know-how and the electorates confidence in its efforts, but precisely because it [has] none of these things.

Therefore, what is more important for the state is to be seen to offer solutions to education and economic development, while portraying the Left as mindless demons (Ruth Tomaselli, 1989, CCMS seminar). But the Report fails to rigorously reveal why it prefers 'a product efficiency model' which is what the statutory curriculum with its emphasis on course selection, vocationalism and testing constitutes, to the democratic alternative of process models as seen in the rough-hewn models of Peoples Education and alternative projects like Sached. (Simons, 1988)

Where parents and children have to focus on parochial issues of course selection and tests, the government succeeds with its agenda of reduction in public expenditure in the civil sphere. It thereby ensures that attention to issues about democratising school life and moving toward teacher autonomy as well as fights for quality educational provisions and resources are deflected.

How then can the state embark on soliciting the support of teachers critical of its policies and not wanting to be seen as collaborators of a system that effectively further undermines their autonomy and promotes bureaucratic control and surveillance? The South African social context within which this curriculum is to be implemented resonates with similar statutory dilemmas and teacher concerns in England as raised in the Department of Education and Science (DES) - The National Curriculum 5-16: A Consultation Document (London: HMSO,

1987). Perhaps the non-recognition of the South African Democratic Teachers Union (SADTU) is part of the assault in this regard to disempower militant teachers who, deprived of their negotiating rights, cannot effectively mobilise themselves to reclaim their autonomy. That, together with a severe deterioration in conditions of service and status, creates a 'siege mentality' and the pliant leadership at the risk of losing their jobs are willing to adjust and acquiesce in implementing the policies. Whereas in the past conservative white teachers were a pressure group for improved working standards followed by the niggling quest of racially recognised black teacher bodies for similar improvements and thereby enjoying a trickle of material benefits, the state now justifies its lack of privileging white groups with additional funds as part of its declared move away from racial apartheid. In doing so, the initiatives it takes regarding the ERS enjoys a legitimate profile in the eyes of quasi-liberals or moderates, yet the larger issue of making transparent the educational inequalities and favoured structures are not addressed. This is the state's strategy of refining its structural violence (see Ruth Tomaselli, 1991). The ideological and political agendas of the Framework Committees and the anti-sexist and anti-racist, SADTU appeal to different traditions. The Framework Committee encapsulates a Bureaucratic Charter whilst for instance SADTU encapsulates a Freedom Charter with its call for the opening of the 'Doors of Culture and Learning.' Yet without optimistically relying on past examples of resistance at schools as evident in the 1976 revolts, since the state has now refined its manipulative machinery from crude structural coercion to a policy of also inducing consent, one could argue that what often happens as teachers engage critically with the syllabus is different to what the Framework Committee may have intended. But this will depend largely on how teachers critically engage with the curriculum within the confines of schools that are oftentimes sites of stark repression and crude social regulation (Hamilton 1989:153-154) Against the background of the 'useful rhetoric' of a unitary system within the dominant discourse of central control, what recedes perniciously is the democratic tradition, and the need for teachers to continuously reflect about the value, place and function of schooling and whose interests they serve (Read and Holt, 1986). For this reason Stenhouse (1975:96) asserts that: "A process model [of curriculum development] rests on teacher judgement, rather than teacher direction." In fact, the teachers loss of autonomy means that we are no where near to what Paulo Freire and Ira Shor (1987:46) suggest critical practitioners need to ask: "What kind of politics am I doing in the classroom? That is, in favour of whom am I being a teacher? By asking in favour of whom

am I educating, the teacher must also ask against whom am I educating."

A further implication of the statutory ERS then, is the type of democratic tradition it encourages and along what ideological lines that type of democracy is conceived. At the outset, it needs to be asserted that the ERS speaks to an elite tradition of democracy, whilst the National Education Co-ordination Committee (NECC) speaks to another version which is participatory democracy.

A reading of Thomas Paine (1969:184) in his ***Rights of Man*** reveals a democratic tradition that stresses deliberation, public debate, and citizens judgement free from intimidation:

> In the representative system, the reason for everything must publicly appear. Every man is a proprieter in Government, and considers it a necessary part of his business to understand. He examines the cost, and compares it with the advantages and, above all, he does not adopt the slavish custom of following what in other governments are called leaders.

This kind of participatory democracy resonates with what Habermas refers to as the "Ideal Speech Situation" (ISS) in claiming that emancipatory interests presupposes speech itself, since language both distorts and promises truth. For Habermas the ISS is free from domination since everyone has the equality and right to practise the public voice. If not, then the unequal and distorted communication militates against personal and social emancipation. Habermas' yardstick for the ISS means that the rules of communicative action or ideal speech implies:

1) Intelligibility (that it is comprehended in shared language).
2) truth (that it dovetails with reality)
3) correctness (that it is legitimate and appropriate to the context)
4) sincerity (that it is genuinely meant)

(cited in Gibson, 1986:39).

Habermas argues that the ISS means no domination and rational analysis go beyond class interests to universal interest (or life interest). For this reason debate or public protest underpinned by critical thought can expose the discrepancies between the ideal and the actual in any given social system. In brief, Habermas' theory of communicative competence is part of his thesis that values, events, and systems can be rationally viewed and that the criticism

and resultant reflexivity are necessary qualities for achieving freedom (cited in Gibson, 1986). Habermas could be critiqued for his overemphasis on language and reason, but in a society where intimidation and public silence on violence both primary (apartheid structural violence) and secondary (played out by competing, warring parties), his view provides a hope for showing how reason and participatory democracy can lead to a more rational society.

In the ERS sub-annexure 5 2.2 (c) Pg 8 under the Rubric 'Life Orientation' the pupil's broad orientation in terms of prevailing norms and values are provided through "guidance, religious studies and productivity studies." The obvious attempt here is at proselytising pupils to values of submission and passivity and becoming the proverbial 'brick-in-the-wall' of Baden Powell's philosophy. Submission and passivity are qualities that are best suited to a politically apathetic citizenry who leave the political arena to politicians who are perceived as eminently equipped to fulfil and realise as governors with better judgement the wishes of the governed (Macpherson 1977: chapter iv; Reid and Holt 1986 cited by Hartnett and Naish, 1970).

Just as the ERS is informed by this kind of elite democracy which shaped the process and developed it from proposal to soon to be law, so too the Statutory curriculum of the DES in England gave little importance to sustained public discussion or serious grassroots consultation under the Thatcherite government (Hartnett and Naish, 1990:7).

A more insidious charge against the ERS is that 'General Education' with its non-vocational emphasis implies that those of a particular class (the monied) will be privileged since general education will be paid for, thus reproducing class inequalities. Social class trends in society are perpetuated and the underlying inequalities and social injustices are not addressed. Therefore we need to look critically at the explicit connection between education and social control (Sharp and Green, 1975). Of course the ERS compilers, with their conservative and technicist focus do select knowledge from the dominant culture and yet ironically consider the association between power and curriculum development as far-fetched. This focus is shared by curriculum theorists like Dennis Lawton and William Taylor (1978). In this regard the radical Left exponents of the 'New Criticism' informed by 'Critical Theory are lambasted by Taylor (1978:7):

> In some circles in this country [Britain] and in the United States, to talk about

> the authority of the teacher, the authority of the subject, the authority of the parent (within the home, of course) is distinctly 'demode'. The disenchanted, demythologised, demystified world of the professional educator makes better sense in terms of power talk - a world of co-ercion, compulsion, oppression, force, manipulation, indoctrination, ideology - rather than in the language of particular forms of authority.

It is this type of cynicism of the place, value and function of critical theory which resulted in the exclusion of extra-parliamentary bodies from the consultative process of the ERS. Its compilers, by implication, assert that authority and its 'logical' extension of legitimate power are inescapable parts of social life. Accordingly, the inclusion of critical theorists would mean undermining the perceived educational structures and social practices of pervasive racism and sexism. Yet, to be sure, the ERS strategists with their reproductive theories conceal their conservative agenda since they do not call into question their received notions of education and schooling which are socially constructed, although they point to what social purposes it might serve. To legitimate their task, the dominant media assists in presenting teachers as a self-seeking group. In the South African context, media images of black teachers in particular suggests of late, that they are subversive revolutionaries, mouthing socialist rhetoric and other Marxist propaganda, as well as being anti-government and anti-Inkatha Freedom Party (IFP). Teachers are perceived as extension workers of the radical left, using schools as 'sites of struggle' capturing the spaces given to them in 'good trust'. To counteract this ideological groundswell toward autonomy, 'vocational education' will force teachers to focus on what to teach, how to teach it and be evaluated as to their effectiveness. For this reason the ERS is a successful attack on teacher and school-based curriculum autonomy.

As John Stewart Mill (1965:944), cited by Hartnett and Naish (1990) put it:

> A democratic constitution, not supported by democratic institutions in detail, but confined to central government, not only is not political freedom, but often creates a spirit precisely the reverse, carrying down to the lowest grade in society the desire and ambition of political domination.

This point, authored in another society, chillingly dovetails with reality in South Africa. Hartnett and Naish (1990:9) write further on the need for local democracy that:

> Such local democracy focused in and on schools, and the open democratic debate about schooling that goes with it, would have important implications for

> curricular aims and content, for styles of pedagogy, for school organisation, and for modes of teacher accountability and professionalization.

This is not an entirely foreign practice and English schools in the past and present have demonstrated their competence in school-based curriculum development. The ERS displays a singular contempt and cynicism toward teacher competence in this area since the document covers guidelines from subject selections to examination criteria. This is not to say that school based curriculum development is conflict free, as Skilbeck (1972) cited by John Eggleston (1980:12) notes: "The task is complex and difficult for all concerned. It requires a range of cognitive skills, strong motivation, postponement of immediate satisfaction, constructive interactions in planning groups and emotional maturity."

But against Skilbeck's caution Eggleston (1980:12) juxtaposes Forward's (1972) cautious optimism:

> The effect of being involved at first hand in decision making, the opportunity of continuing professional discussion over shared problems and, as a team, having an important part in the making of school educational policy has enabled even the youngest and the newest member of staff to be significant in the corporate life of the school.

He concludes, "If living by consensus decision, consultation and professional discussion is at times an exhausting process, it is also a stimulating and very satisfying one." (Skilbeck, 1972)

The fear of the ERS strategists could be that democratic school spaces will result in a loss of hegemony for the state, or at the very least, create a challenging citizenry. More specifically, a school-based curriculum development ethos would go contrary to the two nation tradition of mind vs. hand which the ERS embodies. The emphasis on Vocationally Oriented Education and Vocational Education means that the emancipatory considerations of participatory democracy and building a critical citizenry is subsumed in the interest of technical considerations of the economy.

Of significant interest is the reactionary view from an unlikely constituency, the Rector of Edgewood Training College who presents as given and unproblematic two views against teacher autonomy. As a member of CHED his formulations must have provided a germane input and legitimated the ERS strategists' political stance of centrist policy making and

implementation.

Prof Andre Le Roux argues, that teachers should not have an exclusive right to determine the curriculum (***TASA Teachers Journal***, 1990:7). He quotes two rational, conservative curriculum theorists in support of his lack of faith of teachers as critical practitioners. Paul Hirst and John White (cited by le Roux, 1990) both criticise teacher autonomy in determining the curriculum since teachers do not know what issues directly affect the shape and character of society. Therefore the obsession with control, and acting on behalf of the country is closely connected with a Weberian instrumental rationality of achieving an end with optimum means and what Karl Popper (1969:336-46) refers to as 'Social Engineering' or 'Planned Historicism'. Two South African examples are prophetically cited by Heribert Adam in ***Modernizing Racial Domination*** (1971:175). He argues that in the interests of their own preservation, whites will have to accede to what the then Leader of the United Party Opposition Sir de Villiers Graaff called "actively fostering the emergence of a responsible (Bantu) middle class as a bulwark against agitators" (***The Star***, 4 April 1970:1) He goes on to suggest that:

> The Afrikaans leadership is likely to show itself more ready to follow the experience of other conflict-prone societies, which have been able to neutralize their explosive potential by fostering a rising middle class with a stake in the maintenance of the status quo. The transformation from a race society into a class society along Portuguese lines lies in the interest of continued white privileges, which would be considerably strengthened by a policy of deracialization. If the perspective which views racialism basically as an expression of fear for competition, bolstered by a psychological need to create inferior outgroups, is a valid one, then there is no reason why Afrikaner nationalism could not undergo this vital change (Adam, 1972:175).

The present broadening of the National Party (NP) base, with its deracialized membership vindicates the shift of NP thinking from race interests to class interests.

In order to effect these changes, the framework committees of the HSRC are feverishly researching all areas of South African society and formulating policies like the ERS that will provide guidelines for the State with the task of "ushering in the next phase of historical development usually with the idea of 'lessening the birth pangs' associated with this phase" (Fay, 1984:25). This is what Karl Popper means by a "Historicist Planner." Historicists are those who assume that empirical laws underpin historical development, and that the function

of social science is to formulate predictions of social development, thereby controlling the historical development of the system (Fay, 1984:25). This phenomenon is not only found in modern industrial capitalist society, since Jurgen Habermas, in ***Knowledge and Human Interests*** (1972) argues that Marx may be understood as a positivist, since the relation between theory and practice provide the social theories or laws which the Communist Party applies to social orders. The point that needs focusing though is the application of regressive Historicism as embodied in the ERS. That means specifically, that cultural, linguistic, and gender issues are simplified and they assume that the implementation will be good for all children. Furthermore, this kind of Historicism assists the State in predicting how best it can realise the shift from 'race based' interest to 'class based' interests. In terms of selling the policy, uninformed parents will warmly welcome an educational policy that will assist their childrens' social mobility. The political implications of the Report that marginalised the 'voice' of citizens in an elite democracy as the real agenda is glossed over and the certification of and therefore 'legitimate' or legitimating cheap labour is masked. The other extreme in the Report is the favoured status it accords to academic subjects, which suggests that the 'consumers' of this category of schooling are best suited for the 19th Century conception of 'governors of the Empire'. The strong sense of profiting 'individualism' that underpin the broad aims of the Report NATED 02-124 ***Educational Programmes for Pre-Tertiary Education in S.A.***, will, it is envisaged by the compilers create, "good moral character" and lead to the "development of the inherent potential of pupils" as well as "responsible and useful citizenship". Undoubtedly, as quoted in the Report, these aims are seen as "effective" and "positive" for leadership roles. (Sub Annexure 1 - Broad Aims of Education)

With specific reference to the teaching of Speech and Drama, the broad aims are expressed as biologically determined in the Secondary Phase by treating Drama as a "talent subject" - This frames the teaching of Drama in terms of "cosmic principles" and therefore Drama is approached with a vocational bias as well as being:

> associated with the capacity to respond emotionally and intellectually to sensory experience, to become aware of degrees of quality, to appreciate beauty and to be sensitive in terms of fitness for purpose. It also involves the development of an appreciation of emotion and feeling and of the processes of making, composing, and inventing (p.11 Sub Annexure 2).

In effect this means that Drama is treated by the pupils as reflecting reality rather than treating the subject as a learning tool to mediate reality. Furthermore, the Report precludes the possibility of treating drama with a materialist investigative bias. In the latter, teaching is for society, in society, with society. The Report works at creating a class of people distinct from the community (Williams, 1971). The Social Darwinist assumptions in treating the subject as a 'talent' subject echo 19th Century forms of ideology:

> The effects of the most uniform and frequent of these experiences have been successively bequeathed ... and have slowly amounted to that high intelligence which lies latent in the brain of the infant - which the infant in after life exercises and perhaps strengthens or further complicates, and which with minute additions, it bequeaths to future generations ... Thus it happens that out of savages unable to count up to the number of their fingers and speaking a language containing only nouns and verbs, arise at length our Newtons and Shakespeares
> (Spencer, 1887:471 cited by Cole and Scribner p.14 1974).

This kind of assumption in the Report also assists in proselytising pupils into the values of the dominant culture, if this means upward social mobility for them. The Report ignores other possibilities for Drama like emphasising the student-as-activist before the student-as-technician.

For some teachers, despite their lack of clarity on what their theory of society is, and how this influences their selection, distribution and evaluation of knowledge, they nonetheless consider and define their major social responsibility in the classroom in terms of value clarification. However, involved in this approach is a series of issues regarding the teachers' values and attitudes brought to bear on critiquing the received values of the child and the responsibility of the teacher to ask the even larger question 'Qui Bono?' - to whose benefit? The basic egalitarian approach of many drama teachers in the dormitory 'Indian' townships like Phoenix and Chatsworth is the sloppy use of socio-drama, whereby children are encouraged to 'act-out' or re-live fictively in the socially acceptable forum of a drama class their despair and aspirations. This 'containment' activity results in a 'cooling-out' of social anger and deflects the possibility of channelling the childs' 'moral outrage' into interventionist social action. The basic notion of the teacher is that progressive drama work must have a helping, healing, therapeutic process using psychosocial concepts to intervene at individual, group and perhaps intergroup levels all within the apartheid Indian Township with the ultimate aim of improving

rather than challenging the structural social functions.

One finds therefore a tendency toward using expressive activity to integrate or heal children who are emotionally and politically 'fractured', disoriented or alienated, as a result of living in an ideologically polarised and strife torn society. This goes together with a counter-tendency representing a search for using the healing approach as well as providing children with the confidence and skills to participate in 'advocacy education', or social actions which could serve as a rehearsal for critical adult citizenship. This would entail a critical scepticism toward leaders and political agendas of all political persuasions. Inevitably, young citizens can, by using the cutting edge of critical theory, think about social problems as the result of the distribution of political power, the process and structure of political decision-making, and the purposes for which they are used. They are also encouraged to consider what the social implications of political decisions are, and how the organisation of decision-making process, in and of itself, affects peoples lives. Thus a knowledge of the controlling forces and real-life encounters with the actors in the social structures (as a result of critical social action) reduces a reified concept of the allocation and distribution of political power. This critical awareness of the political processes, structures and ideologies creates an objective distance and is in itself empowering and liberating since the inherent tension it generates between what the person encounters as socially constructed (what is) and what the individual would like to see (what ought to be) provides a productive energy toward the re-shaping of society. Arguably the critical re-alignment of raising a pupils consciousness involves questions of manipulation.

In transforming the curriculum an alternative paradigm to the ERS would be:

> "... not to empower the individual to take a secure place within ... society ... but to transform society ... to meet the collective needs of individuals. Education becomes a radical project for economic, political and cultural change in which relations of power are transformed (Aronowitz and Giroux 1985:12).

This would mean appropriating the principles of Theatre for Development since an advocacy component finds an easy home in this methodology. Teachers and pupils will work in the environment rather than merely on the environment. This means working with people in the community. In these creative endeavours, like playbuilding, the use of socio-semiotics will encourage the release of the childs' public voice and personal history. This encourages

diverse ideological viewpoints. A further stage is the use of critical theory to evaluate taken-for-granted assumptions. A final stage is the use of social action - either at a personal level, institutional level or structural level (Dalrymple, 1987; Kidd, 1984).

Perhaps this could serve as a way forward in shifting the focus from teaching a subject to the teaching of children. If drama can teach children how to take political action, why they need to own the problem, then perhaps drama can become the practice for freedom, a consideration which the ERS strategists would view with anathema.

CHAPTER 4

This chapter offers a detailed outline of a qualitative case study in a Development Theatre Studies curriculum of'Race and Racism'. It challenges by implication the assumptions of the received notions of the present Eurocentric drama syllabus. The methodological assumptions that drive the alternative syllabus are rooted in the critical theory paradigm and are consistent with participatory and cultural democracy. It seeks to recapture the idea of a critical democratic citizenry that commands respect for individual and social justice. To achieve this, classroom practice is designed to generate thoughtful critical theorists who will take social action at a personal, institutional and structural level.

The case study used several learning theories to realise its developmental aims. Some basic methodological concepts include problem- identification, problem posing, acquiring exploratory insights, and using a contextually engaging inter-disciplinary activist agenda to achieve personal, institutional and structural adjustments, development and transformation. In addition the pupils use critical theory during their field study exercise. They employed the principles of Theatre for Development with its advocacy and playbuilding components. In their creative endeavours like playbuilding, the use of socio-semiotics encouraged the release of divergent ideological 'public voices' and personal history. As the project progressed the pupils achieved a sense of political self consciousness by realising the complexity of the social situation and that quick- fix solutions are not practical.

In sum, the possibility and problematic of co - opting and institutionalising the 'left' remains, even though the project was non aligned and was a rehearsal in de - professionalised politics or not treating politics as a special separate sphere of activity, belonging to a party - centrist sphere or parliament. Several conclusions are raised which reflect on the "New West Secondary Anti - Racism Project's" possibilities, problems and limitations as well as its' characteristic content, rules of discourse and practices.

Learning Theories and Theatre for Development Classroom Teaching Implications.

Table 4.1

Theory of Society	Teachers relationship to Theory of society	Level of teaching/ learning.
Humanistic Socialism	Radical innovator. Critical Theorists. Social Reconstructionist. Problem poser. Social Activist. Reflective Democrat.	Reflection or exploratory understanding; problem posing; development education.

Table 4.2

Underlying learning theory	Teachers relationship to the theory of society	Level of teaching/ learning
Cognitive field theory; learners are situationally perceptually interactive; critical inquiry; contextually engaging; interdisciplinary activist agenda.	Problem posing; pupil-parent- teacher co- operative inquiry and evaluation, reconceptualising socially constructed ways of seeing the world; recognising involvement in world affairs; raising awareness of pupil to potentially influence of society critically; developing skills necessary for effective participation; to de-reify structures, people and events, developing a feel for the 'how' rather than the 'what' of learning; Understanding that development is part of a global problem requiring global solutions; developing a respect for the validity of other cultures and lifestyles; develop empathy with people in other social situations.	Acquiring tentative answering; exploratory understandings, insights principles; relationships concepts, generalisations, rules, themes, or when raising further questions. Creative, critical reflective, thoughtful, investigative, dialogic, cultural, social action agenda for freedom.

Table 4.3

Basic appropriateness of test items.	Nature of appropriate Tests.	Method of test evaluation.
Essay type questions that are socially relevant. Unanswered problems for the student and pertinent to the study pursued. Recognition, explanation, or use of understandings, insights, principles, generalisations, rules, laws or theories.	Reflective or problem-centred essay or portfolio record of fieldwork experiences.	Check students essays or portfolios on basis of criteria agreed upon prior to the test- criteria like pertinence, effectiveness, validity and adequacy of data applied to the problem; students to give their own mark which will be moderated by the teacher and examiner.

Adapted from the Morris L. Bigge- Table (***Learning Theories for Teachers***- 1982, p.288-289)

These tables are based on Bigge's (1982) original categories but refined to suit my working context. Understandably, I use it to justify my own school-based curriculum in Speech and Drama in Standards eight and nine, when the Principal (Mr Ash Biseswar) and the Head of Department (Mr. MF Bayat) and my Subject Advisers (Mr Ben Persad and Mrs LP Singh) wish to know what my curriculum determinants for teaching drama 'alternatively' are. For this reason the aforementioned Table serves a useful purpose since it shows to those in 'power' that critical practitioners are equally accountable not as educational managers but rather as teachers who are capable and competent curriculum developers.

So the context for initiating an anti-racist programme was favourable, particularly since the Principal enjoys a visibility as an anti-racist South African Council of Sports, cricket co-ordinator.

Furthermore, at a political level there was the release of the African National Congress (ANC) President, Nelson Mandela, the unbanning of prisoners and political organisations, the impending scrapping of the Group Areas Acts, the anxiety felt by pupils due to internecine warfare in the townships between Inkatha and ANC followers, the admission of so-called

regime. We naturally opted after some debate for the latter viewpoint. Our main focus in the 'anti-racism' programme was based on CAL's call that:

We have to know:

What practices reinforce racism?

What practices counter racism?

What practices break down racial prejudice?

In addition, we asserted that we had to not only problem-pose the **issue** but also monitor our **process** of conscientising and mobilising people regarding an anti-racist agenda. Effectively, this meant an inclusive policy of hearing all ideological voices by being collaborative in our working relationship with the community, and critical cultural workers who will identify their root causes of alienation and powerlessness and thereby develop within people the ability to work toward development and transformation.

Out of six periods per week devoted to Speech and Drama formally, three periods were used for the alternative programme. In 1991 during the third term we used a three-week block session for the alternative programme, since the work became intensive, extensive and educationally insightful. We formalised our working relationship by drafting a mission statement for scrutiny by parents, teachers, pupils and the Education Committee. The document reads as follows:

S.C.R.Y.P.T.

(Standing Conference of Relevant Young Peoples Theatre)

1. **General Aims**

The purpose of SCRYPT as a community theatre is to provoke critical thought, awareness and insight into contemporary society; and to stimulate the kind of imaginative awakening at community level which is a pre-requisite to social, political and personal growth, development and change. This is done by the provision of drama workshops, investigative work on social issues, play-building, conscientising and mobilising people to own problems and take social action.

The workshop process involves the community in play-building directly (as in parent-pupil co-writing) or indirectly (as a source for supplying stories containing overt and covert oppression). The workshops serve as alternative cultural forums to reactionary and repressive

attitudes. The work is stimulated by and reflects the originality and creative capacity of the child's imagination in interaction with other people.

2. **Structures of Work**

There will be three productions for the year. The first production in the first term will be anti-racist, anti-sexist and anti-classist playlets for the Junior Primary phase. The resources here will be traditional Eurocentric 'fairy stories', 'nursery rhymes' or any Afro/Asian children stories.

The second production is also designed to encourage the use of technical theatre skills and familiarity with an audience. For this reason, the company will use themes from SA History or English Setworks and devise a mini theatre in education programme with a teachers pack to be used in class as pre- and post performance material. Here too, the ideological imaging will be anti-racist, anti-sexist and anti-classist. The third production will be workshopped and performed by the pupils for the community on the theme of 'Race and Racism'. The aims of this group will be to concentrate on theatre work which is exploratory in terms of content, form and style.

3. **Content and Nature of Work**

The approach to, and material dealt with, in both workshops and productions will be non-racist and non-sexist. The material developed and presented will attempt to reflect the experiences of the people from the community who are involved in developing it but will challenge the perceptions acquired from the 'dominant' culture. The first production will attempt to reflect and relate to the originality and creative capacity of the child's imagination in a non-patronising way. The second production will develop an enlarged vision related to producing meaning, learning, teaching and to use this enhanced ability to solve other unseen theatrical problems. The third production will deal with challenging issues relevant to both youth and adult audiences. It is the aim of the company to develop through discussion and practice a strong and original style which will have a direct appeal to the community audience. This artistic image will be used to encourage community attendance of plays in streets, garages, door-steps, gardens, parks, school grounds, community halls and thereby facilitate community discussion and positive social action with the 'collective'. It is the aim

of the collective to maintain a high level of artistic standard in terms of the presentation of challenging, original and imaginative theatre in both content and style, guarding against mystifying and reifying the product (play).

4. **Location of Work**

All work will be community based and not designed for broader forums like establishment theatres or overseas companies, but creating the space for sharing with other communities experiencing similar problems.

5. **The Co-operative**

Working as a co-operative is a political act, essential to our understanding of the need to create and function within a non-hierarchical structure. It is a learning process. The purpose of this act is the challenge of conventional structures within society and their reflections within ourselves which is also one of the fundamental aims of the company as a community theatre.

In working in this way, the company encourages its members to participate in and share responsibility for their work in the same way that it encourages people in the community to participate in and share responsibility for that community. Every member participates in decision making in every aspect of the company's work. However each member is **primarily** responsible for the work defined by his/her role. Any community member may join in a creative or administrative capacity.

6. **Voting and Voting Rights**

Any proposal needs a two-thirds majority before it is carried. After the third production pupils, parents, teachers will through a secret ballot be able to alter or ensure continuity of policy and working processes. Parents, teachers or pupils may be office bearers of SCRYPT or any person living in the area who is committed to developing the Newlands West community and wishes to gain a knowledge and understanding of the community we work for, i.e., working class urban audiences, adults, teenagers and children.

Although the Mission Statement was not a learning contract it was a refined and negotiated

document approved by pupils, parents and myself. There was no contestation of the content by pupils as much as a need for clarification of terms and language usage. Specifically though, pupils were advised that the programme was created in order to give pupils an opportunity to:

1) pursue the goals of liberal, humanist education with a radical agenda within a community as well as in the classroom.
2) tap the potential community themselves to serve as educational resources.
3) Improve the pupils' understanding of social institutions like 'civic associations' by working within those institutions where possible.
4) Develop leadership skills in 'mobilising' and 'conscientising' the community.

Among the goals therefore are:

1) **Expanding** traditional ways of learning through active **participation** in a work setting outside of school and **reflecting** on new experiences as they occur.
2) **Increasing** each participant's **self-knowledge** and **self-awareness** by developing competencies to meet the challenge of unfamiliar tasks in unfamiliar setting.
3) **Exploring** through immersion in the development work a multifaceted community and ways of taking action.
4) **Experiencing** some of the demands of working within a 'corporate' and **'assessing'** the relevance of fixed political views.
5) making **practical** applications for and with the community, of concepts learnt in class, and bringing back to the classroom links between practice and theory.

When working in non-governmental organisations such as non-racial civic associations pupils were to enter in their portfolio's or creative journals an examination of the internal dynamics of community agencies, particularly with respect to hierarchical organisation, goals, roles, frames of reference, communication patterns, modes of decision-making and problem-solving, and the concept of bureaucracy. Secondly, they had to reflect on how these organisations undertook social action and bringing about social change (Borzak, 1981:123).

Since field study requires a special state of mind, pupils had to be educationally prepared to re-orient themselves to the idea that real learning can take place outside of the classrooms. A further characteristic of field study is the processes of 'world-making' (Goodman, 1978)

which combine conceptual and perceptual activities which involves moving across several perspectives resulting in 'decentering' (Borzak and Hursh, 1977) which means that pupils enter the realm of 'complex' thinking rather than 'dualistic' thinking (Perry, 1968). Pupils who wished to work in 'civics' and other community organisations were learning to 'do' and to 'be' critical observers and participants. Pupils had to be educatively prepared therefore in the classroom about the nature and value of field study. Some objectives of field study include:

1) **Direct participation**

We heard about the work being done, and the people who do it. The setting. Develops new skills - personally, creatively, politically, administratively, etc (Jay, 1969; Becker and Greer, 1957).

2) **Self knowledge**

Contributes to developing of our moral, ethical sensitivity and informed self-conception (Chickering, 1977). We will have to learn that complex dynamics within organisations and that choices are not ours entirely (Shanklin, 1979).

3) **Academic enquiry**

It provides a special opportunity to integrate the school knowledge with social action and personal growth. We not only consume knowledge but construct knowledge. Inquiry lies not in the field setting itself, but in the questions we ask of it or through it.

4) **Social Impact**

Every action whether at a personal, family, group or community level present us with social consequences. Engagements socially makes everyone vulnerable. What emerges out of field encounters changes everyone in some way.

What we learn from trying to change the world through field study is that the world in which we live and work is but a small part of a larger scheme of things.

These four criteria serve as a basis for clarification and classroom debate and set the tone for the field study assignment to follow (Borzak, 1981:24-28)

The following classroom techniques were useful in generating a creative tension in the learner; whilst guiding our efforts to report and share field knowledge (Borzak, 1981:31-41).

1) **Noticing**

Here the learner is encouraged to make the familiar strange (critical evaluation) and the strange familiar (de-reifying events, institutions, people).

Questions:

What do people in the neighbourhood notice that you have not? What would a poor person notice and how would it differ from a rich person? What would you have noticed five years ago, or ten, and what would you notice five years from now? Why? What would be noticed by a policeman, a teacher, a parent looking for a child, a poor person? Who in your home makes the most acute observations and why?

2) **Remembering:**

Children are taught through explanation, experientially and reflectively that we only remember that which we wish to remember. Remembering can be an extraordinary rather than a routine activity.

Questions:

What do you remember most vividly and why? What is most difficult to remember? What do you feel you will have to remember if you are to understand the community?

3. **Organising:**

This is essential for informed participation. Organised perceptions will assist in understanding and deconstructing the environment critically. A considerable amount of time was spent on this activity, since much of the Portfolio work will be culled from here.

Questions:

How would your teacher organise your material? How could you arrange your materials and documents so that someone else could come in and continue the work in which you have been involved?

Tasks:

Make a list of your observations, interviews and case studies. Put all your notes and documents into a file and devise appropriate titles to identify them. Summarise the ideas,issues and activities which you have been concerned with.

4. Describing

Pupils are made aware that at this stage a great deal of gate-keeping, selection and personal ordering and evaluation takes place, which in turn creates a host of ethical problems. They are advised to focus on two central concerns: authenticity and the nature of their audience. Therefore we would like them to be truthful in what we have them say and to root the observations, narrative, anecdotes, imagery and the people's voice in the reality in which we work and share them in class authentically.

Questions:

How would you describe your field study to a bus-driver, pupil, teacher or post-man? How would you describe it to someone dedicated to social change? To someone concerned about your personal growth and development? To other members of the project? To your family and neighbours? How would you describe it in one hundred words, or ten words? How would you describe it in one word? How would you describe it in a gesture? How would you like to be able to describe it?

5) **Explaining:**

Simply put this involves a critical description of the description, or seeking a causal explanation. A theme on 'Police work' could in a banal way look at the kinds of activities they are engaged in, the work in their office or the explaining could contextually engage the pupils minds, to unpack issues like police brutality, the exercise of co-ercive power (Muir, 1977) the routinisation of deviance (Sudnow, 1965) the bureaucratic distortion and reification of quantitative data (Cicourel, 1968) or organisational ambiguities in practising the 'Rule of Law' (Skolnick, 1966) These categories produced heated debate in class since the newspapers provided evidence which clashed with a child's account whose father is a policeman. The chairman of the Education Committee and ex-policeman confirmed a host of malpractice's within the Police Force. The pupil added that she merely shared her awareness of her fathers integrity toward his work and that he was not involved with work in the 'townships' where these alleged irregular procedures might be adopted, where the police were co-conspirators against the ANC.

Questions:

What do members of your home feel has happened to you in your field study? In what ways

do you agree or disagree? If your experience were to be made into a novel or movie what would be its title? How would you review it as a critic and what would you describe as its theme? How will you explain this to yourself?

6. **Acting**

Through our actions we can make a difference. We can leave an imprint on how we think it ought to be. Admittedly this vanguardist approach throws up a series of moral, ethical, intellectual, and political questions (Smythe, 1979; Chickering, 1969; Perry, 1968; Tomaselli and Prinsloo, 1991). Children can be encouraged to reflect on their actions and choices critically as well as understand the consequences.

Questions

How would this community be if you had never interceded or participated in it? How would you be different if you had never participated in the field work? What are the obstacles to implementing the changes you would like to see? Which people in the community would work with you and which against you to implement development? In what ways will you continue your relationship with them and for, with the principles which guided your action in the setting, once you leave it? How would you have acted differently if you knew then what you know now? What advice would you give to someone coming into this setting for the first time? In what ways did you limit your activities in this setting?

These questions were constantly referred to during the course by myself and the pupils for clarification and refinement and detailed documentation (Borzak, 1981).

A useful activity to ideologically clarify the range of racism, and assist in fieldwork research as well as serving as a resource for playbuilding was the following exercise culled from "***Education and Equality***" (Cole,1989:31-34) and adapted to suit our purposes. This lesson was partly explanatory and partly participatory: The following concepts were clarified and children provided examples:

1) Personal Racism

This is no more than racial prejudice against people considered as 'outsiders'. It could be conscious and deliberate: 'Get out of here Kaffir; we don't live next to people from the

bush.' Or it could be unwitting and patronising: 'You blacks have such natural rhythm.' In the latter example it is the consequences rather than the intent.

2.Institutional Racism

Here the effect is to disadvantage a particular group. A host of examples were provided by pupils ranging from segregated schooling to the use of English at the local clinic which has the effect of silencing the Zulu speaking literate's in the area.

3. Cultural Racism

Examples of cultural racism would be the assumption that music has evolved to its best in Europe; that English is a better language than say, Zulu or Hindi, that the best theatre is European, that non-Christian religions are 'primitive', that so-called 'white society' has a better sense of justice, that other people wear 'costumes' whilst we wear clothes. Therefore cultural racism not only assumes that people are different, but that 'white' is the end of the evolutionary scale and therefore the best.

An initial silence prevailed in the class and my intuitive feelings were confirmed later. The children were making connections with real-life examples from the media and their experiences with, for instance, white shop stewards or salespeople. There were many valid examples of double-loop 'aha' connections.

Structural Racism

South African society abounds with examples where black people are by being unfranchised, disadvantaged in social structures and through laws that work against mobility. This form of racism feeds the other three forms of racism. The value of being aware of these types of racism is that we know the way power is exercised over us and could possibly equip us to deal better with them. So we need to find the responsive spaces where we can in principle effect changes.

Table 4.4 : Matrix for Identifying Racism

	Race	Gender	Class
Personal (conscious/ unconscious	insults; jokes; derogatory stereotypes; physical attack.	patronising behaviour; sexual exploitation; fear of effeminacy; lower or different expectation.	Active use of stereotypes. Lower expectations. Demeaning language.
Cultural	Shared derogatory stereotypes. Partial/ biased. depiction in materials. Eurocentric science. artistic values. ignoring 'other' languages.	Partial/ biased depiction in material (housewife/ bikini) Man made language	Assumed superiority of Standard English and Received Pronunciation Disapproval of partial clothing.
Institutional	'Christian' names required on documents. Non-recognition of qualifications, inability to provide for dietary needs. Information in English only.	Segregation in school register (with a 'B' for Black pupils) no child minding facilities.	Letters to parents from school in standard English.
Structural	Group Areas Discriminatory laws.	Media Imagery Male preference employment.	Only the rich have access to secure peaceful environments and can meet their bond payments.

With the concepts, the children were set the task to go home and over the weekend 'conscientise' the family and seek further examples from them to be shared with other members of the class for the playbuilding exercise. In addition to the above concepts the following matrix proved helpful in getting pupils to explain themselves to their interviewees and to reflect on how the attitudes, values and knowledge that people have are socially constructed and therefore capable of change.

With their stock of recorded examples it was not difficult to encourage the pupils' 'public voice'. It occurred to me that the children were still at an unbridled descriptive level and a space had to be created to 'bleed-in' a critical theory perspective more rigorously to assist them in their analysis. For this reason a lesson was devoted to **'levels of explanation'** (Gibson, 1986:14-15).

To explain social events as for example a pupil's classroom performance we can look at it from three levels.

Level 1 - The personal and interpersonal;

Level 2 - The institutional;

Level 3 - The structural;

Specifically an answer to the question 'Why does Thabisele fail in school?' can be answered perhaps as follows, considering the previous matrix:

Level 1 - "She's a Kaffir what do you expect."

"Oh well, she's just thick and **toe**."

"She doesn't like Afrikaans."

"She doesn't work.'

Level 2 - "She's from KwaMashu"

"She follows the wrong course."

Level 3 - "She's black and working class."

"Tough luck, she has to do a simpler course - schools eliminate anyhow."

Many of these comments are shaped by institutional, structural and historical forces. These comments are not 'natural' or 'universal' or 'value-free'. They are socially constructed and hence capable of change, and instead of drawing boundary lines or the equally invidious authoritarian idea of closure and social homeostasis, we need to strive toward tentative agreements where oppression is identifiable and in need of removal (Hamm, 1981:54).

Many pupils referred to the way in which the white controlled media reinforced stereo-typical black images and perception. I subsequently provided children with six criteria for deconstructing critically any television programme (Hart, 1987:33) and used a few programmes to do this corporately in class.

1) Media Language:

Frame - camera, lighting, conventions.

Formats - series, serial, one-off, news.

Styles of individual channels.

Sense of the real.

2) **Media Audiences**:

Methods of gaining audience loyalty. TV companies' perceptions of audiences. Importance of audience rating.

How TV tries to re-work ideologies through its audiences.

3) **Genre**:

Soap, sit-com, news, documentary, music programmes, single play, sports programme.

Study of conventions - character, plot, etc.

4) **Ideology, Ownership, Control**:

Who controls, why? Gatekeeping. Attitudes expressed through TV as main 'information' giver to nation.

5) **Production**:

Study of production and distribution methods.

Methods on construction of the News.

6) **Representation**:

Presentation of gender, race, class and specific social issues - work, law and order, family, ethnics and regionalism.

In addition to these activities children were exposed to media material, culled from Tomaselli's ***Re-thinking Culture*** and Costas Criticos' 1988 B.Ed Educational Technology hand-outs focusing on Media, Language and Ideology.

Whilst a large number of these activities were whole-class approaches since we only had access to one television set at school, the corporate effort of three pupils on the video ***We are the World*** arrived at critical conclusions. They debated the value of the project and how racist stereotypes of 'underdevelopment' and 'blacks-have-rhythm' were reinforced. These pupils, Carmen Gabriel, Bhavna Panday and Marlon Naidoo were further empowered when they shared their insights and skills at the Teachers Association of South Africa's Media

Literacy Workshop (see Appendix 2).

Many of the activities cropped up depending on the children's needs and wants and not purely at the level of my professional ideology, viz my specific curricular, cognitive and conceptual goals. At this stage the class was divided into six Discussion and Action Teams (DAT). Every member in the DAT was provided with photocopied hand-outs pertinent to their group's focus. This was necessary since the school library resources were totally inadequate and parents were reluctant to send their children to town given the fact that girls have been molested on the buses and on their walking journey home.

The teaching agenda was to emphasise the sharing of knowledge, developing intellectual habits of curiosity, inquiry, persistence and critical theory. They had to find out, or establish what the theoretical assumptions were that were driving the arguments in each workshop. Ultimately, through dialogue and democratic participation they could reflect on who did the selection, ordering and evaluation of the 'facts' in the workshop and therefore how knowledge can change, develop and is subject to interpretation.

The Cape Action League Booklet on ***Race and Racism*** had the following six Workshop Categories

1) **Workshop One**

What is the status of 'race' in the biological sciences? Here the focus was on the validity or problematic of 'race' as applied to human beings.

2) **Workshop Two**

Ethnocentrism and the origins of racial prejudice. The argument here is that in order to understand the significance of racism and racist beliefs and practices today, it is necessary to glance at the more important stages in the development of racial theories, particularly how Charles Darwin's theory of evolution was appropriated by racist scientists' and expressed as "Social Darwinism" (see Basckin, 1989).

3) **Workshop Three**

'Race' inequality. Conquest, Colonialism Racism.

The focus here is that racial prejudice does not give one person economic, political or cultural power over another. For racial prejudice to be transformed into '**Racism**', it had to be

systematically linked to structures and practices that perpetuated the exploitation of one group of people by another. It is accepted generally that this was refined through the European conquest of the world between the 16th and 19th Centuries.

4) **Workshop Four**

Constructing Reality. Socialisation, worldview and change. As an example, the 'black' woman does not exist, but the 'black' servant does for many privileged classes.

5) **Workshop Five**

Racism and Capitalism

Here the argument was that racism is a function of capitalism.

6) **Workshop Six**

The pupils were required to look for similarities and differences between, 'The Freedom Charter', the 'Azanian Manifesto' and how the 'Cape Action League' perceived the 'Struggle.'

Each DAT member 'armed' with the knowledge and in a dialogic way teaching it to the family and any other member in the community (Each one teach one) had to share his/her personal perceptions and the 'outside' view to the group. The groups had to present a 'corporate view' of their Workshop knowledge and any additional community experiential insights to the other members in class. This peer teaching strategy had a eight-point agenda for critical thinking and participation which was provided to all learners. Here I relied heavily on Ira Shor's Freirian approach. Admittedly, many pupils initially were still front-loading the subject matter and backloading other pupils' attempt at questioning dialogue, and contestation. This was gradually corrected by the end of the second workshop since we referred the group back to Shor's 8-point agenda.

The eight-point critical agenda is:

1. Critical learning is **participatory**. Don't lecture. Ask questions. Accept all questions unconditionally. Praise those who ask. Tell people you 'never thought of it like that before' and that 'you've learnt something'. Listen to understand and not merely to dispute. Pose problems and use the answers for further reflection and questioning.
2) Let the inquiry be **critical**. Teach people to 'construct' meaning not only to 'consume' it. Make the familiar strange and the strange familiar. Examine and search for the

deeper meanings.

3) The learning is situated within the learners' context or environment. Therefore use the language, statements, issues, and knowledge students bring to class. Use everyday cultural artifacts like newspapers, magazines, pamphlets, etc.

4) The teaching must be **dialogic** or encouraging a mutual sincere exchange of experiences and knowledge. Critical enquiry must be engaged in corporately, since we are curious, inquisitive, enterprising, co-operative, and communicative beings. School conditions make us alienated, passive, silent, rebellious.

5. Therefore we need to constantly '**de-socialise**' ourselves and everyone from negative values of the mass culture like racism, sexism, excessive consumerism etc. In addition, we need to detach ourselves critically in a society prone to war and inequality.

6) The approach is **democratic**. This refers to the classroom cultural practice. In effect, the varied 'public voices' must be encouraged, the lesson should be open to intervention, contestation, critique and new themes.

7) The course is **interdisciplinary**. Some pupils brought in materials from history, human and political geography, theology and recorded interviews from anti-apartheid activists.

8) The final teaching value is that it is '**activist**' in orientation. Here students are encouraged to bring in newspaper articles, organisational addresses for contacts, and examples from local history on how people pursued the 'anti-apartheid struggle' At one stage a pupil ignored all the talk of dialogic learning and gave everyone a harangue on the passive approach we're adopting whilst violence was rife in the townships. It could best be described as a political meeting which ended in cheers and shouts of 'amandla'.

(Shor, 1988: 102)

The teachers' expertise is used here in the preparation of the teaching packs for the groups' report-backs in a process referred to as 'instructional conversation' where they learn and develop through 'assisted performance' (Thorpe, and Gillimore, 1989:25).

The peer-teaching and sharing of knowledge and experience sensitised pupils in their interpersonal relationships, and created empathy for the responsibility and work of the

'teacher' as well as providing the pupils with the necessary critical theoretical tools to analyse 'race and racism'. Their new found confidence meant pupils were moving away from their initial feelings of powerlessness, silence, isolation (Lazarus, 1985:112). Other teachers complained about the excessive 'noise' by the Speech and Drama pupils and their constant niggling 'interruption' with questions designed to 'embarrass' and 'challenge' the teacher. This vindicated my work, at the very least, since pupils were emerging with confidence.

Pupils were ready to cull from their researched resources the 'stories of oppression' or 'racist scenarios' for improvisational sessions. Some groups combined oppressive moments culled from various stories which provided an appropriate dramatic density to their scenarios. Technically, pupils were advised to foreground the racist, sexist and classist contradiction in their research, and that drama is about 'showing' and not only 'telling'. Specifically, the technical skills focused on play-building techniques, character development and appropriate use of song and dance. The 'practical considerations' were how the pupils would use their research findings and technical skills and embark on 'worldmaking' or creating their 'texts about the community.' The emancipatory considerations would be the use of critical theory to foreground the social contradictions they had researched. An awareness of the technical, practical and emancipatory interests are critical criteria in the design of lessons for me as a practitioner in development theatre studies. Shirley Grundy (1987:10) calls these three ways of knowing as empirical analytic; historical-hermeneutic and critical. At the risk of repetition but for the sake of emphasis, I wish to refer to Grundy's earlier quote in chapter 3 where she cites Habermas (1972:308) in explaining the categories further: "The task of the empirical-analytic sciences incorporates a technical cognitive interest; that of the historical-hermeneutic sciences incorporates a practical interest and the approach of critically oriented sciences incorporates the emancipatory cognitive interest." Put another way, only imparting '**technical**' theatre skills to pupils makes them a-social, a-historical and virtually de-contextualised beings, easy to control socially.

The 'practical interest' is designed for understanding (Habermas, 1972:310) and helps the child to make sense of the world. It has moral implications since the learner is using acquired values and attitudes in making or "taking right action within a particular environment" (Grundy, 1987:13). Grundy argues further that:

"a curriculum informed by a practical interest is not a means-end curriculum by which an educational outcome is produced through the action of a teacher upon a group of objectified pupils." Rather, curriculum design is regarded as a process in which pupils and teacher interact in order to make meaning of the world. For this reason my planning is tentative and risk-laden since new needs and wants are oftentimes unexpectedly expressed by pupils. The emancipatory interest is rooted in reason and rationality and is designed to free the person from coercion by technical interests or the deceptive agenda of the practical interests (Grundy, 1987:17). Put another way, the emancipatory interests empowers people to perceive how they are constrained and that this will lead to reflection and critical social action.

During the play-building process the structure of the various scenarios were discussed corporately to avoid thematic overlaps. The following scenarios emerged:

1) A satirical look at a bigoted rightwing 'Indian' female politician fighting for an 'Indian' homeland. The role was played by a sari-clad boy (Marlon Naidoo) and set-up as an interview for the Indian programme on TV4, 'Impressions'.
2) The second group focused on racism in Westville and an Indian family's adjustment in a predominantly 'white group' area. This scene was included to create a reflection in the audience about how black people who had bought properties in the area feel alienated and sometimes rejected in the Newlands West area.
3) The next group looked at racism and sexism in the work-place. Specifically, the conflict that arose between a 'play-white' Indian and willingness to appease the white boss with sex for the job. Her neighbour enters the office and exposes her opportunistic scheme.
4) A pertinent scenario focused on racism in education. A working class Indian with a stereotypical 'Indian accent' enters a white school and asserts herself.
5) Some pupils focused on 'race and racism' at school. The racist perceptions of 'Indian' pupils toward 'black' pupils.

Initially, we were going to adopt the Augusto Boal 'Theatre of the Oppressed' technique of presenting the playlets and at a moment of conflict stop or freeze the action and engage the audience by requesting solutions from them, which would be acted out and critiqued by the pupils and the audience. Two comments are useful here. Firstly, the pupils did not feel they

had the technical competence to improvise so quickly and confidently on the audience's scenario. My own reservation related to this method, for even if expertly handled, it generates intense discussion but little action. Furthermore, Boal's work is rooted in subjective idealism since it over-emphasises changing subjective human consciousness and works at a cultural plane which he argues is a 'rehearsal for the revolution.' But this 'sensitising' of the individual against oppression often results in inaction since to take action means oppressing even as one is liberating. Effectively, this means that people can liberate themselves in their consciousness but do not have the means to change their social conditions as a result of their heightened reflexivity. So we would be starting with people's 'false consciousness' and to start with wrong perceptions and ask people to act on it, how they can improve things, means they master the Habermasian 'practical' interest but do not arrive at the 'emancipatory' criteria. Therefore the method of work has possibilities of co-option into the liberals agenda for 'soft-arm policing'. Admittedly the idea of 'false consciousness' throws up notions of 'vanguardism' and 'correct scientific' thinking (Ngara, 1989:116; Boal, 1985:12; Youngman, 1986:163).

In 1985, at a conference conducted by Boal at Goldsmiths College, London, I raised the above points with him. He fiercely contested my views, asserting that it was not his job to provide critical ideology, but rather a method of thinking critically. Yet critical thinking itself is not value-free.

Notwithstanding my own views, the collective (DAT) decided that we needed to reveal to the audience how we struggled in the drama class at arriving at a solution in terms of play-building. To create a state of awareness the teacher in the play would be authoritarian and cynical and sarcastic about the pupils efforts, all external manifestations of his racist inner self. The purpose here was to generate sympathy for the pupils and their content from the audience's viewpoint. Finally after all the 'put-downs' by the 'teacher' the group would stage a walk-out in anger with only a teacher's 'pet' remaining. However, after some consideration the pupil who normally acquiesces to the teachers demands, leaves, with the teacher alone on stage-symbolically suggesting a rejection by the pupils of his middle class, liberal, mutedly racist values. In addition to this the children included a traditional Hindi song thematically focusing on equality called 'BATCHE KO BHAGWAN NE HE'. They were also taught a

dance to a jazzed version of the *Mahamantra* (a traditional Indian hymn) which caused quite a controversy amongst teachers and parents. We obviated this by letting the 'teacher' in the play interrupt the pupils playlets and mouthing the real-life prejudices of the parents and teachers after one of the previous performances presented by the pupils for the Annual School Concert. In a sense that provided the motivation for the walk-out by the 'pupils' in the play. The dance forms depicted an eclectic fusion of Afro-Asian styles and jazz which was choreographed by a fellow teacher, Kasturi Behari, from Isipingo Secondary. She experienced a similar outcry at her School Concert and for that reason we decided to include it in our theatre piece, since it dovetailed with our anti-bigoted stance.

Every member of the 'collective' was assigned a duty for the Community Theatre Project. This ranged from organising the sound system, securing speakers for the panel discussion, press and radio releases, distribution of hand-bills in the community, arranging for the video recording, seating and confirmation of the school assembly area for the production.

Two comments need to be made here. Carmen Gabriel, a pupil in the collective, tried unsuccessfully to get the acting chairperson of the Westville Residents' Support Group (an anti-apartheid, and anti-Group Areas Group) to come along and address the community on the success they had achieved in integrating Westville notwithstanding the Group Areas Act. The non-return of her calls and the fact that someone else on the committee promised to arrive on Saturday 3rd November 1990 and did not honour his commitment, frustrated Ms Gabriel, but generated a lot of talk on the ethics of the incident. Equally frustrating was the effort of Marlon Naidoo to secure the appearance of the local ANC chairperson. He intimated he would be unavailable since he was sure that there was going to be an important ANC regional meeting. Later it was discovered that the ANC chairperson was at home and busy with his housework. This outraged many pupils.

On the day of the performance several teachers, parents and guests arrived to view in the open-air, assembly area, our two playlets - 'Race and Racism' and the community favourite by local playwright Essop Khan - 'Jamal Syndrome'. The pupils were all present since this was the culmination of the assessment for practical work.

After the play, several drama teachers headed the various group discussions with the pupils

co-chairing or facilitating. The anti-racism theme evoked general consensus about the theme and other relevant issues were gender discrimination and the authoritarian, liberal and radical teachers and their classroom culture.

During the buzz-group a more than slightly inebriated pupil stripped off his shirt in the adjourning block and a fight ensued. The parents, though irked, carried on with their discussions, and the group appropriately put on the comedy 'Jamal Syndrome' to distract the annoyance of guests regarding the mini-furore. The Police were subsequently summoned and were asked to leave the pupil at home. Parents were asked if they wished to support the group in petitioning the ANC in particular to fight for the rescinding of the Group Areas Act. Many were of the view that the scrapping of the 'Group Areas Act' was inevitable but that they would support us.

A week later a grossly misrepresented article appeared in the ***Sunday Tribune*** regarding the incident. Pupils, without any coercion, decided to take action. A letter representing our views was drafted and sent to TASA to pursue vigorously with the paper's editor and the Media Council. A lesson on the 'Media Council' and its role provided a further avenue for 'critical theory' space in the classroom. But then, it was soon time for the examinations and the ritual revision programme (see Appendix 3).

The Speech and Drama syllabus paper is divided into four sections. Section A looks at Principles of Drama, whilst section B focuses on Theatre History, and Section C embodies Principles of Speech. The space for our work was logically placed in Section D for practical work. There is therefore space for the teacher to fulfil his/her contractual obligation and secure tenureship whilst generating and creating alternative cultural practices. Without overstating the point, but for the sake of clarity and emphasis, the critical practitioner can generate alternative cultural practices, even though the structures are not being altered. But then we need to conceptually assert that this is one of the many contradictions we live with - since in my case I work in a racist, ethnic and authoritarian structure, not for the House of Delegates and everything associated with it.

The question in Section D was designed to encourage a synthesis of ideas, reflection on the

exercise, and critical independent judgment. It read as follows:

Section D - Practical

Suggest ideas that cultural workers could use to devise a workshop production on 'Race and Racism' for the community of Newlands West.

Critically discuss by using the following heading to paragraph your essay:

1) **What** theatre skills have been used.
2) **How** the theatre skills would be used.
3) **Why** the theatre skills would be used.
4) Investigatory procedures for finding information (experiential, book knowledge, interviews etc.).
5) The **importance** of the adage that **'action'** without **theory** is **suicidal**, whilst **'theory'** without **action** is **useless**.

This section was handled with confidence and insight since pupils were drawing valid generalisations and critical reflective comments from their experiences. They were 'constructing' meaning and arriving at tentative solutions rather than merely regurgitating pre-digested knowledge. That concluded 1990. (See enclosed petition and one parent's favourable comment). (See Appendix 4).

At the start of 1991 pupils were referred to the correspondence initiated by TASA with the editor of the ***Tribune*** and the 'Media Council' (see enclosed material in the Appendix 3). This correspondence was critically analysed and generated a vociferously vocal response from the pupils since they owned the problem. They realised that whilst we were tackling 'Racism' it could not merely be pigeon-holed and that social problems intersected with other social problems, and whilst we foregrounded 'Racism' we cannot merely 'background' other social issues. The response of the Media Council favoured the ***Tribune*** and this led to another attack on 'structural violence' and the trampling on the 'voice of the marginalised'.

The following week, as a result of severe financial cutback implemented by the House of Delegates with Circular No 2 of 1991, teachers embarked on a progressive nation-wide 'sit-in' Defiance Campaign. Perhaps this is a co-incidence, but it was significantly the drama pupils, who in a level-headed way, understood the crisis, and were in the forefront to assist the Newlands Education Crisis Committee (NECC) with the distribution of pamphlets to

conscientise parents in a doorstep campaign and attend public meetings on the issue. I like to believe, as they have indicated, that they no longer feel powerless and that the exercises in the class during 1990 made them see social issues in a critical perspective. In order not to alienate parents of the Speech and Drama pupils the secretary of the NECC circulated the parents with a note which read:

Newlands Education Crisis Committee

The interim Newlands Education Co- ordinating Committee was formed with the express purpose of solving educational problems. We need to engage as many people as possible in the difficult task of resolving our education crisis. One way of doing this is through pamphlets, adverts in newspapers, and Discussion and Action Teams (DAT's). Specifically the DAT's will comprise of pupils who are directly affected by the education cut-backs. Since they therefore 'own' the problem of being disadvantaged, they will be best able to do community work and developing their leadership skills through house calls in their street under the supervision of their parents. Simply put this involves verbally informing the neighbours of the work of the NECC or distributing pamphlets. It is hoped that this project will meet with your approval.

I Mr/Mrs ..... the parent/guardian of my child/ward ..... in standard ..... approve/disapprove of the project and therefore agree/disagree to allow my child/ward in participating in this community project. If my child participates in the NECC - DAT project I will monitor his/her participation and see to it that it does not effect his/her schoolwork, particularly since the work will only be once a fortnight for half an hour a day in the afternoon if the NECC creates the need for help.

Secretary

Anu Singh NECC

Evidently this 'crisis' did conscientise the pupils in school as a whole, so I cannot claim credit entirely for the upfront commitment of the drama pupils during the crisis. During the sit-in, the Drama pupils planned a 'talking newspaper' project. This methodology was based on E. Garfunkel's workshop at the 'Experiential Learning Conference' held at Natal University, August 1988. The pupils were going to use resistance songs and Indian vernacular songs interspersed with comments by pupils and interviews with parents on the current crisis. These were going to be speedily copied at the Durban Teachers Centre on disused 'Unisa' audio cassettes, and seeded amongst pupils for use at home and for the neighbours usage in the privacy of their home. It was to be entertaining, informative and with a variety of views, some against the crisis but mainly foregrounding voices for the support of the crisis. Essentially the 'talking newspaper' is about creating an audio documentary which has a heightened sense of immediacy since the crisis contextually enhanced its relevance and contestability and therefore releasing the communities 'public voice' following the listening of the cassette, for debate, awareness and possible action like supporting the NECC call for a sit-in would be facilitated (Rabiger, 1987:176) But this was an abortive attempt since the 'sit-in' ended when Circular 2 of 1991 was scrapped due to community pressure on the House of Delegates.

Immediately following the pupils return to class and the resumption of the academic year, we started with a media literacy course which critiqued the ideological implications in the pamphlets of the various parties involved during the sit-in (see Appendix 5). This entailed looking for the 'purring' and 'snarling' words, deconstructing the language, enquiring as to who the compilers were, for what audience were they aiming at and how was the lay-out and why? Implied in this was the search for the ideology or worldview of the pamphlet compilers, and how they represented parents, gender, teachers, children and race.

Following this exercise, pupils were given two hand-outs depicting 52 different photographs of teachers on strike in England, led by the National Union of Teachers (NUT - see Appendix 6). The class was divided into several groups. One group represented the striking teachers, another an unemployed group of Left radicals, and others were an employed group of right wingers, parents against the strike, parents for the strike, pupils against the strike, anti-strike policemen and women, and finally some Conservative members of Parliament against the

strike. The point was made that the list of interest groups was not exhaustive enough. Essentially, we wanted to hear the range of voices, identify the myths in the language and point to how the views are socially constructed and therefore capable of change, and consider how the media selects, orders and evaluates social crisis with its own ideological bias (Criticos, 1988, B Ed seminar). We then compared our fictional findings with the recent real events and how we were informed by what had happened. The group reflected on whether our solutions could have been different if we had not had the recent sit-in. Many of the practical work lessons focused on improvisation and role-play, which beyond its advantages for conceptual clarification, animating, and energising value, it proved useful for:

1) Providing opportunities for participants to demonstrate and/or practice knowledge, skills, insights they have acquired in a socially acceptable forum. Arguably if left at this level, it can result in a policy of 'containment'.

2) Illustrating principles under review.

3) Enhancing the players' awareness of and sensitivity to other peoples feelings, attitudes and behaviour.

4) Restructuring in a supportive and non-coercive climate 'fixed' behaviour roles. It helps the players to adjust and expand their conception of how others experience life. This increased subtlety and complexity in individuals' relationships in particular social contexts is referred to as 'social contextual competency' (SCC) which is in contrast to 'interpersonal competency (IPC) of Chris Argyris (1970) which stresses the dropping of personal or public 'masks' and developing high degrees of personal intimacy. Given the context of strife-torn townships and the obvious attendant psychological damage that impacts on pupils, both the SCC and the IPC through role-play, are ways of psychically 'healing' children or integrating them emotionally. Children living in a 'culture of violence' would need more than psycho-drama techniques to heal them, for which teachers in the main are not professionally equipped. However, the child is empowered through these expressive activities to integrate a 'fractured' personality together with a teaching agenda characterised by using critical theory and cognitive, reflective methods which could shift the child from feelings of alienation and powerlessness (Lazarus, S., 1985). Interestingly, creative expressive activities like singing and dancing are used for the purpose of healing or integrating children on Israeli Kibbutz in the war bunkers, when the war sirens have

been sounded (SAADYT Conference, 1987). Perhaps the critical use of role play can be vindicated for its 'healing' or 'integrating' potential. It can be coupled with a critical theory approach which helps the child to re-evaluate ways of seeing the world. This also shifts the person from powerlessness and alienation to the empowering mode of challenging the 'controlling forces'.

5) A significant amount of re-structuring of views, and recognition or insights occur (McKeachie, 1969:115; Maier, Solem and Maier, 1957:3; Walter and Marks, 1981:195).

Simply put, role playing requires participants either to assume another individual's identity and act as they perceive the other individual would in a fictively created situation, or to be themselves and react as they imagine they might in the unfamiliar set-up. The participants are provided with a prescribed perspective or role or set of behaviour (Corsini, Shaw and Blake, 1961; Elms 1969; Hyman, 1974; McKeachie, 1969; Maier, Solem and Maier, 1957; Moreno, 1946; Walter and Marks, 1981).

It is useful to understand the nature, value and limitations of role play for use in the drama lessons as this is often used as a form of 'busy work' for pupils by overburdened teachers. Many of my student teachers in 1989 at the University of Durban Westville, completing my Drama Method course, in the Education Faculty, commented on its sloppy use by quite a few practising teachers in Indian schools. To improve that aspect in their professional training and satisfy my own professional growth I provided the trainee teachers with the following techniques, which if given to pupils as a hand-out assists in reflective and thoughtful work. These techniques were culled from ***The Effective Use of Role-Play*** - A handbook for teachers and trainers - Morry van Ments'. Specifically the following sections proved a boon:

1) Preparing for Role Play - Questions for Observers
2) Flow chart for using role-play (useful for facilitator)
3) The purpose of debriefing
4) The logic of debriefing
5) Flow chart for debriefing
6) Techniques of debriefing (see Appendix 7).

The debriefing sessions provided the space for generating critical discussion. But as one of my pupils in sheer exasperation exclaimed: "There's a lot of learning, but does it have to be

so damn serious?" (Priscilla Reddy, Std 9B, New West Secondary, 1991).

There were four major learning methodologies which pre-occupied us for the rest of 1991 in addition to the usual contractual obligations we had to meet by way of sitting for and preparing for promotion exams:

1) A Development Education Course
2) Localising the Shakespearean Text ***Othello***.
3) Providing an experiential and theoretical understanding of community theatre for development and experiential learning.
4) Using the pupils 'Theatre Company' - SCRYPT to take social action against racism through:
   1) An anti-racist school policy; which must be
   1.1) formally entrenched in the school code of conduct; and
   1.2) distribute a more informal account of the Document (Appendix 8).
   2) Forming a body called 'People Against Racism, Fascism, Sexism (PARFS) who would take a public pledge to act against Racism,Fascism and Sexism.

All these learning approaches need to be further elucidated since they have proved to be practical and possible to achieve.

1) The Development Education Course

The purpose for including this in our programme was to make pupils aware of recognising our involvement in world affairs; and thereby raising their awareness to effect changes and possibly influence them, and developing the skills necessary for effective participation (Birmingham Development Education Centre, 1982). This means exploring our own attitudes, opinions, values and stereotypes and how this colours our perceptions and style of taking social action as well as owning a problem. This means not only looking at power structures, economic and political interdependence, colonialism and neo-colonialism, the role of transnational corporations and the role of international aid - it also requires that we must develop respect for the validity of other cultures, empathy for all people and understanding. Of course, we need to guard against merely localising our struggle or equally true, of 'massifying' the struggle. Whilst we are aware of the constraining structure we are aware that it can lead to determinism and defeatism. Alternatively, humanist Marxism points to the hope of voluntarism or the power of the will to break free from them. Yet I believe that pupils

need to be given a rehearsal in the Althuserian concept of 'interpellation' or the way we act and respond to ideology, since we are both bearers and victims of ideology. As Stuart Hall (1978) says, "ideologies don't work by logic - they have logics of their own". For this reason the alternative critical theory culture needs to mediate before the state 'speaks' with the purpose of reclaiming the individual. This view, together with the following extract, motivated my inclusion of the development education component:

> People are unlikely to understand situations in the developing world unless they can relate them to conditions at home ... an understanding of the causes of poverty in one's own nation or neighbourhood, working with disadvantaged people ... can lead to greater understanding of the problems of developing countries and a realization that these are in fact global problems requiring global solutions (Vickers, 1981).

Coupled with a critical awareness, interactive experiential learning methodology with a strong developmental orientation, we explored ways of working with national and local groups around relevant social issues, with particular reference to an Anti- Racism Programme. Essentially we favoured a local Action for Development lead in to our Anti-Racism Programme. Focusing on local development has its advantages and disadvantages:

1) The issues of development are heightened by their immediacy and the accompanying reflexivity facilitates the 'ownership' of the problem. Therefore, pupils identify sociocultural, economic and political problems faced by the community itself.

2) It is a voluntary citizens movement and therefore has an inclusive, civic approach which is more 'issue' or 'movement' based, which makes development manageable and soluble thus providing the community with a history of achievement and success (***The People-Centred Development Forum Newsletter***, undated)

3) Participation in a public form like the DAT's suggests that:

   The pupil is publicly and self-consciously practising in the present the future social changes they hope to achieve.(less hierarchical, non-competitive, democratic participatory processes rooted in achieving social justice).

   Pupils would be able to individuate themselves within the collective.

   The group is non-formal and 'bio-degradable' who raise issues for the attention of formally institutionalised political structures.

   The DAT's are non-aligned, non-violent groups not interested in capturing 'power' (Mier, 1989, CCMS Seminar).

4. Since we worked within a legally approved space, the school, the danger present is that whilst our 'political voice' becomes recognised, our ability to really critique and assert our 'political will' becomes muted. This problem is further complicated by the question of 'evaluation', tests, and promotion examinations since pupils could, as some conservative pupils have in our project, merely mouthed or written theoretically the right rhetoric. Put another way, pupils have merely substituted the original pro-government Nationalist Education with its racist assumptions for the critical theory assumptions. Perhaps this can be overcome by focusing more on the processes of the work, making transparent hidden agendas and exposing dual ethics amongst pupils.
5. There is a critical revalidation of the neighbourhood's psychological, political and cultural base. Pupils will initially 'ideologically irrigate' the neighbourhood with their field study, then they 'ideologically flood' the community using doorstep politics, interviews, performances, petitioning or any other politically progressive process or method of conscientising, activating and mobilising.
6. The work is long-drawn and characterised by intensive and extensive field-study, reporting, reflection and action, which is often short-circuited by the structure of the school day, time constraints, term length, and examinations.

More specifically the development education programme entailed the following:

(1) The Preparation Stage:

This meant establishing the need and value of the course. In addition pupils were encouraged to use a discussion grid (see Appendix 9) to evaluate work in and out of class. They were also introduced to a variety of resources in order to become acquainted with the type of information to be used.

(2) The Enquiry Stage:

This is the core of the course, where new information and knowledge about development is introduced. The themes we selected were grounded in the following contextuals:

(2.1) Our specific situation

(2.2) The interests and experiences of our pupils.

(2.3) The analytical skills of deconstructing socio-economic and cultural-political factors.

3) The Debate Stage:

Here the pupils using critical theory examine the implications of their finding and debate the issues involved. Whilst they debate different conclusions, no neat technicist answer is

available. All solutions are therefore tentative, since different perspectives are recognised. But at the same time they are encouraged to form their own judgements. Pupils must recognise what they have learnt and evaluate its usefulness.

Methodologically the **preparation** stage enables the pupils to:

(1) feel secure in working co-operatively.

(2) explore their own attitudes and values critically and look at the relative nature of interpretation. Whilst a 'relativist' approach has within it the assumption of 'to you yours and to me mine', it has the bonus of making children see the 'social construction of knowledge' (Berger and Luckmann: 1966) and to be taught how to truly respect alternative views and not trivialise peoples cultural and political institutions.

Some of the range of activities that are useful for classroom practice that we employed experientially were:

(1) Brainstorming:

This activity shows the way pupils perceive a theme, and how much they already know about it. Pupils are also given the opportunity to identify and share their knowledge, since every member is given a chance to contribute, which creates an atmosphere of co-operation and confidence, whist giving them an overview of the topic.

(2) Labelling:

Through this activity pupils examine their images of, and attitudes to, people, cultures and places. It enables them to discuss the variety of opinions critically. The activity provides an opportunity to explore different connotations and denotations attached to words we use for labelling (Semiotic approach - see Dalrymple, 1987; Tomaselli, 1981).

(3) Expectations:

Pupils are given the opportunity to share their expectations, to recognise how their attitudes affect the opinions they form, and to use this as a basis for encouraging empathy with people in a variety of situations. It can be the starting point for looking at factors that influence the choice people make and for developing skills in role play.

(4) Mental Maps:

Mental maps provide a useful means of seeing how a place appears to an individual and

provide a way of showing the validity of having different viewpoints about say, townships and the neighbourhood.

(5) Perceptions:

Much of the information in the world is contained in visual images. The opinions, stereotypes and attitudes we form about other people and places are given to us through the media in adverts, television and other media. These activities therefore develop skills in evaluating pictorial information, generating new information, and help the pupils to recognise and challenge stereotypes. So as a teacher I would say: "We do not see what we see, we see what we know, and the more we know, the more we see."

(6) Priorities:

Here the pupils explore their own attitudes toward a theme by prioritising pictures, words, labels, views etc., and contrasting their findings with other pupils attitudes. It gets pupils to reflect on their socially constructed priorities.

(7) Appraisals:

Pupils are encouraged to look at ways in which images of places are deliberately created, and to enquire as to who creates them, and for what purpose. It is designed to help pupils locate, use and evaluate different sources and types of information. Pupils explore the different ways in which countries and political parties are presented to us as in suppliers of goods, holiday resorts, political allies or 'enemies', competitors, subjects for concern or compassion. Therefore 'facts' are not neutral since they are used within a framework to make a point, and sometimes the same facts in a different context can be used to say other things.

(8) Controversy and Connections:

The activity should get the pupil to reflect on the complexity of development issues and the different opinions held on them. It can be used to demonstrate the difficulties of changing attitudes based on personal viewpoints rather than critical and rational argument.

Specifically, the **Enquiry** Stage would entail:

Providing real and fictive case studies for critical evaluation.

It is based on the premise that:

(1) situations closer home form a useful introduction to the study of global issues;

(2) pupils will have a greater understanding of the background local issues;

(3) access to people involved and their own involvement makes it harder to ignore the

subtleties and complexities of issues, thus avoiding oversimplifying issues;

(4) it generates reflective beings or 'new Left scholasticism' which tames unbridled unfocused militancy that in the past have been connected with **comtsotsis** (lumpen proletarians posing as militant comrades) (Moller, 1991:52). Most importantly this work is problem posing and does not provide neat answers. We don't seek any definitive view or confirmation, but seek new perspectives and challenge our own attitudes and views.

In this section an exercise of looking at the world map drew forth a pupil's view on developed and developing countries. She argued that the United States of America is in a position of prime advantage since Canada supplies raw material and Mexico supplies the cheap labour (Kershni Ray, 1991). Some sub-themes useful for enquiry were:

(1) **Non-formal Settlements** - their feelings, hopes, anxieties, aspirations. If development is about progress, does it have to be connected with growth economics that deplete the earth's resources and imbalances further attempts at social justice? (see Appendix 10).

(2) **Aid and Charity** - Here we used the video on the making of the song ***We are the World*** whose proceeds were donated to the starving Ethiopians. This time we focused not only racist and gender stereotyping but looked at the role of the International Monetary Fund and its dependency creating policies.

(3) **Trade and Sanctions**: - A critical examination through newspaper articles, political pamphlets of the New Unity Movement on South African trade and sanctions contrasted with the views of the African National Congress and the Government generated intense debate.

Lastly, the method of **debate** provides pupils opportunities to share their conclusions, to discuss critically what has been insightful and why, and to possibly formulate future social action. The themes raised earlier are now critiqued in a more abstract way, for instance:

(1) **Views of aid**: Here we studied the different views held by aid agencies and their publicity material. Then we examined some of the implications of these views for the people and countries concerned, and the effect such views might have on the donor country.

(2) **Views on Development**: Here we critiqued the book: ***Inequality in the World*** (Griffiths and Gilland, 1987). Using several criteria for detecting racism and ethnocentrism (see Appendix 11). An outcrop of this section of the work was the use

of the criteria for detecting racism in textbooks across the curriculum. Teachers were contradictory in their responses. Some felt drama pupils were being 'too critical', others found a cutting edge in their lessons; particularly the teachers of English with the setwork -***To kill a Mocking Bird.***

If the teacher is adopting a reflective teaching and learning style then both the quality and quantity of what a pupil comes to know, think and do are interconnected with **'how'** the learning is acquired (Bigge, 1982:312). They are what Freire (1976) refers to as meaning - givers rather than just meaning-takers (Lawton, 1986:113). This work avoided teacher over-explanation and the stultifying effect of careless, incomplete and unwarranted conclusions with premature closures which Bigge (1982) refers to as the 'Lullaby effect.'

At this stage, to further encourage the value of experiential learning for the pupil, and to show how our approach dovetailed and resonated with another programme, each pupil was supplied with photocopied hand-outs outlining a reflective teaching and learning unit on the meaning of 'race'. The purposes here were to

(1) validate the place, value and function of our type of learning and obtain a deeper understanding of the assumptions and the practices that drive our work in class.

(2) encourage the 'public voice' (what a person says) and the sharing of the 'private voice' (what a person debates within), especially if it is in opposition to the majority view. The pushing forward of private thinking prevents the short-circuiting of critical discussion, encourages contestation, extends pointed thinking, and expands the democratic markers in the classroom even though the discussion appears to the more traditional teacher as taking place in apparent anarchy and chaos (Bigge, 1982:332).

During and following this session students displayed a sense of understanding of what learning and teaching without prescribed notes is all about, and stated critically that they 'never knew we were learning all this time' (Priscilla Reddy, 1991, 9B), and commented reflectively and corporately on the similarities and differences of our 'Race and Racism' programme as opposed to the Bigge 'Race' project (1982:329-338).

Of note was the deduction by Marlon Naidoo (1991, 9B) who asserted that the Bigge Programme merely looked at changing consciousness whilst our Programme looked at

Consciousness raising, mobilising and social action. The Bigge Programme included the following:

(1) How does the problem-raising aspect of a unit on race proceed?

(2) How does problem solving proceed?

(3) How are hypotheses formulated and their logical implications deduced?

(4) How are hypothesis tested?

(5) How are hypothesis reached?

By now pupils felt that although they had not exhausted the theoretical source material on anti-racism. They were conceptually prepared to discuss competently with strangers about their anti-racism insights and their experiences.

At this stage we embarked on our playbuilding exercise which involved re- writing the Shakespearean setwork ***Othello***. We shifted it from a Eurocentric text **for** the community and contextualised it **in** the community to become a text **about** the community. Procedurally this entails the following:

(1) The teacher provides an outline of the plot.

(2) Themes, characterisations, and the main conflict of interest are discussed.

(3) A corporate class-discussion decides on:

where the localised event is to occur

who in the 'real, local' community approximates with the text's characters.

what do we wish to highlight?

why have we decided on that focus?

how are we going to present it? (comic acting style, realistic, absurd, Boal Forum Style, etc.?)

(4) A scene by scene original textual summary of ***Othello*** is given to the class.

(5) At this stage the class is divided into five working groups or play-building commissions whose task it is to localise their scenes in their act first.

(6) Every child will be required in the group to 'interrogate' the scene, viz. who-is-doing-what-to-whom--where-why-to-achieve-what. The pupil will identify 'central' lines (important dialogue) in the original Shakespearean text. The cryptic version obviously excludes peripheral details like extended metaphors. Essentially the telegraphic version still tallies with the original provided textual scene summary.

(7) Each participant in the various play-building commissions will now localise the lines bearing in mind the basic rules mentioned in point (3) above and applying the criteria of character, creation and critiquing their new scripts theatricallity, viz:

1. What the character says when alone:

a) to himself

b) to the audience

2. What he/she says to the other characters

a) individually

b) about themselves

c) about others

d) in groups

4. What he **does** compared with what he says

a) immediately

b) during the course of the play

5. What the other characters

a) say to him

b) say about him

c) to do him (Bowskill, 1973:137).

(8) Pupils read out their localised lines, which follow the groups broad plot outline agreed upon earlier. When everyone's lines/dialogue is heard the 'best' lines are chosen for the corporate effort to report back to the class for their critique and approval.

(9) Act by act and scene by scene, the newly written localised text **about** the community is read out by various pupils assuming the roles of the texts characters. During this stage a lot of interruptions, conflicts and disagreement arose related to:

(1) insipid characterisation

(2) off the mark development of the plot

(3) Heavy reliance on Standard English rather that using the 'language of the people'

(10) To help focus the discussion and the writing the pupils used the following post writing criteria:

(1) Recognition of **what** skills/techniques used.

(2) Explanation of **how** the skills/technique were used

(3) Judgement as to why and how effective these skills and techniques have been

used,

A further detailed criteria for critique during the refining of the 'draft script' were:

(1) Effectiveness (would it have the desired effect?)

(2) Practicability (could it be done by pupils talents)

(3) Relevance to our community.

(4) Clarity - are ideas presented clearly?

(5) Organisation - logical development of plot.

(6) Validity - appropriateness of solution based on critical theory reasoning.

(7) Interpretation - did the theatrical convention used problematise social issues or foreground social contradictions or focus on show or tell?

The text now has greater meaning making possibilities since the values, attitudes and skills which the lessons have explored are socially and historically embedded in the child's life. This approach is essentially rooted in the experiential paradigm of the 'learning cycle' that Kolb and Fry (1975) describe as involving a series of sequential steps that include experiencing, publishing (sharing reactions and observations), processing (the systematic examination of commonly shared experience and identification of group dynamics), generalising (inferring principles about the real world), and applying (planning more effective behaviour) (cited in Knapper and Cropley:1985:99). These 'steps' are not necessarily followed in any specific order, but through using the experiential group processes the teacher is mindful of applying critical theory pervasively in the 'learning by doing' and the 'learning to learn' activities. A critical reminder and useful rejoinder for the teacher of experiential learning , is offered by Hugo Letiche (1988:17) who offers a crucial interdict on experiential learning. Letiche argues that cognitive activity coupled to contextual action means that experiential learning is not divorced from broader social and intellectual concerns. Fundamentally, and in practical terms during experiential learning there is a place for theorising, devising conceptual arguments, raising and testing hypotheses, engaging in rational discourse, using investigatory skills and not reducing experiential learning to celebrating each person's world view or 'truth'. By extension, that means that learning can be impoverished through neglect of theory and methodology and investigatory skills. For this reason I had to further question and refine my own classroom practice which is essentially rooted in a reflective learning style through applying cognitive field psychology. According to this outlook, individuals try

cognitively to reconstruct their life space through a series of tried options from which understanding grows. If the option works to improve the person's life space, it leads to insight and understanding. This understanding occurs best when students see how to use life spaces productively in ways that care about ideas and facts that support the re-cognition (Bigge, 1982:317). Therefore, the ideas about 'racism' had to be contextually engaging and for this reason the need to use field work, experiential learning, critical theory approaches and the Drama for Development Project was necessary. According to cognitive field theorists a pupil really understands a principle when s/he can:

1) State ideas in her own words.

For example, "The only time we need to use 'race' is when we refer to the human race" (Carmen Gabriel, 1991, 9B)."'Racism' in the developed white Anglo Saxon Protestant world means people of 'colour' are disadvantaged or discriminated against culturally, institutionally and structurally" (Marlon Naidoo).

2) Give an example of the idea or principle.

"In 1990 we saw a play wherein a 'black' actor played the role of a Hindu deity. I was angry and disgusted about this. During class discussion I admitted that I am a 'Racist' but as a result of my classroom anti-racist project I am facing up to my personal racism and understanding it as irrational, unfounded and as our one workshop group reported - my attitudes are 'socially constructed' - this means that it can change. I recall my anger when some so-called 'whites' called us 'coolies' at the beachfront. We were victims of irrational racism then. This project has given me the confidence to take action by calling the police and reporting the racists. Yet my own racism which I am trying to rid myself of is just as bad" (Shamelle Singh, 1991,9B).

3) Recognise principles in various guises and circumstances.

"As a result of the media literacy project which focussed on cultural institutional and structural racism, I now phone the South African Broadcasting Corporation immediately when I detect racist stereotyping on the television programmes, like the time when on a Christian television broadcast on a Sunday morning, the interviewee stated that we Hindus believe in gods and that meditation is a Hindu method of worship which brings people to satanism. This outraged me since we don't believe in "Gods" but a single God manifested in various ways and meditation is not equal to satanism. This is a subtle form of cultural racism which our anti-racist project helped me decipher and detect. (Bhavna Panday, 1991, 9B).

4) Discern the behaviours or lack of behaviours that may represent it.

"Constantly I ask myself what is included and what is excluded in any event, speech or broadcast. Some teachers try to be so anti-racist, that their ignoring of black pupils is for me a form of racism because their presence and experience are so marginalised that it is almost nul. Also why do teachers place a 'Capital B' in the register for black pupils next to their names? The Population Registration Act has been scrapped but we still practice racism" (Vijay Govender, 1991, 9B).

5) See the relationships between it and other principles or generalisations.

"We did not embark on this project to solve problems but our project was an example of problem posing. We did not look for cute, quick-fix solutions to a complex problem. An 'AHA' moment for me was when we discussed development and I saw South Africa as a 'colony' of Britain, France, and Germany for supplying natural resources to them. It's like the U.S.A. with its supply of cheap labour in Mexico and natural resources in Canada. The racism here is coupled with economic power, where the Nationalist Party is merely a business manager of the superpowers in the West" (Priscilla Reddy and Carmen Gabriel, 1991, 9B).

6) See the uses to which it may be put.

"I no longer see the structures and people in power as greater than me, or as we learnt in class, there is no need to 'reify' anyone or anything. I can confidently take social action because I am aware of my own power. My father is a policeman, and although he supports my anti-racist stand, he believes as I do, that all our actions must be legal. This means that I am now aware of the legal procedure involved in organising anti-racist marches or placard demonstrations. Constantly I believe we need to ask 'what can I do to make the world less racist and more just and democratic?". (Nilandhree Moodley, 1991, 9B).

7) Use the idea in diverse situations.

"I was pleased with myself when I complained to the Standard Bank that they only give the white school calendar and not any of the other departments. Not that I approve of them as separate racist departments. I also complained to the Hub store manager of a racist counter assistant. My family feels that I am too critical ever since we embarked on the anti-racist project but life is politics and politics is life." (Thavamoney Murugan, 1991, 9B)

8) Anticipate the consequences of the idea's outcome.

"There can be no quick-fix solutions. I now know that even writing to people in authority means that you might never get a reply from them or sometimes your critical letters against

racism don't appear in the white liberal press but stands a better chance for publication in the 'alternative black press'. This teaches one about how prejudice against the unfranchised (rather than relying on the word 'black') is coupled with power which is stacked against us politically and economically." (Priscilla Reddy, Gerard Peters, Zeenith Essack, 1991, 9B).

9) **State a principle that is opposite to the idea or principle.**

"The racism embodied in the right wing movement in South Africa like the Afrikaanse Weerstandsbeweeging (AWB) will lead to civil war. We all need to explain why their racism is elitist, anti-democratic and elitist" (Christina Peters, 1991, 9B).

"Racism is not only in SA. The United Nation has declared Zionism as being equal to racism. As a Muslim I am not against Judaism but I am against Zionism and imperialism and the illegal occupation and resettlement by immigrant Jews of Palestine. Therefore I make as many people aware, Hindus, Christians and Muslims in my community of the Popular Front for the Liberation of Palestine (PFLP) and the Intifada. Racism is global, but as we argued in class 'act locally, think globally" (Zeenith Essack, 1991, 9B).

The quotes culled from the pupils' creative journals suggest that whereas the classical humanists focus is on training the faculty of reason together with developing subordinate faculties like memory, perception and imagination,

> reflection level teaching and learning consists of both students and teachers experimentally reconstructing their respective life spaces so as to add to their meaning and thereby to increase the involved person's abilities, both individually and collectively, to direct the course and contents of their future life spaces (Bigge, 1982:317).

This setting enhances learning that has a strong societal focus and individuates the person or helps pupils realise their fullest potential within the classroom and community collective. Racism in South African society is significant, and will obviously remain for many years a persistent societal problem and, therefore, even if the programme creates a vanguard for the good of the community, region, state and nation building it is of importance to prepare a critical citizenry. To maintain interest and sustain serious study around the topic the teacher needs to:

1) be theoretically clear on what drives effective practice for critical thinking and action.
2) Know how to get children to 'own' the problem.
3) Be aware of the politics of evaluation.

4) Set a goal or goals for pupils to work toward (short-term and long-term).

Equally significant is the 'backwash effect ' of how pupils acquire critical ways of thinking, applying both generic drama terms and imbibing new found social theory vocabulary often used as a matter of course in the classroom to critique racism and underdevelopment.

Although my focus has been primarily on the classroom culture, the nature of the learning space has depended heavily on my understanding of L. S. Vygotsky's definition of teaching. In 1987 Anita Craig (B.Ed. University of Natal Seminars) conceptually introduced me to Vygotsky, the Russian psychologist, who more than fifty years earlier ran afoul of Stalinist repression. This has admittedly profoundly affected my understanding of teaching, learning and cognitive development. Therefore, the learning spaces I create take into account a neo-Vygotskian definition of teaching, together with the dialogic Freirian and Ira Shor style and Habermasian critical theory determinants of classroom cultural practices. In sum, a cultural studies approach as exemplified by the Centre for Cultural and Media Studies at the University of Natal, has provided some linchpin concepts to galvanise my research and teaching methodology.

Specifically, a shorthand way of making a straightforward but fundamental point about Vygotsky's insight and theory, is to say that the developmental level of a child is identified by what the child can do alone. What he called the "zone of proximal development." Distinguishing the proximal zone from the developmental level by contrasting assisted versus unassisted performance has profound implications for theatre for development educational practice. It implies releasing the traditional 'hold' on pupils and shifting the teacher role from 'In' authority and 'An' authority to the facilitator whose classroom activity settings maximizes opportunities for co-participation and instructional conversations with the teacher, peers and community members. Hence the practicability and place for field-study and experiential learning underpinned by the pervasive use of critical theory. It is in the proximal zone that teaching may be defined. In Vygotskian terms, teaching is good only when it "awakens and rouses to life those functions which are in a stage of maturing, which lie in the zone of proximal development" (Vygotsky, 1956:278 quoted in Wertsch and Stone, 1985).

Therefore a general definition of teaching can be derived which is that teaching consists of assisting performance through the zone of proximal development (ZPD). Teaching is said to

occur when assistance is offered at points in the ZPD during which performance requires assistance. Teaching needs to be redefined as assisted performance and consists of assisting performance. Teaching is occurring when performance is achieved with assistance. It could appear as 'natural conversational' chatter. Its generic term is what Thorp and Gallimore (1989:24) refer to as "instructional conversation". The term itself is paradoxical since instruction implies authority and planning whilst conversation suggests equality and responsiveness. Therefore, the task of teaching is to resolve this paradox since to most truly teach one must converse and to truly converse is to teach.

Lots of studies from teacher journals have documented the overemphasis of teacher dominated lessons, who recite scripts where the pupils role is passive and teachers make little effort to adapt instruction to individual differences. The ubiquitous recitation of known facts by the teacher emphasizes rote learning, pupil passivity, facts and low-level questions and cognitive functions (Thorpe and Gallimore, 1989:22). It does little to promote critical, creative, analytical thinking and the development of a democratic critical citizenry. One can therefore legitimately argue that people who have learned to think effectively and critically have an education worth having, since they can apply and extend the knowledge that they have and what they don't know they can find out for themselves. As James Beattie puts it: "The aim of education should be to teach us rather how to think than what to think - rather to improve our minds, so as to enable us to think for ourselves, than to load the memory with the thoughts of other men" (in Kerber, 1968:5).

The value of this type of education is the encouragement for the learner of blazing their own trail and therefore the collective problem-posing and solving of the DATs of the Schools Theatre for Development Project has ample justification in nurturing effective, thoughtful, critical social activists. What is being suggested is that 'critical thinking skills' is employed throughout the programme and that the conventions of theatre globally and locally is used as part of socio-economic and political-cultural development. Thinking skills are not part of an artificial 'construct', and teaching and learning takes place in the making of theatre and social action. Therefore to equate 'critical thinking' with the STDP is quite misleading and has the potential for undermining thoughtfulness, since thinking might be identified with a "discrete set of skills which are taught in sequence at a certain hour of the day, then this relieves

teachers of having to worry about the way children think at other hours of the day" (Schrag, 1988:155). Admittedly this has been one noticable weakness, since pupils themselves complain about the 'culture of silence' in other subject lessons ridden with narration and 'scripted recitation' of other peoples facts. Equally true is the other danger of only a few 'high-flyers' or vocally competent and confident pupils always ready to answer, whilst other quieter pupils will only be too eager to let the others do the thinking for them. This tendency can be mitigated by asking all pupils to formulate an answer in writing before calling on answers. The purpose is more than just to judge the adequacy of answers, but to encourage thoughtfulness by encouraging pupils to reveal the process of their thinking or how they arrived at their solutions. This avoids pupils supplying what they think the teacher would like to hear whether divergently or convergently arrived at solutions (Schragg, 1988:156).

The attempt at creating a climate of thoughtfulness must not be viewed narrowly in terms of the class only, but reconceptualised to "include a commitment to a modification of the political and economic agenda, a modification in which educators have a role" (Schrag, 1988:163).

In view of our focus on promoting a more thoughtful citizenry, through the DATs of the STDPs there are two principle points worth stressing. Francis Schrag (1988:157) argues that economic democracy must be placed on the political agenda and that the democratic ideal in the polity has a relevance in the workplace. He believes this encourages thoughtfulness at grassroots level since the workers interests are bound up with the success of the firm and that "not just a living way but personal fulfillment and the opportunity to exercise one's talents and gifts is close to the centre of many conceptions of the good life, including of course ... Marxian" (see Elster, 1985; Schumacher, 1973; Crocker, 1983).

It is a moot and open question as to whether growth-centred competitive market economics as practiced in the military-industrial markets of the USA and Europe inexorably leads to an undermining of cognitive standards in the citizenry. In the present South African context with its "super-exploitation of black workers by a racially structured capitalism" (Morrell, 1985, History 3 lecture, UDW), it would appear that the unions like COSATU are encouraging the creation of critical union members through union meetings, floor meetings, newsletters,

pamphlets and plays dramatically depicting "the past, present and future directions for workers" (Sitas, 1989, CCMS Seminar). Schrag (1988) believes that an expansion of democracy in the workplace will lead to changes within the polity as well. The point of the DATs of the STDP is to widen the space and forum for more direct participation of a thoughtful citizenry, where the DATs would have researched information which critical citizens could access, to find information germane to issues critical to the community.

During 1991 the South African Broadcasting Corporation used television to permit more participation of the citizenry on topical issues, as seen on TV2 during Tuesday and Thursday from 7.30-8.00pm. The independent radio station 702 have an extremely popular phone-in daily programme on topical issues from 7.00-11.00pm. The success of these programmes suggests that spaces for hearing the complex range of 'public voices' are necessary to encourage citizens to see issues not as black/white but multi-faceted, and that electronics offers solutions of overcoming the dilemmas of imparting information and opinions to a macro-audience rather than the micro-audience of the DATs of the STDP.

One kind of proposal, advanced by Barber (1984, Ch.10) for creating stronger democracies and participatory politics, is a multichoice format in voting instead of the usually simple yes/no option. Barber states that this procedure has existed for centuries in Raetia in Switzerland. He expands on the multi-choice format:

> The range of options would include:
> Yes in principle - strongly for the proposal;
> Yes in principle - but not a first priority;
> No in principle - strongly against the proposal;
> No with respect to this formulation but not against
> the proposal in principle, suggest reformulation and
> resubmission;
> No for time being - although not necessarily opposed
> in principle, suggest postponement" (Ibid., p.286).

Barber (1984:287-8) explains that the format not only encourages the provision of critical information to the citizenry to reveal the reasons for the passage or defeat of a measure but: "Would compel citizens to examine their own electoral opinions ... and encourages voters to have public reasons for what are after all public acts."

Therefore, in fostering a thoughtful climate in our DATs of our STDPs we used the Barber Stimulus to arrive at careful critical judgements with respect for nuances and competing views which the cruder 'black/white' decision-making format undermines. The central idea, explicitly stated by Pateman (1970:42) in arguing for the educational value of democratic participation is this:

> The major function of participation in the theory of participatory democracy is therefore an educative one, educative in the very widest sense, including both the psychological aspect and the gaining of special practice in democratic skills and procedures (Pateman, 1970:42).

The only evidence I have to support this is the distinctly reflective attitudinal shift in the class character in 1991 as opposed to 1990 Drama class with their rumbustious approach and mouthing of angry rhetoric. As Carmen Gabriel (1991,9B) writes in her creative journal reflecting on the projects meaning for her:

> Our experiential learning also taught us to be sensitive toward each other and to be patient with the 'passengers' in class. This is where the studies and projects in conflict management and resolution also came in handy when having to reject certain ideas in favour of others. Leadership, also meant endless amounts of sensitivity to other's viewpoints, but we know now how to be 'soft' on people and 'hard' on the problem. I must bring to your attention that the rewarding feeling that I've had this year is truly unsurpassed. Not only do I feel more in control, because I know why and how we learnt what we learnt, but, I felt as though for the first time the project had truly touched me and meant something. I feel as though I am at one with the problem and am trying to find my own understanding and solution using the new found theory I have.

I chose to do my write-up of the New West Secondary anti-racism project by way of stating the teaching/learning methodology and immediately bleeding in the theoretical assumptions that underpin my practice because I believe that if one fancies oneself as a 'critical practitioner' then in an organic way we need to foreground constantly the social theory or the . . why of **what** we are doing. These practitioners who locate themselves in the search for finding the link between 'what' to teach and 'how' to teach are in fact searching for false solutions, since they need to ask 'why' they are where they are, and how best to overcome their sense of powerlessness in the bureaucracy.

In brief, I'm merely echoing what Prof Keyan Tomaselli (1989 Seminar) argues, that we don't need a theory of methodology but a theory of society to generate guiding propositions and practice. It is no wonder therefore that, Drama teachers in the 'House of Delegates' - the

'Indian Division' of Education and Culture, are still obsessed with methodology mastery and have not made explicit in a critical way their theory of society, the learners role, content and teaching/learning criteria, and system of evaluation. Here I am critical of the lack of a forward-looking progressive, and radical advisory services. I still need to see real evidence of a contextually engaging drama and allied advisory services, as a rebuttal to my objections. As evidence of the disempowering and deskilling approach of a dithering Inspectorate Service (no doubt many of them have their jobs on the line, but so do critical practitioners), many teachers of drama found security in safe behavioristic methodology which lead to insight of the subject matter only. Instead, an experiential approach underpinned by the use of critical theory was not favoured at a Drama Orientation Course in March 1989.

During our practical lessons we focussed on scenarios for improvisation which included:

1) an example of Political Coded Allegory
2) an example of Political Satire
3) an example of fusing religious forms with radical politics
4) an example of a South African strife-torn township Socio-drama.

and we also looked at the question of shape and structure for plays, to help the various playbuilding commissions (Hoosain, 1989:90-97, see Appendix 12).

These lessons proved to be technically useful as well as emancipatory since during the reflection or de-briefing phase many pupils made the connection with broader social issues. ("We tried to remain in touch with the outside world and include current political developments" - Carmen Gabriel, 1991, 9B).

Ultimately the pupils' ***Othello*** was about a 'black' man from the strife-torn township of Inanda, eloping with his 'white' wife to Newlands West. (The area where the pupils live and go to school). The rationale here was to reflect on the changing demographic nature of our area). Iago, a bisexual, Indian male, befriends Othello, with the express intention of wanting to destroy his non-racial and cross-class relationship and to be his 'lover'. Desdemona is accused by Othello of having betrayed him: The play had five endings since the feminists in the group felt that Shakespeare, a male, did not do justice to the female viewpoint. The endings were:

1) Othello kills Desdemona and is reported to the police by a female friend despite gang threats against her life.
2) Desdemona suggests they approach a marriage councellor to talk the irrational issue through.
3) Desdemona takes out a gun and kills Othello.
4) Desdemona challenges Iago, and reveals his agenda.
5) Desdemona walks out on Othello.

Unlike my fellow practitioners, I don't believe in an 'essentialist' view of literature (Hawthorn, 1987:10) or the 'naturalness' of human nature as expressed in the 'theme' or 'characterisation'. Instead, the 'timeless' or 'universal' truths are perceived as socially and ideologically constructed. Therefore our 'text' **for** the community was actively produced by our 'Company' (SCRYPT) at a specific time to serve a specific interest group. For this reason, literature serves a pragmatic and dialectical purpose. (Gibson, 1986:102).

To understand the practice of most of the present teachers of drama in the House of Delegates, one would have to locate their conceptual base for training. The majority have as yet not freed themselves from their encounter with the Leavis tradition which used to be firmly locked in the Drama Department at the University of Durban-Westville. Of late, under the stewardship of Prof Dennis Schaeffer, the Drama Department has shifted to accommodate the polyglot cultural mix of students, resulting in at times an eclectic fusion of Indo-African culture and thereby extending the cultural markers to accommodate the 'new' audiences they are drawing to their Departmental theatre. In a sense this means going beyond the 'canon', since any 'Great Tradition' is someone's tradition, and that Shakespeare is not 'universally' shared by all 'black' and 'Indian' students (See Dalrymple's extensive critique of the Leavis Tradition in her doctoral theses focusing on Drama Training in South Africa).

Since our Drama School pupils are also a polyglot multi-cultural group our localising of the text means we too shifted from the anti-democratic and elitist Leavis position to adopt some elements of the George Lukacs-Bertolt Brecht debate as well as Reception Theory (Pavis, 1988) and semiotics (Dalrymple, 1988; Tomaselli, 1981).

According to George Lukacs, every writer has as a goal the penetration of the laws governing objective reality, and the uncovering of 'the deeper' hidden, mediated, not immediately perceptible network of relationships that go to make up society (Bloch et al, 1977:38). To refine pupils' sensibilities in doing this without making characters mouth anti-racist, anti-sexist and anti-classist lines we did a dramaturgical deconstruction of TV programmes like ***LA Law*** and ***Equal Justice*** as well as ***McGyver***. This proved a most useful exercise, since the dialogue leading up to and making the 'familiar' strange or foregrounding the racist, sexist contradictions were first of all identified and critiqued by using the 'post-improvisation grid', and then localised for testing its theatrical effectiveness and political relevance. The Lukacs thesis is therefore essentially 'textual', or how 'realism' is dramaturgically constructed or limited to what is happening in the texts rather than how texts are 'read' or 'criticised' (Hawthorn, 1987:99). Put another way, the Lukacs approach satisfies the Habermasian or Grundy curriculum consideration of the 'Technical and Practical' criteria in lesson designs.

But it is in the contrasting Brechtian viewpoint that the 'emancipatory' component is fulfilled. Brecht's starting point is actually wider, since the 'text' is seen not just in relation to a 'total life context', but in the context of particular struggle involving specific audiences, conditions of reception and relationships with other aspects of life' (Hawthorn, 1987:99). In that sense, the drama becomes a mediation on reality, so that the 'text' is merely one component of social struggle "to render reality to men in a form they can master" and for Brecht that implies "we shall use every means, old and new, tried and untried, derived from art and derived from other sources" (Bloch, 1977:38).

It is within the second tradition as conceptualised by Brecht, that I consider Theatre for Development. In this sense, the 'play' is a cultural artifact, which is socially and historically specific, with an upfront political agenda that foregrounds the oppressive contradictions in society. However the theatre event or 'communion' is more than just a one-off ritual. It is the 'spark' to, or catalyst for:

1) community discussion and decision making or conscientising and social action
2) mobilising for local, regional and national social reconstruction.

Therefore theatre is consciously perceived as having a political role since it focuses on

community development projects (Kidd and Byram, 1977). Mindful, of its oppositional role, a timeous rejoinder is proffered by Michael Etherton who asserts that:

> This sort of community development drama fails if it merely becomes part of the social rhetoric of governments. To succeed, the plays must take the part of the local people. They should reflect life from the viewpoint of the villagers themselves; and they should not avoid articulating criticism of government policy which is inadequate (Etherton, 1979:79).

Drama can be used to 'reveal' the 'truth' or to hide the agenda of the controlling forces. Our purpose in the New West Secondary School Anti-Racism Project with the SCRYPT company and their Discussion and Action Team was

1) To influence public policy toward a pro-anti-racism statement against the Group Areas Act, since seperate racial group areas breeds mistrust and re-inforces racist stereotyping. Put another way, geographic isolation leads to social isolation.
2) To encourage and emphasize the right of each citizen to exert an influence on public affairs or be involved in citizen action as moral agents (Newmann, 1977).
3) To establish a network of friends and to use the theatre 'communion' to develop a camaradarie in the newly established township of Newlands West.

As a lead up to the public performances Carmen Gabriel (1991, 9B, New West Secondary) acted as facilitator for a series of workshops on 'Conflict Resolution' for the class. (The idea of negotiating conflict was researched by the class as a whole. It used Mark Anstey's (1991) '***Negotiating Conflict***' as a resource text. It helped for the reason that the audience coming to view the pupils' ***Othello*** would:

1) Discuss the issues of conflict raised in the play.
2) Be presented with a newspaper article focusing on residential discrimination for critique.
3) Be empowered with 'negotiating conflict' skills for use in their neighbourhood when and if a similar incident of residential racial descrimination were to occur. Specifically this meant a short improvisation of a 'bigoted racist' neighbour expressing her views on 'black' neighbours, followed by a role-play as an animated example of a negotiator and peacemaker effecting or mediating change and resolving the conflict. The assumption here is that the event is not merely to conscientise and mobilise people around an issue but to empower them with real-life skills to take social action

individually and critically to 'make a difference'.

The audience in the various buzz groups in different classrooms at school would then be invited, if they chose, to take a pledge against racism, fascism and sexism. Pupils were to read extracts from the ***Bhagavad-Gita***, ***Bible*** and ***Koran*** respectively, which focussed on anti-discriminatory themes. Since the audience members comprised people of the Hindu, Christian and Islamic faiths, we believed that this was an effective way to engage people in an example of albeit muted 'liberatory theology' as there might be superficial differences in 'faiths', they are essentially saying the same 'truths' and therefore we are all the same. The pupils further believed that:

1) this is an effective way of prompting conservative people to action, since the 'Project' will be perceived as more than just a secular concern
2) we would be encouraging inter-faith tolerance and therefore the enriching experience equally of inter-racial and inter-cultural interaction.

Following the pledge the audience would become members of a group called PARFS (People Against Racism, Fascism, Sexism). This meant empowering the New West Secondary Drama pupils to:

1) Inform the community and especially those who took the pledge, through the mail what action they have taken against racism, fascism and sexism.
2) Actively engage themselves on behalf of those who took the pledge to pursue any non-violent and legitimate social action to highlight what PARFS embodies.
3) To hold regular report-back meetings with the community.

In sum the Theatre for Development process was as follows (based on the 'Ngugi Wa Mirii' methodology):

1) **Problem Identification** in the area.
2) **Problem Analysis** using critical theory and the qualitative research findings after the field study programme.
3) **Creation of Story Line** to foreground the oppressive contradictions in society. Here several stories from the community could be used. The pupils' technical knowledge of local, pan-African or international dramatic conventions are used to enhance the quality of the plays' theatrically engaging potential.
4) **Improvisation**: The story is improvised and the production style evolved.

5) Rehearsals

6) Performance

7) **Discussion**, conscientising, mobilising of community

8) **Empowering** community with personal skills to take action

9) **Social Action**

(see programme devised by New West Secondary SCRYPT pupils - Appendix 13).

On the evenings of the 24th and 25th of October 1991 the drama pupils held their Theatre for Development Project in the multi-purpose room at New West Secondary School with the programme as follows:

1) Welcome by Kershni Rai.

2) Mr I Naidoo representing the 'Newlands Education Crisis Committee' - a non-government, anti-racist organisation fighting for a non-racist and anti-sexist education in SA.

3) Play - ***Othello***

4) Buzz Groups

5) Pledge

6) Farewell and Refreshments

Pupils found that during the socialising and serving of 'Popcorn and Coffee' that the audience related in a more relaxed and confident manner and as a result more learning (reflection) and sharing of experiences occurred. It would appear that the distinctions in the learning spaces between (1-5) and (6) in the programme is the same distinction that Habermas (1984) makes between 'communicative' and 'strategic' action'. 'Communicative rationality' is the rationality people adopt to give meaning to their lives and activities and for this reason is interactive since it is rooted in the capacity of people to relate, to communicate and question the validity of arguments. This possibly explains the audiences quest to discuss the issue of 'racism' further in the socialising forum.

'Strategic rationality' is instrumental or goal-directed and here the pupils were governed by the findings of their research and how they were going to be evaluated. For this reason they developed and applied their own means-to-end plan (1-5 on the programme) in order to achieve their own pre-determined goals, even though they allowed the space for the audience to choose between taking the pledge or not, particularly since their 'liberatory theology'

component made it difficult for the audience to renege against the pledge. Habermas warns against the danger of strategic rationality actually colonizing communicative rationality. To the pupils' credit was the continued 'communicative rationality' or dialogue rather than its short-circuiting after the formal programme.

The topics of the various buzz groups under discussion focussed on the following issues:

1) As a group, identify if possible, the approaches you would consider desirable for creating an anti-racist society (short-term and long-term).
2) What racist problems have you encountered at the workplace and in the neighbourhood? How might these problems be overcome?
3) How does the apartheid regime exert either 'good' or 'bad' influences on our attitudes, values and view of the world?

The following ideas expressed in the discussion groups reported by Zeenith Essack, Shamelle Singh, Bhavna Panday, Neetu Singh, Priscilla Reddy, Nilandree Moodley, Devagee Chetty are representative of most of the opinions phrased and corporately expressed by the other groups. The comments are represented in a summarised form:

1) With reference to question one the buzz groups raised the following issues concerned with creating an anti-racist society:

   * A Bill of Rights protecting the individual against racist abuse and other forms of personal and social exploitation.

   * Creating a Peoples Ombudsman who in a 'portable' way will move from area to area regularly to investigate abuse.

   * The City Council and the various State Agencies giving money to non-government organisations to buy space in the media (electronic and print) stating the dangers of racism and sexism. The reason for this is because the 'white' state initiatives are viewed with suspicion by the majority of the countries' citizens.

   * Getting schools to adopt an explicit anti-racist policy. This means informing the general student body as well as parents through circulars and meetings. It also means empowering teachers with skills in anti-racist teaching.

2) With reference to question 2:

It was felt that a rigorous publicity programme was essential in developing an educated, informed and sensitive citizenry at the workplace to help positive inter-racial relationships as

well as new legislation against forms of discrimination at the workplace and in society generally.

3) With reference to question 3:

The various buzz groups all agreed that apartheid sowed the seeds of distrust, violence and a negative view of one's culture since apartheid culture made 'cultural loyalty' equal to ethnicity and therefore equal to racism.

Ultimately it was the responsibility of Zeenith Essack and Neetu Singh to submit the proposals to the Pan Africanist Congress, Workers Organisation for Socialist Action, African National Congress, Natal Indian Congress, Democratic Party and the National Party. A few pupils mooted the idea that the National Party presently had the power, even though they suffered a legitimacy crises, a motivation crisis and an identity crises. For this reason, our 'Voice' had to be heard where it mattered most to effect changes. Alternatively, the view was that this would merely result in tinkering with the system, and the structural shifts would be piecemeal, even though the changes would throw up further contradictions and widen the possibility for increased 'democratic' spaces. Since the non- formal 'P.A.R.F.S' gave the pupils of S.C.R.Y.P.T. the mandate to do what was 'politically strategic' in profiling an 'anti-racist' policy, the group felt that they had not reneged against the declared agenda. So, even the goal of 'anti- racist' Programme cannot justify the process that is devoid of community consultation, democracy and accountability. In sum this type of learning activity can be analysed in terms of the 'Drama Event', 'Academic Enquiry' and the 'Democratic Processes.' (Reese, H.W and Overton, W.F; 1970, 133- 144) For Hugo Letiche (1988, 25) an interactive learning paradigm is more important than the products of individual learning. In contrast Urban Wittacker (1989, 35) believes that the experiential input is not as important as the learning outcome which can be documented as testimonials regarding competence, learning products like essays, journals; performance in oral and written exams and demonstrations or problem solving and posing abilities in simulations. By engaging the pupils in an intense interaction with their social context, they experienced the complexity of life and through reflection and critique relied less on 'consuming' the thoughts of others and more on the crucial principle of searching for meaning. Whereas mere acquisition of knowledge creates for an 'undifferentiated self - immersed with the world', specialisation in Drama as subject category- moulds the 'self as content - interacting with the world', and finally presenting

increasing complexity and relativism generates a reflective integrative personality that sees 'self as process- transacting with the world' (Hugo Letiche, 1988, 25) Letiche (1988, 26) warns against learning taxonomys like Kolb's (1984) which threaten to reduce the relationship of signified (the description of the circumstances) to the signifier into a peripheral factor. Thus, when he discusses experiential learning, it is exploring a form of interactive knowledge. It is not a mere abstraction or observation alone rooted in 'subjective idealism' (or changing consciousness) but cognitive activity coupled to appropriate critical theory contextual action.

For our purposes, the most important concept in Letiche's thesis, is his, model for interactive learning that he proposes and takes the following form (1988, 21) which we have adapted for our purposes.

1) Learning by Doing:

Cognitive Activity	Contextual Action	Development Drama Activity
Identify, analyse, offer criticism of modern social aims and definitions of physical needs.	Co- operative, pragmatic activity in the cause of social justice.	Defining, problem, fieldwork research. Playbuilding exercises.

2) **Learning to Learn:**

Cognitive Activity	**Contextual Action**	**Development Drama Activity**
Development of thinking skills, insight into heuristic strategies.	Learn practitioner skills, integration work/ learning.	Making explicit the learning agenda and assumptions underpinning classroom practice.

3) **Learning via Experiential Group Processes**

Cognitive Activity	**Contextual Action**	**Development Drama Activity**
Insight into personal group interaction.	Increased openness, flexibility, understanding of other, self- exploration.	Revealing 'double agendas' democratic, participatory reflective Discussion and Action Teams.

The Letiche thesis represents a useful approach to achieve a rich experiential process since it heuristically makes enquiry satisfy the Habermasian notions of technical, practical and emancipatory considerations in lesson planning. The attractiveness for the critical experiential practitioner is that the Letiche paradigm or learning triad creates a creative tension or pull that makes demands on the practitioner for lesson designs and the learner for meaning- making, since each of the three poles have to be taken into account. The paradigm cannot easily be reified, since it does not base learning on a cycle or prescribe a definite procedure for pre-defining the learner's position. What often bedevils the implementation and acceptance of experiential learning presently in schools is the lack of a critical theoretical base amongst

defining the learner's position. What often bedevils the implementation and acceptance of experiential learning presently in schools is the lack of a critical theoretical base amongst Drama teachers in the House of Delegates and the perception amongst them that experiential learning is fragmented, trivial and its one- sided focus on an individuals experiences leads to an anti intellectual spontaneism which is inimical to critical enquiry. This argument can be refuted since experiential learning rooted in contextual action underpinned by a hermeneutic process and critical theory approach is at once self- reflective (methodological knowledge; action research) and socially dialectic (critical ways of seeing/ acting in the world)

The insight is further clarified by Letiche (1988; 26- 28) who critically unpacks his learning triad, from which drama teachers for Development will initiate a fundamental practice that poses learning styles different to positivism or psychological humanism, since it actively endeavours to grasp the complex dualities of experience/ experienced, discourse/ discussant, signifier/ signified, and does not set up the learning cycle as an analytic model which becomes a reified concept and a cookbook procedure- to- be- followed model. Instead it contains heuristic guidelines which creates for more open 'person- world' interaction. Cast differently it means lesson facilitators need to ask how the lesson can develop and contribute toward creating a critical citizenry which means learners who are self- reflective, involved in praxis, share achievement, and experiential co- operation and critically encounter the pluralism of values or situational ethical clarity with the possibility of 'owning' social problems.

Letiche argues that '**Learning by doing**' depends for its fulfilment on a growing insight into learning heuristics, or whose achievement depends on the success of a form of learning to learn. Put another way, re- integrating critical theory into everyday events, processes, joys and suffering. This 'scholarship' into daily life, provokes disharmony or de- routinization which unsettles the perceived view of the 'harmonious' world and foregrounds its oppressive controlling forces which leads to self- growth and development of new critical insights. How this conflict is resolved determines the learners future openness to instruction. Effectively learning originates in, and provokes change in, experiential group interaction. For Development Drama pupils that means using critical theory to deconstruct the 'familiar' when defining the problem during their fieldwork research phase. His next criteria for interactive learning is the '**Learning to Learn**' aspect. It examines what facilitators do and how to

improve it, and for learners to understand basic processes like decision- making, creativity, remembering and critical exploration of values, attitudes and ideology which is informed by the material base in society, hence its formative role. The learner is led to an awareness of how she/ he sees the world and that the manner of defining situations is socially constructed. Therefore the recognition of how a person sees others and reacts to them is significantly dependent on socially constructed definitions and for this reason the 'public voice' actualised in the 'learning by doing' and 'learning to learn' within the 'experiential group process', can best

be critiqued formatively in the here - and- now group processes. Mindful of this pupils were constantly referred to the theoretical assumptions involved in experiential learning and creative ways of applying it in our context. According to Priscilla Reddy (9B, 1991, New West Secondary Creative Journal):

> "In Std. 8 I did a host of creative work but I did not know really why I was doing it. Now I understand the deeper meaning of theatre for development and have a greater commitment to it. I can now also explain authoritatively to my family what I am doing and that racism is more than colour, it is connected to capitalist power"

(See Appendix 14 for hand- out on Experiential learning culled from Youngman, F. 1986, Criticos, C. 1988). Drama practitioners invariably focus on Letiche's (1988, 28) 'Learning through experiential group processes' which takes the form of corporate 'theme programmes' or interpreting published material dramatically. Often group dynamics are foregrounded during problem solving of the task or process of resolving a 'crises- in- the- fictive' world of socio-drama. Here the emphasis is on the social consequences of 'doing' and learning occurs through the self conscious growth of the individuals perception in relation to others. Whilst Letiche's paradigm is dynamic, since each pole in the triad does not dominate if we wish to have a classroom culture that is characterised by creative risks and conceptual instability, a further crucial interdict is that Letiche needs to consider the notion of 'ideological critique, since in the S.A. context the struggle for national liberation could possibly mean looking at the 'exploited classes' as the 'political form of the class struggle' (Alexander, Neville, 8, undated publication). If 'learning by doing' is coupled to 'learning to learn' then a relevant field of activity is missed, since without adequately confronting the learner in experiential group processes (as in D.A.T.'s) or social psychological contextualizing then the activity or

learning remains mentalistic or idealistic (Louw, Eric; Tomaselli, K 1991 Seminar, and Letiche, H; 1988, 28). Combining 'learning by doing' and 'Learning through experiential group processes' threatens to create a classroom culture characterised by 'spontaneistic' learning at the cost of self- understanding. This type of learning is prevalent in the present drama syllabus section called 'The Theme Programme' and 'Practical Work.' Letiche (1988, 29) states that research in the field of 'learning by doing' has focused on concepts such as connoisseurship (Eisner), enquiry (Bruner and Schwab), having an experience of group investigation (Dewey), non directive teaching (Rogers and Page). Therefore an awareness of ones own intellectual processes and how and why we problem- pose and problem- solve the way we do will offer greater critical choices for the learner. Furthermore, 'Learning to Learn' and 'learning through experiential group processes' can deteriorate into the cartesian dualism of 'rationalism'/ 'intellectualism' or 'blind subjectivism'/ 'emotionalism'. This perhaps explains why some of our pupils in the racially segregated 'Indian Division' of Education are either good at intellectualising about Drama or possess developed social skills in group work but lack the 'technical skills' in the 'learning by doing' field of interaction. This leads one to conclude that the drama syllabus itself in Theatre for Development contains two components for evaluation and assessment. Whereas the assessment of technical skills is more 'criterion' referenced, the evaluation of the emancipatory skills would be influenced by reflective essays and personal profiles. The mastery of technical skills tends to promote convergent rather than divergent thinking and the learning objectives are easier to observe and assess. (The London Record of Achievement, undated publication, 7) For the purposes of clarification and pointing toward the call by the National Education Co- ordinating Committee's (N.E.C.C) commitment toward student- centred learning rather than traditional didactic teaching, A.V. Kelly (1986) in his book ***Knowledge and Curriculum Planning*** succinctly draws together the philosophical arguments polarised into 'rationalist' and 'empiricist' perspectives of education. 'Rationalism' is concerned with explaining things through the mind and thus through 'rationality'

> "offers a strong view of 'truth', sees large areas of knowledge as being certain, or at least potentially certain, regards knowledge for the most part as propositional- as 'knowledge that...' "
> (Kelly, A.V., (1986) cited by Evans, M. (1988), 8)

For Kelly the rationalist perspective in education is strongly concerned with knowledge and

the content of subjects; with academic intellectuals and placing a hierarchal value on subjects. Mindful of this, the affective focus in the traditional Speech and Drama teaching would therefore be insignificant, and equally striking is the neglect that the Educational Renewal Strategy (E.R.S) offers drama since the E.R.S planners are rooted in a Rationalist Paradigm. The problem that remained for us was to make the New West Secondary Project capable of absorbing the Departmental Mark Allocation whilst still remaining a reflective paradigm of learning and teaching. For us, naturally, an easy conceptual justification, for our practice, lay in the 'Empiricist' perspective which asserts that subject content is of secondary importance to the facilitation of the child's development. (Evans,M; 1988, 8)Empiricists do not see knowledge as certain and unchanging, but a

> "means of coming to learn, to understand and to think; and it believes that no kind of ultimate justification of an objective kind can be found for any assertions of value,that values are relative, man made, socially constructed."
> (Kelly, A.V. (1986) cited by Eveans, M. (1988), 8)

clearly empiricism, takes into account children's experiences, commonsense knowledge, and emotional development. It stresses the process of guided growth and participation rather than outcomes, and thus our programmes stressed the changeability of socially constructed knowledge and values and power relations. Evans (1988, 9) furthermore argues for a process orientated approach in citing John Holts' (1965) beliefs of teachers failing children by making them afraid of risks and making mistakes. This project on 'Race and Racism' generated conflict and personal pain for many pupils, but everyone was encouraged to take risks and venture for the purpose of learning. The question still remained as to how best we could reflect the learning experiences and outcomes as an 'exam mark' for Report Card purposes. The following points need to be cast:

(1) In their personal profiles and creative journals pupils agreed to record their achievements and comment reflectively on their experiences (See appendix 15 for hand- out to pupils on 'guidelines for profile writing') Here the stress is not so much on the content of what is learnt but how learning is achieved or more concerned of developing the skill of becoming more self- aware and reflective through learning to assess oneself and as such stresses the process of learning. Pupils are encouraged to rate themselves and provide positive evidence for their

self- assessed marks to be moderated by the teacher.

(2) Pupils were encouraged to submit questions for essay purposes of a reflective nature for examination purposes. Additional questions together with pupils refined efforts by the teacher, were seeded by the class for revision purposes, together with the teachers guidelines for marking. (See question paper Std. 9 in Appendix 16) This meant that pupils would have to reflect a critical understanding of not only 'what' has been taught but 'how' it was taught too, since the testing programme underpins the teaching programme.

Both approaches demanded time and thought on the pupils part and patient facilitation on the teachers part. Some pupils stuck rigidly to the guidelines whilst others went beyond the basic requirements of the task by bringing in a range of materials and referencing for their personal profile. For Thavamoney Murugan (9B, New West Secondary, 1991) the reflection process made her conclude that politics is not the way Media makes us perceive the Left as Demons and Bogeys or 'A.N.C. Commies', but that the project was an example of personalising politics and politicising herself as a critical person capable of taking action. I am aware that my theory would seem more like asserting answers and justifying concluded classroom practice and therefore it would be useful to cryptically reflect on some situationally relevant categories to unpack some of the tensions that obtained in this exercise. These categories are based on Schubert's (1986) curriculum points of influence.

(1) **Teachers and Teachers**

Drama is still perceived by the staff as 'low' on the academic hierarchy and in the main an 'acting' course. The teachers responsibility, as I saw it, was to constantly engage in discussion about what the subject is, can be, and how lessons in the 'empiricist' tradition has with critical theory a role to play in pupil development toward a 'critical citizenry'. A non-threatening approach, like the unconditional sharing of resources and workshops for subject committees on the use of drama or enactive modes in learning lessened the perceived prejudices about the way we are engaged in Drama. Class- curricular use of Drama and thematic approaches to education as in 'Race and Racism' in Development Geography, History, English and Drama also generated positive responses but often resulted in an

overload of ideas for pupils.

(2) Teachers and Learners

I encouraged a climate of enquiry and support or distinguishing between individualism (as in uniqueness) and being individualistic (as in profiling the self at the expense of others). Learners took a long while to empower themselves or to believe in their ability to use their own insights. ('I'm scared for the exams, because I don't have enough notes from text books' -- Christina Peters, New West Secondary, 9B, 1991.) Pupils were encouraged to display initiative and leadership skills (see Appendix 17 Carmen Gabriel and Teams organisation of Youth Rally, 1991). To serve as a role model, I had to ensure that pupils saw me as a co-worker and supporter in their projects. This meant often times serving as a 'taxi' to and from their homes and assisting in concluding administratively their projects. Pupils had to be socialised in interpersonal skills, like humility and listening ("I now know how to listen, to understand and sometimes to dispute by being hard on the problem and soft on the people" - Thavamoney Murugan, 9B New West Secondary, 1991.) Ultimately, I thought it worthwhile to get pupils to move from civic apathy to civic action and so reclaim their right to reshape society, as well as maintain a 'healthy' scepticism towards party centrist politics.

(3) **Teachers and Subject Matter**

I derived my passion from teaching drama for development in the hope that it will facilitate the growth of 'organic intellectuals' or pupils possessed with critical skills to take social action in the context of an apartheid society with skewed development. Furthermore, the evidence of the pilot project at New West, suggests that the teacher needs to have an extensive theoretical and conceptual understanding of theatre for development which includes understanding the dynamics of social action, critical theory, praxis, play-building, experiential learning and development principles. Particularly pertinent is John Holt's (1965) assertion that: "since we can't know what knowledge will be most needed in the future it is senseless to try to teach it in advance. Instead, we should try to 'turn' out people who love learning so much and learn so well that they will be able to learn whatever needs to be learned." This relates easily to an experiential, empiricist tradition which is exploratory and risk-laden, rather than the rationalist tradition that treats knoweledge as fixed, certain or given and whose interpretation of 'texts' is viewed patristically rather than gnostically by the pupils in the group (Parker, B.ED Seminar, 1987, University of Natal).

(4) Teachers and Millieu

My own experience suggests that stereotyped notions of 'Drama' teachers as 'play-whites' (aspirant 'whites' or 'coconuts' - brown on the outside and white inside), or as exhibitionists can be changed by the teacher adopting a set of attitudes and values that is non-threatening yet does not acquiesce to the patriarchal and hierarchical hegemony at school. Time, patience, an inclusive approach toward staff members where the drama teacher plays an informative role by going into dialogue with the staff about what the subject entails and what the pupils are doing as well as 'formative' role of strengthening the network of progressive teachers. This also assists in letting ideas ferment for critical dialogue. This is not a tension-free exercise, since the range of ideologies on the political contnuum at school is varied.

Die-hard 'gradgrind' opportunists and upwardly-mobile professionals still perceive one as a 'time-waster' and 'exotic-child-playing-out-idealistic- dreams.' One way of overcoming resistance from the management toward drama is a preparedness to contribute unconditionally toward curricular, extra-curricular and staff development events.

In sum, changing one's traditional definition of being a drama teacher interested in emancipating pupils rather than a teacher of a Eurocentric subject, means calling into question basic givens and values or ways of experiencing the school and world. Put another way, it involves responding to contemporary challenges embodied in 'People's Education' without 'putting one's life on the line' at school and community.

(5) **Learners and Teachers**

Initially, the drama pupils were drawn toward their subject course selection through group loyalty, viz., the commerce/drama students segregated themselves from the physics/drama group. However through a series of joint theatre projects, classroom experiential group prosesses and highlighting the socially constructed nature of the subject division as well as its 'rationalist' agenda a unified group character did after 10 weeks coalesce. (Adland, 1973) Generally, the confident, critical and outspoken 'highflyers' did come from the physics/drama group and several times the commerce/ drama pupils would point out to me that my body language, tone and eye-contact invariably shifted towards the physics/drama group revealing my partiality toward those whose 'public-voice' was most recurring.

(6) **Learners and Learners**

Several High-flyers drawn from the physics/drama group were placed strategically with members of the commerce/drama group for projects and predictably took a leadership role to

motivate others in completing tasks and facilitating the sharing of insights and experiences. The assumption here was that learners had to look at, share, analyse their experiences and knowledge and also critique group dynamics (see Appendix 18 for 'group dynamics rating sheet').

Their creative diaries reveal that as the group dynamics developed their bonds were conflict-ridden and intense. Yet they were also affirmative and friends were cherished and animated resources 'informatively' as in sharing of knowledge and formatively as in group bonding.

(7) **Learners and Subject Matter**

The received dominant perception of drama in school which equals it with actor vocational preparedness was part of the prior experiences that learners brought to class. After considerable debate, dialogue and even negotiation with parents and pupils about the risk-laden empiricist tradition in contrast to the pre-determined content-laden rationalist paradigm, the educative importance of the project was appreciated. Several pupils were of the view that some aspects of the traditional syllabus still had to be taught since they were going to be writing an external Matriculation Examination which they felt required long-term training. I felt contractually obligated to do this.

(8) **Learners and Millieu**

The drama pupils were initially socialised into my classroom culture characterised by an empathetic horizontal relationship and the right to contest or critique since the 'school is a site of ideological struggle'. Many teachers found them to be 'too critical', 'too over-critical', 'too loud and disrespectful', 'too outspoken and arrogant' and 'they need to be put in their place'. Here, the need arose for me to assert that whilst pupils need to take positive action and be competent agents of change in control of their lives, we need to have a healthy view of interdependence and therefore being progressive. This means being sensitive to both the process and issue at stake.

(9) **Subject matter and Teachers**

If a teacher wishes to enjoy a positive profile as a critical Drama for Development practitioner, then both a clear conceptual understanding of Development Drama and even more prosaically a definite commitment toward its value as a pre-figurative rehearsal for critical citizenry, has to be foregrounded.

(10) **Subject matter and Learners**

Following the fieldwork research, most of the subject matter syllabus was constructed, and

through the application of critical theory and interactive group process work, as well as various democratic ways of evaluation and social action, the pupils learning proceeded. Part of the generating of subject matter was through applying and evolving examples of "politicising the personal and personalising the political" (Pammeter, 1985, Rose Bruford College Seminar). This created organisational problems since the curriculum subject matter almost became unwieldy, since everything mattered equally (race, gender, class) as well as the goals and processes. So prioritising examples of the 'political' and 'personal' meant excluding researched work of several pupils for further critique.

(11) Subject Matter and Subject Matter

The bifurcation between the 'rationalist' curriculum of the present drama syllabus as opposed to the 'critical theory' empiricist approach adopted by us was so distinct that the difference for pupils was as clear as the ' there - and - then' and 'here-and - now'. The challenge was to create an examination paper wherein the testing would quite logically underpin the teaching strategy since I still had to account for the predetermined mark. This meant getting pupils to evaluate themselves, the course, and group process in a self-reflective way and in a variety of different ways. Regarding the testing programme, the pupils were encouraged to frame questions which I would refine and subsequently provide for them a few extra questions for revision. The purpose here was to remove the pre-examination counterproductive tension. In addition, pupils were encouraged to submit their marks for practical assessment and say why and how they arrived at it. (Based on Costas Criticos' examination procedure, B.ED Course, University of Natal, 1987.)

(12) Subject Matter and Milieu

Given the freedom allowed by my Principal, Mr Ash Biseswar, I fortunately had little experience of structural constriaints. I believe that this created a sense of expectancy amongst management and did assist in more thoughtful learning and teaching as evidenced by the pupils' comments in their creative journals.

(13) Milieu and Teachers

Oftentimes practical work had to be done on the assembly tarmac or sportsfield due to venue constraints. This did affect the quality of work since pupils felt leered at and therefore self-conscious. Fortunately I was given permission to have access to School premises anytime after School hours for rehearsals. This facilitated the creation of an atmosphere of 'our school' and therefore a desire for learning not thwarted by rules and regulations.

(14) Milieu and Learners

This project created a host of ethical problems for me, not the least of which was the mind-set created in pupils. They saw through the 'organisational game' of control and constantly critiqued it as a neat nexus of 'structural violence'. For conservative teachers this created a personal 'inner' turmoil in the pupils and explained early in the first year (1990) why the learners' performance, attitiude and behaviour was negatively on the downslide. Stifling the new found 'moral outrage' meant invalidating the long-term goal of working towards creating a critical citizenry. Fanning their 'outrage' means being accused of 'subverting' the school tone. Working through the tensions meant finding ways of combining a 'combative' view of life with an 'inclusively engaging' approach. This type of socialising took time and patience. Of note is the way in which the internal logic of the 'personal is political' ideology was applied by pupils since everything was now a potential focus of political struggle and nothing lay outside the realm of politics.

(15) Milieu and Subject Matter

A definite constraining effect is the lack of understanding at a simple level, what the personal empowering benefits of drama is for pupils. Teachers in the main, need to be conscientised in this regard, mindful of the undermining effect that 'snide' comments can have on the self-image of children. Six periods a week is insufficient. So, if the 'Right Living' periods (1 hour 15 minutes) and the guidance period (35 minutes) together with the three periods of contact time for teachers (35 minutes each) and slotting the STDP toward the end of the day, I believe valuable interactive and thoughful work could occur.

(16) Milieu and Milieu

Here I would like to draw on Ben Parker's (1987) arguments related to how the actual school buildings constrain rather than facilitate pupils' growth. His determinist argument holds some truth for 'drama' teaching. Because of the 'inward looking' structure of the building, 'creative noise' tends to spill out and 'disturb' other teachers. Practical work was often done in the rarely available multi-purpose room directly opposite the 'quiet' library area, which constrained movement work considerably. For this reason, a space away from the main building, characterised by an 'airy and roomy' ambience will assist in establishing a creative learning space. So whilst the principal at New West Secondary, Mr A Biseswar, believed in the value, function and purpose of the 'arts-in-education', spatial and temporal constraints militated in effectively realising the intention he espoused.

For me therefore, there can be found both limitations and accomplishments in the New West Secondary 'Race and Racism' Project. Throughout this chapter, I have offered what I in the main have been doing and why I have done it, as well as cryptically and at times tangentially reflecting on the consequences of curriculum choices and how they impact politically, socially and educationally. Now is the time to tie up the loose ends, and draw conclusions related to larger political questions and cultural practices:

(1) A project on 'Race and Racism' would serve a critical purpose if we focus on class terms rather than colour and ethnic discrimination only. As Neville Alexander (undated, 9) casts the point:

> ... ruling-class domination is not explicable simply in terms of racism or racial ideology. While the latter is integral to the system of racial capitalism in South Africa, it rests upon and reinforces class exploitation which, as in any other capitalist social formation, is the source of surplus value and capital accumulation. Hence the struggle against racial descrimination cannot be unhooked from the struggle against capital exploitation ...

(2) Using the cultural space of the school for critical opposition is only part of the process. "Ideological production is not a unidirectional one in which intellectuals fill the empty minds of proletarians or of other class agents with symbolical instrumentarium appropriate to their 'class interests' (Alexander, undated, 23). Rather, the cultural civil sphere is a 'combative' zone where, for the organic intellectual and the politically uninitiated and uncritical, it is a 'complex two-way process of learning and unlearning (Therborn, 1982 cited by Alexander, undated, 23).

(3) The role of the 'organic intellectual' and notions of vanguardism need to be critically assesed. The DAT of the STDP is not an instrumental political agency, as such. Rather, it has cultural-political objectives from which emerge the felt oppressions and struggles of people at grass-roots, and can therefore activate democratic and collective 'community' involvement, rather than superimposed party-state 'solutions'. For this reason the DAT of the STDP can stave off party-centrist ideological incursions which obstruct the life-force of praxis. This is not to deny that what forms the 'vanguard' today is probably the common practice tommorow. The danger is that 'vanguardism', which involves the setting out and extending of analyses and projects, which are in advance of the views held by the majority, can with its 'purist' assumptions serve to exclude potential recruits to emancipatory teaching agendas.

(Hessari, and Hill, 1989:34)

(4) Teachers would have to consider the 'how' of effecting change. In the formulation of their strategy, they need to consider:

(a) the definition and clarification of goals

(b) the statement of principles

(c) educational, cultural, preparatory programme

(d) assessment of costs and resources

(e) social action

(f) evaluation and review of successes and failures

(g) continuing action research or process of revising goals, alternatives and reconsidering processes.
(Deats, and Stotts, 1962:112).

(5) Development theatre practitioners need to re-look at the role of non-violent action. In this reguard Marjorie Hope and James Young (1983:232) cite Gene Sharp (1973) as a leading exponent who catalogues no less than 198 different methods of non-violent action used in national liberation struggles, civil rights and disarmaments. A striking example of a non-violent metatheatrical event was the 'alternative' opening of Parliament by the ANC in January 1992 and attended by thousands of people witnessing the passing of 'bills', like declaring the present government out of power. This 'act' served to undermine the legitimacy of the dominant Parliament in power on that day as ethically being unrepresentative of the people. Since it was a 'media-event', the performance deflected from, and trivialised, the proceedings of sitting-white-dominated parliaments' stature. Sharp (1975) argues that active non-violence requires more inner strength and self-discipline than the armed struggle and recognises that the defeats, stalemates and failures also occur in violent actions.

(6) As a group we can list six main criteria to conceptualising Development Theatre DATs:

(a) in terms of **perception**: the pupils shared a collective perception, not necessarily working in circles of certainty, but defining themselves as having a common goal and understanding the conflict-ridden process.

(b) in terms of **motivation**: individuals found their affiliation mutually rewarding and

worked through self-reflection to 'own' the social problems.

(c) in terms of goals: learners co-operate to achieve common goals, purposes and objectives.

(d) in terms of **organisation**: pupils are organised and regulated by a work-study system of roles and shared norms.

(e) in terms of **interdependence**: children began to value a need for social interaction and corporate need-satisfaction.

(f) in terms of **interaction**: learners felt the intense nature of experiential group processes in the 'learning how to learn' and the 'learning how to do'

(Shaw, 1976: 6-11).

(7) Pupils no longer saw the dormitory township of Newlands West as a monolithic, reified 'Indian' Group Area. They found through their research, the complex social relations in the area and began to understand its variety of religious, cultural and political networks. Re-building the 'imagined community' (Anderson, 1983) of Newlands West (perceived as working class with criminal elements by outsiders), was now both a necessary challenge and a daunting long term task. A sense of an emergent confidence and creativity replaced the previous fatalism, submission and passivity toward authority and society both of which were initially reified. (Lazarus, 1985:116).

(8) The possibility and problematic of co-opting and institutionalising the 'left' remains, even though the project was non-aligned and was a rehearsal in **de-professionalised** politics or not treating politics as a special separate sphere of activity, belonging to a party-centrist sphere or parliament - the danger of **de-radicalising** the project has to be resisted. Put differently: the children may have developed personally through the project, yet lack strategic political skills for taking social action.
(Lazarus, 1988:190).

(9) The DATs of the STDP in the broad sense is an example of a 'pre-figurative social structure' which can be viewed as having the nucleus of a future democratic, anti-racist and anti-sexist state and therefore seeks to democratise and re-invigorate the revolutionary momentum (Boggs, 1982:20). It works at people centred development in the cultural, social

and political sphere and could mediate the hegemony of the economic and political conglomerates.

(10) The Discussion and Action Teams can:

(10.1) create a climate, albeit a micro- intercessionary level, for change by focussing on new values, attitudes, skills and useful for social reconstruction.

(10.2) as a result of being resources of knowledge, raise levels of community social action success, and serve as incentives for further action as a self perpetuating process.

(10.3) lead the community in realising the complexity of the social crises and the need therefore for development projects to serve their own needs.

(10.4) create new 'organic' leaders and possibly challenge conservative leaders.

(Tomaselli K., 1989 Seminar C.C.M.S and informal discussions)

(11) Further educational strategies and a bias for the S.T.D.P. curriculum was our philosophical and political conceptual reliance on Cabral's (1980) strategies which meant:

(11.1) Constantly improving pupils cultural training.

(11.2) ensure respect for the adage- 'all those who know should teach those who do not know' 'each one, teach one.

(11.3) protect and develop manifestations of our people's culture, and ensure respect for the usages, customs and traditions as long as they do not go against human dignity.

(11.4) Teach ourselves and others to combat fear submissiveness and ignorance arising out of oppression and exploitation.

(11.5) Demand that learners devote themselves seriously.

(12) The aesthetics could detract from the political reflexivity of the people by romanticising and glamorising the struggle or blocking the contradiction and the tension in the struggle.

(13) Pupils achieve a sense of political self- consciousness by realising the complexity of the situation. In some constituencies this is viewed as a disadvantage. In addition, there is the danger of political burnout since the experience is intense.

(14) For the parents the words 'anti- racism', anti- sexism' and 'anti- classism' were no

longer threatening since the egalitarian values imbedded in the words became animated and seen as crucial to social progress.

(15) Some concluding Remarks Related to Methodology.

I have procedurely and methodologically relied heavily on Sandy Lazarus' (1985) investigation related to her action research in an educational setting where 'black' students were participating in the development of an alternative education pnrogramme. This includes diaries and creative journals documenting learning experiences, conceptual changes and conflict-ridden moments. She acknowledges as I do, the limitations of this type of qualitative research but considers certain safeguards in the account-gathering process. (Lazarus 1985; Armistead 1974). Her multi-method measurement procedure, which I adopted included: taped group discussions, small-group interviews, in-depth interviews, participant observation and an assessment questionaire completed by pupils individually.

The catagories used to analyse the taped transcriptions and diaries were :

(a) experiences of powerlessness at school and society

(b) the development of a critical consciousness

(c) the development of personal power

(d) ability to make political connections or judgements and critique unexamined ideology

(e) how decisions for social action were derived.

Lazarus argues that the subjectivity inherent in the research method means that the researcher wittingly or unwittingly may select, organise and evaluate data according to his/her own needs and wants. Furthermore, there is the problem related to sample size and absence of the variables under study.

In sum, this project has had its own characteristic content, problems and rules of discourse. However, general principles for social actional and Freirian-type emancipatory education can well be appropriate in any context. And for as long as there are hordes of starving people and four conglomerates owning 80% of South African wealth, and private army gangs asassinating activists, there exists a need for a School's Theatre for Development Projects to expose the ills of society and thereby to lend a voice to the oppressed and exploited.

CHAPTER 5

This chapter outlines and provides tentative proposals for a Developmental Theatre Studies Course. Although the document is presented for contestation and refinement the core curriculum assumptions were used in the "New West Secondary School Anti- Racism Project".

This subject should deal with **theatre** and its role in development. It should be studied from a **critical theory perspective**, **creating plays** for **conscientising** and developing politically agitational **social action** programmes to redress the historical imbalances wrought by apartheid policies, at a personal, institutional and structural level. In addition to the acquisition of social, political and aesthetic knowledge, candidates should be able to develop the ability to take social action, positively contribute to the development debate in the 'public sphere' circles of the community, ultimately **reflecting and evaluating** on the aesthetic and political process used, by documenting and communicating the ideas relevant to the course, for the community to use in development work and to make critical analysis clearly and concisely in the candidates portfolio.

The process of work for the pupils involves the following methodological assumptions: Problem Identification, Problem Analysis, Creation of Storyline, Trying out the Improvised Story, Rehearsal, Performance and Discussion with the Community, Social Action and Follow-up activities. Proposals related to evaluation and testing of pupil's work are offered. The nature of the testing is reflective or problem-centered essays or portfolio record of fieldwork experiences.

Tentative Proposals for a Development Theatre Studies Course - A Document for Contestation and Refinement.

Regulations of the Examination Body:

1. Types of Examination

The Examination Body makes provision for examinations or assessment of pupil profiles in the following styles:

Model 1: Examinations on syllabus and examination papers prepared by the Examining Body.

Model 2: Examinations set by the Examining Body on the syllabus prepared by individual schools or groups of schools and approved by the Examining Body after consultation with Parent Teacher Student Associations.

Model 3: Examinations set by individual schools or groups of schools syllabus prepared by them and approved and validated by the examination body whose main curriculum criterion or determinant is that the syllabus falls within an anti-racist, anti- sexist and democratic ambit (as for all 4 models).

Model 4: A personal Achievement Profile, recording a pupils achievement as a potential critical cultural worker, moderated and assessed by the school and the Examining Body and the organisation for whom development work was done for.

2. Examination Results:

In order to be considered for a validated award a candidate must show evidence of attainment and mastery in all parts of the scheme of assessment.

3. Eligibility of candidates for examination:

Any full time student at school, regardless of 'race, colour, creed or handicap.'

Development Theatre Studies

Introduction:

This subject should deal with Theatre and its role in **development**: it should be studied from a **critical theory perspective**, **creating** plays for **conscientising** and developing politically agitational **social action** programmes to redress the historical imbalances wrought by Apartheid policies, at a personal, institutional and structural level. In addition to the acquisition of social, political and aesthetic knowledge, candidates should be able to develop the ability to take social action, positively contribute to the development debate, ultimately reflecting and **evaluating** on the aesthetic and political process used by **documenting** and **communicating** the ideas relevant to the course, for the community to use in development work and to make **critical analysis** clearly and concisely in the candidates portfolio.

Whilst each school will obviously wish to evolve its own list of **Aims** there are some aims for expressive work and Development which could provide a spine of reference and also facilitate documenting **critical analysis** clearly and concisely in the candidates portfolio.:

(a) **Providing** opportunity for the pupil to create, perform and appraise in a variety of media, the felt oppression of the community, and thereby 'spark' off social action which will appropriately serve to ameliorate the human condition;

(b) **Developing** imagination, inventiveness, creativity, and thoughtful expression as a way to foreground the class, racist and sexist contradictions in society.

(c) **Stimulating** individual expression and personal growth, providing equal access for all pupils, and encouraging excellence in each pupil according to his/her level of ability.

(d) **Generating** aesthetic awareness, including a critical awareness and appreciation of the art forms of other cultures in South Africa, pan-Africa, globally and other historical periods and thereby work toward synthesising and developing a distinctly South African Theatre. Put another way: teaching aesthetics productively (by extending the cultural markers) and reproductively (by teaching the received tradition).

(e) **Ensuring** that pupils acquire aesthetic technical skills, and the opportunity to

understand and use structured forms and conventions to express feelings and ideas in a wide range of media; developing democratic and participatory decision- making and problem- posing and problem solving skills;

(f) **Using** expressive arts to 'integrate' or 'heal' the pupil who might be psychically fractured due to the structural violence of apartheid. **Devising** assessment procedures, including appropriate recording and reporting systems, which positively recognize pupils' work and give opportunities for performance and critical self evaluation that empowers the child.

(g) **Positively** working to create an educational environment conducive to creative critical expression i.e. support during the risk- laden incubation and development of ideas period; letting go of the customary authoritarian teacher role during the field- study process and empowering children to 'own' their learning agenda; providing ample and appropriate stimulus and resource reference materials; regularly and incidently using in context technical, descriptive and qualitative vocabulary in the aesthetic and political areas of development.

The broad aims serve as a guideline, since the very nature of community theatre for development would resist the imposition of fixed curricula, although it is partially possibly to teach technical skills as part of a planned course. In re- stating the political and aesthetic assumptions of community theatre for development the facilitator or teacher needs to take into account the following aims:

Long Term Aims	**Short Term Goals**
Social and political development	Development of active participatory democracy, social action, reflection generalisation, abstraction, mobilising skills. Perceiving art as a weapon of struggle and enlightenment.
Personal Development	Enlargement and enhancement of one's experience, including more cognitive and analytical skills, healing or integrating psychically scarred pupils through expressive activity and therapeutically socialise 'atomised' pupils into relationships characterised by warmth and empathy.

Long Term Aims	Short Term Goals
Technical and aesthetic skills	Giving participants access to this kind of knowledge during the exploratory and devising process and work toward excellence in the product phase thus contributing to cultural democracy and give the base for a lasting and stimulating leisure activity. To understand, the critical use of **what** theatre skills are being used, **how** they are being used, **why** they are being used.

Given the aforementioned criteria for development theatre studies, what do we hope pupils will gain from a development education approach to theatre studies? Since there are many ideas and definitions about the meaning of developmnet and education the following definition would encourage focus and clarity:

> development education is concerned with issues of human rights, dignity, self-reliance, and social justice in both developed and developing countries. It is concerned with the causes of underdevelopment and the promotion of an understanding of what is involved in development, of how different countries go about undertaking development, and the reasons for and ways of achieving a new international economic and social order
>
> (United Nations, 1975).

Therefore by using the guidelines and the definition, it is anticipated that teachers will be encouraged to devise their own school- based curriculum on Development Theatre Studies, since issues particular and peculiar to the school and surrounding community will lend themselves to investigative work, play building, presentation, social action, reflection, and follow up activity. By extension, models 2, 3, or 4 could be used for examination or personal profiling.

Although teachers, refer to aims or objectives to plan lessons, this relates more to the teachers intention rather than the pupils gain, even though pre- planning admittedly has implications for both. Specifically, the following objectives serve as guidelines:

Objectives:

The examinations will assess or profile the ability to:

1. **Offer** reasoned judgement and express a balanced yet critical opinion, or offer reasonable social solutions and political insights into socio- economic problems and

human situations encountered in the course of fieldwork.

2. Define an argument, proposition or hypothesis related to Development; or plan a comprehensive outline of any qualitative research which may be needed to develop it.
3. **Democratize** the skills that are an integral part in the process of restructuring theatrical events for performance purposes.
4. **Apply** that knowledge or those skills to unseen theatrical problems and to come to valid aesthetically and politically progressive solutions.
5. **Express** personal understanding and meanings through the various resources and conventions of theatre.
6. **Plan** and **organize** fieldwork action research in the community to devise a play-building project for the community.
7. **Reflect** on the fieldwork action research in the community to devise a play- building project for the community.
8. **Describe**, interpret, analyse, seek out, classify, select and synthesise information by using a pervasive critical theory agenda before, during and after the project.
9. **Problem- posing** socio-economic problems and through a Development perspective which includes social action and justify reasoning underpinned by critical theory.

Form of the Examination with regard to model 4.

1. A performance study folder. 20% of marks.
2. A written paper reflecting on the process and value of the Development Theatre Project. 20% of marks.
3. The Research, Field study and Application Study. 30% of marks.
4. The Community Theatre Events. 30% of marks.

During the final three years of schooling (Secondary Phase) the '***Development Theatre Studies***' candidates Performance Study Folder should refer to the following areas, which were experienced:

(1) A dramatisation of stories and poems for the junior primary phase reflecting on:

(1.1) The preparation, selection and performance.

(1.2) Pre- performance and post performance classroom materials devised by the candidate and seeded to the host school prior to the visit as part of an integrated arts programme using art, music, and drama 'for' and 'with' the children in the junior primary phase.

(1.3) Problems and possibilities of the project for the candidate.

(2) Devising a T.I.E. project useful for Senior Primary Pupils based on an area of their curriculum or community history or social problem which will reflect on:

(2.1) the preparation, selection and performance of T.I.E.

(2.2) Problems and possibilities.

(3) Evaluating and critiquing a two year Development Theatre Project which reflects among other issues:

(3.1) Selection of problem, work study approach.

(3.2) Field- Study programme:

(3.2.1) **Background of the problem to be investigated**:

Make clear why the study is of value, but avoid pre- conceptions. How issues are problematised. Pupils re- evaluate ways of seeing and knowing by using critical theory questions. 'This is how it is. Is this how it should be?'

(3.2.2) **Problem to be investigated**: The specific project to be undertaken is explicitly stated; the major issue to be investigated, including defining important terms or concepts.

(3.2.3) **Scheduling the fieldwork**: describe in detail **who,** does **what, when, to, with** and for **whom**, to achieve **what.**

(3.2.4) Explain how the research project is timely, relates to a wide population, relates to a practical problem, fills a development gap, sharpens the communities awareness as opposed to their viewing life in a reified and passive way.

(3.2.5) Developing questioning techniques which encourage listening skills in the candidate and serves at least four functions during the social enquiry phase. To get the respondent: to elaborate on what was said; to clarify what was said; to explain the reasons underlying what was said; and to restrict discussion to the specific content of the question.

(3.3) Reflecting on the theatre process viz:

(1) Using critical theory to re- evaluate the real world. Critique our responses, assumptions and myths.

Unlock our thoughts.

Generating feelings and imagination.

Researching (ethnographically, sociolinguistically, politically etc.)

(2) Devising, writing, rehearsing, structuring images for play -building.

(3) Performances (Acting, Design, Music, Dance, Staging) (**what** theatre skills and **why** those theatre skills were used).

(4) Audience response (sparked off double- loop learning, creative social action, contestation ideologically with theatre group. Why? Reflection **of** reality and reflection **on** it- how play mediated reality).

(5) Re- evaluating the dynamics of theatre, not for what it is, but what it does and can do.

(3.4) Documenting the theatre skills used as part of the process: How authentic is the writing? What kind of acting/ performing. How far does the performance structure situations which relate to the audience?

How far do design, music and other elements relate to the audience?

How far does the school organisation and the community enable this process to happen?

(3.5) Evaluating the kind of social action persued and why the follow- up activity was successful, problematic or still part of the work in progress. Specifically the strategy adopted includes:

(1) The definition and clarification of goals.

(2) The statement of principles.

(3) Educational cultural and preparatory programme.

(4) Nature of conscientising and mobilising community.

(5) Social action which includes evaluation and review of successes and failures.

(6) Continuing action research or process of revising goals alternatives and reconsidering processes.

(3.6) Looking for the overall strategy of Theatre- for- Development or the objectives viz:

(1) how mobilisation at the community level was achieved.

(2) nature and the process of consultation.

(3) community engagement in problem- solving.

(4) programme of conscientization.

(5) reinforcement of positive popular cultural practices to embody 'development theme'

External Assessment of Course Work- Notes for Guidance:

As part of the ongoing process of monitoring both the aesthetic and political efficiency of the programme, an external moderator together with the staff and pupils will be involved in a supportive capacity and whose report will include the following criteria which looks at the quality of community encounters or interventions as well as aesthetic criteria:

1. **Problem recognition and policy conceptualisation**: How, and from where, did support for the project emerge?

* for example, through a community need or crisis? Who were the motivators?

2. **What is the underlying philosophy and objectives of the project**?

* Unpacking some un- examined ideology.

* did the project wish to increase community self- reliance?

3. **What was the basis of support for the programme**?

* was there any explicit political discussion of the social impact of the programme?

* was there any resistance? who were the main protagonists?

* was there strong support from any particular group? why?

4. **Formulation of the policy and the programme.**

(a) Analyse the process of decision, planning and programming:

* who decided and planned the project? were the goals pitched at national, regional or local level? Why?

(b) Who made the decisions about:

* tasks, selection and training?

* teaching materials and methods.

* supervision and support.

(c) What was the role of:

* the teachers.

* the advisory services.

* outside academic, professional and social agencies?

(d) Were there modifications to the programme since inception?

* how did this come about? who initiated them?

(5) **Community- level evaluation.**

The broad question to ask is how well the Discussion and Action Teams (DAT) of the Schools Theatre for Development Project (S.T.D.P.) was functioning. Where they:

* achieving what was expected of them?
* contributing toward 'development' in the area, etc.
* success in forging links with community networks.
* improving the self- reliance of the community?
* acting as forums for community participation?

Therefore the central concerns of community level development drama studies are:

(a) **Activities**:

* What do the DATs of the STDP actually do?
* to what extent are their services or programmes used?
* what theatre skills are used?
* how are the theatre skills used?
* why are the theatre skills used?

(b) **Perceptions**

of the DATs in the community. Are they a legitimate group? What are the links and relationships between the community?

Specifically under activities:

* What range of activities are they involved in?
* How much time did they spend on advocacy verses developmental activities?
* How much time was spent on fieldwork? What was the nature of the fieldwork?
* Do they intentionally or unintentionally target their activities towards certain groups only? (eg. rich or poor, women only, children only, etc)
* What are the DAT's allowed to do officially or unofficially.
* Who supervises the DATs? How often are they supervised? What is done during a supervisory session?

Community perceptions specifically could include:

* How do members of the community see the DATs. Are they satisfied with them?

* Are there important differences between perceptions of different subgroups of the population (eg. ethnic group, age, sex, socio- economic status?)
* Which approaches are most valued? Why?
* What would they like the DATs to do in addition or instead of current activities?
* Which key community groups and legitimate individuals were involved and the reasons for their contact?

On the day when pupils present their Theatre for Development Project the external moderator will monitor the proceedings using amongst other negotiated criteria the following ideas for a qualitative report- back:

1 Context:

(a) **Venue**

* the venue is convenient, accessible, welcoming.
* the venue helps those taking part feel comfortable.

(b) **Timing**

* the timing is suitable for the community.
* there is sufficient time for peoples views to be listened to.

(c) **People**

* people are making contact with the D.A.T's to meet their own needs.
* The buzz- groups are small enough for people to speak with confidence.

(d) **Attitudes**

* people are committed to finding solutions than creating problems.
* people feel that the task that they are involved in is worthwhile.

2 Process:

(a) **Information**

* people are receiving relevant and balanced information.
* people are involved in knowing what they are doing, and why.

(b) **Skills**

* the group leaders have skills in group facilitation.
* the participants feel enough support to make their needs and views clear.

(c) **Goals**

* the issues for consultation are clearly defined, and the aims are clear.
* People feel that consultation is full and fair, and that all groups in the community are

involved in the process.

(d) Methods

* those who wish to contribute have the opportunity and encouragement to do so.
* consultation is taking place in a way that genuinely shares power and influence.

1 Outcome

(a) **Recording**

* all needs and ideas are clearly recorded.
* peoples contributions are acknowledged and valued.

(b) **Decisions**

* all decisions are made after options are fully explored.
* all decisions are reported to all interested parties.

(c) **Actions**

* any actions are designed to build on existing practices, using an appropriate time scale.
* the plans for action are fully documented, and reported to everyone interested or affected by them.
* Specific forms of social action persued by the group.

(c) **Monitoring**

* the plans for action include a means of monitoring implementation.
* the dates for review and evaluation are decided on and relayed to all participants and other interested community members.

4 Aesthetics

(a) **Acting**

* voice- projection, register, effective use.
* sense of language and characterisation.
* physical characterisation, movement, gesture.
* presence- domination and control of the space and the ability to project from that space.
* Conviction- capturing the essence of the 'fictional' situation and character.
* Interaction.

(b) **Directing**

* Effective interaction with actors.

* Ability to organise: space.
  - objects within the space.
  - people within the space.
* Ability to have acquainted actors with the function of the scene.
* Ability to interpret the text for action, climaxes and anti- climaxes.
* Realisation in action of specified intentions.
* Use of technical know- how - working knowledge of stage methodology.

(c) **Technical**

* Any special effect (sound or lights).
* Any points at which these elements could add significantly to the dramatic and theatrical aspect of the scene.
* Any specific pieces of music.
* Any use of local cultural practices.

After this community event, the pupils will be provided with an 'unseen' or previously 'unknown' development theatre problem and given a fortnight to 'solve' and 'research' the issue. Here the scheme of assessment is designed to test the candidates ability to:

(1) seek out and classify relevant information.

(2) plan, using the experience gained during the practical project, the most effective approach to an externally imposed and research related task about Developmental Theatre.

(3) complete that task individually, document it and be able to justify solutions to problems that could arise, and show them to be viable and appropriate.

(4) apply social, political, developmental and aesthetic criteria in terms of:

(4.1) effectiveness - would it have the desired effect?

(4.2) Practicability - could it be done?

(4.3) relevance- does it take into account the research experience.

(4.4) clarity - are these ideas presented clearly?

(4.5) organisation - has a logical development of ideas taken place?

(4.6) Validity - appropriateness of the solution based on reasoning as derived from research and experience.

(4.7) Interpretation - has the candidate understood or shown insight as a Development Drama Practitioner.

(5) Specifically, the aesthetic assessment looks at the candidates':

(5.1) recognition of WHAT skills/ techniques are used.

(5.2) Explanation of HOW the skills/ techniques are used.

(5.3) Judgement as to WHY and HOW EFFECTIVELY those skills/ techniques have been used.

The type of unseen theatre for development problem that can be posed could be:

The above visual depicts a socially overcrowded and rapidly deteriorating physical environment in a township.

Some of the social problems are:

1. 'Inter-racial' violence,
2. Overcrowding,
3. Lack of entertainment and cultural amenities,
4. Gang warfare.
5. Child abuse

Imagine yourself to be a concerned member of this community. As a drama student, the school's Parent- Teacher- Drama student, have invited your group to choose one of the above mentioned topics and create a play for theatre for development purposes in the community,

2. Overcrowding,
3. Lack of entertainment and cultural amenities,
4. Gang warfare.
5. Child abuse

Imagine yourself to be a concerned member of this community. As a drama student, the school's Parent- Teacher- Drama student, have invited your group to choose **one** of the above mentioned topics and create a play for theatre for development purposes in the community, which would help to focus on the problem and possibly rid the community of this ill.

Write an account of how you would proceed using the following headings to paragraph your essay.

(1) **Problem identification**: how to get people to identify and understand the problem.

(2) **Problem Analysis**: Using meetings, discussion groups, interviews books etc.

(3) **Creation of the story line**: How the research done by your group can be used to build a story. Provide a scenario.

(4) **The story is now improvised and tried out**:

(4.1) the characters are agreed on.

(4.2) the language to be used.

(4.3) the songs for entertainment and dance.

(4.4) **What** theatre skills, **how** and **why** those skills are to be used.

(5) **Rehearsal**: to refine the message and develop integrity, creativity toward work. Provide a fictitious account of the group dynamics.

(6) **Performance**: viewing by the audience, sharing of the play.

(7) **Discussion**: of play with community. How to take social action.

(8) **Action**: Follow up activities; letters to the editor, petitioning relevant authorities to improve situation, etc.

(Based on the Ngugi wa Mirii methodology)

Put differently the Theatre- for- Development process could follow the guidelines set below: /...

Activity	Purpose
(1) cultural activity: presenting songs, dances, plays etc.	to develop contact/ collaboration/ communication between DAT and community.
(2) discussion, interviewing, observation, chatting, role- plays by D.A.T and community members in buzz- groups, analysis of data.	to encourage people to talk about their experiences, concerns, problems, aspirations, to collect systematise and analyse data, to agree on problems for detailed analysis.
(3) dramatisation- analysis process, large and small group discussion; audience participation and discussion built into drama.	to facilitate (a) problem study- raising and analysing contradictions; showing interconnections between issues; analysing root causes; (b) problem- solving - trying out different solutions, analysing constraints on suggested solutions or further contradictions.
(4) performance and discussion ie. stating problems; quick discussions with audience; re- working scene or improvising scene; more discussion and reworking; longer critical discussion in groups.	to extend discussion of analysis to a wider audience as a step towards decision- making.

This model is based entirely on a Theatre- for- Development Process devised by Ross Kidd and is provided as a guideline rather than a prescriptive approach.

Assessment for Course Work- Notes for Guidance for Teachers:

(1) Assignments should always consist of questions capable of investigation, if not of solution, by the candidate. What is to be assessed is the way in which the problem is identified, researched and tackled. The fact that a solution is not found is irrelevant provided the attempt is made.

(2) Sufficient evidence must be made available at the end of the course to justify the validity of the marks awarded, e.g. candidates with low marks would have produced a sufficient quantity of work for its overall quality to be easily recognisable. Within this general guide- line teachers are free to set any amount of course work which they feel is appropriate to the needs of the individual candidate, provided the work is to be properly assessed. Quality is more important than quantity and the length of the project/ assignment may vary according to the type of task set.

(3) It is envisaged that work/ marking will be completed in 3 stages.

Stage 1 - Planning and Preparatory work

Since the assignments main function is to provide opportunity for individual research, generally a topic or problem will be studied so that each student can arrive at his/ her own conclusions. Because of the age of the students it is unrealistic to expect them to find out for themselves what information exists on any given topic. In any case the question is not simply what information exists, but what is accessible to the students; in other words what the school can provide, or is sure what the student will be able to obtain.

The first stage of the assignment, therefore, could consist of two parts:

(a) A study of the nature of the topic or the problem - what questions it raises or reactions it provokes in the students mind.

(b) A preliminary survey - or possibly a quick reading - of the material that is available on the topic.

In both parts the teacher may provide an outline of what items need to be read by the student. The student may also, in some cases, be able to supplement this material by finding sources from outside the school. This should always be encouraged.

At the end of the preliminary stage the pupil could set down in writing some or all of the following-

(i) A statement of the basic question which the student will attempt to answer, or reach a conclusion about.

(ii) A statement of the subsidiary questions raised by the principle question outlined in (i).

(iii) A statement of what the student has already read and what he intends to read in order to reach his conclusions.

(iv) A statement of the students initial reactions to the topic, or what he expects his conclusions to be, with reasons given.

(v) A statement identifying a problem and a solution to it.

The work s/he has completed as outlined above should then be handed in to be marked. The teacher may then return the work- with suggestions for improvement if

the research plan is hopelessly off the mark - and delay marking until further work makes the plan at least a viable one.

Stage Two- Collection and Compiling of Data and Evidence

With an acceptable plan completed, the student will assemble and record all the data which s/he can find relevant to the topic . This may include summaries in his/her own words, extracts quoted where a summary is inadequate, possibly diagrams and illustrations if they are to add value in understanding or interpreting the topic. All sources should be identified.

When the student has assembled all the data on which he intends to base his conclusions, the assignment should be handed in for a second stage of marking. If the teacher believes that a glaring omission makes the research completely inadequate, s/he may make further suggestions for inclusion, and delay marking until they are completed.

Stage Three: Drawing of Conclusions or Presenting of Insights

The student should set down his conclusions on both the basic question and any subsidiary questions, giving full and detailed arguments showing how and why he reached them. The final mark will then be given.

(4) Assessments must be made of the candidate's individual work. It must not consist of copied or dictated notes, 'work sheets' or similar types of highly structured exercises done by the teacher.

(5) 'Work' may be a common task undertaken by each member of the group, or it may be a task unique to each individual in the group, i.e. each candidate may do a different task or all candidates may be set the same tasks. It must, however, be possible to distinguish the work of each individual in the group.

(6) Teachers must take final responsibility for the following:

(a) The choice of assignments and project titles.

(b) The relevance of work to the syllabus

Irrelevant work will receive no marks.

Teachers are advised that all course work must be based on the syllabus.

(7) It is essential that marks be awarded according to the criteria laid down in these notes. Assignments/ projects must be chosen in such a way that the work done by the

candidates is capable of assessment by these criteria. Please note:-

(a) The differential weighing of criteria

(b) That the three criteria are assessed at different points in time, i.e. at the beginning; during the course of assembling data; at the end.

(8) The criteria for marking are as follows:-

(a) 1/6th marks awarded for definition of the problem; development of an argument, statement of an hypothesis, propositions, etc.

(b) 2/6th for use of appropriate research technique, compilation of data, statistical or other analysis of, propositions, etc.

(c) 3/6ths for conclusions drawn, insights given, solutions proposed to the problems, etc.

(9) For each candidate an assessment record sheet must be completed as the assignments are marked.

(10) All evidence of the work done under this section of the scheme of assessment must be retained for moderation purposes until the examination results are published since it may be required in the case of an appeal. Course work, however, remains the property of the school.

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Theatre message hits home in the street

STREET theatre or "guerilla theatre", a commonplace cultural event overseas, made its first appearance in Durban, when speech and drama pupils of Orient Secondary School, put on a playlet "in the street."

Mr K.T. Maistry, co-ordinator of the Durban Central Schools', Keep Durban Tidy Campaign stated: "We decided to contribute by way of a photographic exhibition and a playlet, by our first lot of speech and drama pupils."

The exhibition in Lockhat Arcade and the playlet aroused a favourable response from the public.

Local playwright Farouk Hoosain, creative director of the D.A.R.E. Theatre Company, and also a teacher on staff, commented: "Instead of letting the people come to the theatre to see the playlet, we decided to take theatre to the people.

"It's a fun play let with audience participation, jumping and pranching by the young actors, song and dance, the whole spectrum of theatre magic."

Hoosain's playlet focuses on the need to work in harmony with the physical environment. The setting is a courtroom where a concerned environmentalist is being tried for being too civic and environment-conscious.

Judge Garbage presides, with Prosecutor Dustbin representing the State, and pro-litter Jury hearing the evidence. Defence counsel Anti-Litter S.A. bravely fights the case for John Cleanman Public.

Starting evidence is revealed by the defence. Whilst John Cleanman Public has started his re-usable milk bottle factory, Judge Garbage has a disposable milk bottle factory and the city councillors have private business interests in a city clean-up company.

Furthermore, the question is raised why more money is spent in the posh middle class areas for cleaning-up yet the poorer working class areas created by Smelly State remain unclean?

The Vigilante Press reports to a watchful world. An independent commission of inquiry finds John Cleanman Public not guilty and Smelly State changes hands with Good Government and everyone works towards a cleaner environment.

"The play would have been more muted; however, the boys insisted that if they were to do street theatre, they wanted to tell the truth. Many were angry that bins were provided on every pole in West Street yet Indian business men had to pay to install one outside their shops. Furthermore, many felt the slum problems were created by the City Fathers.

Speech and drama pupils of Orient Secondary take a breather during performances of their play focusing on anti-litter held in Durban's Lockat Arcade.

STATEMENT

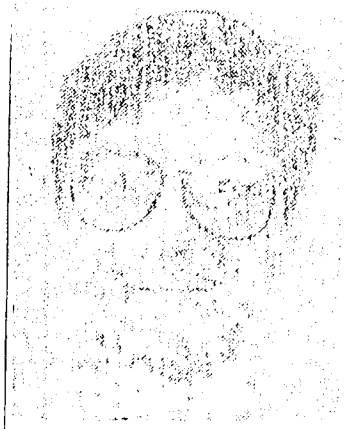
So, faced with their arguments, the play was written to channel their passion into a socially acceptable forum where they could creatively find expression whilst focusing on the problem of litter," asserted Mr Hoosain.

Yusuf Darsot, who played the defence lawyer, mused: "We felt we were in the pickle when we had to perform the playlet after school assembly, but the onion on top was when we were requested to do it as street theatre. However, the exercise proved useful and the exposure has certainly boosted our confidence."

Workshop focus on media

THE Speech and Drama Society of TASA will be hosting a workshop on media literacy on Saturday 8 September.

Saturday is International Literacy Day and the workshop will be held at the Durban Teachers Centre in Quarry Road from 8:30 to 4:30.



Farouk Hoosain

Ms Allison Govender from Greenbury Secondary School will deliver a lead-in paper focussing on 'The State of Media Education in South Africa'.

In addition speech and drama pupils of the New West Secondary School will be critically evaluating a video of the *We are the World* project by USA for Africa.

The three pupils taking part are Carmen Gabriel, Bhavna Panday and Marlon Naidoo.

Commenting on the project, New West drama teacher Mr Farouk Hoosain said, "The purpose of the project is to highlight the empowering and emancipatory nature of educating pupils to see issues critically."

Marlon Naidoo, who participates in the workshop commented, "My newly acquired skills means that I no longer see a television programme as a 'natural' or 'given' but constructed for a specific purpose."

"Now I examine camera techniques and how meaning is made for me."

The TASA workshop will also include a skills component focussing on scripting and camera skills.

Anyone interested in attending the workshop, which is open to all teachers may contact Ms Rashieda Bobat at 500 2402 (school) or 874010 (home).

THE LEADER
6 SEPTEMBER 1990

Teachers Association of South Africa

4320 Durban
4000

3094004/5/6/7
Fax:
(031) 3093990

20 November 1990

The Chairman
South African Media Council
P O Box 52202
CAPE TOWN
8000

Sir

We write concerning a news article headed "School Audience Ruffled as Teenager Sheds his Clothes" which appeared in the Sunday Tribune Herald on 11 November 1990 - a copy is enclosed herewith as Annexure A.

The grounds for our displeasure at the said article, including our demands for satisfaction, are set out in our letter dated 15 November 1990 to the said newspaper - a copy is enclosed herewith as Annexure B.

The newspaper in question, however, chose thereafter to publish a major portion of our letter - refer to Annexure C - which in our view was a hopeless attempt at pacifying us.

In this regard we wish to point out :

. that in no way was our letter intended for publication - if the newspaper argues to the contrary, the question remains why was the demand contained therein excluded/omitted?

. that it is our considered view that the newspaper sought to end the matter 'quickly and cleanly' thereby escaping liability for the offending article.

. that we feel insulted and demeaned at being dismissed in this fashion.

In the light of the foregoing and more particularly in the light of the contents of our letter of 15 November 1990 my Association believes that sufficient cause exists to warrant an immediate investigation into the matter by the Media Council and requests the Council to act accordingly.

2/.....

We would be pleased to assist in whatever way the Council deems necessary.

We also wish to state that as an organisation constantly in the public eye we are not averse to criticism, nor are we shy of media attention. At the same time, however, we will not allow ourselves to be made the target for 'cheap shots' in the cause of sensationalism.
It is our firm belief that the media has a vital role to play in helping accelerate the pace of change and progress particularly in a society in transition such as ours is and should therefore not be permanently reduced to a mere repository and purveyor of scandal.

Trusting that the matter will receive due and urgent attention.

Yours faithfully

P KOTIAH
SECRETARY GENERAL

Encl/ 2.

Teachers Association of South Africa

4329 Durban
4000

3034034/5/6/7
Fax: (031) 3093990

15 November 1990

The Editor
Sunday Tribune Herald
For Attention : Shami Harichunder
P O Box 1491
DURBAN
4000

Dear Sir

We refer to the article headed 'School Audience Ruffled as Teenager Sheds his Clothes' which appeared in the "Sunday Tribune Herald" on 11 November 1990 - a copy is enclosed herewith.

We take strong exception to the article in question which quite clearly presents TASA - which is referred to by name - in a poor light.

We are also satisfied from our own investigation into the matter that the rebuttal prepared by the Speech and Drama Society of TASA, which incidentally organised the symposium, is based on a correct observation and understanding of what transpired.

The rebuttal is as follows :

(1) The audience was not "treated to a striptease".

(2) The audience was not "ruffled", but initially annoyed at the presence of these unruly and anti-social elements, and pursued their discussions in the buzz-groups regardless of the 'outsiders' (our quotation marks) disruptive behaviour.

(3) There is no hall at New West Secondary, and furthermore the event took place in the school quad. The squabble took place in Block A away from the main event.

(4) The boy did not peel off his clothes as was sensationally reported. In the fight that ensued away from the workshop, he had his shoes, underpants and running shorts on.

(5) Long afterwards, he came toward the podium, whilst the audience were engrossed in their discussion, and threw the microphones onto the dais. He was led off quietly.

2/....

(6) There was no "free-for-all", since the fight which took place between the teenager and an outside group, ensued away from the audience.

(7) The TASA organisers (Ms Allison Govender and M F Hoosain) were certainly not in "a tizzy" as was reported. Instead the police were called. However rather than press charges the organisers requested that the drunken teenager be taken home to sober up. Furthermore the pupil injured in the brawl was taken to a doctor to have his chin stitched.

(8) M F Hoosain, refused to discuss the matter, not because he found it "embarrassing" but :

(8.1) because he considered it reactionary to report news of a nature that was likely to discredit a progressive teachers' association and therefore discredit the democratic movement.

(8.2) it is irregular to give press statements without the consent of the Corporate Body (TASA).

(8.3) there are constraints regarding the issuing of press statements by teachers.

(9) Instead, the reporter was asked to contact the President or Mr K Karim at the TASA offices.

(10) Also, for the reasons given above the reporter was asked not to publish the article, but he insisted that he could not keep the news from the public.

It must be added also that the facetious and cynical tone of the letter discredits the importance of this educative event focusing on peoples education.

In the light of the foregoing TASA demands :

(1) an immediate retraction of the offending article accompanied by apologies to the organisers for the obvious misrepresentation of facts, and TASA for discrediting its public image, failing which we shall refer the matter to the media council and continue pursuance thereof until we obtain satisfaction.

Thanking you.

Yours faithfully

P KOTIAH
SECRETARY GENERAL

Encl/...

School audience ruffled as teenager sheds his clothes

TEACHERS and participants at a symposium on education — held at a Newlands West school — were treated to a striptease by a teenage boy who had the audience ruffled.

As the indaba got down to the serious business of the day — a workshop called to discuss people's education — a teenager stormed into the hall, peeled off his clothes and ran up to the stage dressed only in his underpants. He grabbed the microphone and was in the process of making a speech when he was restrained.

According to parents what followed resembled a free-for-all as organisers tried to grab the scantily-clad boy who insisted on addressing the audience.

The incident last Saturday at Nuwest Secondary in Newlands West left parents and the organisers, the Teachers' Association of South Africa (Tasa), in a tizzy.

Tasa members refused to discuss the matter, saying they found it too embarrassing. The principal of the school, Ash Bissessar, also declined to discuss the matter. However, a spokesman for the Education Department, Shri Maharaj, promised a full investigation into the incident. — *Herald Reporter* NOV. 11 - 1990

Tasa put in a poor light

WE refer to the article headed "School Audience Ruffled as Teenager Sheds his Clothes" which appeared in the Sunday Tribune Herald on November 11.

We take strong exception to the article in question which quite clearly presents Tasa — which is referred to by name — in a poor light.

We are also satisfied from our own investigation into the matter that the rebuttal prepared by the Speech and Drama Society of Tasa, which incidentally organised the symposium, is based on a correct observation and understanding of what happened.

The rebuttal is as follows:

The audience was not "treated to a striptease".

The audience was not "ruffled" but initially annoyed at the presence of these unruly and anti-social elements, and pursued their discussions in the buzz-groups regardless of the disruptive behaviour of "outsiders".

There is no hall at New West Secondary and, furthermore, the event took place in the school quad. The squabble took place in Block A, away from the main event.

The boy did not peel off his clothes as was sensationally reported. In the fight that ensued away from the workshop he had his shoes, underpants and running shorts on [illegible]. Long afterwards, he came toward the podium, while the audience was engrossed in its discussion, and threw the microphones on to the dais. He was led off quietly.

There was no "free-for-all" since the fight which took place between the teenager and an outside group ensued away from the audience.

The Tasa organisers (Mr Allison Govender and MF Hoosain) were certainly not in a "tizzy" as was reported. Instead the police were called.

However, rather than press charges the organisers requested that the drunken teenager be taken home to sober up.

Furthermore, the pupil injured in the brawl was taken to a doctor to have his chin stitched.

MF Hoosain refused to discuss the matter, not because he found it "embarrassing" but because he considered it reactionary to report news of a nature that was likely to discredit a progressive teachers' association and therefore discredit the democratic movement.

It is also irregular to give Press statements without the consent of the Corporate Body (Tasa).

There are constraints regarding the issuing of Press statements by teachers.

Instead, the reporter was asked to contact the president Mr K Karim at the Tasa offices.

Also, for the reasons given above, the reporter was asked not to publish the article.

It must be added also that the facetious and cynical tone of the report discredits the importance of this educative event focusing on people's education.

P Pillay
Secretary General
Teachers Association
of South Africa

87/5/3

The South African Media Council

Suite 211
Standard Bank Building
1 Darling Street
Cape Town 8001

P.O. Box 5232
Cape Town 8000
Telephone: (021) 461-7317/52
Telex: S-22908
Fax: (021) 461-8763

OUR REFERENCE: 94/90/859

6 December 1990

FAX: 031-309-3990

Mr P Kotiah
General Secretary
Teachers' Association of South Africa
P O Box 4329
DURBAN : 4000

COMPLAINT : SUNDAY TRIBUNE HERALD: 11/11/1990

Dear Mr Kotiah

Further to our letter of 28 November 1990, in which we mentioned we were submitting correspondence in respect of your complaint to the Tribune Herald, we have been informed by the Editor-in-Chief of the group this morning, that the issue has been taken up directly with your Association.

We are accordingly closing our file on a temporary basis - you will naturally be free to come back to us if any further intervention on our part is required.

Thank you again for the trouble you have taken to bring the matter to our attention.

Best wishes,

Yours sincerely,

J FRIEDMANN
ASSISTANT CONCILIATOR/REGISTRAR

JF/rb

3.7

The South African Media Council

...ce 211
Standard Bank Building
1 Darling Street
Cape Town 8001

P.O. Box 5222
Cape Town 8000
Telephone: (021) 461-7317/52
Telex: 5-22933
Fax: (021) 461-5765

OUR REFERENCE: 94/90/859

28 November 1990

FAX: 031-309-3990

Mr P Kotiah
Secretary General
Teachers' Association of South Africa
P O Box 4329
DURBAN : 4000

COMPLAINT : SUNDAY TRIBUNE HERALD 11/11/1990

Dear Mr Kotiah

Thank you for your letter of 20 November 1990, which was addressed to our Chairman and reached us today.

We appreciate the trouble you have taken to place the documentation before us and have given full consideration to the issue.

We do find ourselves able to share your view that the publication of your original letter of complaint (which did not appeared to be marked 'not for publication') is an effort by the newspaper to end the matter 'quickly and cleanly'. It is part of our Code of Conduct that newspapers should, as soon as possible, do this by correcting errors in a report. This was best done in the view of the Tribune Herald by placing your letter under a prominent heading, making such information as emanating from an authoritive body (not available to the newspaper at the time the incident was reported) open to its readers.

The fact that the publicity afforded your views covered twice as much space as the original report speaks of a willingness to provide readers with clarity on the actual situation.

We, however, cannot share your view that the newspaper is using what is frequently a standard practice in settling a complaint - publishing the view of the 'other side' - was seeking to escape liability for the offending article. A simple way to do this would have been to ignore your letter.

2/... Our Code, ...

TEACHERS ASSOCIATION OF SOUTH AFRICA
113 ALBERT STREET DURBAN
PHONE 64730 / 64774

Our Code, to which the Herald Tribune subscribes, acknoweldges the possibility of errors in reporting and asks that they shall be corrected as soon as possible, which they did in the form it was done, in the next available edition.

It is the prerogative of an Editor to decide how much of a letter should be published - as we read the published letter it contained all the facts your Association wished to have corrected, dealt with.

We are not given a summarily dismissing, any complaint, however, and will be advising the Editor of Tribune Herald of the complaint which has been lodged with us, for his comments.

When these have been received, we will advise you further.

Yours sincerely,

J FRIEDMANN
ASSISTANT CONCILIATOR/REGISTRAR

PS: In Conclusion, we would like to thank you for the last paragraph of your letter under reply. We fully agree that the Media has a particularly important role to play at this time in our society, when freedom of access to news and the untrammeled right to publish become important issues. The right of the public to raise allegations of incorrect reporting remains equally important.

Teachers Association of South Africa

4329 Durban
4000

3094004/5/6/7
Fax: [redacted]
(031) 3093990

20 November 1990

The Chairman
South African Media Council
P O Box 52202
CAPE TOWN
8000

Sir

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2/.....

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Yours faithfully

P KOTIAH
SECRETARY GENERAL

Encl/ 2.

Theatre Association of South Africa

4329 Durban
4000

3094004/5/6/7
Fax: (031) 3093990

15 November 1990

The Editor
Sunday Tribune Herald
For Attention : Shami Harichunder
P O Box 1491
DURBAN
4000

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2/....

3.12.

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(1) an immediate retraction of the offending article accompanied by apologies to the organisers for the obvious misrepresentation of facts, and TASA for discrediting its public image, failing which we shall refer the matter to the media council and continue pursuance thereof until we obtain satisfaction.

Thanking you.

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P KOTIAH
SECRETARY GENERAL

Encl/...

SUNDAY TRIBUNE HERALD 18 NOVEMBER 1990

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P Kotlah
Secretary General
Teachers Association
of South Africa

SUNDAY TRIBUNE HERALD 11 NOVEMBER 1990

School audience ruffled as teenager sheds his clothes

TEACHERS and participants at a symposium on education — held at a Newlands West school — were treated to a striptease by a teenage boy who had the audience ruffled.

As the indaba got down to the serious business of the day — a workshop called to discuss people's education — a teenager stormed into the hall, peeled off his clothes and ran up to the stage dressed only in his underpants. He grabbed the microphone and was in the process of making a speech when he was restrained.

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The incident last Saturday at Nuwest Secondary in Newlands West left parents and the organisers, the Teachers' Association of South Africa (Tasa), in a tizzy.

Tasa members refused to discuss the matter, saying they found it too embarrassing. The principal of the school, Ash Bissessar, also declined to discuss the matter. However, a spokesman for the Education Department, Shri Maharaj, promised a full investigation into the incident. — *Herald Reporter* NOV. 11 - 1990

3·14

TASA NEWS

A RELEASE OF THE TEACHERS ASSOCIATION OF SOUTH AFRICA DECEMBER 1990

LIBERATING THEATRE

On Saturday, 3 November 1990, the Speech and Drama Society of TASA, hosted an important workshop on 'People's Education'. The Std.8 Speech and Drama pupils of New West Secondary School, in Newlands West, Durban, presented their workshopped production on 'Race and Racism', which was followed by a pro-active critique in buzz-groups comprising teachers, pupils and parents. The programme culminated with the presentation of an abridged version of Essop Khan's 'Jamal Syndrome'. As part of the preparation children had to research the topic both theoretically and experientially by way of interviews. The interviews provided the basis for a series of scenarios, whilst the theoretical framework enabled the children to criticise their observations.

The organisers believe that the participatory and experiential approach to drama has its importance in laying the basis for democratic cultural practices. It is therefore a means of promoting social, political and economic development. As one of the organisers, Farouk Hoosain pointed out, the play-building exercise was an instrument of conscientisation - it developed awareness among pupils and encouraged parents to focus on the issue of the 'Group Areas Act'. The concept of praxis was taken a step further when pupils were assigned the task of petitioning the community of Castle Hill in Newlands West to protest against the Group Areas Act.

Another objective of the project was to cultivate among pupils and parents the valuable skills of analysing, evaluating and criticising. An attempt was also made to move away from traditional approaches to Speech and Drama, which focussed on the Four 'Rs', namely Recreation (pleasure), Recognition (confirming the world view), Revelation (learning something new) and Redemption (making better people). This was done by adding the important elements of Resistance and Revolution.

The organisers felt that Drama and English teachers, in particular, needed to resist the perpetuation of cultural stereotypes and the trivialisation of the oppressed people's history and social experiences.

***Note**: Video-copies of the programme may be obtained through the TASA Offices.*

Appendix 4 'Anti - Group Areas Petition'
'Parents Comment'
'TASA Press Release

TASA

TEACHERS ASSOCIATION OF SOUTH AFRICA

TASA CALLS FOR A NATIONWIDE

SIT-IN

IN DEFIANCE OF CIRCULAR NO. 2 OF 1991

ACT NOW

SHOW YOUR RESISTANCE TO:

* **Compressed and Overcrowded Classes**
* **Increased Teaching Hours**
* **Large-Scale Redundancies**
* **The Haunting Spectre of Retrenchments**

LET US SAFEGUARD QUALITY EDUCATION

IGNORE CIRCULAR NO. 2

42.

INSTEAD .....

TASA urges Principals and their Staff to organise and administer schools according to their needs determined on the basis of Sound Educational Principles.

JUST THE WAY YOU DID IN 1990.

SHOW YOUR COMMITTMENT TO QUALITY EDUCATION!

SIT - IN

REFUSE TO TEACH IN ABNORMAL CONDITIONS!

Sit - In starts on Monday 4 February 1991 for 2 periods. Increase daily by One period until Friday 8 February 1991.

NO EXTRA CURRICULAR AND CO-CURRICULAR ACTIVITIES IN THAT TIME!

Although no teaching will take place, Teachers must remain with their pupils.

THE PARENT COMMUNITY SHOULD BE FULLY INVOLVED IN THE CAMPAIGN.

Branches and Regions must monitor the situation frequently and liaise closely with headquarters.

WE WILL SETTLE FOR NOTHING SHORT OF A COMPLETE RETURN TO NORMALITY AT ALL SCHOOLS.

DEFEND QUALITY EDUCATION!

POSITION WILL BE REVIEWED AT THE END OF THE WEEK.

Issued by Teachers Association of South Africa, P.O.Box 4329, Durban, 4000.

TO ALL PARENTS

THE FACTS THE FACTS THE FACTS THE

IMPLICATIONS OF CIRCULAR 2 OF 1991

* approx. 100 teachers are still to be deployed as at 5. 2. 91 but 465 teachers are expected to retire.
* NO TEACHERS will be RETRENCHED.

AVERAGE CLASS SIZES :

The position at present is as follows :

* Junior Primary - 29
* Senior Primary - 29
* Junior Secondary - 29
* Senior Secondary - 25

TEXTBOOKS/STATIONERY

* Parents are NOT required TO BUY textbooks.
* All pupils will be supplied with necessary stationery.

TRANSPORT

* Only parents who can AFFORD to pay for transport will be asked to do so.

* EXEMPT are pensioners, the unemployed, social welfare / disability grantees and those who cannot afford payment.

SIT - INS

* Parents must ensure that children are sent to school regularly.
* Loss of each school day does affect your child's education.
* Classrooms without teachers could seriously affect pupil discipline, welfare and safety.

CHIEF EXECUTIVE OFFICER

Republic of South Africa
Republiek van Suid Afrika

ADMINISTRATION: HOUSE OF DELEGATES
ADMINISTRASIE: RAAD VAN AFGEVAARDIGDES

Department of Education and Culture
Departement van Onderwys en Kultuur

☎ (031) 37-2351 ⚡ 622344 SA Fax: (031) 374261

Esplanade Government Offices
Esplanadestaatskantore
Stanger Street
Stangerstraat
Private Bag X54323
Privaatsak
DURBAN
4000

Ref. No.
Verw. No.

Enquiries
Navrae

1991-02-05

Dear Parent

By now you would have heard of the 'Sit-in' or non-teaching by educators in some schools. Your child may have actually experienced this form of protest by teachers. A number of parents have contacted my office expressing their concern. I share your concern for the education of our children and I am saddened that your child is the victim of such protest action by teachers. I assure you that the Department views these 'sit-ins' in a serious light and I am concerned that this action will have an effect on :

* the standard of education;
* the motivation of pupils to learn.

WHY THE 'SIT-IN'?

I have been informed by the Teachers' Association of South Africa (TASA) [letter dated 4 February 1991] that they have urged educators to 'sit-in' because of :

* compressed and overcrowded classrooms;
* increased teaching hours;
* large scale redundancies; and
* the haunting spectre of retrenchments.

HOW VALID ARE THESE ALLEGATIONS?

1. COMPRESSED AND OVERCROWDED CLASSROOMS.
Information from schools indicate that the average class size is less than 30 pupils in most schools. There is overcrowding in certain classes in very few schools. This is because of a temporary shortage of accommodation. As soon as the new classrooms are ready these numbers would also be reduced to approximately 30 pupils.

2. 'INCREASED' TEACHING HOURS

Presently teachers have been allocated an average of 23½ hours of actual teaching time per week (i.e. 4,7 hours per day). This has been the average for many years. However, last year the teaching time was reduced in some schools to approximately 22½ hours per week in order to absorb 501 newly qualified teachers.

3. LARGE SCALE REDUNDANCIES

In my Department not a single teacher on the permanent staff has been made redundant. However, from time to time teachers are displaced because of a drop in enrolment or a lack of demand for a subject A teaching post at another school, generally in the vicinity, is found and the displaced teacher is transferred to this school. After reorganisation of schools and transfers of teachers the latest position is that approximately 100 teachers still remain to be placed when senior teachers go on pension.

4. HAUNTING SPECTRE OF RETRENCHMENT

I would like to emphasise that no teacher on the permanent staff, who is displaced at a particular school, will have his services terminated. Such teachers will be placed at schools where their services are needed.

These are the facts relating to the present protest action by some educators. I assure you that in addressing this problem the quality of your child's education will be uppermost in mind. Your co-operation in normalising the situation will be appreciated.

CHIEF EXECUTIVE DIRECTOR

DATE : 1991:02:05

lrn-1/14/zhc

URGENT CIRCULAR TO ALL PARENTS

EDUCATION CRISIS CO-ORDINATING COMMITTEE

ANNOUNCEMENT!!

1. At a meeting of concerned organisations held on Saturday, 9 February 1991, at Teachers Centre, Durban the above committee was formed.
2. Among the organisations present were: TASA, ASEC, NECC, NIC, Welfare and Cultural Bodies, Youth and Student Organisations.
3. At this meeting TASA announced that in view of the Department of Education and Culture, House of Delegates' intention to defer Circular 2 of 1991 , TASA had decided not to continue the sit-in in schools, and to work with other education and community organisations to solve the main problems in our education.

OUR DEMANDS!

The organisations present unanimously agreed to call for:

* THE SCRAPPING OF CIRCULAR 2 OF 1991
* THE INSTITUTING OF A SINGLE EDUCATION DEPARTMENT
* THE RESTORATION OF THE 73 MILLION CUT-BACK
* THE SCRAPPING OF THE HOD
* THE RESIGNATION OF THE CHIEF EXECUTIVE DIRECTOR

CALL FOR ACTION!!

Until our demands are met, action must continue without disrupting schooling
Although schools are to return to "normal" the Broader Campaign MUST GO ON

PROTEST ACTION MUST FOLLOW EG.

- *Addressing pupils or parents on problems in education*
- *Placard demonstrations on premises*
- *Classroom Disscussions*
- *Community Awareness Programs*
- *House Visits etc.*

JOIN THE PROTEST MARCH

DATE: 15 FEBRUARY 1991(FRIDAY)
TIME : 1:30 PM
VENUE: EMMANUELCATHEDRAL, QUEEN STREET, DURBAN

A memorandum complied by the Education Crisis Co-Ordinating Committee will handed over to Ministers L. Plenaar and Kisten Rajoo of the Education Department

PARENTS AND THE COMMUNITY ARE INVITED TO ATTEND

4

NEW WEST SECONDARY SCHOOL EDUCATION COMMITTEE

Telephone: 5781378

56 Clegdale Gardens
Briardale
NEWLANDS WEST 4051

6 February 1991

Dear Parent/Guardian

Please be informed that there will be an emergency meeting of all parents of pupils attending the New West Secondary School to discuss the present crisis in education and the protest action taken by teachers.

The crisis, is the result of the severe financial cutbacks implemented by the House of Delegates. These cutbacks will have a detrimental effect on the quality of education your child/ward will receive.

You are earnestly requested to attend this important meeting.

Date: Thursday 7 February 1991

Time: 19:00 (7 pm) sharp

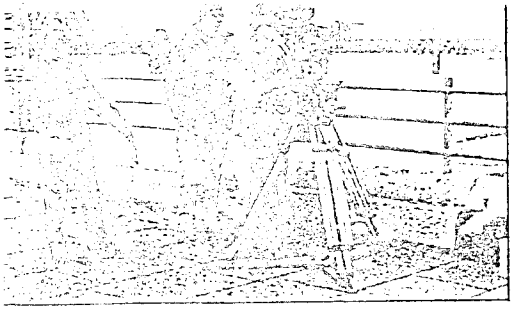
Venue: New West Secondary School

Yours faithfully

.....

CHAIRMAN : EDUCATION COMMITTEE

5.8



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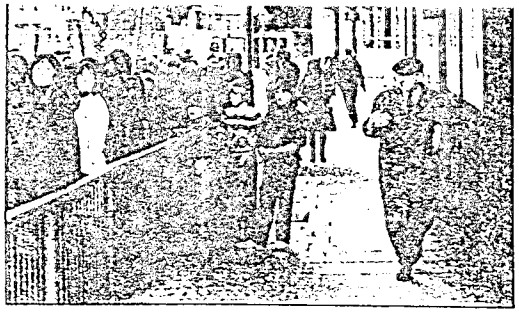

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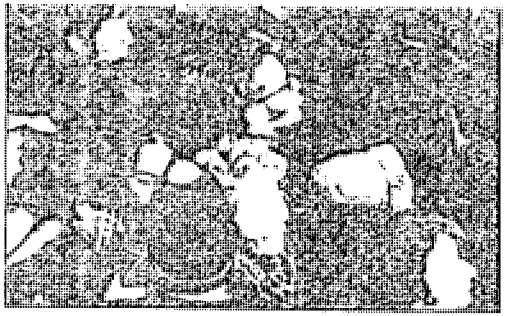

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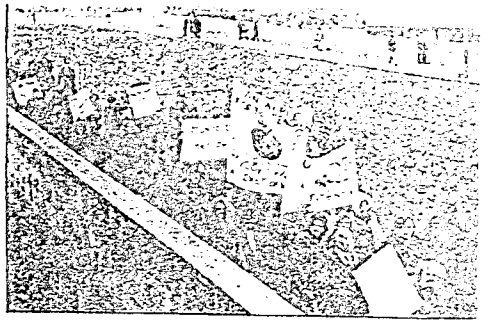

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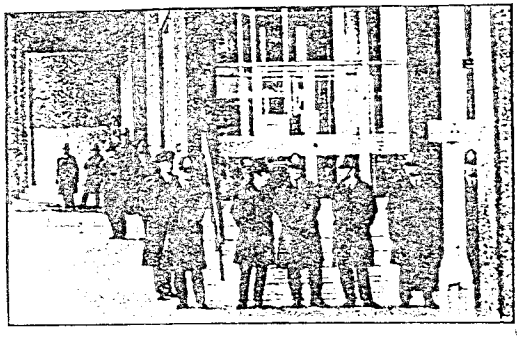

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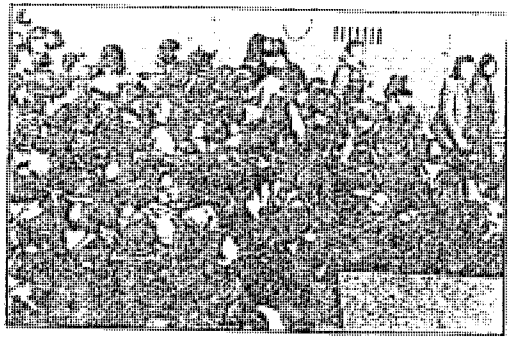

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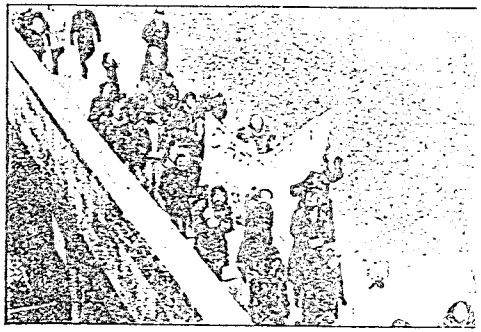

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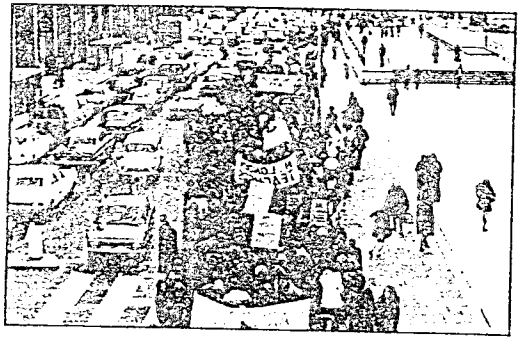

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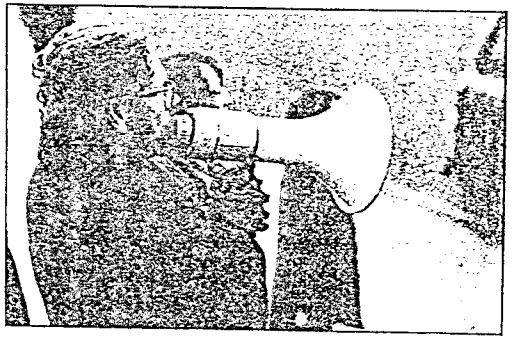

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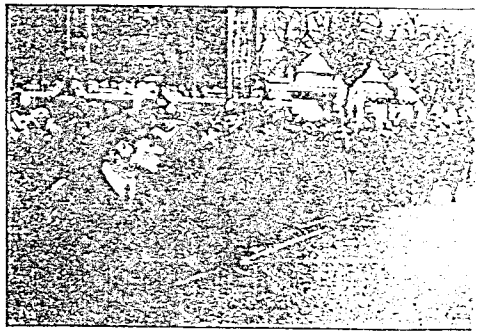

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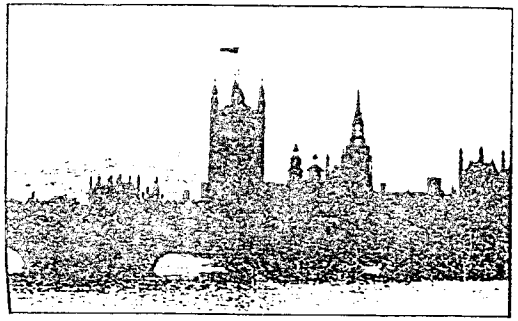

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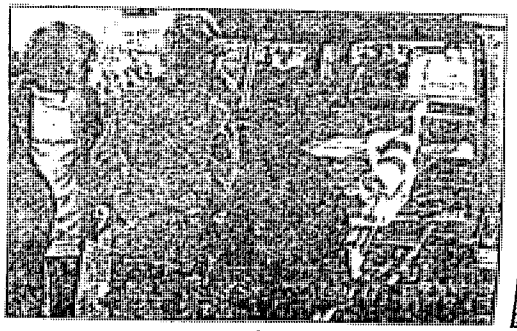

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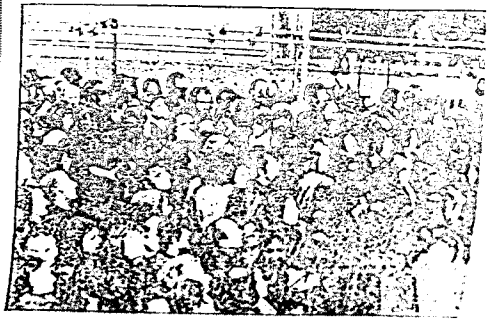

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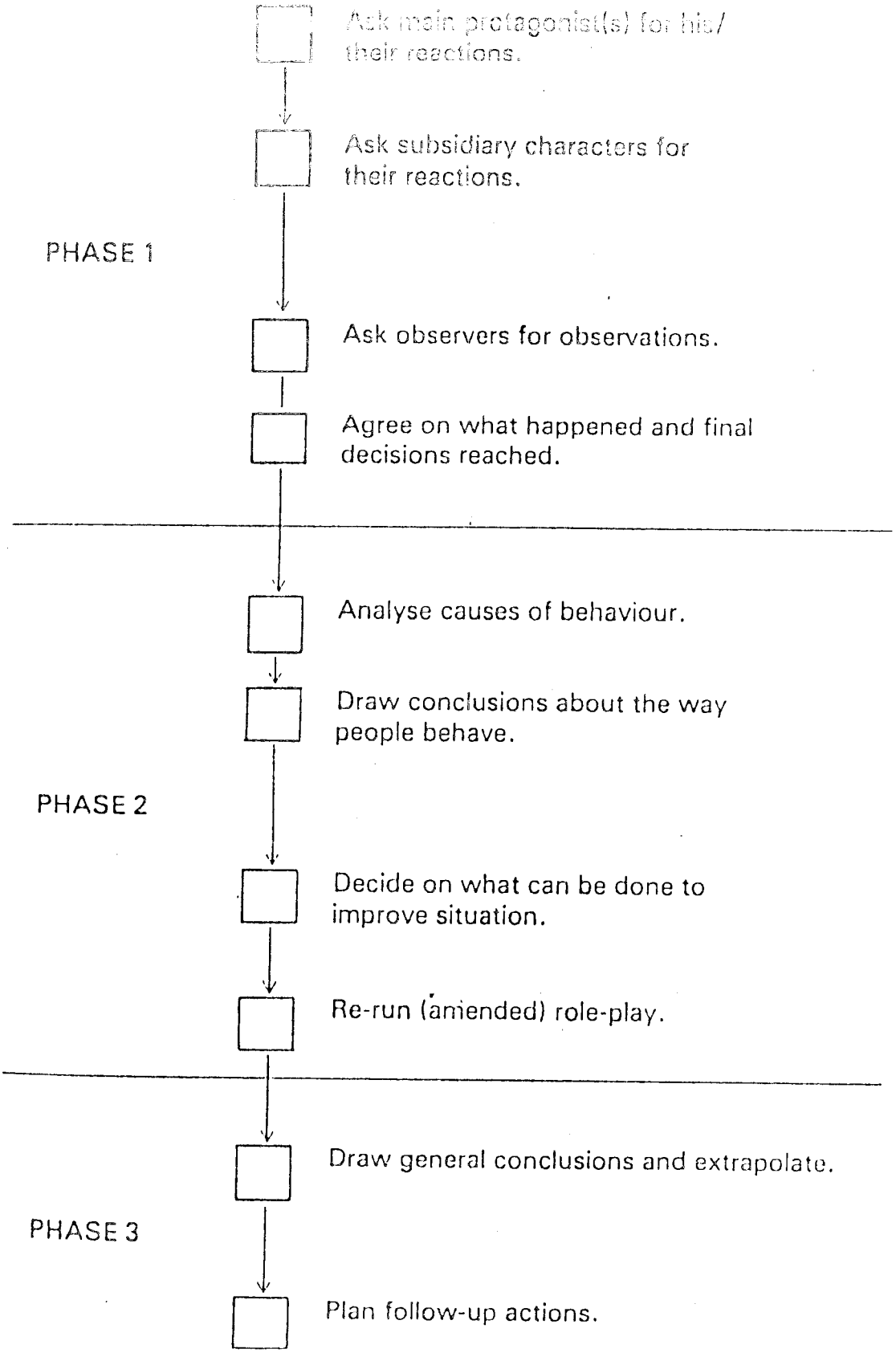


Flow chart for debriefing

Clear up role-play

Establish facts, clear up misunderstandings, debug.
Find out how players saw themselves and others.
Bring players out of role.
Find out what observers saw happen.
Interpret actions in terms of role-play assumptions.

Draw conclusions

Decide why things happened.
Analyse interactions.
Establish sequences, causes, effects.
Extrapolate to the real world.
Draw generalized conclusions.

Develop action plan

Within the classroom

Repeat role-play with variations.
Develop new exercises.
Follow up with further instruction.

Outside the classroom

Change ways of behaving/working.
Find ways of improving things.

Provide support

Be ready with advice, help, resources.

Who spoke the most/least?

When did people interrupt before others had finished?

What questions/arguments were never answered?

How did the general atmosphere change during the session?

What other solutions were overlooked?

Did speakers maintain eye contact?

Did you feel each person was listening?

Were people encouraged to air their views?

How much manipulation was going on?

Did joking help or hinder the communication?

What signs of frustration, boredom, enthusiasm, etc did you see?

Which members had high influence and which low?

Who kept the discussion on the rails? How?

Which actions helped the TASK (the problem being worked on) and which helped the PROCESS (the way it was being tackled)?

How were silences interpreted?

Who talks/doesn't talk to whom?

How were decisions made?

Did the group structure their use of time?

Were any issues side-stepped?

Phase 1

Use open-ended questions. How? Why? What?

Concentrate on individual players.

Explore alternative actions.

Reflect feelings.

Insist on descriptive not evaluative comments.

Give feedback in terms of observer's own experience rather than someone else's.

Use group discussion of reaction sheets.

Do not evaluate quality of performance.

Do not argue about misunderstood instructions.

Do not assign motives or make judgements about underlying attitudes.

Emphasize what was done rather than what could have been done.

Use role-titles in discussion, not the player's name.

Phase 2

Ask for reasons. Why? How? Who?

Probe answers. Why not? What if?

Seek alternative theories. Is there another possibility?

Collect other examples. Where else has this happened?

Test conclusions against alternatives. Which makes more sense?

Give views of outside experts.

Phase 3

Get students to commit themselves to actions.

Write up actions on wall posters.

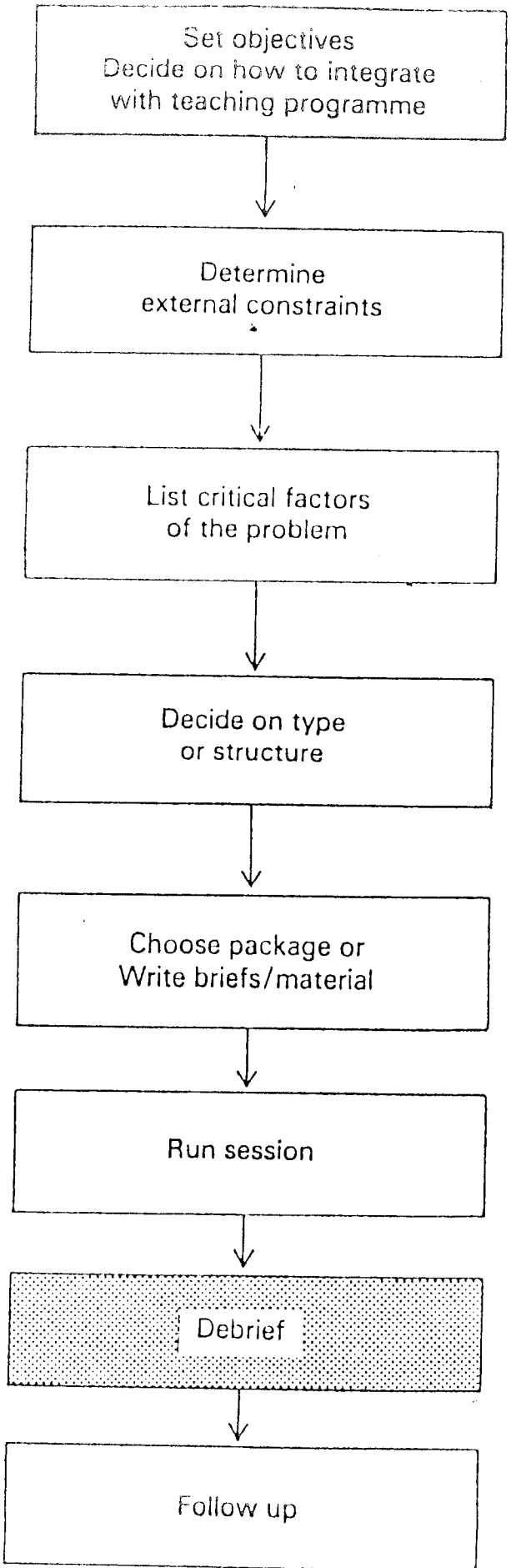
Organize students into action groups or pairs.

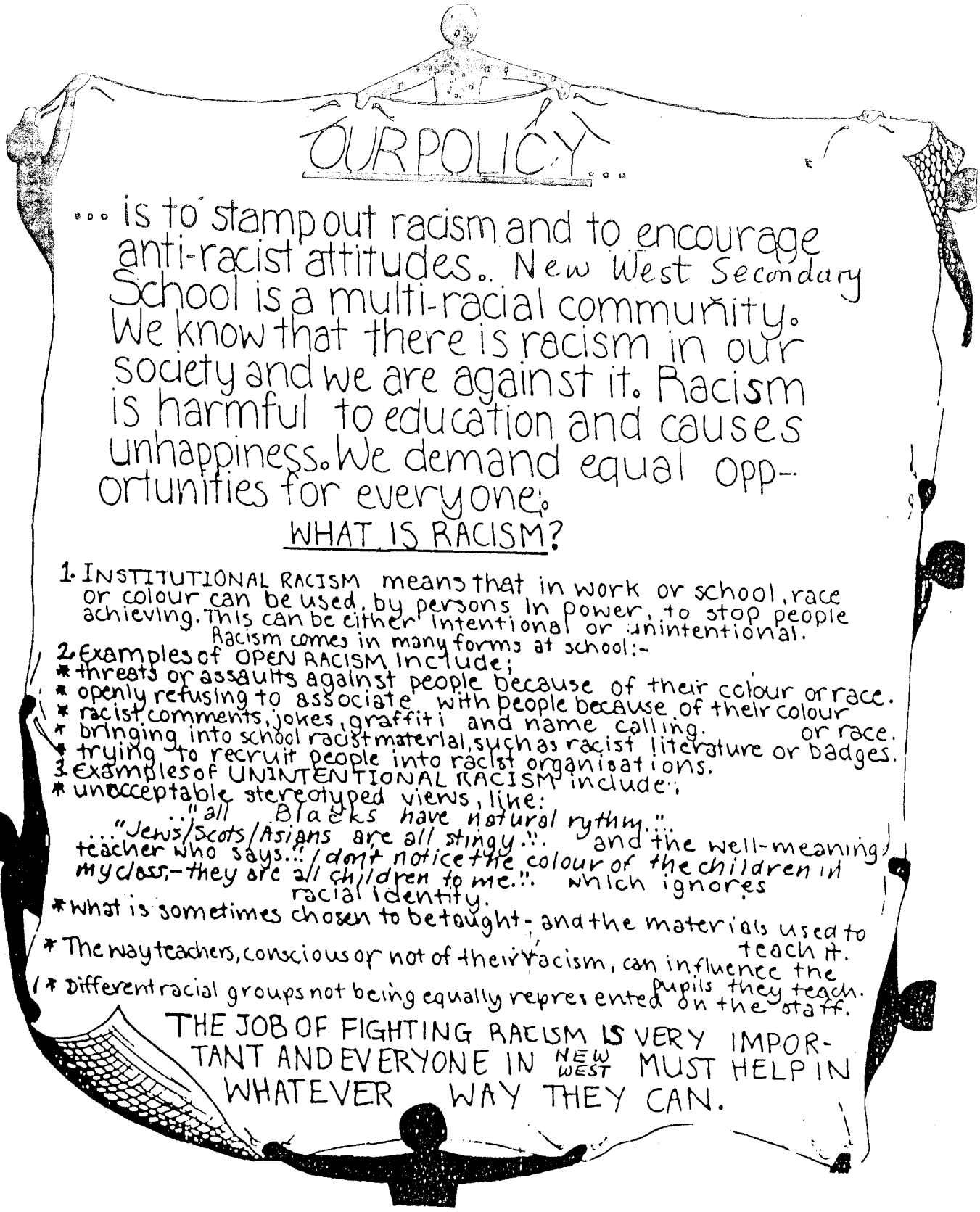
Put time scale on actions.

Agree criteria for success.

1. Bring players out of role.
2. Clarify what happened (on factual level).
3. Correct misunderstandings and mistakes.
4. Dissipate tension/anxiety.
5. Bring out assumptions, feelings and changes which occurred during run.
6. Give players opportunity to develop self-observation.
7. Develop observational skills.
8. Relate outcome to original aims.
9. Analyse why things happened that way.
10. Draw conclusions about behaviour.
11. Reinforce or correct learning.
12. Draw out new points for consideration.
13. Deduce ways of improving behaviour.
14. Apply to other situations.
15. Link with previous learning.
16. Provide plan for future learning.

The purpose of debriefing


Set objectives
Decide on how to integrate
with teaching programme
Determine
external constraints
List critical factors
of the problem
Decide on type
or structure
Choose package or
Write briefs/material
Run session
Debrief
Follow up



OUR POLICY...

... is to stamp out racism and to encourage anti-racist attitudes.. New West Secondary School is a multi-racial community. We know that there is racism in our society and we are against it. Racism is harmful to education and causes unhappiness. We demand equal opp-ortunities for everyone.

WHAT IS RACISM?

1. INSTITUTIONAL RACISM means that in work or school, race or colour can be used by persons in power, to stop people achieving. This can be either intentional or unintentional. Racism comes in many forms at school:-
2. Examples of OPEN RACISM include;
* threats or assaults against people because of their colour or race.
* openly refusing to associate with people because of their colour or race.
* racist comments, jokes, graffiti and name calling.
* bringing into school racist material, such as racist literature or badges.
* trying to recruit people into racist organisations.

3. Examples of UNINTENTIONAL RACISM include;
* unacceptable stereotyped views, like: ..."all Blacks have natural rythm."... "Jews/Scots/Asians are all stingy."... and the well-meaning teacher who says..."I don't notice the colour of the children in my class,- they are all children to me."... which ignores racial identity.
* What is sometimes chosen to be taught - and the materials used to teach it.
* The way teachers, conscious or not of their racism, can influence the pupils they teach.
* Different racial groups not being equally represented on the staff.

THE JOB OF FIGHTING RACISM IS VERY IMPORTANT AND EVERYONE IN NEW WEST MUST HELP IN WHATEVER WAY THEY CAN.

PARTICIPATION was poor - only a minority were really taking part.	1 2 3 4 5	PARTICIPATION was good - everyone was contributing.
ATTENTION to each other was poor - they weren't really listening to each other.	1 2 3 4 5	ATTENTION to each other was good - they were really trying to understand each other.
DEBATE AND DISPUTE was poor - they weren't examining or criticising each other's views.	1 2 3 4 5	DEBATE AND DISPUTE was good - they discussed a wide spread of views.
MUTUAL RESPECT was low - people were ignored, put down, insulted.	1 2 3 4 5	MUTUAL RESPECT was high - they showed respect for each other even when disagreeing.
KEEPING TO THE SUBJECT was poor - they were easily distracted, e.g. with irrelevant jokes, anecdotes etc.	1 2 3 4 5	KEEPING TO THE SUBJECT was good - they kept to the task in hand ; jokes were relevant.
COMMUNICATION OF FEELINGS was slight - they didn't openly express how they were feeling.	1 2 3 4 5	COMMUNICATION OF FEELINGS was considerable - they shared anxiety, pleasure, irritation etc.
INTEREST was low - they weren't involved or concerned.	1 2 3 4 5	INTEREST was high - they really cared about the topic.
CHANGE was slight - they didn't modify their views during the discussion.	1 2 3 4 5	CHANGE was considerable - they changed their views in the course of the discussion.
SHARING OF LEADERSHIP was slight - they left it to a single individual, or to a small minority.	1 2 3 4 5	SHARING OF LEADERSHIP was considerable - they all took part in initiating, guiding, clarifying, summarising.
ENJOYMENT was slight - they didn't much like being in this group.	1 2 3 4 5	ENJOYMENT was considerable - they were glad to be meeting and talking with each other.
ACHIEVEMENT was low - they didn't reach a satsfactory conclusion or decision.	1 2 3 4 5	ACHIEVEMENT was high - they got something settled, or better understanding of the topic.

This questionnaire can be used to assess a discussion. The figures in the middle of the page should be ringed, in each instance, to show your view. For example if you agree completely with the statement on the left of the page, and not at all with the one opposite on the right, ring the figure 1. If you think the truth is mid-way between the two statements, ring the figure 3. And so on.

Interdependence

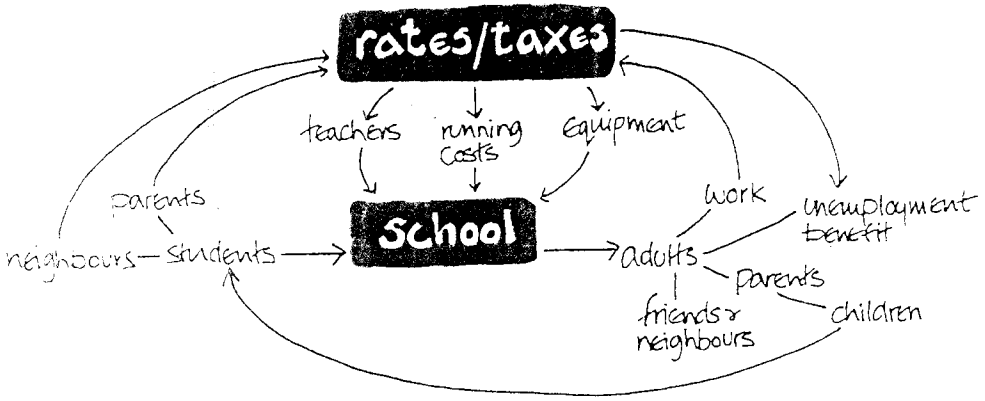
The concept of global interdependence, with its complex implications for individual and societal futures, can be overwhelming for adults, let alone those in the early years of adolescence. The idea that 'no man is an island' is both reassuring and frightening. Our futures are shaped partly by other people whilst our actions in turn, affect the futures of other people. At the same time we gain from communication with, and support from others.

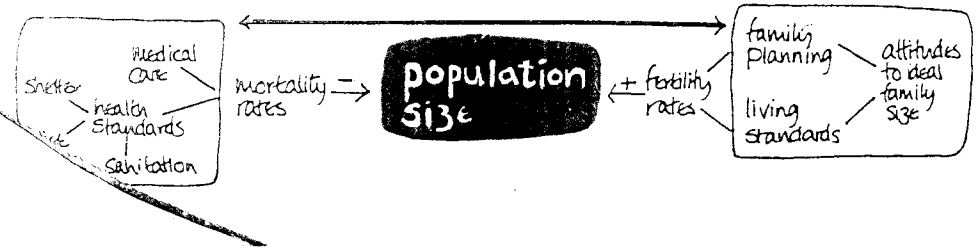
Interdependence in the context of development education is often seen in terms of the political and economic relationships between nations and groups of nations. Such an approach can leave the individual feeling, at worst, mystified and powerless, at best, with an intellectual understanding that has no relevance for their own lives. In order for students to critically examine the concept of global interdependence, they need first to explore such questions as

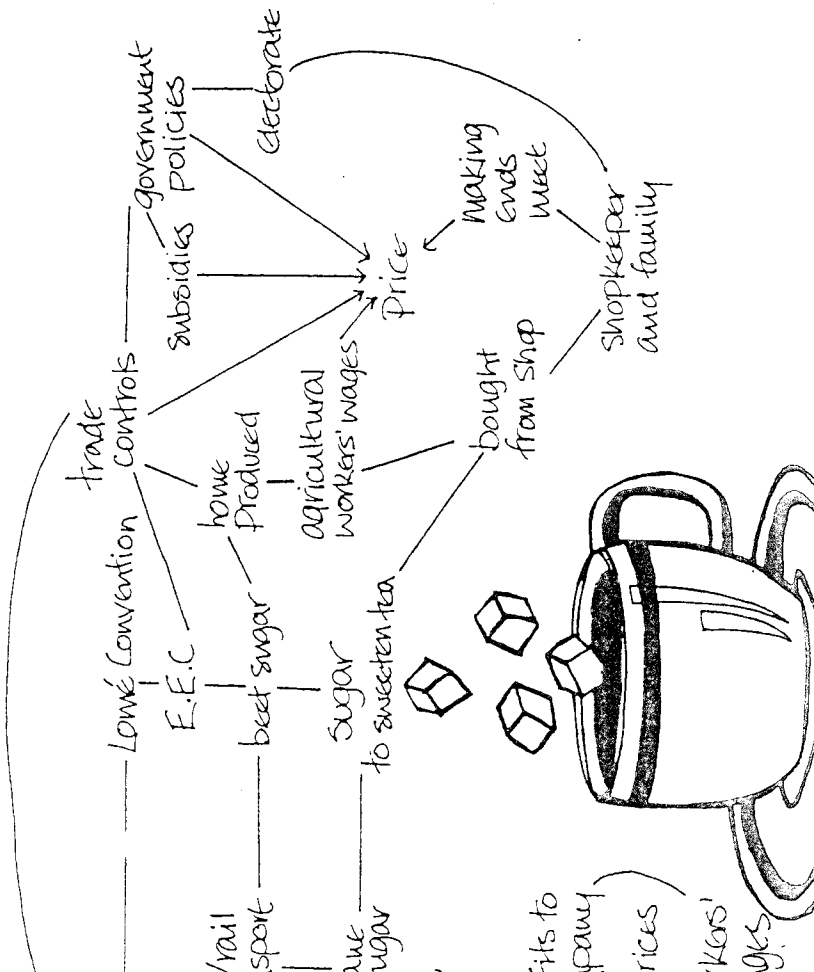
- where do I fit in?
- in what ways do I depend on others?
- in what ways do others depend on me?

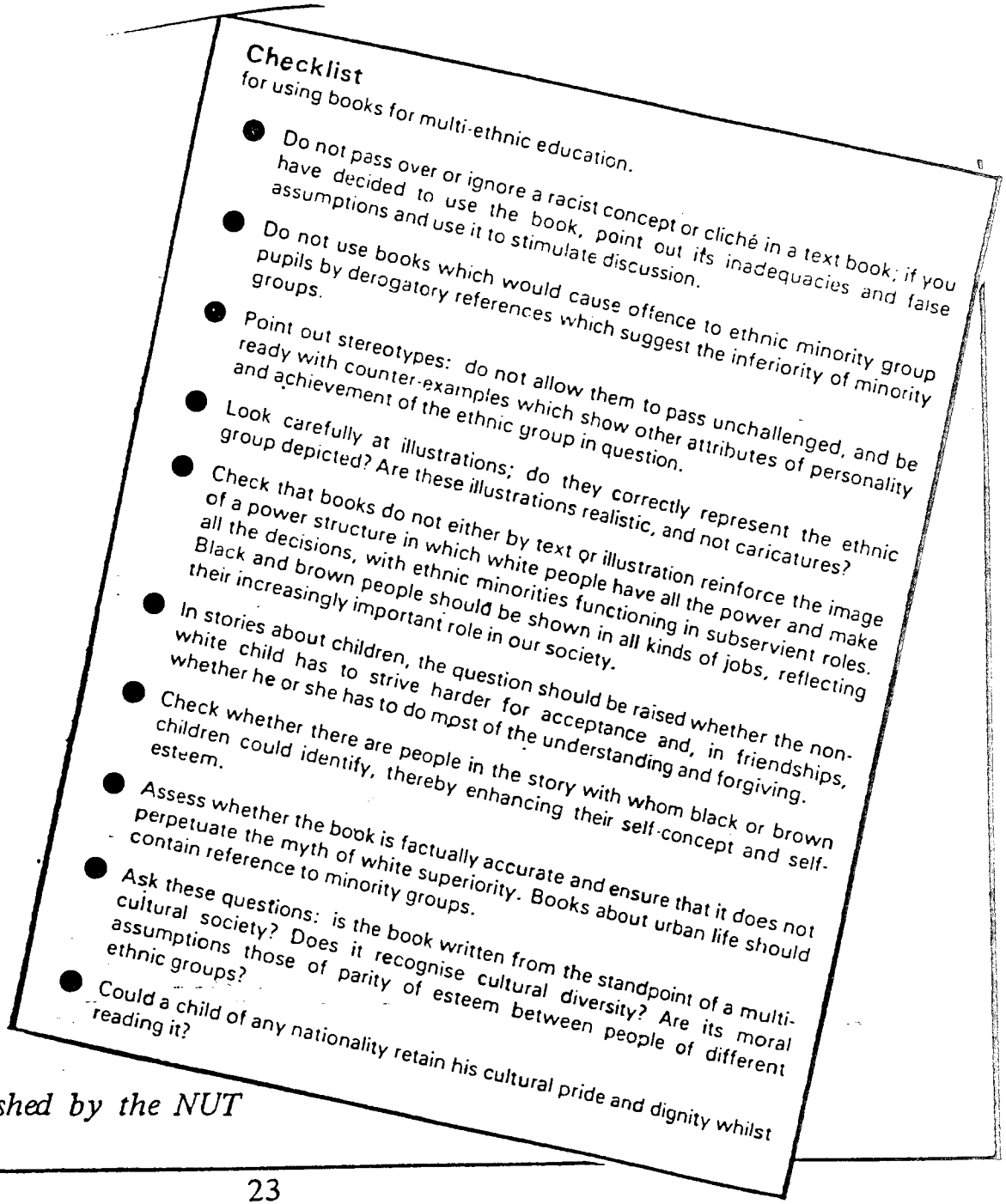
This can be achieved by asking the students to produce a web such as that shown opposite. If the students are given copies of the web they can discuss the significance of the different factors and enquire further into those of which they know little, or find interesting. They can try producing webs for the other 'ingredients' in a cup of tea, or take a different commodity. Brainstorming as described on p 14 would provide a good starting point for this, but students would be looking for connections rather than simply identifying isolated factors. This activity explores some of the interdependent links involved with a simple commodity and would provide a good follow up to World Resources (pp 68–75) or Trade (pp 58–67). If done in isolation it could leave students with an impression of passive participation in a process akin to that of the weather, to be suffered or appreciated. Students can examine some interdependent factors in processes that are familiar to them through producing simple systems diagrams as shown below. They should be encouraged to recognise that these diagrams are intended as a simplified shorthand and leave out many factors. You could read Chapter 4, in 'Technology and Survival' (see Resources Section p 93), for ideas on developing such diagrams and examining their limitations. The motorbike game on pp 62–63 could provide a useful introduction to this.

To look at the global nature of interdependence students could discuss what they consider to be the central issues. It is important to recognise at this stage that such views will necessarily be naive, and students should not be expected to grasp the full complexity of such issues – rather they should feel that the issues are of concern to them. You might wish to encourage consideration of issues such as pollution, exhaustion of resources, population growth and distribution of resources, the implications of technological growth, the accountability of national, voluntary and commercial organisations. Such consideration would provide useful follow up to the studies in the Enquiry section, placing them in a wider context.









Checklist

for using books for multi-ethnic education.

- Do not pass over or ignore a racist concept or cliché in a text book; if you have decided to use the book, point out its inadequacies and false assumptions and use it to stimulate discussion.
- Do not use books which would cause offence to ethnic minority group pupils by derogatory references which suggest the inferiority of minority groups.
- Point out stereotypes: do not allow them to pass unchallenged, and be ready with counter-examples which show other attributes of personality and achievement of the ethnic group in question.
- Look carefully at illustrations; do they correctly represent the ethnic group depicted? Are these illustrations realistic, and not caricatures?
- Check that books do not either by text or illustration reinforce the image of a power structure in which white people have all the power and make all the decisions, with ethnic minorities functioning in subservient roles. Black and brown people should be shown in all kinds of jobs, reflecting their increasingly important role in our society.
- In stories about children, the question should be raised whether the non-white child has to strive harder for acceptance and, in friendships, whether he or she has to do most of the understanding and forgiving.
- Check whether there are people in the story with whom black or brown children could identify, thereby enhancing their self-concept and self-esteem.
- Assess whether the book is factually accurate and ensure that it does not perpetuate the myth of white superiority. Books about urban life should contain reference to minority groups.
- Ask these questions: is the book written from the standpoint of a multi-cultural society? Does it recognise cultural diversity? Are its moral assumptions those of parity of esteem between people of different ethnic groups?
- Could a child of any nationality retain his cultural pride and dignity whilst reading it?

from 'In black and white' published by the NUT (1979)

they depicted as genuine individuals with distinctive features?

Who's doing what? Do the illustrations depict minorities in subservient and passive roles or in leadership and action roles?

Check the story line The Civil Rights Movement has led publishers to weed out many insulting passages, particularly from stories with Black themes, but the attidues still find expression in less obvious ways. Some of the subtle (covert) forms of bias to watch for:

Standard for success Does it take 'white' behaviour standards for an minority person to 'get ahead'? Is 'making it' in the dominant white society projected as the only ideal? To gain acceptance and approval, do non-white persons have to exhibit extraordinary qualities – excel in sports, get A's etc.? In friendships between white and non-white children, is it the non-white who does most of the understanding?

Resolution of problems How are problems presented, conceived and resolved in the story? Are minority people considered to be 'the problem?' Are the oppressions faced by minorities and women represented as causally related to an unjust society? Are the reasons for poverty and oppression explained, or are they accepted as inevitable? Does the story line encourage passive acceptance or active resistance? Is a particular problem that is faced by a minority person resolved through the benevolent intervention of a white person?

Look at the lifestyles Are minority persons and their setting depicted in such a way that they contrast unfavourably with the unstated norm of white middle-class suburbia? If the minority group in question is depicted as 'different', are negative value judgments implied? Are minorities depicted exclusively in ghettoes, barrios or migrant camps? If the illustrations and text attempt to depict another culture, do they go beyond over-simplifications and offer genuine insights into another lifestyle? Look for inaccuracy and inappropriateness in the depiction of other cultures. Watch for instance of the 'quaint-natives-in-costume' syndrome (most noticeable in areas like costume and custom, but extending to behaviour and personality traits as well).

Weigh the relationships between people Do the whites in the story possess the power, take the leadership, and make the important decisions? Do non-whites and females function in essentially supporting roles? How are family relationships depicted? In Black families, is the mother always dominant? In Hispanic families, are there always lots and lots of children? If the family is separated, are societal conditions – unemployment, poverty – cited among the reasons for the separation?

Note the heroes and heroines When minority heroes and heroines do appear, are they admired for the same qualities that have made white heroes and heroines famous or because what they have done has benefited white people? Ask this question: Whose interest is a particular figure serving?

6 **Consider the effects on a child's self-image** Are norms established which limit the child's aspirations and self-concepts? What effect can it have on Black children to be continuously bombarded with images of the colour white as the ultimate in beauty, cleanliness, virtue etc., and the colour black as evil, dirty, menacing, etc.? Does the book counteract or reinforce this positive association with the colour white and negative association with black?

What happens to a girl's self-image when she reads that boys perform all of the brave and important deeds? What about a girl's self-esteem if she is not 'fair' of skin and slim of body?

In a particular story, is there one or more persons with whom a minority child can readily identify to a positive and constructive end?

7 **Consider the author's or illustrator's background** Analyse the biographical material on the jacket flap or the back of the book. If a story deals with a minority theme, what qualifies the author or illustrator to deal with the subject? If the author and illustrator are not members of the minority being written about, is there anything in their background that would specifically recommend them as the creators of this book?

8 **Check out the author's perspective** No author can be wholly objective. All authors write out of a cultural as well as a personal context. Children's books in the past have traditionally come from authors who are white and who are members of the middle class with one result being that a single ethnocentric perspective has dominated American children's literature. With the book in question, look carefully to determine whether the direction of the author's perspective substantially weakens or strengthens the value of his/her written work. Are omissions and distortions central to the overall character or 'message' of the book?

9 **Watch for loaded words** A word is loaded when it has insulting overtones. Examples of loaded adjectives (usually racist) are: savage, primitive, conniving, lazy, superstitious, treacherous, wily, crafty, inscrutable, docile, and backward.

10 **Look at the copyright date** Books on minority themes – usually hastily conceived – suddenly began appearing in the mid-1960s. There followed a growing number of 'minority experience' books to meet the new market demand, but most of these were still written by white authors, edited by white editors and published by white publishers. They therefore reflect a white point of view. Only very recently, in the late 1960s and early 1970s, has the children's book world begun even remotely to reflect the realities of a multi-racial society.

Ten Quick Ways to Analyze Children's Books for Racism published by the Council on Inter-racial Books for Children, 1841 Broadway, New York, NY 10023.

8 **Check the illustrations** Look for stereotypes. A stereotype is an oversimplified generalisation about a particular group, race or sex, which usually carries derogatory implications. Some infamous (overt) stereotypes of Blacks are the happy-go-lucky water-melon eating Sambo and the fat, eye-rolling 'mammy'; of Chichanos, the sombrero-wearing peon or fiesta-loving, macho bandit; of Asian Americans, the inscrutable, slant-eyed 'Oriental'; of Native Americans, the savage or 'primative' craftsman and his squaw; of Puerto Ricans, the switchblade-toting teenage gang member. While you may not always find stereotypes in the blatant forms described, look for variations which in any way demean or ridicule characters because of their race.

Look for tokenism. If there are non-white characters in the illustrations, do they look just like whites except for being tinted or coloured in? Do all minority faces look stereo-typically alike; or are

LOOKING AT SHAPE AND STRUCTURE

1. Devise a scene where sight and sound play a part in the climax. Consider a scene in a township house at night with soldiers and the police patrolling in the streets and occasionally bursting at random into homes.

2. Devise a scene in a rent office, but avoid ending it in an anti-climax.

3. Devise a dramatic scene containing a conflict. Depict the conflict within a character, and also between characters, who are being bribed by the boss to scab, with the offer of promotion.

4. Express the moods of characters in a home where the occupants are faced with eviction. How can the stage directions help in gauging the mood?

5. At the beginning of a scene the relationship between two people is formal and strained as result of ideological fence-sitting on the part of one character; yet at the end it is caring and understanding and both characters believing in social action. Depict the gradual change in relationship. discuss first some of the stage business you wish to invent to help bring about such a change.

6. Create a tense scene that is relieved by some humour. Does the humour arise out of the situation or the dialogue?

7. Visiting a detainee can be an emotional affair. Show how the visiting members show their hopes, feelings and aspirations. How will the prison atmosphere be conveyed. Present the detainee in a position of strength. Play the scene as if it is for a silent movie. Try to bring out various moods in this scene and build up to a climax. What does the scene gain and what does it loose by being played in this way?

8. Create a scene which has language that wavers between jerky, staccato phrases and sentences and longer, lyrical, poetic passages. When will you use the jerky style and when a more poetic one? How does this help conveying feeling?

9. Devise a scene that begins with a climax. Can you maintain the tension or does the scene end on a quieter note? What is the effect of such tension right at the start? What kind of acting does this scene require? Now work on a scene that has a quite moment counterpointed by a stormy scene and then quiet again. Show the conflict of wills between characters.

10. In a skilful way let the truth of anything slowly dawn on your protagonist. What is the effect of the delay? How does the dialogue change during the climax? When will the dialogue regain its former rhythm?

11. Create a scene with much talk and little action. How can you help the audience to imagine the horror of social violence? Is it always necessary to see horrible events?

12. Trials always provide exciting drama. Depict a scene where South Africa is put on trial by the U.N. How will you build up suspense? Can you include the audience as the jury? P.S. By 'South Africa' is meant the 'oppressive ruling minority' denying the majority their democratic rights OR All those individuals who have a restrictive and oppressive attitude towards their fellow human beings.

NEW WEST SECONDARY

S.C.R.U.P.T

(Standing Conference for Relevant Young People's Theatre)

OTHELLO

(A LOCALIZED VERSION)

We, the cast and crew, ask that you be sensitive to the issues raised in this production. Our aim is to create a social awareness in our community regarding the impending danger of racism as a result of the commendable scraping of the group areas act. This play is not meant to preach but rather to concientize and make people act against racism. This play is the result of one term's research, co-operative work and also following our belief that theatre must be used for dedicated community service.

This is the process we followed for anti-racism program:

1) PROBLEM IDENTIFICATION: A follow up to the survey held in Newlds West last year. Problem identified as racism.
2) PROBLEM ANALYSIS: Discussion with certain members of the community concerning the problem.
3) CREATION OF STORYLINE: Problem is now coded in the form of a story.
4) IMPROVISATION: Story is improvised and style of the production is developed.
5) REHEARSAL: A series of rehearsals are carried which develop the actors artistic creativity and refine the message.
6) PERFORMANCE: The production is presented to the community.
7) DISCUSSION OF THE PLAY WITH THE COMMUNITY: To discuss the impact of issues raised by the production on the community.
8) ACTION: Hopefully some kind of action is taken to solve the problems that play presented the audience with.

PROGRAMME

(SUBJECT TO CHANGE)

1) WELCOME
2) N.E.C.C (address) Mr. I. Naidoo
3) PLAY
4) BUZZ GROUPS
5) PLEDGE
6) FAREWELL

SYNOPSIS

Adapted from William Shakespeare's tragedy of the same name, it follows the path of OTHELLO (a black man), whose blind jealousy destroys his life and the lives of the people around him. The seeds of jealousy are sown in Othello's mind by the villanous Iago who is driven by his blind hate of Othello's status and his marriage to a white woman, Desdomona. Follow the story with care as one is easily lost

CAST

OTHELLO	—	GERARD PETER
DESDOMONA	—	CARMEN M. GABRIEL
IAGO	—	MARLON NAIDOO
CASSIO	—	PRISCILLA REDDY
RODERIGO	—	BHARUNA PANDAY
EMILIA	—	FARANAH JOOMA
MONTANO	—	NILANDHREE MOODLEY
BRABANTIO	—	THAVAMONEY MURUGAN
LODUICO	—	SEETA PERUMAL
MESSENGER/ GRATIANO	—	KESHNI RAI

Written by 9B/C drama class 1991, script co-ordinated by Priscilla R. and Keshni R.
Facilitator - Mr. M.F. Hoosain
Production Manager - Vijaykumarie Govender
Baskstage - 9B/C 1991 (Kamantha P, Samantha N, Neilandren M, Neeto S, Devagie C, Melani R, Zeenuth I, Thondan P, Charlene J)

ACKNOWLEDGEMENTS

The cast would sincerely like to thank the following people:
1) The people of Durban Teachers Centre.
2) Mr. I.T. for the screens
3) Mrs. Hoosain for her patience and support.
4) Colin Avidi for the video production (5783033 for video recordings)
5) Prof. Keyan Tomaselli and Eric Louw of Natal University.
6) To the parents of the cast for patience and support.
7) Mr. Hoosain for everything.
8) A special thanks to Nishal Bhola Indurjeeth III for this programme.

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'Firebomb won't scare us off'

Chief Reporter

MEMBERS of the Singh family of Durban — whose luxury home was firebombed by suspected right-wingers — said yesterday they would not be "scared off" and would remain in the formerly whites-only neighbourhood.

"We are hurt and upset, but we aren't going to run away," said 17-year-old Shevani Singh, who was at home with her two younger brothers and grandmother when the attack happened on Monday night at their home in Jacques Road, near Marist Brothers' school on South Ridge Road.

Shrivaar Singh, 16

The children thanked neighbours for rallying to their support after the attack. "All the neighbours were very helpful and stayed with us until midnight to arrange for a security guard to protect the house," she said.

Their parents, Mr and Mrs Eshwar Singh, are holidaying in eastern Europe.

The family moved into Glenwood six weeks ago from a farm at Isinembe, near Tongaat.

"This is the first time anyone has threatened us," said Shevani, a matric pupil at Our Lady of Fatima Convent in Durban North.

She said her brother, Shrivaar, 16, found a crumpled note in the postbox at lunchtime, with the warning:

"You Indians must move out or we will kill you bastards — CP in this area."

Shrivaar later took the note to a neighbour, who told them to contact him immediately if they needed any assist

"Just after 8 pm, we the maid screaming th garage was on fire. Sh rushed out with a ho and managed to extin before it spread to the

M. Singh, a town p and his wife, Jayshre expected to arrive hor last night.

Shrivaar and his 14-y brother, Uvisthra, are at Uthongathi School North Coast.

Mr Carl Werth, chairman of the CP member of the Pres Council, said: "We party to actions like th it stretches the imag too far to suggest t would be involved in nal act and then si nam to it."

...ibr...ated NP 'could R... ...e mor...

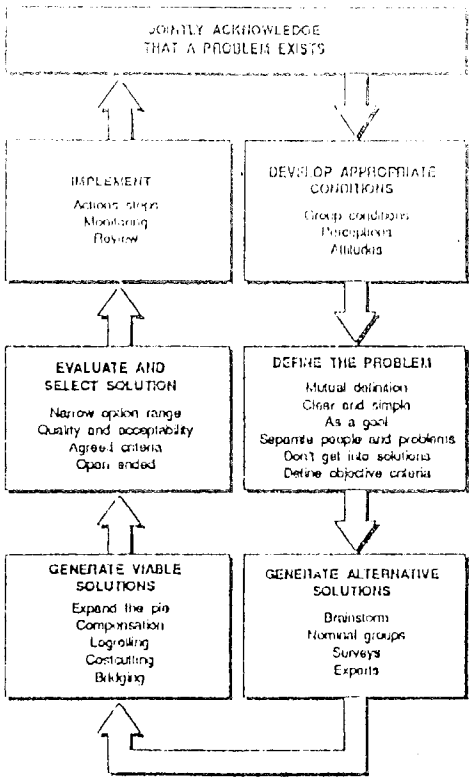


Figure 5.2
Steps in joint problem solving

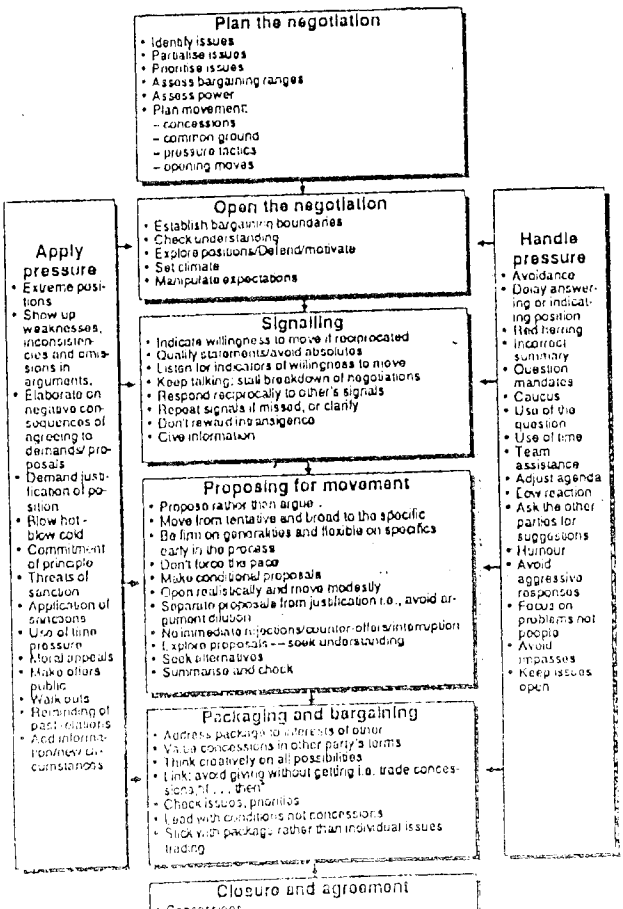
Table 7.3 is an inventory of content mediation tactics based on the work of Pruitt (1981). (Source: Anstey 1986)

TABLE 7.3
CONTENT MEDIATION SKILLS

CONDITION	TACTICS
1. Parties are unwilling to concede to a viable alternative already under discussion because they believe the other will eventually concede beyond that option.	• Investigate true positions. • Impose deadlines to assess flexibility of parties. • Induce reality orientation by appraising parties of the other's genuine limits and strengths.
2. Parties are unwilling to make concessions owing to fears of loss of image.	• Elicit concession exchanges. • Provide alternatives. • Transmit concessions in disguised form (i.e. as own suggestions). • Announce parties' concessions simultaneously to disguise the fact of who moved first.
3. No viable alternatives exist but one can be found through integrative processes.	• Seek novel solutions. • Use problem-solving techniques, e.g. brainstorming, nominal groups, option surveys, cost cutting, compensation, logrolling, and bridging.
4. Parties unwilling to make concessions owing to positional commitments or adherence to principles.	• Seek means of decommitting parties honourably, i.e. changed circumstances. • Leave some areas unresolved while agreeing to others. • Relable an issue to circumvent it.

	KARRASS (1970)	KENNEDY ET AL (1980)	SCOTT (1981)	ATKINSON (1980)
1	Preparation Define requirements and objectives and formulate negotiation activities initiated. Verbal frameworks	1. Preparation	1. Preparation	1. Preparation
2	▼	2. Argue	2. Opening – exploration – bidding	2. Clarify opponent's position
3	Hard bargaining	3. Signal 4. Propose 5. Package	3. Bargaining	3. Structure expectation of opponent 4. Determinant
4	Close & settlement	5. Bargain 6. Case 7. Agree	4. Setting	5. Closure
5	Post-settlement stage Agreements ascertain, agreements approval, contract administration and final contract closure	8. Implement	5. Reliving	

Figure 4.1
Phases in the negotiation process (Source: Anstey 1986)



MEDIATOR STRATEGY	ASSOCIATED TACTICS
	• Improve understanding of non-verbal and semi-verbal signals. • Improve communication networks. • Share own feelings and perspectives purposefully. • Mediate others' communications to promote understanding between parties. • Maintain dialogue between parties. • Promote empathy between parties.
8. Establish priorities.	• Help parties identify real needs; partialise issues and rankings in terms of priorities. • Get agreement on issues to be worked on.
9. Educate parties on the negotiation process.	• Teach communication/conflict resolution skills. • Promote searches for common ground. • Educate on the importance of such issues as third-party representation, mandates, pluralism, compromise, realism, trade-offs, linking, etc.
10. Promote searches for areas of compromise by the parties.	• Seek common ground. • Link priorities. • Promote solutions searches. • Establish criteria for acceptable agreements. • Keep problem-focused.
11. Demand reality orientation.	• Remind parties of costs. • Advise parties of similar agreements elsewhere. • Remind parties of needs and expectations of constituencies. • Remind parties of priorities. • Translate the realistic position of the other party to keep expectations realistic.

MEDIATOR STRATEGY	ASSOCIATED TACTICS
	• Avoid advocacy of a side — advocate reality orientation. • Remind parties of actual circumstances.
12. Pressurise settlement.	• Advocate settlement. • Make suggestions for settlement ('supposals'). • Link. • Provide insights and relevant information. • Use time pressures to pace negotiation. • 'Sell' agreements to parties. • Narrow solution ranges. • 'Orchestrate' the negotiation by controlling agendas, meetings, time, 'bulking' issues, organising sub-committees, environmental conditions, etc. • Maintain the momentum of movement. • Precipitate deadlocks to increase motivation • Keep problem-focused. • Promote beliefs that more solutions may exist than originally envisaged by either party. • Clarify terms of the agreement.

TABLE 7.2
PROCESS MEDIATION SKILLS

MEDIATOR STRATEGY	ASSOCIATED TACTICS
1. Gain trust and confidence.	• Explain mediator's role. • State concern over dispute. • Speak language of the parties.
2. Achieve rapport with parties.	• Demonstrate competence. • Use humour effectively. • Demonstrate empathising understanding of each side's case.
3. Discover the real issues.	• Listen actively. • Listen for real issues behind stated ones. • Use direct question. • Be sensitive to parties' real concerns. • Ask parties (jointly and separately) to explain stances and identify need, obliging them to think through positions and check out perceptions. • Establish factual vs. perceptual bases for further negotiations, i.e. avoid inferences. • Depersonalise issues — focus on problems rather than on people.
4. Understand the dynamics of the situation.	• Identify real issues. • Identify real leaders. • Grasp the relationship between the parties. • Grasp the pressures on each party. • Understand the influence of contextual variables, i.e., social, economic, political.
5. Promote a favourable climate for negotiations.	• A mutual agreement to seek mediational assistance gives each party the assurance that the other wants agreement, in the first instance. • Create favourable environmental conditions.

MEDIATOR STRATEGY	ASSOCIATED TACTICS
6. Promote inter-party relations.	• Improve inter-party empathy by stressing common ground and mutual payoffs, and by fostering beliefs that a mutually satisfactory solution is possible. • Promote understanding of the legitimacy of each party's needs/goals. • Promote feelings of commonality. • Focus on problems rather than on people. • Avoid inferences — promote active communication and checking out by the parties. • Get parties to agree on mutual confidentiality during negotiations. • Allow airing of grievances. • Allow but control expressions of anger. • Tackle less emotional issues first. • Promote active communications between parties. Assist 'listening' and clear expression of needs and objectives.
7. Improve inter-party communications.	• Identify communication problems: attitudes, prejudices, status problems, expressive problems, listening problems. • Establish a 'listening' environment. • Improve skills of message transmission. • Improve listening skills. • Demonstrate good listening behaviour. • Increase self-awareness of parties. • Understand defence mechanisms. • Tune in to purposes of communication.

12. The lesson begins with the learners experiences, channeled into an activity, then moving through stages of reflective observation, abstract conceptualization and finally active experimentation to begin a renewed cycle of experience.

13. We question each others validity in an interactive way and ask how do we rationally give meaning to our lives and activities?

14. Experiential learning, devotes itself to an explication of meanings, by questioning experiences through factual examples. We can act, think, speak competently (world of commonsense) without actually knowing why and what it is we are doing.
Therefore in experiential learning we think about the doing, the saying, the thinking (reflective quality or deeper meaning). This draws a distinction between action and reflection, since theory without action is useless, whilst action without theory is suicidal. The action becomes meaningful since it involves intention and interpretation of the controlling forces.

So the educative event becomes characterised by 'both/and' approach rather than ,either/or'. Instead of a mechanistic sequences of cause and effect, learning is integrative and mutually causal.

15. Essentially and in sum, experiential learning is teleological or future-orientated and the experience is the text, therefore the ambience is gnostic. The traditional transmission mode is deontological or reproductive, unchallenging and past orientated. The text is provided for the learner, like 'Coles' notes, and is interpreted in a patristic ambience, by the teacher. I consider the latter to be a professional cop-out.

Example of a grid of competencies by assessment techniques

	Group Negn	Group Problem	In Tray	Analysis	Sub 1 to 1	Interview
Breadth of awareness to be well informed Develops and maintains networks and formal channels of communication, within the organization and with the outside world; keeps abreast of relevant local, national and international political and economic developments; monitors competitor activity; has a general awareness of what should be happening and what progress is being made.		X	X	X		X
Inclsiveness to have a clear understanding Gets a clear overview of an issue; grasps information accurately; relates pieces of information; identifies causal relationships; gets to the heart of a problem; identifies the most productive lines of enquiry; appreciates all the variables affecting an issue; identifies limitations to information; adapts thinking in the light of new information; tolerates and handles conflicting/ambiguous information and ideas.	X	X	X	X		
Imagination to find ways forward Generates options; evaluates options by examining the positive and negative results if they were put into effect; anticipates effects of options on others; foresees others' reactions; demonstrates initiative and common sense.	X		X	X	X	
Organization to work productively Identifies priorities; thinks back from deadline; identifies elements of tasks; schedules elements; anticipates resource needs; allocates resources to tasks; sets objectives for staff, manages own and others' time.		X	X	X	X	
Drive to achieve results Prepared to compromise to achieve a result; installs solution within timeframe; innovates or adapts existing procedures to ensure a result; takes on problems; suffers personal inconvenience to ensure problems are solved, comes forward with ideas; sets challenging targets; sets out to win new business; sets own objectives; recognizes areas for self-development; acquires new skills and capabilities; accepts new challenges.		X	X		X	X
Self-confidence to lead the way Expresses and conveys a belief in own ability; prepared to take and support decisions; stands up to seniors; willing to take calculated risks; admits to areas of inexpertise.	X	X	X		X	
Sensitivity to identify others' viewpoints Listens to others' viewpoints; adapts to other people; takes account of others' needs; sees situation from others' viewpoints; empathizes; aware of others' expectations.	X		X	X	X	
Co-operativeness to work with other people Involves others in own area and ideas; keeps others informed; makes use of available support services; utilizes skills of team members; open to others' ideas and suggestions.		X	X		X	X
Patience to win in the long term Sticks to a strategic plan; does not get side tracked; sacrifices the present for the future; bides time when conditions are not favourable.	X		X	X		X

Example of a rating sheet for an exercise

GROUP NEGOTIATION RATING SHEET	Positive Evidence	Negative Evidence	Rating
Inclsiveness to have a clear understanding Gets a clear overview of an issue; grasps information accurately; relates pieces of information; identifies causal relationships; gets to the heart of a problem; identifies the most productive lines of enquiry; appreciates all the variables affecting an issue; identifies limitations to information; adapts thinking in the light of new information; tolerates and handles conflicting/ambiguous information and ideas.			
Imagination to find ways forward Generates options; evaluates options by examining the positive and negative results if they were put into effect; anticipates effects of options on others; foresees others' reactions; demonstrates initiative and common sense.			
Self-confidence to lead the way Expresses and conveys a belief in own ability; prepared to take and support decisions; stands up to seniors; willing to take calculated risks; admits to areas of inexpertise.			
Sensitivity to identify others' viewpoints Listens to others' viewpoints; adapts to other people; takes account of others' needs; sees situation from others' viewpoints; empathizes; aware of others' expectations.			
Patience to win in the long term Sticks to a strategic plan; does not get side tracked; sacrifices the present for the future; bides time when conditions are not favourable.			

Showed multiple clear evidence of a high level of competence in the dimension and no substantial negative evidence	5
Showed clear evidence of competence in the dimension and little negative evidence	4
Showed more positive evidence of competence in the dimension than negative evidence	3
Showed sufficient negative evidence to be judged lacking in competence in the dimension	2
Showed multiple clear evidence of lack of competence in the dimension and no substantial positive evidence	1

NEW WEST SECONDARY SCHOOL

FINAL EXAMINATION : NOVEMBER 1991

STANDARD 9 HIGHER GRADE

TIME : 2 hours MARKS 160

EXAMINER : M.F. HOOSAIN MODERATOR : MRS S. BEHARI

SPEECH AND DRAMA

INSTRUCTIONS TO CANDIDATES :

1. Neat work is essential.
2. Number your answers exactly as the questions are numbered.
3. Whilst classroom knowledge can validly be used to answer questions set, independent critical judgement and creative application of knowledge will ensure quality results.

QUESTION A : PRINCIPLES OF DRAMA

(CHOOSE ONLY ONE)

1.1 All lessons on the localised version of 'Othello' were done on the assumption of creating a 'text about the community' rather than merely interpreting and consuming a Eurocentric 'text' for the community.

What valid theatrical conclusions did you arrive at ?

Discuss what theatre skills you used; why and how you used these skills; and comment on the relevance, appropriateness and effectiveness of the approach if any. You may refer to the process and principles of community play-building.

[50]

O R

1.2 You may use any 'movement' in the text 'Oedipus' to answer this question. Devise a floor plan of a Greek stage and state where you would place your characters and why. Your creative application of directorial skills is being tested here. State also who is doing what to whom, when to achieve what, where and why. Provide a reasoned judgement as to the theatrical effectiveness of your directing.

[50]

O R

1.3 Refer to the enclosed script and questions on 'The Crucible'. Use the questions to paragraph your essay answer on the text.

[50]

2/...

SECTION B : THEATRE HISTORY

(ANSWER ONLY ONE QUESTION)

2.1 You have been consulted by the non-formal settlers (so-called squatters) along the N-1 Highway near Clare Estate. Since resources are at a minimum the following brief has been given to you :

(a) You may use reeds and wood from the Port Jackson trees, however indigenous trees must remain untouched.

(b) No electricity will be provided for the completed theatre.

(c) The site is level and north-facing (therefore receives a lot of natural light).

(d) The theatre has to be self-supporting.

(e) Cultural items like Zulu dancing, Indian dancing, Mini-Pop festivals and plays that reflect the concerns of the multi-cultural community will be presented at the venue.

Submit your proposal and designs to support your view.

[40]

O R

2.2 Explain how the social issues and theatre design of the Restoration Period resonates with our own social context in South Africa. Refer in particular to theatre access and social values.

[40]

O R

2.3 Discuss how, as a critical theatre practitioner, you would incorporate into an urban township theatre the theatre skills of :

(a) Brecht and

(b) Commedia delle Arte.

Explain what your motivation is for introducing these skills into the work of a theatre company that is unsubsidized.

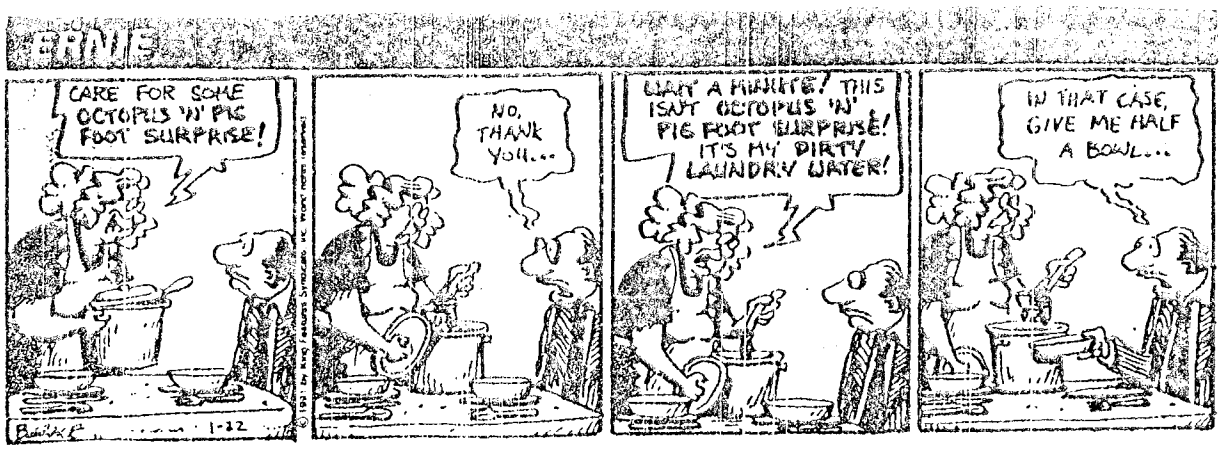
[40]

3/...

SECTION C : PRINCIPLES OF SPEECH

(ANSWER ALL QUESTIONS)

Refer to the enclosed cartoon and answer the questions which follow :



3.1 How would the first 'speaking bubble' lines be spoken? (2)
Which words would you stress or inflect and for what effect? (2)

3.2 What tone would the man adpot in frame (2)? Why? (2) (2)

3.3 Suggest where in frame (3) the wife would apply the 'neutral vowel' Why?. (2)
(2)

3.4 What type of pause would the wife adopt in frame (3). (2)
Why? (2)

3.5 What do you think the wife is thinking about in frame (4)? What would she say and how would you think she can respond? (2)
(2)

3.6 What speech criteria would you take into account when you're on radio or T.V ? (10)

= = = = = = = =

SECTION D : PRACTICAL

(COMPULSORY)

4. Critique your two-year Anti-Racism programme. Critically discuss both the weaknesses and strengths of this programme. You may use the following pointers to paragraph your essay:

4/...

1. Value of experiential learning and field study.

2. The process of inquiry :

2.1 Politicising the personal, and personalising the political.

2.2 Theory without action is useless, action without theory is suicidal.

3. Comparing your 1990 community theatre programme with 1991 consider the following :

   (1) The change in differences of approach.

   (2) The nature of the social action at the end of each year.

4. The conscientising process for yourself and your parents.

5. The nature of evaluating the work - was it democratic and participatory or coercive.

6. Any examples of double-loop learning or insight or making the connections with real life issues.

[40]

---ooOoo---

NEW WEST SECONDARY SCHOOL S.R.C.

YOUTH RALLY

24 AUGUST 1991

AGENDA / PROGRAMME:

7:45	:	REGISTRATION
8:00	:	WELCOME AND PRAYER
8:05	:	TEA
8:15	:	ICE-BREAKER
9:00	:	WORKSHOP NO. 1 KESHNI RAI - COMMUNICATION AND ASSERTIVENESS
10:30	:	SKETCH STD. 8/9 DRAMA GROUP
11:00	:	WORKSHOP NO. 2 MELANI NIAR - NEGOTIATIONS
12:30	:	LUNCH
13:30	:	WORKSHOP NO. 3 CARMEN GABRIEL - CONFLICT RESOLUTION
15:00		EXCHANGE OF VIEWS
15:30	:	CONCLUSION

CRITICAL EXAMINATION MATRIX

CRITICAL AREAS	PRIMARY QUESTIONS		SECONDARY QUESTIONS	
	BASIC QUESTIONS	CHALLENGE	ALTERNATIVES	DIRECTIVE TO IMPROVEMENT
PURPOSE	*What is being done?* 1. 2. 3. 4. 5.	*Why is it being done?*	*What else can be done?*	*What should be done?*
PLACE	*Where is it being done?* 1. 2. 3. 4. 5.	*Why there?*	*Where else can it be done?*	*Where should it be done?*
SEQUENCE	*When is it done?* 1. 2. 3. 4. 5.	*Why then?*	*When else can it be done?*	*When should it be done?*
PERSON	*Who is doing it?* 1. 2. 3. 4. 5.	*Why that person?*	*Who else could do it?*	*Who should do it?*
MEANS	*How is it done?* 1. 2. 3. 4. 5.	*Why that way?*	*How else can it be done?*	*How should it be done?*