UNLOCKING THE PAST: ENCOUNTERING HISTORY THROUGH MUSEUM THEATRE, AS EXPLORED IN THE KWA-MUHLE MUSEUM, DURBAN.

By

Stephanie Jenkins

Submitted in fulfilment of the requirements for the degree of Doctorate of Philosophy

in the Drama and Performance Studies Department, University of KwaZulu-Natal, Durban
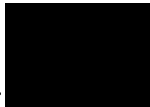
2021

Durban

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Supervisor: Dr Miranda Young-Jahangeer

Declaration

I ....Stephanie Jenkins...declare that

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Stephanie Jenkins (Candidate)

October 2021

Supervisor's Declaration

As the candidate's supervisor, I agree to the submission of this dissertation.

....██████████.....................

Miranda Young-Jahangeer (Supervisor)

October 2021

Ethical Clearance Letter

**UNIVERSITY OF
KWAZULU-NATAL**

**INYUVESI
YAKWAZULU-NATALI**

07 October 2019

Ms Stephanie Jenkins (213503045)
School Of Arts
Howard College

Dear Ms Jenkins,

Protocol reference number: HSSREC/00000514/2019
Project title: Unlocking the Past: Revisiting History through Self-Devised Museum Theatre for Learners, as Explored in the Kwa-Muhle Museum, Durban

Full Approval – Expedited Application

This letter serves to notify you that your application received on 17 September 2019 in connection with the above, was reviewed by the Humanities and Social Sciences Research Ethics Committee (HSSREC) and the protocol has been granted **FULL APPROVAL**

Any alteration/s to the approved research protocol i.e. Questionnaire/Interview Schedule, Informed Consent Form, Title of the Project, Location of the Study, Research Approach and Methods must be reviewed and approved through the amendment/modification prior to its implementation. In case you have further queries, please quote the above reference number. PLEASE NOTE: Research data should be securely stored in the discipline/department for a period of 5 years.

This approval is valid for one year from 07 October 2019.
To ensure uninterrupted approval of this study beyond the approval expiry date, a progress report must be submitted to the Research Office on the appropriate form 2 - 3 months before the expiry date. A close-out report to be submitted when study is finished.

Yours sincerely,

Dr Rosemary Sibanda (Chair)

/dd

Department of Education Permission Letter

education

Department:
Education
PROVINCE OF KWAZULU-NATAL

Enquiries: Phindile Duma	Tel: 033 392 1063	Ref.:2/4/8/1795

Ms S Jenkins
15 Beechcroft Avenue
Durban
4052

Dear Ms Jenkins

PERMISSION TO CONDUCT RESEARCH IN THE KZN DoE INSTITUTIONS

Your application to conduct research entitled: **"UNLOCKING THE PAST: ENCOUNTERING HISTORY THROUGH MUSEUM THEATRE, AS EXPLORED IN KWA-MUHLE MUSEUM, DURBAN"**, in the KwaZulu-Natal Department of Education Institutions has been approved. The conditions of the approval are as follows:

1. The researcher will make all the arrangements concerning the research and interviews.
2. The researcher must ensure that Educator and learning programmes are not interrupted.
3. Interviews are not conducted during the time of writing examinations in schools.
4. Learners, Educators, Schools and Institutions are not identifiable in any way from the results of the research.
5. A copy of this letter is submitted to District Managers, Principals and Heads of Institutions where the Intended research and interviews are to be conducted.
6. The period of investigation is limited to the period from 03 June 2019 to 04 January 2022.
7. Your research and interviews will be limited to the schools you have proposed and approved by the Head of Department. Please note that Principals, Educators, Departmental Officials and Learners are under no obligation to participate or assist you in your investigation.
8. Should you wish to extend the period of your survey at the school(s), please contact Miss Phindile Duma at the contact numbers below.
9. Upon completion of the research, a brief summary of the findings, recommendations or a full report/dissertation/thesis must be submitted to the research office of the Department. Please address it to The Office of the HOD, Private Bag X9137, Pietermaritzburg, 3200.
10. Please note that your research and interviews will be limited to schools and institutions in KwaZulu-Natal Department of Education.

UMlazi District

Dr. EV Nzama
Head of Department: Education
Date: 03 June 2019

Acknowledgements

I extend my sincere thanks to the following people who journeyed with me:

To Mom, Dad and Tim. Thank you for all of your support throughout the writing of my thesis. Thank you for listening to all of my ideas, frustrations, excitement and being patient with me. I am so grateful to have a support system like the one you provide.

To God for helping me persevere through the fatigue and frustrations to get to the joy and fulfilment of the research.

To my supervisor, Miranda, for her clear advice and endless knowledge. Thank you for believing in my work and for your kind guidance. Your feedback inspired me to write with more vigour and I have grown tremendously as a researcher, theatre maker and writer under your supervision.

To Tamar for her creative input and interest in my work. The talks we have always sparks off new and creative ideas. You are a true friend and mentor.

To the UKZN Drama Department (HC) staff and other postgraduate candidates for their interest, input, and encouragement of my research and practical project.

To the KwaMuhle Museum for being so open and warm to me and supportive of my work. Thank you for allowing me to make theatre in the museum.

To Glenwood High School, Eden College, Orient Islamic School, St Henry's Marist College and Clifton College for participating in the experience. Thank you to the teachers for being open with me and giving your time and energy to this study.

To Mtho, Philisiwe and Qhawe for being my actor-guides and embracing the process in the short amount of time we had. Thank you for sharing with the learners and me. Your commitment, enthusiasm and energy kept me going!

Abstract

This thesis explores the use of museum theatre as a means to teach, learn about and interrogate past narratives through the use of performance in places of historical significance. The research is situated within the discipline of drama and performance studies, and focuses specifically on performing history in museums. The study adopts a case study approach, using a self-written and directed museum theatre production *Beer Halls, Pass Laws and Just Cause* in the KwaMuhle Museum (the former Native Administration Department) in Durban, South Africa. Through the creation and staging of the museum theatre production specifically aimed at Grade 11 learners who are taking the subject of History, the performance adopts an experiential learning approach that engages the senses, minds, bodies and emotions of the attendants. The play feeds into and out of the Term 4 Grade 11 Curriculum and Policy Statement (CAPS) History syllabus, mainly through re-enacted verbatim accounts, in which the learners are encouraged to participate. The performance and study aim to move beyond book learning, through adopting critical pedagogical theorical frameworks, that encourage critical thinking and active engagement (a combination of mental, physical and emotional learning) of the learners with the actor-guides, the performed narratives, the museum site and their fellow attendants. In addition, arts-based methods, including the use of objects, poetry and drawing, are employed as one form of data analysis, in addition to focus groups and interviews, to reflect, express and share what was experienced by the learners, teachers and members of the public in the performance. Through the inclusion of performance in historical spaces, the past can be brought into the present to encourage dialogic learning where different narratives are brought into contact with one another through site-specific work.

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The Caves
By Michael Roberts

This is the cave of which I spoke,
These are the blackened stones, and these
Our footprints, seven lives ago.

Darkness was in the cave like shifting smoke,
Stalagmites grew like equatorial tree,
There was a pool, quite black and silent, seven lives ago

Here such a one turned back, and there
Another stumbled and his nerve gave out;
Men have escaped blindly, they know not how.

Our candles gutter in the mouldering air,
Here the rock fell, beyond a doubt,
There was no light in those days, and there is none now.

Water drips from the roof, and the caves narrow,
Galleries lead downward to the unknown dark;
This was the point we reached, the farthest known.

Here someone in the debris found an arrow,
Men have been here before, and left their mark
Scratched on the limestone wall with splintered bone.

Here the dark word was said for memory's sake,
And lost, here on the cold sand, to the puzzled brow.

This was the farthest point, the fabled lake:
These were our footprints, seven lives ago.

Introduction
Entering the Cave

"Museums and the objects they hold are full of noise, yet at the same time, they are silent"

Alexandra Woodall (2018: 96).

"This is the cave of which I spoke,
These are the blackened stones, and these
Our footprints, seven lives ago"

From the poem 'The Caves' by Michael Roberts (L1-3).

Noise and silence. Is it possible for both to exist at the same time? Alexandra Woodall (2018), Lecturer in Arts Management at the University of Sheffield, seems to think so. The objects and museum spaces that display them are full of stories, memories, research, interpretations, 'facts', and evidence of what has gone before. However, at the same time, there are silences, gaps, places for new interpretations, new memories, and old ones to occupy the same space as the 'noise'. This relationship, as proposed by Woodall, is at the core of my research as I embark on a process of exploring how performance can be used to explore the noise and the silences presented in museums and in what is taught in the classroom.

In the exploration of the space that includes both historical silence and noise, I am assigning the term 'the cave' to describe this 'space'. The term is borrowed from the poem with the same title by Michael Roberts (the full poem is available in the epigraph and Chapter 3: Methodology). The cave is both a physical place, such as a museum building and an archive, as well as an abstract concept, including memory, learning, self-discovery, and a combination of all or some of the possible aspects. This poem and its expression of a time "seven lives ago" (L3) and the footprints that are left behind has become a metaphorical and artistic representation of various aspects of my research. My personal and metaphoric links to the poem and the cave, and the poem itself, will be referred to throughout the thesis. In the exploration of the cave, museum theatre becomes a vehicle that employs both the stories of those from the past, and includes a space for new ways of viewing the past from a personal perspective.

Museums and performance have been of great interest to me since I was a child. As an adult, I decided to explore both, in the form of museum theatre, in my Master's thesis titled *Journey Through the Past: Analysing Performance in Museums to Promote Multivocality in Historical Narratives Through a Self-devised Piece, Our Footprints, in Bergtheil Museum, Durban* (Jenkins, 2018). Now having continued my research in a PhD, I have extended my investigation into the relationship between performance and museums and have widened the educational focus by creating a case study aimed at high school learners,

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specifically Grade 11s[1], and linking the performance to aspects of the Grade 11 Term 4[2] History[3] syllabus. The case study delves into the encouragement and exploration of alternate artistic forms of remembering, learning and expression on behalf of those participating in the performance in relation to what is taught in the classroom and the exhibits in the museum. This thesis explores the assertion that when performance is included in sites of memory, people (both actors and audience members) can participate in dialogue and active engagement with memory and history. This aims to encourage multiple perspectives and narratives in museums as "museum theatre can generate a multivocal forum and give a voice to those whose voice has so far been neglected or disregarded" (Nikonanou & Venieri, 2017: 17). Storytelling is of great importance to performance offering a multivocal platform for different stories to be told and explored. In addition to the encouragement of multiple perspectives, museum theatre can effectively promote empathetic understanding on behalf of those who participate. The role empathy played in the case study will also be investigated through analysis of data provided by participants (empathy is discussed in greater detail in Chapters 1 and 6). In other studies on empathy and museum theatre, it has been observed that there is "a greater tendency [for participants] to empathise" as there is a "readiness to identify with a character who [can] tell those stories [historical narratives] in the first person[4]" (Jackson & Rees Leahy, 2005: 315). Performance thus becomes an interesting and evocative way of exploring and questioning the past's portrayal and in turn how it is remembered in the present and into the future.

Museums are "sites of memory" in which a "collective shared knowledge" (Winter, 2010: 312) is housed, displayed and interpreted. This shared knowledge influences how and what the public remembers, which is particularly pertinent in post-apartheid South Africa where we are in the process of revising and revisiting the past and its portrayal. The way the past is portrayed and understood also has great influence on how learners are taught History as a subject in school, and how they think about and view both the past as well as their place in the present. The current South African History CAPS[5] curriculum has come under question with regards to how and for whom the syllabus is assembled and presented. There has been a call to "make the subject more Afrocentric and relevant to South African pupils" (Magubane, 2018: 1). There is the desire to "rewrit[e] history" as well as make History a

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[1] Grade 11 in South Africa usually includes learners between the ages of 16 and 17 years old.
[2] In South Africa, the school calendar is divided into four terms. The fourth term normally takes place somewhere between September and December.
[3] I have capitalised History when referring to the subject taught in school. I maintain the use of a lower case letter when referring to history as the general term that encompasses past events, accounts and peoples that are remembered and documented.
[4] First person interpretation is when the actor/interpreter speaks as the character, using personal pronouns such as 'I', 'me', 'we'.
[5] CAPS stands for the Curriculum and Policy Statement which outlines what is to be taught in the syllabus for each subject. This CAPS document for History is what has come into question by the History Ministerial Task Team (MTT) which is discussed further in Chapter 4.

compulsory subject right to matric[6] from the year 2023 (Magubane, 2018: 1). Such developments and investigations into reworking the subject and the potential ramifications will be discussed further in Chapter 4: Diving into the Pool: History as Syllabus.

History becomes an important part of our lives and the lives of learners as we negotiate how our past has influenced our present. As South African writer Zakes Mda aptly puts in his introduction to John Kani's *Nothing but the Truth* (2002*),*

> It is still necessary to talk about the past, because the past will always be a powerful presence in the present […] We must never forget, but this does not mean that we must cling to the past, and wrap it around us, and live for it. We only look back in the past in order to have a better understanding of our present.

Even if painful, which is the case with the story of twentieth century South Africa, remembering is critical for us to understand our current situations which are both directly and indirectly influenced by what has gone before. Part of the processing of remembering the past involves experiencing and understanding it which museum theatre can help provide through encouraging learners to go through an embodied experience of the past.

In South Africa, museum theatre is new and underdeveloped. There is a need for more research and new performance work to be created in museums and other sites of history, especially in a time when we are grappling with what sections of the past should be remembered, emphasised and taught. There is also a need for more research into the way performance in historical sites is experienced, and how researchers, audiences and learners express feelings, memories, and new truths evoked during the experience. My work's aim, with a specific educational focus, is to expand ideas around teaching about, learning from and experiencing history through performance in ways that are hopefully relevant to the personal and the present as well as the collective.

My research is explored primarily through the creation and staging of my own museum theatre production aimed at Durban high school learners studying History, with specific focus on apartheid[7] from the 1940s to 60s. This production, entitled *Beer Halls, Pass Laws and Just Caus*e which was staged at the KwaMuhle Museum in Durban from 9 to 14 March 2020, is my central case study and is situated under the Applied Theatre banner. In the case study, the site of the museum is critical to the performance. The fact that the KwaMuhle Museum is both a museum and a historical building heightens

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[6] Matric, also referred to as Grade 12, is the final year of schooling.
[7] Apartheid is a period from 1948 to 1994 in South Africa in which the government, under the National Party, enforced laws that separated and discriminated against people of colour, including black, coloured (the South African term used to describe people of mixed race – this term comes with its own contentions which I acknowledge but am not discussing in this thesis) and people with Indian and Chinese ancestry.

the site's connections to the performed and exhibited narratives. The museum's modest colonial style building was converted into a museum post-1994 and its name, KwaMuhle, means 'place of the good one'. The museum is housed in the former Durban Native Administration Department, later renamed the Bantu Affairs Administration Department, and explores some narratives that have a direct connection to the building's painful history as well as to the city of Durban during apartheid.

The first area central to the museum and the performance is the beerhall as a site of resistance during apartheid. Beerhalls were places where black males (only) were allowed to drink legally, as other forms of alcoholic drinking were outlawed as a means to control the black working-class (La Hausse, 1996). The money brought into the beerhalls was used to fund law enforcement and other means that were used to control workers further, thus black South Africans were effectively paying for their own persecution (La Hausse, 1996). This was resisted in various protests including the beerhall protests of 1959, which forms part of the action in *Beer Halls*[8], through the re-enactment of various accounts, including some of the protesting women and police who witnessed the protests (Edwards, 1988).

The second historical focus of the performance as indicated by the play's title, is the Pass Laws which governed restriction of movement under the apartheid regime remaining in place until 1986 (almost 40 years). The museum building, then the Department, played a big role in the enforcement of the Pass Laws, as the Durban site used to process applications for black or 'non-white'[9] South Africans to work in the urban centre of Durban. Under the pass regulations black South Africans were required to carry a document (a passbook / *dompas*[10]) detailing where they were legally allowed to be and work. The passbook could be "demanded by the police wherever and whenever you moved. One had to always have it in one's pocket, with its tax paid up to date, and signed. If you could be found without a permit, you would be either arrested or sent back home or you would receive a fine" (in Sitas, 2001: 242). Any movement for any purpose required waiting in long lines in the hot sun for 'stamped' approval, and this was not always easy to get.

This case study is analysed through the lens of researcher and researched. I am exploring my own practice in the attempt to understand and expand on already-existing practice as well as to look forward to future possibilities. I am, firstly, using this case study to both contribute to the existing body of

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[8] *Beer Halls* is used as the shortened name for *Beer Halls, Pass Laws and Just Cause* and will be used in future reference to the play.

[9] Non-white (or sometimes referred to as non-European) was used during apartheid to refer to people who were not white. This term included black, coloured, Indian, Chinese and other people who were not considered to be white. The terminology makes the racist assumption that other racial groups should be defined in relation to whiteness.

[10] *Dompas* was the nickname for the pass book. It is an Afrikaans word which literally means 'dumb pass', revealing the animosity towards the documentation and the oppression it enforced. Those who were caught not in possession of their passbook, which was expected to be on person at all times, were often jailed.

knowledge around museum theatre and the teaching of history through performance. American museum theatre practitioner and actor, Catherine Hughes (1998: vii) notes the power that performance brings into museums in encouraging education and interpretation. She goes further to note that "museums *are* theatres" as they are "rich with stories of human spirit and activity and the natural forces of life. […] Both museums and theatre present us with ourselves in different contexts, holding the mirror up and showing us what we have done and what we might do" (Hughes, 1998: 10; original italics). Therefore, performance and its place in museums and education is a potentially powerful tool that looks to the past, present and future. Secondly, my aim is to challenge the 'status quo' in both museum spaces as well as in the classroom by using methods including object-based research, memory work and sensory performance to challenge the emphasis on fact-based learning and encourage dialogue and alternate forms of expression. As Kate Pahl (2017: 29) suggests, "objects speak and they can be heard in ways that diffuse power and create new structures for listening", highlighting the dynamic nature of objects and the stories and memories (sometimes ignored or pushed aside) that are evoked from interactions with them. Objects can assist in expanding factual content by moving beyond the 'facts' and going towards various personal and emotional ways of expressing and exploring knowledge.

The ambition of my case study is to offer a platform to challenge preconceived and fixed notions of history, seek to explore power-struggles and highlight the constructed nature of the recording of history, the exhibitions of museums, as well as the subjective nature of performance. Knowledge, its recording and subsequent presentation in classrooms and museums, as well as in other areas, is viewed in this thesis as dynamic and is influenced by a number of factors, including social, political, economic and other influences. As noted by critical pedagogy theorist, Joe L. Kincheloe (1991/2012: 50), "If knowledge is the prerequisite for social action, and if social action transforms knowledge, then knowledge cannot be conceived as static and certain – the foundation is laid for the social construction of reality". What is perceived as reality by people is deeply influenced by how knowledge is portrayed in institutions, such as museums and schools, as well as in other areas, and, therefore, it cannot be treated as neutral. Knowledge and its framing, therefore, plays a role in forming perceptions of social reality, both in the past and present. It is through these power structures that shape knowledge that inform, both on conscious and subconscious levels, the way the public views history (as well as their present). In and amongst this idea of using museum theatre to challenge, the idea of learning is still at the forefront. My research is about finding ways to connect the past to the present and to encourage personal connections between the exhibits and the learners, teachers and other audience members present, including adults. In addition, the research involves the exploration of museum theatre as an opportunity for better and/or additional understanding of the past and aspects of the South African FET

(Further Education and Training – Government schooling) and IEB (Independent Examinations Board – Independent schooling)[11] History curricula.

The ontological position that I am adopting is that of a practitioner-researcher assuming a self-reflexive lens. I am asking questions through my research and using my practice to open up and discuss such questions in relation to creating, learning, questioning, and remembering the past. I am a young, white, South African woman who wants to explore the past and its influence on the present, with particular focus on how it (the past) is mediated in learning, and personal and collective expression. I did not personally experience the horrors of apartheid, some of which are focused upon at the KwaMuhle Museum, but recognise that while we live in a time of 'freedom' there are many complexities and inequalities that still exist today as repercussions of the past. These permeations of the past into present lives, mind-sets and freedoms also become relevant to the study and the diverse lives of the learners and audience members who experience the performance. I further acknowledge that knowledge is not fixed and that reality is changeable, and thus, I am investigating how museum theatre can be used to explore the past and its bearing on the present, which is experienced and viewed from a multitude of angles, many of which are consenting.

In the exploration of my own practice, I have outlined three research objectives which are:
1. To explore how museum theatre can be used as a teaching tool in the exploration, learning and challenging of History, the subject, and collective and personal histories.
2. To create a museum theatre piece in KwaMuhle Museum, specifically aimed at Grade 11 learners who are studying History, as a subject, to encourage dialogue, personal connections with the subject matter and alternative ways of learning about the past, through educational immersive and sensory performance.
3. To investigate museum theatre's potential in creating spaces for dialogic interaction between learners and other learners, learners and teachers, learners and the museum and the performance, and learners' own subjective position about the past and its relationship with the present.

In the attempt to delve further into my research and expand on the above objectives I have asked four critical questions. The first question reads as: what is/can be museum theatre's role in exploring, broadening, personalising and assisting in teaching aspects of the History curriculum in Durban schools? This role has been explored through the creation of a museum theatre production that has been experienced by about 200 Durban high school learners and 50 members of Durban's general public.

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[11] Government schooling is similar to public schooling and is funded in part or all by the government while Independent schooling is run privately by a body that is independent of the state.

The process of creating and staging the production as well as the audience responses are all used in my discussion around museum theatre's role and future potential.

The second question asks whether and how can learners, through the case study and other forms of museum theatre, make personal connections with historical narratives present in the curriculum, in the museum and in their own memories through performance? In the unpacking of personal associations with the past through museum theatre, I am exploring the use of objects, poetic and artistic forms, and, the senses, as creative pedagogic practices to catalyse emotional and rational expression and memory. These personal connections are further highlighted through a study of empathy, memory work and praxis with which the learners are encouraged to engage.

Thirdly, I have posed the question: how can the audience's senses (sight, sound, smell, touch and movement) be evoked through performance and used to enhance their experience of the past, in the present? This question ties in with the second question that highlights the sensorial potential of performance and learning. Senses such as smell, touch and movement become integral senses that can be employed in museum theatre to accompany the favoured senses of sight and sound. The notion of supplementing learning through reading and listening with other embodied approaches is also thus explored.

The fourth question is: why is it necessary to promote dialogue in learning about and exploring the past? This question seeks to explore why contact and discussion between those watching and learning about the past is important and how it can broaden the scope of learning. Learning that engages and encourages dialogue and praxis also feeds into the way people view and conduct their lives in greater society which are influenced by a number of varying and complex factors.

The Introductory Chapters: Chapters 1, 2 and 3

I will now outline the structure of the thesis. As noted earlier, my thesis revolves around the researching, creation, rehearsing, staging and data-collection during the week of performances and subsequent reflection on my museum theatre case study, *Beer Halls*. To set up the case study and research to follow, three chapters follow the Introduction to outline the various components that make up the study. These chapters explore the nature of the theatre used, including the space and performance itself (Chapter 1); issues around learning both within the classroom and outside of it (Chapter 2); and, the processes undertaken to bring *Beer Halls* to life (Chapter 3). Each is outlined in further detail below.

In the first chapter, 'Defining the Theatre', the case study as a mode of performance is discussed looking at how performance is used to bring history 'to life'. The museum building and site, as a 'cave', tying

in with the extended metaphor of the thesis, is explored, grounding the institution and role of site-specific work in this study (which is further discussed in Chapter 5). Museology and the study of museums is not neutral and influences what and how narratives are portrayed, impacting the way the public remembers. Issues around museum ethics, including human remains and stolen items, feature as part of the discussion around the display of the past. While my case study does not explore remains or objects acquired illegally, there are many challenges presented when trying to encourage an ethical view of the past as discussed in Chapter 1. It is thus vital that museums and their personnel, as well as teachers and others involved in knowledge generation, are transparent and encourage the inclusion of multiple voices, a central goal of *Beer Halls*.

Once the site has been established, the role of performance, both museum theatre and Theatre-in-Education (TIE), is discussed in Chapter 1 exploring the educational and historical emphases of the work. The notion of site-to-history connection is vital in defining the theatre as the site, in this case a museum and historical building, which is essential to the performance. Museum theatre cannot occur effectively without the performance linking in and out of the historical site in which it is performed. Connecting with the notion of site-specific performance, immersive and sensory performance is elaborated on, showing the big role they play in the encouragement of embodied and sensorial learning that was fostered in *Beer Halls*. The role of the senses and attempting to 'immerse' the body in the site will be discussed in the chapter and is explored further in Chapter 5. To heighten the immersive experience, I have engaged in the purposeful inclusion of verbatim accounts derived from archival material, including secondary sources, newspapers and interviews conducted by officials at the museum in the early 1990s before the museum was opened to accumulate first hand testimonies. The idea of real recorded words was purposefully chosen to encourage a human connection to the histories, instead of relying on just facts. This is to encourage personal encounters with the past and to elicit feelings of empathy touched on in Chapter 1 and elaborated further in Chapter 6.

After the establishment of the nature of the theatre, 'Chapter 2: Exploring Learning', outlines the various theatrical approaches taken, specifically linked to the idea of exploring learning. This chapter asserts that learning is not neutral and is influenced by a number of societal factors. The first theory explored is social constructivism which sees knowledge as made and that we "construct our own realit[ies]" (Ültamir, 2012: 195), asserting that it is therefore dynamic and not fixed. This dynamism thus becomes important when approaching teaching and learning as social constructivism makes use of what learners already know in their own lives and encourages them to construct their own learning process (Ültamir, 2012: 195). The chapter outlines some of the key theorists with a particular focus on Russian theorist Lev Vygotsky whose research explored the social and cultural-historical influences on knowledge which is pertinent to my study, which has a historical focus. The section also outlines what social constructivism entails with a discussion around some of the limitations of this theoretical approach.

While I am adopting a social constructivist approach, I outline why some areas are not applicable to my research and what parts have helped shape my approach to teaching and learning.

The second theory I am employing is critical pedagogy which places power structures (such as political, social and economic) at the centre of learning, connecting to social constructivism's notion that education is not impartial but steeped in socio-political influences within the learner's own life and in the school environment. Critical pedagogy is particularly relevant in the process of learning about history as it is often the facts that are emphasised, when instead my case study employs Joe L. Kincheloe's (1991/2012: 6) assertion that learning should encompass understanding rather than just facts. Critical engagement with what is taught is at the basis of this theoretical approach and it rejects simply regurgitating cold and impersonal facts. The 'how' and 'why' of what is taught, which is discussed further in the Chapter 4, is more important than just the 'what' (content) of the syllabus. Theorists such as Henry Giroux and Paulo Freire (amongst others) and their contributions to critical pedagogy are also discussed.

Thirdly, the place dialogue and praxis have in my research and case study is explored. In order for education to change mindsets and encourage action in the lives of the learners, there is the need for praxis. Through praxis, a process of reflection leading to action and therefore change (Freire, 2001: 52), learning becomes less about just remembering things than a process of growth of learners within the socio-political landscape in which they find themselves. Dialogue is an important part of this process as the need to listen to and engage with others, counter ideas and arguments is part of this growth, as multiple viewpoints are encountered. Dialogue features prominently in the case study, employing the idea of talking back to the work, through actual spoken speech or other creative means, such as poetry and drawing, which will be discussed further in Chapters 3 and 7. This dialogue with one another, the self, the performance and to the syllabus is foundational to *Beer Halls*. Even the process of empathy, which is discussed in Chapter 6, succeeds through a process of dialogic exchange in what Lindsay B. Cummings (2016) calls dialogic empathy, which is employed in this study.

The final theory I employ in Chapter 2 is frame analysis which was established by Erving Goffman (1975) and explores how framing, particularly of social behaviour, can affect how what is inside the frame (and out) is perceived and interpreted. Framing is also of particular importance in performance as how the action, dialogue, characters and so forth, are framed, influence how the audience responds, and in turn reads and learns from the performance. Some of the applications of frame analysis by other scholars such as Anthony Jackson (2007; 2011) in museums and theatre-in-education environments are explored briefly in this section. Framing is purposefully done in museum spaces to demarcate exhibits, space, artefacts and so forth and, therefore, what is chosen to be framed and how it is framed influences

how and what is remembered. The process of remembering versus the silencing of narratives, in which framing can play a part, is also discussed throughout the thesis.

The third chapter, 'Chapter 3: Methodology', unpacks how the study has been conducted and the various elements used in the researching, creation, data collection and analysis of the work. The qualitative research was conducted through a critical paradigm approach, which focuses on how change can be encouraged and implemented beyond the scope of the research. The aim of the research is to use the museum theatre experience as a catalyst which spans back into the classroom and home lives of the learners through possible new understandings, points of conversation and action. The section unpacks the origins of the critical paradigm, some critique and the principles that it encompasses.

My methodological approach is conducted through Practice-Led Research (PLR) where the research emerges from and into practical application, in this case performance (this includes writing, acting, directing and audience participation). This methodology involves both creating and documenting (Mäkelä, 2011: 1) new work. I explore what PLR is in more detail, some of the challenges and how it is applicable to my own work in museum theatre. Within the idea of using practice to generate research, I am employing my third approach which is using case study research and self-reflexivity to inform my practice. The museum theatre piece *Beer Halls* is the central case study around which the rest of the research revolves. In the process of creating and staging the case study, I have employed a reflexive lens where I explore my role as researcher and theatre practitioner throughout the research process. These two approaches will be discussed further in the third section of Chapter 3.

A method I have employed in both my own research process, as well as in the data collection, is arts-based research which makes use of artistic expressions to respond to work instead of relying solely on written research. I have employed three art-based methods in my thesis: performance, poetry and drawing. Chapter 3 sets up these methods through discussing poetry and drawing with some discussion around one of my own drawings done in the planning stage of the performance work. I also discuss the inclusion of the published poem 'The Caves' by Michael Roberts which I have used as an extended metaphor throughout the thesis (many chapters open with lines from the poem). These arts-based methods are explored in detail in Chapter 7 where I, the actor-guides, and the learners all engaged in processes of poetry and/or drawing to respond to the performance.

In the fifth section of Chapter 3, I go on to exploring the case study in more detail. I discuss the planning process including the archival research and making contact with schools to secure audiences. There is discussion around some of the challenges I encountered, including commitment and communication with schools (particular government schools); issues around distance from the school to the museum (which affects transport costs); and language barriers in terms of understanding and interaction. The

staging of the performance in the museum space, as well as planning and unfolding of the post-performance workshop are also unpacked. I lastly outline the data collection process which involves focus group interviews with learners and members of the public, the collection of the arts-based responses (with permission and anonymity), and individual interviews with the teachers who attended the performance with their learners. These responses have been compiled, referred to and analysed throughout the thesis.

The What, How, Why Chapters: Chapters 4, 5 and 6

Moving away from the Introductory Chapters, the next section speaks to questions around what is taught, how is it taught and why is it important to learn with specific reference to museum theatre and *Beer Halls*. Each chapter speaks to one of these questions, with Chapter 4 addressing *what* we learn – the syllabus; Chapter 5 speaking to *how* we learn – learning-by-doing (action and immersion); and, Chapter 6 exploring *why* we learn – learning through caring, personal connections and empathy.

Drawing on theories around learning in Chapter 2, 'Chapter 4: Diving into the Pool: History as Syllabus' begins to unpack ideas around what is taught in South African schools regarding the subject of History and how this connects to the museum theatre case study. South African history is rich but is also filled with much suffering and painful memories. The navigation of what gets taught has been in in the process of revision since 1994. The chapter explores how *Beer Halls* connected the KwaMuhle Museum exhibits to the taught syllabus, specifically the Term 4 Grade 11 History syllabus, through performance.

Moving beyond the performance and specific section of the syllabus (Grade 11 Term 4), the chapter also evaluates the proposition of the History Ministerial Task Team (MTT), which was assembled in 2015, to revaluate the current syllabus and bring about some content changes. Additionally, a discussion will be conducted around the second part of the MTT's proposal which seeks to make History compulsory for all learners up until their final year of schooling – Grade 12 (which differs from what currently happens where learners can choose to take the subject from Grade 10). Issues around content of syllabus speaks to the over-emphasis on 'what' is taught and the chapter argues that the 'how' and 'why' is being neglected due to priority of the 'what'. Opinions from teachers and learners regarding the proposal have also been included in the discussion.

'Chapter 5: Experiential Learning Through Performance: Stumbling, Walking, Marching through the Cave', explores how including performance into a museum and learning space can promote more embodied learning. Learning-by-doing is thus encouraged by creating opportunities for involvement, participation and sensory engagement. In exploring audience involvement, the case study draws on some of the elements of immersive theatre which is a form of performance which immerses the audience

member and his/her body in the action of the play through active engagement. Immersive theatre and its link to *Beer Halls*, especially the purposeful inclusion of the audience's senses into the performance, is elaborated on further in the chapter.

Each of the senses, except for taste, and their role in *Beer Halls* is discussed in detail in Chapter 5 drawing on elements of the performance and the Museum space into the discussion. The first of the senses that is explored is sight – The Visual – with attention placed on how the costumes play a visual role in connecting the characters to the narratives. The second aspect of sight involves how the site – that of a museum and a historical building – played a role in framing the performance visually as well as physically, which is also discussed under Touch. The second sense is The Aural which encompasses both the words spoken by the actor-guides (many of which were verbatim accounts) and the atmospheric sounds produced purposefully and by chance during the performance. The Olfactory was the third sense explored focusing on the inclusion of actual food, specifically beer, into the performance space to evoke the audience members' sense of smell. Touch also formed an important sensorial link in the performance to encourage tactile engagement in a space (a museum) in which touch is usually discouraged. Touch, through object work, specifically the use of the passbook given to each learner (its application will be discussed in greater detail in the chapter), was encouraged in a space marked with several 'Please Do Not Touch!' signs promoting an unexpected engagement with the histories on display. Though taste did not feature, the kinaesthetic played a big part in the performance where the audience's movement around the museum space become part of the performance. The role of movement both in the performance and in terms of the historical context, are tied to the passbook which in the past governed their owner's everyday movements. This was extended into the performance in which movement was controlled to some extent to connect the audience to the performed historical narratives. This is addressed in more detail in Chapter 5.

After exploring the audience's participation in the performance, particularly through their senses, the role empathy plays in making personal and collective connections with the displayed and performed histories is unpacked in 'Chapter 6: Empathy and Learning: Shining Light in the Cave'. Boundaries between 'us' and 'them' exist both in the historical landscape of apartheid and in current situations where difference separates people. Chapter 6 argues that one way to shorten the gap between these boundaries is through empathy, especially dialogical empathy, which ultimately seeks praxis and the bringing together of multiple viewpoints. In exploring empathy, some psychological underpinnings of empathy are briefly unpacked before exploring some of the limitations on empathy that can occur, particularly looking at museums and spaces of learning. In exploring how empathy was used in *Beer Halls*, three instances of juxtaposition in the writing process are unpacked. Lastly, the role of empathy as a driver for action and active learning is discussed.

The Analysis Chapters: Chapters 7 and 8

Once the questions of what, how and why have been unpacked in the preceding chapters, in line with learning and performance in museums, the case study itself is analysed in greater detail in the third section. This analysis explores my own personal observations of the performances as research-practitioner and incorporates the responses from those interviewed in both the focus groups and individual interviews into the analyses. Chapters 7 and 8 go into detail, firstly, analysing the arts-based responses of myself, the actor-guides and the learners (Chapter 7), and, secondly, into analysing the performance itself (Chapter 8).

'Chapter 7 Objects and Expression: Opening up the Unknown Dark' looks at how object work, which employed the use of props and costume items used in *Beer Halls* and then given to the learners in the post-performance workshop, can create a space for historical learning and understanding. These objects were used as catalysts for the arts-based responses. The notion of the object as catalyst and some of the responses the objects evoked are discussed in detail in the chapter. The nature of the workshop is unpacked exploring how it was conducted with the intention to generate creative and dialogue-based responses. My own drawing and poems produced during the research process, as well as those created by the actor-guides during rehearsals are also shown and analysed. The choices behind why poetry and drawing were chosen as this study's particular arts-based methods will also be unpacked and an evaluation of the methods in practice will be provided. Each of the four sets of objects is further broken down into subsections, with each containing examples of learner poems and drawings, as well as how they speak to each object and the narrative in which they appear.

The last analysis chapter is 'Chapter 8: Leaving a Mark: Evaluating the Case Study' in which I explore the success of the museum theatre experience through my own experiences in creating, rehearsing and staging of the performance, along with through the feedback collected from those involved (actor-guides, teachers, learners and members of the general public). The chapter explores some of the positive elements of the performance including how the addition of performance creates a new and embodied way of learning and experiencing the past. I also unpack some of the areas that may need improvement for future performances including some technical issues around pace, length and delivery, and the need for additional context especially for younger grades. An evaluation of the workshop is also provided, including an updated outline of the workshop components. The chapter shows that this performance has the potential to be staged again in the Museum for future learners.

Chapter 1
Defining the Theatre

"What I see happening in the museums of the world is a pale reflection of what might be. We could be evoking the strongest of emotional experiences. We could be stimulating the sense of memory to the highest level"

Hooley McLaughlin (2000: 36).

What is theatre? It is both a place (and a space) and the process of doing (a series of actions often accompanied by dialogue and other aesthetic choices to create some sort of narrative). The idea of a message, an idea, a revelation, a prompting and a challenging can also be linked to this understanding of theatre. There are different kinds of theatre, some taking place within a building also sharing the title of theatre, and others that take place in different places with different aims and styles. In the attempt to explore where my case study and research fall in terms of the notion of 'theatre', this chapter will unpack the various components of performance (and space) that make up my work. In this process of determining where my practice lies, I have found it difficult to place it neatly in an easy categorised box. Instead, there are several overlaps and intersections that exist, creating a challenge in definition.

In a broad placement, I have situated my case study and research under the Applied Theatre umbrella. Applied theatre is defined by Monica Prendergast and Juliana Saxton (2009: 6), as theatre that usually takes place in areas outside of traditional theatre buildings with those participating not necessarily taking part as professional theatre practitioners and often personally invested in the performed content. Nicola Abraham (2020: n.p.) adds that "It is not just the representation of community voice that shares common ground with applied theatre, but also the importance of inclusion and participation in an event that was created with, for and by the community". Social change is also often a driving factor of applied theatre, where emancipation is a primary goal (Boal, 1979). Part of this definition is applicable to my work, with particular focus on the notion of space and how the location is framed by the performance, which in turn frames what is performed. My work is site-specific as the space of the museum (and its content and context as a historical building) is crucial to the performance (this is discussed in further detail later in this chapter and in Chapter 5). The performance derives from the space which drives the action and forms connections between the space and the performed narratives. Without the site, the nature of museum theatre would shift and the research would take on a completely different form. Additionally, the place my performance has in encouraging praxis (which is discussed in Chapter 2), and critical learning of the past and its socio-political influences in the present, connects closely to applied theatre's goal of emancipation. Therefore, this strong connection between the case study and

space, outside of a formal theatre building, and the goal of learning as part of social change, links to many other applied theatre works.

Despite this placement of my work with the applied theatre framework, I have in some ways resisted this demarcation. When looking at the above definitions by Prendergast and Saxton (2009) and Abraham (2020), it can be seen that my work deviates in some respects. This deviation involves the purposeful use of professional actors and a script written in a lengthy writing and researching process, largely constructed from verbatim accounts. This is not to say that other applied theatre work has not used professional aspects in the performances, as different forms and applications exist under the umbrella. However, the use of a director, a polished script and professional actors in the making of my practice, does not sit neatly in many applied theatre definitions where people who, often from the community or with personal investment, as noted by Prendergast and Saxton (2009) and Abraham (2020), dominate the form. I do have a personal investment in the work but am not directly involved in the museum community. In some ways, I began as an outsider with artistic aims of bringing history to life for learners with whom I also I had no prior contact.

Instead of drawing heavily on applied theatre techniques, I employed other theatrical elements such as verbatim theatre and immersive theatre (discussed later on) which have informed my museum theatre practice. These influences have created several cross overs and borrowings from other theatrical groupings that tend to lie outside of the realm of applied theatre. These intersections reveal some of the tensions in simply defining my work as applied theatre. Instead, while there is an applied theatre foundation, I have incorporated and interacted with several areas that create an amalgamation of theatrical elements. In drawing further to these tensions, I touch on Rustom Bharucha's (in Mackey & Stuart Fisher, 2011: 367) question posed in his keynote lecture at the *Theatre Applications* conference in 2010: "what would a non-applied theatre be?". This interrogates what applied theatre actually is compared with other performance types not included in applied theatre categories. This raises questions around binaries: What is applied and what is not? What is part of it and external to it? These are questions relevant to the process of research in which scholars investigate what fits the hypothesis and what does not. However, simple answers are not always easy to come by and issues of naming become a challenge in demarcating what fits and what does not. I, therefore, assert that my work, while lying underneath the applied theatre umbrella, also encompasses other areas of performance not necessarily associated with the term 'applied'. In the attempt to speak to some of these crossover components, the following chapter will give further discussion concerning which parts of the theatre are employed.

Drawing on the opening quote by McLaughlin (2000), museums and performance can involve evocative experiences and not just focus on 'removed' and 'cold' facts which often dominate many History classrooms (and other areas). This notion of experiencing the past is important as it "stimulates the

sense of memory" (McLaughlin, 2000:36) so that those participating in the histories of the museum and/or performance are involved in understanding and remembering the past, as well as evaluating its influence on the present. In the attempt to start unpacking McLaughlin's (2000) desire for what museum experiences can be in the experience of emotion and memory, I will explore various facets involved in performance in museums, specifically related to my case study. First, the site of museum theatre, that being the museum (which is also a 'cave' in the sense of the extended metaphor), is of significance as the institution influences how the histories are portrayed, read and understood. A brief definition of the museum and the ethical and subjective nature of the study of the museum will be outlined. Once the site has been established, the idea of bringing performance into the space (the idea of site-specificity) to create museum theatre will be secondly discussed. I will unpack what museum theatre is and highlight some of the previous works that have been created. As my case study is focused on learners using performance as a way to learn about and discuss the past, Theatre in Education (TIE) will be thirdly referred to in the attempt to explore how TIE has influenced the case study. The fourth area of exploration, is the immersive space where the site of the performance becomes critical in the telling of the narratives. Immersive theatre and the involvement of the senses are at the centre of the immersive site which speaks to the histories and the space in which they are displayed and experienced. Fifthly, memory and its links to the past in the present will be explored. The way that verbatim theatre connects to remembering and performing memories will form part of the discussion around memory in performance. Lastly, empathy and its role in performance with specific reference to learning and experiencing history will be mentioned.

1.1.   Museums and Museology

When exploring museum theatre, the site of performance becomes vital as the site itself has a direct impact on the performance as well as its contents and context. The main site of museum theatre is usually a museum building and/or a space that has historical value and meaning, such as a castle, battle site or a prison. The definition of 'museum' as defined by the International Council of Museums [ICOM] (in Dean, 1997: 238) is "a non-profit making, permanent institution in the service of society and of its development, and open to the public which acquires, conserves, researches, communicates and exhibits, for the purpose of study, education and enjoyment, material evidence of people and their environments". A museum's main objective, therefore, is "to acquire, safeguard, conserve and display objects and works of art of various kinds" (Vergo, 1989/2000: 41). Thus, the museum building effectively becomes a 'storehouse' for objects and narratives considered to have 'value' so that those in the future may remember them and those in the present may study them.

Museums have two main obligations, both concerning the issue of honesty, when presenting history to the public (Dean, 1997: 218). These include, firstly, portraying "information [that] is accurate and true

within the limitations of human knowledge" and, secondly, recognising the potential weaknesses and gaps that may emerge from the current interpretation of historical sources (Dean, 1997: 218). The study of museums, their contents and purpose, and their portrayal of historical narratives is known as museology (Lumley, 1988; Vergo 1989/2000; Macdonald & Fyfe, 1996; Zolberg, 1996; Kavanagh, 1999; Kilmister, 2003; Davison, 2005; Karp, Kratz *et al*., 2007; Witz, 2007; Pollock & Zemans, 2007; Thorne, 2008; Gazi, 2014 & Overholtzer & Argueta, 2018). Museology examines the role of the curator and museum worker, the presentation of the histories and artefacts on display, and, the issue of honesty in the portrayal of the past. This involves the exploration of the value/s placed on the displayed items and exhibited narratives as well as the "educative or political or social role[/s]" assigned to museums as institutions (Vergo: 1989/2000: 1). These roles present in museum spaces are influenced by the subjective position/s held by those who research, assemble and present the exhibitions, while often "reinforce[ing] a version of the past" over others (Zolberg, 1996: 70). There is, therefore, the need for museum workers to "be reminded that exhibitions are active agents in the construction of knowledge" (Gazi, 2014: 1) and as a result influence how the public perceives the displays. The manner in which exhibitions are constructed is subjective and informed by various factors that influence the way knowledge is constructed, including composition of text, choice of language, museum spacing and layout (Gazi, 2014). As a result, an objective view of history is not feasible as the personal subjective positions of the people recording and framing the displayed histories affect possible interpretations of the past. The necessity for multiple perspectives and transparency in museum spaces is evident as "the more we know, the more we recognize that there is never a simple story, nor one solid narrative, but many" (Kavanagh, 1999: xiii). Through such a recognition "The histories thus shift to plural voices, contradictory accounts and discordance and in this is enrichment and possible enlightenment" (Kavanagh, 1999: xiii). There is, therefore, the need for multiple voices within museum exhibits and transparency on behalf of those who research and form museum narratives. However, the need to be transparent about the subjectivity of the acquisition, complication, interpretation and presentation of the past in museum spaces is not always exercised. What is presented in museums is often presented as 'fact'. While careful research and scholarship does usually go into the exploration of the past, it is vital for museums and the personnel that work in them to acknowledge that much is still unknown and that our contemporary interpretation of the past is indeed subjective.

In addition to the matter of subjectivity and transparency, is the area of museum ethics which include "those issues that raise normative questions around a number of concerns, including the correctness of an action or the rights and welfare of a person. […] Many issues require making value judgements rather than factual decisions" (Edson, 1997: 19). Ethics, however, "are not carved in stone" as they change over time as different "people go about sensitive issues in different ways, and different moral values apply" (Gazi, 2014: 1). Therefore, these value judgements made by museum professionals can

create areas of contention, for example, in questions around the display of human remains, sacred objects and artefacts acquired through illegal means, such as plunder (Gazi, 2014).

There has been a recent concern over the ethics around the display of human remains, particularly with regards to Native American (USA) and Oceanic (Australian and New Zealand) Indigenous peoples, and many museums in these countries have removed remains from their displays (Gazi, 2014: 3). As an example of research that has been conducted in response to the growing concern over ethics around human remains, Hugh Kilmister (2003), of the Petric Museum of Egyptian Archaeology, conducted a study in which he collected data from museum visitors at three UK museums regarding their attitudes to the display of bodies, specifically ancient Egyptian remains. The results revealed that 82.5 percent of those surveyed felt that the "museums should be allowed to display their human remains in 'whatever way they see fit'" (Kilmister, 2003: 62). This suggests that the majority of museum visitors had little issue with the display of remains, providing the remains were not from the recently deceased. The museum visitor responses largely differed with the majority of professionals who see human remains as contentious. Additionally, he raises the issue that the museums involved in the study did not "reflect on the reasons why the remains were collected in the first place" (Kilmister, 2003: 65). They had also not engaged with some of the wider contentious issues of acquisition, ownership and burial rites which may have affected some of the results.

While the ethical concern regarding remains has grown amongst academics and museum personnel, there has also been the argument that the display of remains should still be allowed in certain cases. In Xaltocan, a town in Mexico, the Indigenous peoples have stated that they want to display the remains of "unnamed, anonymous, ancest[ors]" as a way to negotiate "their own political status and social identity" (Overholtzer & Argueta, 2018: 509). The museum in which these remains are displayed is established and run by the community members themselves (Overholtzer & Argueta, 2018: 516). However, the display and an ethnographic project dealing with these remains run by Lisa Overholtzer and Juan Argueta, "has been criticised and censored by North American academics for its emphasis on showing human remains" (Overholtzer & Argueta, 2018: 516). Overholtzer and Argueta (2018: 518) have argued that this censorship is "preventing indigenous Xaltocen residents from defining their own identities, exercising their own self-determination and reclaiming their ability to construct their own histories [which was largely denied during colonisation by the Spanish]". The remains and their display are important to the community as they show "that *they were there*" (Overholtzer & Argueta, 2018: 516; original italics) and is a form of claiming and taking back. Therefore, museums all around the world are surrounded by ethical discussion and issues of contention, in the case of human remains as well as other areas, that have bearing on how history is framed and remembered. The process of displaying and organising the past is influenced by a number of power structures that often go unnoticed but play a vital role in the process of present remembering. Contention around human remains and

ethical issues regarding artefacts are not at play at the KwaMuhle Museum or in my case study. Yet, the painful and subjective nature of some of the stories and their connections to present continuations of injustice and inequality do reveal the complexities involved in displaying and remembering the past. Ethical issues around whose stories are told, how they are told and by whom, are all part of my negotiation as a theatre practitioner and researcher dealing with, portraying and learning from the histories engaged with in the case study.

1.2.   Museum Theatre

Now that the main site of museum theatre, that of the museum, has been discussed, I will explore museum theatre as a mode of performance in more detail. Museum theatre can aid in the discussion and exploration of museum exhibitions, areas of contention, and, the values and roles identified by Vergo (1989/2000: 1) in the previous subsection, that influence the manner in which the items and narratives are displayed and presented. Performance can assist in providing a way to explore fact-driven displays through a subjective lens in which multiple perspectives within historical periods can be presented. Catherine Hughes (1998: ii), museum theatre practitioner and actress, provides a useful definition of museum theatre as "the use of drama or theatrical techniques within a museum setting or part of a museum's offering with the goal of provoking an emotive and cognitive response in visitors concerning a museum's discipline and/or exhibitions". While Hughes (1998: ii) focuses on the idea of a "museum setting", I include other areas of historical value that are not necessarily museums, such as monuments or an old church building, that can be used as a setting for a museum theatre performance. Museum theatre practitioner Tessa Bridal (2004: 105) extends the above definition by stating that "new knowledge" and "a new/different perspective" gained by the audience while or after participating in museum theatre are important factors of such performance. These aspects identified by Bridal (2004) are important to my research, specifically in relation to learners gaining new insight and perspective through this type of performance.

In unpacking the intricacies of museum theatre in more detail, I use what I call the 'site-to-history connection' to help determine what kinds of performance fit under the museum theatre banner. Museum theatre is usually linked within the "context of museum education" (Jackson & Rees Leahy, 2005: 304) and while this often takes place in a museum building, it is not limited to museums, as I noted earlier, and can take place in other areas that have historical significance. For example, sites such as an old house, a monument and a "performance walk" (Nikonanou & Venieri, 2017: 18) through the streets of a town/city enacting historic moments in relation to the site and its monuments (which for example occurred in Thessaloniki, Greece in a production entitled *Voices of the City: Historical Routes through Theatre*), are all part of museum theatre. This notion of museum theatre encompasses the criterion that it is "site-based work" (Jackson, 2000: 200) and that the site plays a vital role in the portrayal of the

narratives. With the above mentioned, it is important to note that not all site-based work is museum theatre. Site-based work that does not have a historical focus, does not necessarily fill the criteria for museum theatre. For performance to fall under the museum theatre banner, firstly, the performance itself needs to have a connection to historical narratives, and, secondly, needs to connect the narratives to the site. In museum theatre the site tends to dictate the narratives that emerge in the performance as they 'come from' and have direct connections to the site, rather than in the case where performance exists independently from the site but is reframed or enhanced by making it site-specific. If performances staged in sites outside of conventional theatre spaces do not link the narrative of the performance (which in the case of museum theatre needs to be historically focused) to the site, then they are simply site-based performances and not museum theatre. On the other hand, in the case of performances that do deal with historical subject matter, for example plays in schools, town halls and in other areas, but do not take place in a site with historical significance, they are also not considered museum theatre though they may still be educational. Furthermore, in the case where a historical site, for example an old church, is used as the setting for a production, for example Arthur Miller's *The Crucible*, that is not specifically connecting historical narratives to the site, then this becomes a new staged version in a site-based setting, but not museum theatre. The main criterion that I apply to the concept of museum theatre is the intricate relationship between the site and its history. Hence, site and history are dependent on one another for museum theatre to take place. Other productions that do not have this site-to-history connection, but still make use of site-based performances or deal with historical subject matter outside of the site, are nevertheless still important modes of theatre making, but are not central to this thesis.

The first example of museum theatre is widely noted to be a performance that took place at "old Sturbridge Village in 1961" in the United States of America (Bridal, 2004: 15). Since then, a number of productions specifically geared to museums and their exhibitions have been and are happening in other countries around the world such as, but not limited to, the Boston Museum of Science (USA) and The Manchester Museum (England). Established museum theatre practitioners from around the world include Hughes (1998, 2007), Bridal (2004), Anthony Jackson (2000; 2002, 2005, 2007, 2008 & 2011), Scott Magelssen (2007), Jenny Kidd (2008 & 2011) and Niki Nikonanou & Foleini Venien (2017).

In addition to theatre happening in museum buildings around their exhibitions, a number of living history museums have also been created such as Beamish (England), Plymouth Plantation (USA) and Colonial Williamsburg (USA). Living history museums recreate the past through building 'accurate' simulations of villages and communities through which visitors can move and interact with the past. The visitors come into contact with trained volunteers as interpreters who re-enact and mimic (Magelssen, 2007: xvii) the way of life deemed authentic to that period, without breaking character. As part of my research, I had the privilege of personally visiting two of England's living history museums,

Blists Hill Victorian Town in Ironbridge and Beamish in Durham in 2019. Both the museums allow visitors to move through the replications of towns and farms (the latter was available at Beamish) freely. On occasion visitors can encounter interpreters in costume who answer questions and demonstrated various ways of life, such as Victorian candle-making, of which I received a personal demonstration. In South Africa, Shakaland, in KwaZulu-Natal, can be argued to be a form of living history as it claims to recreate an 'authentic' traditional Zulu encounter (Website 1). The Shakaland encounter, which I have not personally experienced, can be referred to as cultural tourism which is "not just about consuming cultural products of the past; it also deals with contemporary way of life and culture of people" (Mousavi *et al.*, 2016: 74). While this study is not evaluating Shakaland's value to the tourism industry or cultural tourism itself, Shakaland is argued from a cultural studies perspective to be a problematic form of performance as it exoticises Zulu culture (Durden & Du Plessis, 2011: 115). It can present it as fixed and unchangeable, and, can involve the "local people selling their identity, exhausting cultural resources and living a life expected from them by tourists" (Mousavi *et al.*, 2016: 74).

While museum theatre is happening in various places around the world, it is a new and underdeveloped form of performance in South Africa. Scripted performances dealing with historical content, events and figures have featured prominently in post-apartheid South African traditional theatre spaces (for example *The Plays of Miracle and Wonder*, Bailey, 2003; *Molora*, Farber, 2008; *Abnormal Loads*, Coppen, 2012); however, performances with a storyline taking place in museum buildings and sites of historical importance are not happening as regularly. I am not focusing on historical theatre taking place in traditional theatre settings with high paying audiences but instead am situating my research under the Applied Theatre umbrella in which the community, specifically the Grade 11 History group, is involved with the actors in the unpacking and exploration of the past. Historical performance/s in applied theatre that employ storytelling and enactment that are taking place in South Africa tend to be more community based rather than specific to museums or historical sites, such as The Clanwilliam Arts Project (held annually from 2001) and the iSamangaliso Wetland Project initiative (Du Plessis & Durden, 2006/2007). The Clanwilliam[12] Arts Project has involved a number of plays that deal with historical content such as stories of //Kabbo, a /Xam[13] informant, and other histories which have relevance to the town itself.

Museums in South Africa that are making use of interactive modes of exploring history, although not scripted with actors, include re-enactments at the Castle of Good Hope in Cape Town, including the "Firing of the Signal Canon" (Website 2), and visitor participation at the Apartheid Museum in Johannesburg where visitors are randomly racially classified before entry, mimicking apartheid law

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[12] Clanwilliam is a town in the Western Cape province in South Africa.

[13] /Xam is an extinct language spoken by indigenous South Africans.

(Website 3). In the District Six Museum in Cape Town there have been various impromptu performances in the museum space around the exhibits where "visitors, especially ex-residents, are encouraged to enact their memories and feelings about their lives in District Six by interacting with the exhibition" (Thorne, 2008: 149). This is an example where the performance, while not scripted, involves the retelling of memories within the museum space, connecting the past of District Six to the present. The museum has been referred to as a "living museum" where ongoing verbatim performances as enacted recordings and memories are conducted (Hutchison, 2010: 67); more on verbatim will be discussed under section 1. 5. An interesting history and heritage initiative that took place in Durban for a few years and was in practise during the 2010 FIFA World Cup, but sadly no longer, was the Arts and Heritage buses which took people around the city of Durban to visit "some of the arts and heritage treasures the city has to offer" (Website 4). The Arts bus took participants to various art galleries around Durban and the Heritage bus visited a number of museums and historical sites around the city (Website 4). A guide also accompanied the visitors to give insight into the various stops (Website 4). While such museum and heritage initiatives are useful and participatory, they are generally not making use of scripted and acted plays that deal with the museum exhibits.

Examples of museum theatre performances that have been scripted and acted out in South Africa include my production of *Our Footprints* (Jenkins, 2017) that was staged inside the Bergtheil Museum in Durban around the narratives present in the museum, with specific focus on the German settlers who settled in the Westville/Pinetown area in the 1800s. In 2011, the Science Arts Performance group staged a play at the Sterkfontein Caves in Johannesburg around research about the skeletons found at the Cradle of Humankind (Thabane, 2011: Website 5). Both of these plays emerged from written scripts about historical narratives and research specific to the museum or place of history as a way to bring the histories to life through actors. The general lack of scripted museum theatre productions reveals that there is a need for more work in museums to be created and performed for wider audiences.

The desire to expand ways of learning in schools, including within the History curriculum, creates a space where new museum theatre productions that enliven the past for learners, are needed. Museum theatre also provides a space where the histories that are being 'retold' and re-examined can come into contact with various perspectives to help learners, and other members of the public, to speak to these retellings. My own parents have spoken about how the history they were taught when they went to school has changed so dramatically to my own schooling (which took place post-1994). For example, the emphasis on the 'Great Trek'[14] has been greatly reduced as history has been reframed and

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[14] The 'Great Trek' involved the travels of the *voortrekkers* (meaning pioneers) who were the Dutch-speaking (and later Afrikaans-speaking) settlers, as they moved their lives and homes, primarily through transport on ox wagons, from the Cape to inland South Africa in the 1830s to move away from British rule. This part of history was prioritised by the National Party (NP) during apartheid and was extensively taught in schools as a means to

repositioned by those who have taken over and gained power. There has been a strong emphasis on African National Congress[15] (ANC)-led histories which, while seeking to 're-tell' colonial and apartheid grand narratives, have also left out some other voices and histories of other groups and individuals. Though there has been the attempt to go beyond grand narratives and to open up spaces for those who were previously silenced, there are still areas where histories are ignored and where others are prioritised. While this is an ongoing and complicated part of remembering, museum theatre is a medium that can be used to provide spaces of dialogue and awareness in some areas of contention and silence. Museum theatre can be used as a platform where these various ways of looking at the past and interrogating them can be discussed and portrayed. In the case of connecting museum theatre with the syllabus, more research is needed to explore the place, effectiveness and future possibilities of learning through museum theatre. The opportunity museum theatre creates for opening up platforms for dialogic interaction between museum visitors, regarding the contentious nature of historical recording and museum exhibitions also indicates the potential new works may have in connecting different perspectives and the need for more performance works in museums.

1.3.   Theatre in Education (TIE)

While museum theatre often has an aim to educate and acquire "new knowledge" (Bridal, 2004: 105), not all performances are designed to feed directly into a school syllabus. For the purpose of this study, I am interested in connecting museum theatre to the Grade 11 History syllabus (DBE[16], 2011a: 19 - 24), specifically the section in term 4 which explores apartheid South Africa 1940s to 1960s (p.24), with the aim of offering a different way of experiencing what is taught in the classroom. My case study is not intended to replace classroom teaching and book learning but to supplement it.

Drama and performance used in conjunction with education is not a new concept, with the implementation of such performance occurring in the early 1900s. The term "creative drama" was coined in the early 1930s by professor and children's drama practitioner Winnifred Ward (Landy & Montgomery, 2012: 12). It was from creative drama that Drama in Education (DIE) gained traction and eventually became dominant, establishing DIE as a popular movement particularly in Britain and America (Landy & Montgomery, 2012: 12). DIE explores, according to drama teacher and pivotal DIE academic Dorothy Heathcote (1980: 5, 6), learning through drama or action by being "involv[ed] […] in the occasion [the taught topic that has been brought to life through performance]" and seeing what is

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promote Afrikaner nationalism. The Great Trek's emphasis has been greatly reduced since the African National Congress became the ruling party in 1994.

[15] The African National Congress (ANC) won the first democratic election in 1994 and has since been the ruling party of South Africa from 1994 and is still the case in the time this thesis has been written.

[16] Department of Basic Education.

taught from the "inside" as participants rather than only being onlookers from the outside. It is "most often used in the school context to supplement the curriculum" (Schonmann, 2005: 33). DIE practitioners include Heathcote (1980), David Booth (1985; 2003), Gavin Bolton (1984), Kathleen Gallagher (2003; 2005) and John O'Toole (1992, 2009) with some of these practitioners also branching into the area of TIE.

While DIE is influential in the exploration of the relationship between drama and education/teaching, the intention in my case study is not to use DIE, as is it is typically used in a classroom setting. Instead, I am exploring the use of elements of *Theatre* in Education (TIE) as a way to connect performance in the museum space as a manner of learning about the past. The TIE movement started "in Coventry [in England], at the Belgrade Theatre in 1965" (Jackson, 2007: 129). TIE, as defined by theatre professor Anthony Jackson (2007: 133, my emphasis), "refers to the use of the theatre for explicit educational purposes, closely allied to the school curriculum and mostly taking place in educational contexts – schools, colleges, youth clubs, sometimes *in museums and at historic sites*". Shifra Schonmann (2005: 33) also notes that TIE usually "refers to the use of prewritten and released theatre performance as a tool for learning". Robert J. Landy (1982: 104, 105) notes the "fertile ground for drama and theatre" in museums and highlights the close relationship between "drama and education and museum education".

TIE differs from DIE in that it usually involves professional actors with a scripted play and then involves the learners as participants during the course of the play (Landy, 1982: 63); the learners themselves do not usually create the play from scratch which is what often occurs in DIE. In TIE the learners are both audience members and part of the action according to the specificities and aims of the scripted play. Since the early 1980s, many of Brazilian theatre practitioner and theorist Augusto Boal's (1979) *Theatre of the Oppressed* techniques have been incorporated into the participatory aspect of TIE practice, such as the device of forum theatre.

Forum theatre involves the audience becoming the actors and being able to alter the action of the posed situation (Boal, 1979: 139). The audience, who Boal (1979: xx) calls the "Spect-Actor", as they are both actors and spectators, are encouraged to "invade the stage and transform the images that are shown there". The stage, now occupied by the spect-actor is "a representation of the reality" (Boal, 1979: xxi) of the lived experiences of the spect-actors and through their transformation and actions on stage, they are rehearsing action outside of the performance space to encourage critical change. While such techniques are sometimes employed in TIE performances and promote active involvement on behalf of the learners in which they make decisions and debate and discuss different opinions and courses of action, I am not making use of forum theatre in this case study. The role of Boal's joker figure, as a facilitator of the performance, has some connections to the actor-guides in my case study who act as facilitators of the performance and workshop, though they are also the performers. Boal's (2008: 159)

joker is "magical, omniscient, polymorphous, and ubiquitous. On stage he functions as a master of ceremonies, *raisonneur*, *kurogo*, etc. He makes all the explanations, verified in the structure of the performance". While the actor-guides are not directly modelled on the joker figure, the place of facilitation is of importance to the case study.

In the fields of DIE and TIE, there has been a discussion regarding the separation between the aesthetic nature of performance and the emphasis on the learning outcomes in the creation of educational plays. Often the place of the educational 'message' is prioritised over how the performance is made and how it looks and feels. The aesthetic has often been neglected and there has been the call to reclaim the "place of the artistic and the aesthetic in theatre and drama education at its core experience" (Schonmann, 2005: 38; Abbs, 1989; Martin-Smith, 2005; Gallagher, 2005; Jackson; 2005). There is the desire to emphasise the "artistic-aesthetic dimension" (Schonmann, 2005: 38) in educational theatre and drama that is not only focused on providing a learning experience but also on the artistic elements involved in performance. The notion of "sensuous perceptions and interpretation of a shared world" (Gallagher, 2005: 93) which is at the very essence of the aesthetic – the involving of the senses – becomes necessary in the creation and exploration of DIE and TIE. Jackson (2005: 106) highlights that "the artistic and the instrumental are – at least in the best practice – interdependent" and are not mutually exclusive. The artistic elements of my case study, including costume, narrative and aesthetic appeal, are all critical in the portrayal of the historical narratives in the museum. My case study is not only driven by the agenda to teach but also by the desire to create an artistic means of exploring and representing the past.

An example of a case study that engages the relationship between TIE and history can be found in the Boston-based TIE company Theatre Espresso. Their tagline is "Wake up to History: Participate. Debate. Decide" (Website 6) and they use performance to create opportunity for "civic dialogue in our schools and communities" (Lement, 2013: 269, 270) through using historical events and people as a parallel to what is happening in the present. While this group is not creating museum theatre and is not performing inside museum buildings or sites of history as they usually travel to schools, their focus on using drama to teach history to school learners is of importance to this study. Other TIE practitioners and researchers include Suruchi Sood (2002), Chris Cooper (2004, 2013), Stephani Etheridge Woodson (2004, 2015), Jackson (2005, 2007, 2013), Schonmann, (2005, 2006) and Joan Lazarus (2012).

While I am drawing on elements of TIE, most TIE performances are not museum theatre and not all museum theatre performances are TIE. Many TIE productions travel to schools and are not site-specific and are not historically focused performances. In my case study it was necessary for the schools to come to the museum and interact with the space and exhibits in the performance. This emphasis on the site as the centre of the performance changes some of the ways that museum theatre is framed compared

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with TIE. The act of entering a museum comes with expectations and assumptions on behalf of the learners which may differ when watching a show at their school. Ideas around what a museum trip will be like and previous experiences of museum visits can affect how learners think and react to the space. Additionally, the physical framing of learners to the performance changes in a museum setting. While interaction is prioritised in TIE performances where learners are encouraged to be involved to some degree in the performance, the learners, or at least some of the learners, are often seated during the majority of the performance and are often separated from the action. This differs in some ways to my case study as my goal was to include all the learners in the action, both physically and psychologically, through moving between rooms and becoming part of the action and the space where possible. Movement for all learners is usually not possible in many TIE shows due to the large numbers of learners, space limitations and style of performance. I did, however, draw strongly on TIE's practice of a post-performance workshop and the incorporation of facilitation in my case study in the attempt to deepen the experience and learning process of the performance. While the notion of education-driven performance, which is at the centre of TIE, is also of importance in my case study, I did not follow all aspects of TIE practice and have deviated according to the site, the content and artistic vision of the museum theatre performance employed in my case study.

1.4.   Immersive Theatre and Sensory Performance

In addition to exploring the relationship between museum theatre and TIE as a learning tool, I want to extend this relationship to include elements of immersive and sensory theatre which is not typical of applied theatre as it relies heavily on elaborate sets, props and costumes. Immersive theatre (Machon, 2011, 2013; Alston, 2016; Lavender, 2016; Warren; 2017; Schulze, 2017; Dinesh, 2017) is a relatively new form of theatre in which audience members go on an "individual journey" where they "are completely surrounded: physically and sensorially involved in the event" (Schulze, 2017: 127, 129). It involves a "a production of thrilling, enchanting or challenging experiences, which feature as an important part of an immersive theatre artwork that audiences co-produce by doing more than watching as a prospectively participating spectator" (Alston, 2016: 3). The idea is that the audience member is completely immersed in their surroundings and in the narrative, that they become part of the story, which they assist in actively determining through 'co-producing' the experience. While this form of theatre has become very popular, particularly in Britain and America, it has been critiqued for being a "cheap-thrill" (Schulze, 2019: 155). Additionally, spectators can become used to the process once the concept becomes familiar (Schulze, 2019: 158 - 159), and there are often underlying political agendas in immersive theatre which are often hidden (Alston, 2016: 4). Despite such criticism, several companies have had success staging multiple popular large-scale immersive theatre experiences including British company Punchdrunk. Punchdrunk's performances are designed to encourage the spectator to make his/her own way, physically, through the 'world' of the play, directly choosing where

to go and what to do in the process. One of their 2020 productions is *Sleep No More* (which had previous runs in 2003 and 2009) in which "Audiences move freely through the epic story of *Macbeth*, creating their own journeys through a film noir world" (Punchdrunk, 2020: Website 7). In such an experience it is the body that is prioritised in the experience (Schulze, 2019: 146) as the spectator moves and feels as they progress through the production.

The body's role in experiencing the production is largely linked to the idea of heightening the use of the senses beyond sight and sound, the two of which are usually prioritised in traditional proscenium arch theatres. The other senses that immersive and sensory theatre attempt to incorporate more prominently include smell, touch, movement, and sometimes even taste. The place and evocation of the senses in performance has been extensively explored by Stephen Di Benedetto (2007 & 2010), who notes that the senses play an important part in shaping our perceptions of the world, theatrical experiences and what is taken from such experiences back into the world. In the late 20th century performances creating multiple sensory effects become more popular with "olfactory effects [smell]" (Banes, 2007); "kinesthesia, the proprioceptive sense of movement" (Sklar, 2007: 41); "raesthetics ['gut' feelings]" (Schechner, 2007); and "touch performances" (Fischer, 2007) being incorporated into performance. The inclusion of a multitude of sensory experiences is linked with immersive theatre's aim of encouraging the audience member to become a participant in the experience. This involves action and the ability to make choices, such as what to touch and where to move. While *Beer Halls, Pass Laws and Just Cause* is not full immersive theatre, the piece did deliberately engage certain senses as important elements in the process of learning about history through experiencing the narrative with both the mind and the body.

While immersive theatre has gained traction over the last few decades, it is under-researched. Daniel Schulze (2017: 149) states that the field has "received too little scholarly attention". Perhaps one of the most difficult aspects about recording immersive theatre practice is that the language we use to express senses and emotions are "extremely limited" (Di Benedetto, 2007: 126). What is often experienced in such performance experiences is what Josephine Machon (2011: 16), Contemporary Performance expert, calls "ineffable [...] it defies that which by definition cannot be put into words". This restriction that comes with words has prompted Di Benedetto (2007: 126) to note the need for a new way of expressing ourselves through a "more poetic or sensual language". This idea of moving beyond language or 'words' to finding new ways of expressing feelings and senses is discussed further in Chapter 3: Methodology under 3.3. Arts-Based Research and is explored in the poetic learner responses in Chapter 7.

In the attempt to create new definitions and discussion around sensory experiences, Machon (2013: 104, original italics), has coined a term relevant to immersive theatre called "(syn)aesthetics" which

explores the relationship between "making-sense" of the performance through cognitive functions as well as "*sense*-making" through the involvement of the senses and emotions. This concept, according to Machon (2011: 4), allows both the audience and the practitioner to "tap into pre-linguistic communication processes" which are prompted by "sensually simulated perception". I am interested in exploring how the senses, beyond the favoured sight and sound, can be employed in experiencing and learning about the past. While Machon's ideas around (syn)aesthetics are helpful, Schulze (2019: 148) does question whether Machon's terminologies are "over-complicated" and that it might be easier to use the words "I feel" as a simpler way of exploring sensory experiences instead of extensive and convoluted terminology. However, such development of new terminology is important as it "help[s] create [new] vocabulary" where little exists (Schulze, 2019: 148) and Machon's (2013: 104) concept of "making-sense/*sense*-making" is a useful term in my research in exploring participation and involvement of audience members on both a cognitive and sensory level.

The notion of the active spectator is explored by philosopher Jacques Ranciére (2009: 22) who has coined the idea of an 'emancipated spectator' in which the audience "play the role of active interpreters who develop their own translation in order to appropriate the 'story' and make it their own story". This notion is useful in exploring and creating the opportunity for audiences to embark on a personal journey in which they (primarily through their senses and emotions) are encouraged to "make-sense" (Machon, 2013: 104) of the narrative. My case study will attempt to employ these concepts in using techniques to evoke the senses. I am aware that some scholars, such as Machon, do not believe site specific theatre, such as museum theatre, is in fact immersive as there is still a line between audience and performer (Schulze, 2019: 155 – 156). I am not proposing that my museum theatre production is fully immersive as it is clear in my case study that the audience members are not free to move as they please. There is still a 'set' story to follow with limitations placed on their choices and movements. However, I am still employing immersive elements and the idea of an active spectator, which will be discussed further in Chapter 5, in the attempt to evoke participation and personal memories while bringing the past to 'life'.

1.5.   Memory and Verbatim Theatre

Memory is a critical part of remembering the past and affects how we perceive past events and people as well as ourselves in the present. Personal memory has often been dismissed as unreliable and its place as an official source of the past has been debated. A further contestation exists around performance and its place in memory due to its ephemeral nature. Performance "disappears, […and] is continually lost in time, vanishing even as it appears" (Schneider, 2001: 101). The fact that the performance does not remain after it has occurred, creates a challenge in how to preserve it and subsequently draw from it when it often only exists in the memories of those who attended. Rebecca Schneider (2001:100) goes on to question, "If we consider performance as a process of disappearance, of an ephemerality read as

vanishment (versus material remains), are we limiting ourselves to an understanding of performance predetermined by our cultural habituations to the logic of the archive?" Such a question poses some important considerations regarding how we remember (often through physical remains and documents, particularly in Western societies) and what role performance, which does not remain, can play in remembering. In *Beer Halls*, performance becomes an integral part of remembering (both what has gone before and in creating new memories and understandings) and in turn the process of archiving. As the play unfolds, the play moves beyond just what is said and done, but it continues long after in other forms of archiving. These processes of remembering continue in the minds of those watching; the discussions conducted in the workshop and later on in the classroom and at home; in the research conducted (by myself and others); the recordings (photographs, video, interviews, written work); the arts-based responses (poems and drawings); in the site itself; traces left on the bodies of those attending through sensory engagement, such as touch; and, other areas where the performance expands moving beyond the moment it initially 'existed'. In fact, it is the very ephemerality of performance, the fact that it can never be created exactly the same again, that is part of the success in creating exciting, embodied experiences through performance which are different from only viewing material remains. It is through the very experiences we create around these static objects and documents, that dynamic remembering and engagement can occur.

For the purpose of this study, memory, both the personal and the collective, are integral to learning and interrogating the past. The way people remember and the values placed on memories and the processes of remembering have changed throughout time (Danziger, 2008: 6). This is vital to note as this change in the values of remembering have affected how we today document and remember various sections of the past. An academic writer with a focus on the history of psychology, Kurt Danziger (2008: 6; original italics) highlights that "The point is that the social context of memory is marked by what one might call *mnemonic values* that give direction to the process of remembering. Many of the historical changes in memory are due to the changes in these mnemonic values. They affect not only *what* is to be remembered, but also *how* it is to be remembered." As certain narratives and ideologies are prioritised, certain things are remembered over others with some being forgotten or hidden.

In the attempt to remember gaps and silences as well as the more 'well-known' aspect of the past, memory has the potential to "blu[r] the boundaries between the public and the collective and the private and the autobiographical. It has performative qualities which enable us to shape, affirm or re-write identity in relation to the past and the future" (Nicholson, 2003: 80). The idea of rewriting identity, is at the centre of the social constructionism and feminist research method of memory work pioneered by Frigga Haug (1987). This methodology aims "to bridge the gap between theory and experience […through] the collective analysis of individual memories" (Onyx & Small, 2001: 773). The focus lies on the personal aspects of memory reviewed and analysed in a collective setting to unpack how the self

is constructed in relation to what and how things are remembered (Onyx & Small, 2001: 774). Memory work treats what is remembered "not as 'truth' but as evidence of a particular sort: material for interpretation, to be interrogated, mined for its meanings and possibilities" (Kuhn, 2000: 186). The practice of memory work has been applied to a number of ongoing research initiatives (Mitchell & Weber, 1998; Kuhn, 2000; O'Reilly-Scalon, 2000; Onyx & Small, 2001). While I am not personally engaging in memory work in this study, the place it has in highlighting the subjective nature of experience and the possibilities of exploring and rewriting those recounted experiences is important.

The connection between the senses and memory is also pertinent to my exploration of creating personal memories in association with the past. The concept of employing the body and its senses as a vehicle for encountering the performance is significant as "The experiential impact of (syn)aesthetics performance affects a visceral cognition which leaves its traces on the perceiver's body via the immediacy of a corporeal memory. Put simply, we *feel* the performance in the moment and recall the feelings in subsequent interpretation" (Machon, 2011: 55, original italics). As Machon notes, the memory of the performance becomes embedded in the body and then what is felt becomes vital in the remembering and understanding the performance. The involvement of the body in museum theatre can assist in understanding and remembering the past through a bodily experience that goes beyond just a cognitive one which is primarily facilitated by the eyes, as is commonplace in the classroom or in a museum. Therefore, memory and the archiving of the performance is not only about remembering what happened and was said, but also about what was experienced and felt.

While I have highlighted the role the senses play in immersive theatre, as well as in general life, in evoking emotional reactions and memories, sensory memory does not automatically ensure recall. Much of what is experienced on a daily basis is through the senses and while it is felt in "great detail and richness" most of the information disappears from memory (Sutton, Harris & Barnier, 2010: 212). The key to moving information from sensory and short-term memory, the latter of which typically only lasts between fifteen and twenty seconds, is for the event or feeling to gain the person's attention (Sutton, Harris & Barnier, 2010: 212). Attention becomes an important factor for both museum personnel and theatre practitioners to consider, as what gets people's attention is often what is remembered long term. These are the memories that are "available for retrieval as needed" (Sutton, Harris & Barnier, 2010: 213).

The concept of attention being the primary factor in the creation of memories reveals that what is remembered is largely coloured by personal experiences. Additionally, memory is influenced by other people's recollections which can be conflated unknowingly with our own memories (Freeman, 2010: 263). Not only do our own and others' experiences affect memory but our longings and desires also can have an influence on what we remember. Svetlana Boym (2001), former Professor of Slavic and

Comparative Literatures, notes the role nostalgia has on memory. Often what is nostalgically remembered is not 'real' anymore. This shifting of past reality and remembered reality is often influenced by "Fantasies of the past [which are] determined by needs of the present [and these] have a direct impact on realties of the future" (Boym, 2001: xvi). Nostalgia for the past can be distorted by our present realities and fears and hopes for the future, and therefore, may not be an 'accurate' representation of what has occurred in the past. Memory is influenced by a number of factors and influences and as a result is a subjective experience.

When exploring memory in museums it is important to acknowledge that "museum visitors are not 'blank slates' on which [museum personnel] write" (Doering & Pekarik, 2000: 261). Visitors are not devoid of memories and the museum is not tasked with filling the supposed void. People come with their own experiences and world view as well as the possibility that they may have some knowledge about the histories presented (Doering & Pekarik, 2000: 216). These personal memories may be evoked when visiting a museum, or indeed during a performance, by what is seen or heard or experienced and "may dominate over any 'formal' history offered" (Kavanagh, 1999: 2). The recognition of the personal memories that feed into and out of the histories on display is significant when looking at creating museum theatre pieces that draw on the memories of the audience members as well as the process of creating new ones.

In exploring personal memories in connection with the collective, verbatim theatre uses performance as a means to connect past memories to present performance. In my case study, I am using elements of verbatim theatre as I have taken recorded accounts from historical people, some through interviews (not personally conducted by myself but kept in the archive) and others through secondary sources, and dramatised them in the museum space. Verbatim theatre, as defined by Rony Robinson (in Paget, 1987: 317), one of the pioneers of the performance type, is performance

> firmly predicated upon the taping and subsequent transcription of interviews with 'ordinary' people, done in the context of research into a particular region, subject area, issue, event, or a combination of these things. The primary source is then transformed into a text which is acted, usually by the performers who collected the material in the first place.

The emphasis lies on the idea of real words spoken from recordings from real people that deal with real issues, challenges and horrors that people have faced and do face. Some examples of recent South African plays that have used verbatim recordings as their primary research method and performed subject matter include, *The Line* (2012) by Gina Shmuckler which documents responses to xenophobic violence in Alexandra township; *Chapter 2, Section 9* (2016) by Philippa Klotz exploring accounts of South African lesbians and *Lalela uLwandle* (2019) an Emphatheatre collaboration that explores South Africans' relationship to the sea and the politics that go with and against such relationships.

While verbatim theatre gained prominence in Britain in the mid-1970s (Paget, 1987: 318), the term verbatim theatre was not used as readily in apartheid South Africa, even though many theatre makers saw theatre as a way to "'bear witness' to the silenced truths under the oppressions of Apartheid" (Hutchison, 2010: 62). Yvette Hutchison (2010: 62) explores this paradox between not using the term verbatim but still using 'real' events and accounts in plays,

> In the African context the story is itself important as a mode through which we can know ourselves and explore our history, identity, and collective value systems. A story is no less true for being fictional or con-structed. "Actual" words, "verbatim" in a Western sense, are less important than whether a recognizable, lived truth is presented. A story's truthful-ness is evidenced in the audience's reaction, insofar as it recognizes itself in the story and its telling.

She highlights that fictional work, or work that uses 'real' accounts but reworks them, are no less real than a performed word-for-word account and this is evident in many South African plays, particularly during apartheid. Many apartheid plays used the reality that was seen around the practitioners but did not necessarily use verbatim accounts or call them verbatim. One of the main reasons behind the fictionalisation of real accounts, was to "ensure the safety of both the sources and the performers" (Hutchison, 2010: 62) as the apartheid government took legal action against such works as they were a form of protest. While the threat of apartheid is no longer present, and more recent works of verbatim have emerged in South Africa, the notion of reworking accounts (and not presenting them as verbatim) still happens frequently as the theatricalisation and dramatisation of stories reframes the narrative and its contents. This process of framing actual accounts, whether it is in the sense of verbatim theatre, or reworked into a fictional production, can still be and feel real to the audience regardless of whether they are word-for-word accounts or fictional realisations.

In exploring my case study and its connection to verbatim, I note that I employ elements of verbatim techniques but do not follow the exact process of a typical verbatim production. In many verbatim productions, the actors themselves conduct the interviews with the people whom they subsequently play. This did not happen in my case study as my actor-guides and myself as the researcher did not conduct the interviews with the people whose narratives are enacted in *Beer Halls*. These interviews and recordings were conducted in the past by other interviewers, such as historians, journalists of the time, and, other ordinary people who recorded their accounts sometime after the event/s in response to a call to collect primary accounts to contribute to the archive. These interviews and accounts were kept subsequently in archives and some published in books and articles. While the histories explored in the case study are fairly recent (many in the 50s and 60s, with some earlier) and some of the people who gave their accounts may still be alive, others may have since died. This contrasts with verbatim theatre where the performance typically uses recent accounts, within a few years of collection, and usually is performed to the community from which the accounts came, as part of the performance schedule. Even though some of these typical elements of verbatim theatre were not used, the focus on real accounts and

the words of real people was, however, a focus of mine and though I reworked and reframed the narratives, the truthfulness of the historical accounts is still evident.

1.6.   Empathy

Not only is memory of significance to this study and performance, but so is the role empathy can play in connecting the audience with the narratives presented. The word empathy is thought to have been introduced into the English language from the German word 'Einfühlung' used by E.B. Tietchnener in a 1909 textbook of Psychology (Stueber, 2006: 6). The word has since developed and has been recognised that it "does not constitute a single phenomenon but is a rather loose term for a larger constellation of interrelated and many-layered experiences and activities" (Jensen & Moran, 2012: no p.n.). Many people have attempted to unpack the term including psychologist Daniel C. Batson (2009) who has identified eight types of empathy suggesting that it is broader than just one definition. Batson's eight types include, firstly, "Knowing another person's internal state, including his or her thoughts and feelings (p.4), secondly, mimicking the mannerism and posture of another person (p.4), thirdly, feeling with another person (p.5), fourthly, "projecting oneself into another's situation" (p.6), fifthly, "imagining how another is thinking and feeling" (p.7), sixthly, "imagining how one would think and feels in the other's place" (p.7), seventhly, "feeling distress at witnessing another person's suffering" (p7), and, lastly, "feeling for another who is suffering" (p.8). In a similar vein in attempting to explore the term, David Krasner (2009: 258 – 259), identifies four ways to empathise, with specific application to the audience of a theatrical event. They are: identification, compassion, sympathy and understanding. He notes that empathy is an important part of the theatrical experience as it "allows us [as audience members] to transcend the limits of our own world" and care about the worlds and lives of the characters (Krasner, 2009: 256). I will apply some of these types of empathy identified in this paragraph to my case study which will be discussed further in Chapter 6.

Empathy has links to many fields, including education and performance, but it also has associations with the philosophical concept of intersubjectivity which "concerns how one is mentally connected with and distinguished from others" (May, 2017: 1). German philosopher Edmund Husserl was the first to systematically use the term to "designate a plurality of subjects and the relation that exists between them" (in Zahavi & Overgaard, 2013: 1). This connection between 'us' and 'others' is linked with "one's empathetic cognition of others, and others' empathetic cognition of one's self" (Thompson, 2001: 2). The notion of relationship between self and others and the "regard for and sensitivity to the feelings of other persons" (Agosta, 1984: 43) that is involved in intersubjectivity and empathy has been extended to research in the form of "creative intersubjectivity" (Gunzenhauser, 2013). In creative intersubjectivity the researcher and researched are both treated as "knowing subjects" that come together "around knowledge, emotion, cares, concerns and aesthetic experiences" (Gunzenhauser,

2013: 71). The relationship between researcher and researched is based on connection and "empathic knowing" that emerges from the interactions and mediations in the research process (Gruzenhauser, 2013: 72).

In addition to philosophy, empathy has been extended to the study of the past and its people and is referred to as historical empathy. This "involves the reconstruction of people's perspectives through the acquisition of knowledge and understanding of the broader historical contexts in which figures have acted and an analysis of the possible motives, beliefs and emotions that guided their actions" (Savenije & de Bruijn, 2017: 833). Historical empathy and its validity in interpreting and identifying with historical events and people has been debated by a number of critics. Historiographer Keith Jenkins (1991: 47) has questioned whether historical empathy is "actually possible?". His argument is that it is not possible "to enter into the mind of another person" as all interpretation that takes place happens in a "mind-set programmed in the present" (Jenkins, 1991: 48), and can, therefore, never be in tune with the past. According to his argument, there is no point for people to try to identify with or understand historical figures, as their worlds and thought processes were far too different from our own (Jenkins, 1991: 56). Instead, he proposes that we should attempt to understand the perspectives and approaches of the historians who interpret the past in the present (Jenkins, 1991: 56 – 57). The danger that can come with a current empathetic response is that people can "see other agents as too much like me" (Stueber, 2006: 205), leading to inaccurate and possible unhelpful interpretations that are from an egocentric approach based purely in the present.

The challenge of interpreting history from the present, with contemporary understandings, and the attempt to link empathy with the past, is one that needs to be acknowledged and negotiated. There are many contentions regarding empathy and its place in conscientisation and the theatre. Empathy has been critiqued in some circles, including under the applied theatre banner where social change is often prioritised, with arguments aligning empathy "with colonialism, false possession, or sentimental short cuts that erase complex, contextual experience" (Baer, *et al*., 2019: 422). In these arguments, encouraging empathy can lead to "the consumptive body of the spectator to colonise the exposed subject of the performed character" (Baer, *et al*., 2019: 422). This can allow the spectator to blindly 'adopt' the situation of the character as their own without assessing the wider context outside of the spectator's own life. This can lead to the reduction of "otherness to sameness" and the "possess[ion of] knowledge" (Lather, 2000: 19). Patti Lather (2000: 20) suggests that empathy and "the will to understand the other is therefore a kind of violence, 'an appropriation in the guise of an embrace'". Difference can be conflated and the individual stories and complexities surrounding them can be lost if empathy is treated simplistically and difference is ignored. I, therefore, acknowledge the arguments around simplistic uses of empathy and that it can lead to unhelpful, narrow readings of people, events and the world around us.

In addition to arguments of 'otherness to sameness', German theatre maker and theorist Bertolt Brecht (1997/1964) also challenged empathetic responses on behalf of audience members. In his use of epic theatre and *Verfremdungseffekts*, which are also referred to as v-effekts or a-effekts ('a' standing for alienation), devices used to distance the audience from the action on stage, he discourages empathy and strong emotional responses to the on-stage action. Through the various techniques of epic theatre[17], Brecht (1997/1964: 71) states that through epic theatre "the spectator was no longer in any way allowed to submit to an experience authentically (and without practical consequence) by means of simple empathy with the characters of the play" and as a result suggests a rejection of empathy with the action on stage. Brecht (1997/1964: 86) desired that people assess "the attitudes [socio-historical] which people adopt towards one another" through new ways of seeing or distancing (as encouraged through v-effekts), as "what is 'natural' must have the force of what is startling" (Brecht, 1997/1964: 71). He suggested that strong emotional attachment to characters and empathy can have a negative effect on the audience's realisations of the attitudes and social effects happening around them. Emotion, according to the above argument, is seen as "the potential enemy of reason in the theatre" (Winston, 1996: 189).

The supposed dichotomy between reason and emotion has been debated and refuted by some critics since Brecht, who do not see the two as mutually exclusive. In fact, even though Brecht spoke strongly against unchecked emotions, he did not reject them outright, noting that "emotions can be harnessed in the service of moral action but they must challenge, arouse and provoke the audience, not simply move them to pity" (in Winston, 1996: 190). Simple pity can be a negative force and lead to a lack of engagement with the broader issue. However, catharsis, the purging of emotions, which Brecht rejects, is not in and of itself the polar opposite of rationality (Winston, 1996: 191). Instead, there is a need for audiences to be engaged emotionally on some level "for drama to work, [as] we have to be morally engaged" in the action (Winston, 1996: 197) otherwise the performance will mean little. Elizabetta Vinci (2019: 164, 166), with specific reference to Brecht's work and his idea of distancing, argues that it is "nearly impossible" to avoid empathy during performance. She uses neuroscience to demonstrate the presence of empathy in audience members, often on an unconscious level, when watching theatre. Through observing mirror neurons in the brain, which are activated simultaneously when a person observes and then mimics the action observed, thus creating a mirroring motion, it is possible to view empathetic responses in audience members. For example, "electromyographic reactions in the facial muscles of the observers correspond to those involved in the facial expressions of the observed person, so the observer can reconstruct a certain emotion through the simulation of its body state" (Vinci, 2019: 166). The person watching, reconstructs the physical, in the above example through facial expressions,

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[17] These techniques include video projection, use of narration, *gestus* or the use of specific gestures that speak to social standings and actions, breaking the fourth wall, and, other aesthetic choices (Brecht, 1997/1964).

and thus mimics the emotional responses observed in the actor or those around them. Therefore, according to Vinci (2019), the notion of true distancing, as designed by Brecht, is not possible as our brains through mirror neurons automatically mimic what they observe, allowing us to 'share' to some extent in what we see others doing and feeling, whether we choose to or not.

In continuing with the debate around Brecht's ideas that acts of empathy can lead to pity instead of active social change, it has been counter-argued that empathy in itself can help prompt social action. Krasner (2009: 262) argues that "empathy enhances our comprehension of social conditions, provides greater awareness of others, and works in conjunction with reason to evoke social action" and is therefore not contradictory to conscientisation and praxis. Krasner's (2009: 262) argument is that empathy "works in conjunction with reason, rather than in opposition to it" and that empathy is a necessary part of social change. Therefore, the notion that empathy and the emotions that go with empathetic responses cannot be rational or part of the process of prompting social action and understanding, is not accepted in this study. Instead, empathy, accompanied with multiple perspectives, rational thought and reflection, and debate, can all form part of an effective learning experience about the past. I maintain that empathy, and not simple pity or the reduction of otherness to sameness, has a place of importance within performance and learning.

I propose that empathy is particularly useful when it is used in connection with dialogue (which will be discussed further in the Chapter 2) or what Lindsay B. Cummings (2016: 6) calls "dialogic empathy" which involves "responsive engagement" between audiences, actors and theatre makers. She further explains that the concept is not an 'arrival' to understanding "but rather [it] consists of a constant open-ended engagement, responding and reacting to the other" (Cummings, 2016: 6). The idea of dialogic empathy thus highlights how theatre can be used as a means of learning together and exploring feelings, understandings, complex issues and new knowledge through a process "of moment-to-moment engagement with another" (Cummings, 2016: 19). This notion of people exploring different areas and ideas together through dialogic empathy, ties in with Brazilian philosopher Paulo Friere's (1973) notion of dialogue in education, which is discussed further under 2.3. Dialogue and Praxis. Empathy, or the connection between learner and teacher and learner and learner, can assist in exploring and analysing knowledge together instead of a one-sided approach to learning. Contributing to the ideas around dialogic empathy, is the concept of "startling empathy" which is "a form of liberatory praxis [which] can engage students' emotions and provoke critical reflection and action. [… It is] a space between passive empathy and startling reflection" (Baer *et al.*, 2019: 418, 422). This form of empathy was adopted in a performance project entitled *Out of School* in which students engaged with and performed verbatim stories gathered from friends and family members who are part of the LGBTQI[18] community

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[18] The acronym stands for Lesbian, Gay, Bisexual, Transsexual, Questioning/Queer and Intersex.

(Baer *et al.*, 2019). In this performance, empathy was viewed as part of reflexive praxis in which students and the community explored the experiences and feelings of those interviewed, which were subsequently performed. Identification, empathetic understanding and engagement with others, particularly when accompanied with dialogue, can be effective in encouraging learners, and other audience members, to make connections with the past and the present and dive deeply into complex issues. In fact, empathy has been linked to the "stimulat[ion of] young people's historical understanding by bringing a past world to life" (Savenije & de Bruijn, 2017: 832). Through empathy, the learner is encouraged to be involved in the process of learning and is included in the past world. While this can be problematic, as noted earlier, if used with an awareness of the potential dangers of egocentricity, empathy can help personalise and invest learners in what they are studying. Children learn better when there is personal investment and this can assist in "reinforce[ing] what they have read and been taught, resulting in better recall" (Deitch Feshback & Feshback, 2009: 87).

In the next chapter, I will discuss the various theories and frameworks that feed into the process of learning and form the basis of my approach to my case study. I will discuss social constructivism as my epistemological approach, as well as unpack critical pedagogy, dialogue and frame analysis as theory.

Chapter 2
Exploring Learning

"To be human is to engage in relationship with others and the world"

Paulo Freire (in Goulet, 1973: 3).

One of the central parts of being alive is that every day provides opportunities from which we can choose to learn. Much of the process of learning is involved in what Freire (in Goulet, 1973: 3) sees as part of being human, the idea that as we engage with "others and the world", we learn, develop, see things anew, and build on and grow our experiences. In this chapter I will discuss various frameworks and theories that explore how people (specifically learners) learn, and how teaching and the interpretation of knowledge feeds into the idea of learning. These concepts, while not necessarily directly associated with performance or museum theatre, have connections to ideas around learning about and interpreting history, which I explore in my case study. These concepts chosen for this study attempt to encompass what Freire highlights as part of being human: the notion of relationship between people, knowledge and the past. I will start by discussing a social constructivist epistemological approach to knowledge which seeks to explore how learners (and others) construct knowledge in relation to both individual and wider sociocultural factors. I will then proceed to explore critical pedagogy and its role in teaching and learning. Critical pedagogy seeks to subvert dominant and fixed knowledge systems by encouraging learners to become actively involved in critically examining the social, political and economic structures around them and these influences on the learning process. Dialogue, with the inclusion of praxis, which explores the encouragement of multiple perspectives and the notion of 'talking' back to knowledge, will be thirdly examined. As a means to explore how knowledge, museums and performance are framed and meaning is created and imparted, I will employ frame analysis as my fourth point of discussion in this chapter. In the attempt to unpack the process of learning in connection with museum theatre, I am exploring how knowledge is constructed, taught, discussed and framed which feeds into the four subsections.

2.1.   Social Constructivism

In this thesis I am adopting a social constructivist approach. Constructivism "offers an exploration of the nature of knowledge and how human beings learn" (Ültamir, 2012: 195). It gained prominence in the 1970s as there was a shift in education, and how teaching (and learning) was conducted. Educationalist, Joe L. Kincheloe (2010: 8 – 9) sums up the central approach to constructivism which states that "Nothing exists before consciousness shapes it into something we can perceive. What appears as object reality is merely what our minds construct, what we are accustomed to seeing. The knowledge

that the world yields has to be interpreted by men and women who are part of the word." Constructivism is based on observation; "In other words, we construct our own reality with those belonging to our social circle" (Ültamir, 2012: 195) by what we observe, experience and find out from the environment around us. Observation and interpretation thus become central to constructivism and the way people construct and perceive reality.

It should be highlighted that many theorists have used the terms constructivism and constructionism interchangeably and while there are many overlaps and they build on similar approaches; they are not one in the same approach. Tony Andrews (2012: 39) highlights the differences between the two, stating "Constructivism proposes that each individual mentally constructs the world of experience through cognitive processes". The focus is on learners "creat[ing] or construct[ing] their own new understanding or knowledge through the interaction of what they already believe and the ideas, events and activities with which they come into contact" (Ültamir, 2012: 195). The emphasis lies on the idea of learners being active in their own learning. On the other hand, "social constructionism has a social rather an individual focus. It [constructionism] is less interested if at all in the cognitive processes that accompany knowledge" (Andrews, 2012: 39). Constructionism rather "emphasizes that the social and psychological worlds are made real (constructed) through social process and interaction" (Young & Collin, 2004: 375). While the idea of the social is strongly highlighted in the constructionist approach and less so in many constructivist approaches, the role of society and the collective also has bearing in constructivism, particularly in the branch of social constructivism led by Russian theorist Lev Vygotsky, on which I will focus later in this subsection.

Constructivism is often referred to as a "theory of teaching" but it is also viewed "as a concept associated with the nature of knowledge and endeavours to explain how the individual constructs it" (Toraman & Demir, 2016: 134). It sees "knowledge as temporary, developmental, socially and culturally mediated, and thus non-objective" (Brooks & Brooks, 1993: vii). Key constructivist theorists include American John Dewey (1902, 1913, 1938), French writer Jean Piaget (1926, 1936, 1950, 1951), Ernest von Glasersveld (1996, 2007), Vygotsky (1926, 1934, 1978), Thomas Kuhn (1962) and Peter L. Berger & Thomas Luckman (1971). These writers share many similar focuses such as the rejection of rigid one-sided teaching methods or fixed views of knowledge. Instead, they focus on "human action, understood as a specification of the transactional reality between persons and the world, subjects and objects" (Vianna & Stetsenko, 2006: 85), leading to subjective viewings of reality. Dewey (1938) emphasised the notion of "self-directed learning" where learners need to be actively involved in their own learning process that incorporates their lived experience into their learning. Therefore, as stipulated by Kincheloe (2010: 4), "the knowledge of the classroom is constructed where students' personal experience intersect with academic knowledge", highlighting the importance of involving what is happening around the learners in their lives into classroom learning.

Another contribution to constructivism is Piaget's (1936) theory of cognitive development. In this theory, he identifies four stages of development of a child's thinking and cognitive behaviour: sensorimotor, preoperational, concrete operational and formal operational. While exploring cognitive development, Piaget (1936) also addresses learning through the concepts of "assimilation" and "accommodation". He states that accommodation occurs "through differentiation of an existing schema and insertion of new sensorimotor elements among those which already form it" (Piaget, 1936/1997: 139). This involves "a process of changing one's existing ways of thinking as response to a new event or stimulus" (Pardjono, 2002: 166). Assimilation on the other hand is "recognitionary" (Piaget, 1936/1997: 140) which speaks to when an individual will "see something new in terms of something already familiar" (Pardjono, 2002: 167) rather than to a new stimulus. While I am not focusing on cognitive development, Piaget's contribution to constructivism is important.

The main theorist in constructivism that I am referring to in my framework is Vygotsky who focuses especially on the social and cultural-historical influences on the learning process and knowledge systems. His theories are usually situated under the banner of social/realist constructivism while Dewey, Piaget and von Glasersveld (amongst others) are often considered to be cognitive/radical constructivists. I am focusing more on the social and historical aspects of learning and less on the cognitive features. In Vygotskian constructivism the social and individual are intertwined rather than separate entities, "To Vygotsky, the relationship between the social and the individual in the historical processes of social and individual development is one of dialectical interaction and functional unification. […] the mind is not seen as autonomous from the social cultural group" (Liu & Matthews, 2005: 392). One of Vygotsky 's main theories is the notion of sociocultural influences where learners are affected by their interactions with people around them.

He also looks at how language is involved in these interactions and moments of learning, "thought development is determined by language, i.e. the linguistic tools of thought and by the sociocultural experience of the child" (Vygotsky, 1934/2012: 100). In this reference, he is speaking specifically to speech and language but this can be extended further as thought governs various activities in human life, "Verbal thought is not an innate, natural form of behaviour, but is determined by a historical-cultural process" (Vygotsky, 1934/2012: 100) and as a result the social and the historical contexts of knowledge play in how learning and development occurs. His focus on the sociocultural is where he differs from many other constructivists, including Piaget. His notion of the sociocultural is strongly linked to his focus on placing "history at the center-stage of his whole approach" (Vianna & Stentsenko, 2006: 82). He sees history "as an ongoing fluid and dynamic process that is always here in the present. Existing in the unending and ever-expanding dynamic layering of social practices in which the past and present interpenetrate each other" (Vianna & Stetsenko, 2006: 82). This notion differs strongly from Piaget who implicitly saw history as fixed and "practically irrelevant to the present" (Vianna &

Stetsenko, 2006: 82). In my research, the past and the present are deeply connected and as a result I reject Piaget and other constructivists' views that history is stuck in the past and unimportant to the present. The way children learn and unpack knowledge is deeply connected to factors surrounding them and not only individual cognition. Therefore, while I acknowledge the importance of the individual and the role of the personal experience in learning, I also place emphasis on the sociocultural aspect on learning and knowledge construction. Therefore, I am adopting a social constructionist approach to this research. The awareness of history's role in the present and how children learn is vital in my process of creating museum theatre.

While constructivism is a useful framework when exploring knowledge systems, the process of learning and teaching and the interpretation of history and performance, it has been critiqued by some scholars who "say that the emphasis on subjectivity is tantamount to solipsism (the view that nothing exists outside peoples' heads), because, they seem to think, it implies that individuals are free to construct whatever realities they like" (von Glasersfeld, 2002: xi). This leads to the problem of relativism, for which both constructivism and constructionism have been criticised, where every idea, concept, practice and framework is accepted as equal as all findings are seen as legitimate. This becomes problematic as it reduces the place and authority of the researcher (as well as people in other areas) to make claims that they consider to "have precedence over any other account", all of which is a necessary part of the research process (Andrews, 2012: 42). While multiple perspectives and viewpoints are critical to the process of dialogue, I do not adopt a relativist approach. Instead, I propose a process of learning where people bring their different ideas, worldviews and discussions in a place of dialogue and learn from them. While the learning process should be open to a variety of accounts, perspectives and findings, it should not be about accepting everything without critical analysis and interrogation. A particular claim may have more weight for some people, and others may disagree over the same claim, which is part of the process of learning, thinking and researching. Disagreement and difference in opinion are part of a dialogic process and therefore, a constant state of relativity can be destructive to debate and discussion as in relativity everything is accepted equally taking away the agency of choosing an idea or claim above another. I, as a researcher-practitioner, am still engaging in a process of dialogue and self-reflection, and will assert my claims and arguments rather than be in a place of relative ambiguity.

Another critique levelled against constructivism is that it "posits a highly individualistic approach without reference to social interaction, contexts, and discourses that make self-reflection, meaning-making, autobiography, […] possible" (Young & Collin, 2004: 376). Particularly in the earlier theories of constructivism the individual and his/her cognitive process is prioritised. The larger social and cultural aspects have been ignored or neglected by some theories. The approach of social constructivism, which I touched on with specific reference to Vygotsky (though there are other social theorists, including but not limited to Kuhn and Berger & Luckmann), has helped to move beyond the

focus on the individual and include wider social factors, including the historical and cultural, which are of significance to my own study. In the area of social influences, constructionism has also sometimes been used to 'fill in the gaps' of individualistic constructivism to encourage a wider approach to learning. Constructionism has been used, as it sees knowledge as "historically and culturally specific" and that "language constitutes rather than reflects reality, and is both a pre-condition for thought and a form of social action" (Young & Collin, 2004: 377). Therefore, this understanding of constructionism (as stated by Young & Collin) is helpful when including the wider social-historical context in learning. Context becomes very important in learning and is important in the performance of history in museums. In the attempt to involve more focus on the socio-historical context on learning, Eduardo Vianna and Anna Stetsenko (2006: 89) propose that there is a need to

> abandon the notions not only of the child [or adult who is learning] as a 'solitary actor' who develops essentially individually (the goal that Vygotsky helped to achieve), but also of each generation being separate from the rest of humanity and from history, as if acting in a historical vacuum and investing itself and its world each time from scratch.

New research using constructivist approaches, including my own work, needs to avoid relying only on an individualist focus but needs to also incorporate the sociocultural and historical influences on knowledge and learning. While the research and theories on individual cognition are of importance to constructivism and other fields, they are not the only approach. The past, present and future are all interlinked and as a result have huge bearing on how we think, remember and communicate.

Dialogue is a particularly important part of my approach and while constructivists explore meaning and knowledge construction and acknowledge multiple viewpoints, it does not automatically go against the idea of one truth or the processes of monologuing where one perspective is prioritised (Mishra, 2015). Rishabh Kumar Mishra (2015: 78), using a Bakhtinian[19] approach based on the process of dialogue, argues that although constructivism "takes into consideration of the worldviews of the students" it still "manipulates the students in the purely epistemological truth of the united consciousness". This notion of one 'correct' perspective or truth that needs to be learnt is what I am trying to challenge in museum and learning spaces. I, therefore, do not want to 'give' students a particular worldview to adopt but rather encourage them through Bakhtin's process of dialogue and clashing of perspectives, which I will discuss further in subsection 2.3: Dialogue and Praxis, to explore multiple ways of viewing and learning about history. Therefore, I challenge the notion of one accepted way of teaching or learning and while I am using aspects of constructivism, I am prioritising the principles of dialogic learning. As Mishra (2015: 79) notes, a learning approach that employs the process of dialogue does "not assume the 'pedagogy' should be dialogic, rather it considers that 'pedagogy is always dialogic'". Therefore, while constructivism provides many useful approaches to viewing knowledge and learning, I am challenging

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[19] Based on Mikael Bakhtin's theories on dialogue and heteroglossia which will be discussed further in 2.3.

parts of the approach including the primary focus on the individual's process of creating knowledge and relativist thought. I am employing dialogue in my case study and emphasising the importance of context and the sociocultural influences on knowledge and history.

2.2.   Critical Pedagogy

Tying into the notion of the construction of knowledge and the sociocultural influences on the learning process that is at the centre of social constructivism, I am employing the theory of critical pedagogy (Darder, Baltodano & Torres, 2003; Freire, 1973, 2001; Giroux, 1988, 1997, 2006; McLaren, 1995, 2007; Kincheloe, 1991/2012, 2010). According to Peter McLaren (2007: 185), critical pedagogy is "fundamentally concerned with the centrality of politics and power in our understanding of how schools work" and seeks to critique "the political economy of schooling, the state and education, the representation of texts, and the construction of student subjectivity". In this framework, the school environment and the knowledge taught there is not seen as neutral but rather influenced and shaped by power structures, including class, economics, race, gender, government ideology and other rational ideas (McLaren, 2007: 188). Critical pedagogy is concerned with how learners learn, calling attention to the circumstances surrounding them and these influences on the classroom and the knowledge taught.

Critical Pedagogy scholar, Henry Giroux (1988: 2), highlights one of the problems with the American schooling system's (this can also be extended to South Africa) emphasis on teaching children to read rather than teaching them to "'read' the world critically", leading to a state of passivity and lack of change. The focus of education instead becomes on facts (Giroux, 1988: 2) rather than on people and action. As Kincheloe (1991/2012: 6) aptly puts: "the only learning that matters is a learning that engages understanding. Mindless memorization of data for standards tests, even from a crass economic perspective, has no value except for performance of the test itself." Therefore, learning for understanding into the power structures and the world in which the learners and teachers live, is at the core of critical pedagogy. In the attempt to challenge such passivity and foster action, critical pedagogy seeks to encourage "self-empowerment and social transformation" (McLaren, 2007: 190) initiated and developed by the learners themselves as they become social agents in their own learning and lives.

This notion of learning beyond the accumulation of facts is relevant in my interrogation of the learning of History, specifically through performance. Mere regurgitation of historical facts is of little use in and of itself. As Giroux (1997: 5) highlights, historical consciousness is often used by those in power to "buttress the existing social order". If it is not interrogated, the facts, which are often presented as neutral, can become propaganda and aid in the suppression and oppression of individuals and groups. This was the case during apartheid in South Africa, and while apartheid has ended, history can be and is still used to serve political interests. History is often told from the perspective of the 'victors' or those

in power and many other accounts and versions are ignored, silenced or erased. It is necessary for educators, researchers, museums, theatre practitioners and learners to be aware of how history is presented and taught. There is, therefore, the need for what critical pedagogy seeks to employ, the broader exploration of the social, political, economic and personal implications of what has been chosen for learning purposes. Understanding and critical engagement is, therefore, essential in understanding the past and how it influences the present. This critical engagement can be facilitated by dialectical teaching and learning process where learners and teachers are both actively involved in exploring the past and present from both personal histories and collective understandings. Dialogue becomes central to critical pedagogy as "The critical educator endorses theories that are, first and foremost, *dialectical*; that is, theories which recognize the problems of society as more than simply isolated events in individuals or deficiencies in the social structure. Rather, these problems are part of the *interactive context* between individuals and society" (McLaren, 2007: 194; original italics). More discussion on dialogue will follow in 2.3.

Brazilian philosopher and critical pedagogy theorist Paulo Freire's (1973, 2001) work has been highly influential in critical theory and used within TIE practice. Freire's concept of education is what Denis Goulet (1973; viii), a scholar of Development Ethics, calls "the practice of liberty" as both the teacher and the learner become liberated as they begin to learn together through a process of dialogue. Through critical pedagogy the teacher is encouraged to become a researcher where they become active in investigating "the centrality of power in understanding everyday life, knowledge production, curriculum development and teaching" (Kincheloe, 1991/2012: 17) to curb the perpetuation of the imparting of large quantities of supposedly 'neutral' data. The learners also become researchers as they become active in their own learning. Critical pedagogy can be used in connection with TIE plays, as both focus on "collaborative relationships in which teachers and students become co-investigators co-constructing knowledge" (Adams, 2013: 294). Learners and teachers, through TIE using principles of critical pedagogy, can actively question power constructs of knowledge, as well as encourage dialogue and subjectivity in spaces of learning.

Questioning power constructs involves the exploration and acknowledgment of the "hidden curriculum" within the official curriculum so that a process of unlearning can take place. Giroux (1988: 23) defines the hidden curriculum as "the unstated norms, values and beliefs that are transmitted to students through the underlying structure of meaning in both the formal content and the social relations of schools and classroom life". Much of the hidden curriculum is seen as the 'accepted way' of doing things when it is left unevaluated. Yet many of these accepted norms have been "selected, arranged, and sequenced to construct a picture of contemporary or historical reality [which] is more than a cognitive operation; it is also a process intimately connected to the beliefs and values that guide one's life" (Giroux, 1998: 63). Critical pedagogy seeks to explore and subvert this hidden curriculum and encourage learners "to

move outside of their own frame of reference so that they can question the legitimacy of a given fact, concept, or issue" (Giroux, 1988: 63). This is of particular importance in schools and classrooms, but also has bearing on museums and performance. Museums also impart knowledge that is reinforced by power structures and the 'victors'. Within these representations and interpretations of the past are various power structures that influence their depiction and reception. Both museum visitors and museum personnel are thus influenced by the hidden curriculum and through processes of unlearning and revaluation can begin to deconstruct the hidden curriculum. Unlearning involves the deconstruction and decolonisation of dominant hegemonic ideologies and seeks for new ways of expressing, thinking and remembering. As McLaren (1998: xxi) notes, "Giroux recognizes that if we ask history no questions it will remain silent" and this process of asking questions is at the forefront of my museum theatre. We in the present need to be in constant dialogue with the past to learn from it and transform the present.

2.3.   Dialogue and Praxis

In connection with critical pedagogy, I am employing the method of dialogue as a critical part of teaching and learning that involves the exchange of perspectives and accounts. Dialogue is an essential component of Freire's (1973, 2001) work, particularly with regards to the concept of "praxis". Praxis is defined as "reflection and action upon the world in order to transform it" (Freire, 2001: 52). It looks at the relationship between "reflection" and "action" which cannot occur without each other (Freire, 2001: 53). Before effective action can take place, there is a need for reflection through "dialoguing with" individuals and groups, instead of only "explaining […] about their actions" (Freire, 2001: 53). Therefore, reflection can come about as different perspectives are discussed and debated, leading to new action which should always be for the purpose of individual and/or societal transformations.

This notion of praxis and its relationship with dialogue is important in both the classroom and TIE environment. Dialogue challenges the notion of 'banking education', which Freire was against, where the teacher seeks to "deposit" knowledge into the learners who are the "depositories" (Freire, 2001: 67). Instead of this form of education, Freire proposed a process of continuous dialogue between learner and teacher in which "communication" and "intercommunication" (Freire, 1973: 45) form the basis of learning. Dialogue encourages "relation of 'empathy' between two 'poles' [teacher and learner, or in the case of TIE: actors and learners] who are engaged in a joint search" (Freire, 1973: 45). The process of empathy as a result of dialogue creates a space for "humanizing education" (Freire, 2001: 9) and conscientisation as the learners and teachers work together in a process of discovery. As mentioned in Chapter 1: subsection 1.6., empathy can be a catalyst for social action and greater understanding and investment in what is being learnt, discussed and debated. As empathy and dialogue are combined to create "dialogic empathy" (Cumming, 2016), learners and others can work together to interrogate the past and explore how it affects us in the present, albeit through different ways.

The notion of dialogue is also critical in many TIE productions. Jackson (2007: 15 - 17) identifies six aspects in the "spectrum of types of educational theatre". For the purpose of my research, I am interested in the fifth aspect, "dialogic theatre" (Jackson, 2007: 16). This type of TIE "attempts to embody in its structure and text a genuine (heteroglossic) dialogue between character and between different views of the world" (Jackson, 2007: 16). The active participation of the audience is essential to this form of TIE (Jackson, 2007: 16). The notion of 'heteroglossic dialogue', as mentioned in Jackson's above quote, comes from Bakhtin's (1981) study of heteroglossia which encourages the presence of multiple perspectives and voices in the novel. His ideas have since been extended beyond the novel, and the notion and study of many viewpoints are pertinent to my research in educational museum theatre. Heteroglossia has strong connections to dialogue as its foundation is built on "dialogic relations" (Morris, 1994: 16) as different perspectives, or what Bakthin (1981: 117) calls "languages", come into contact with one another in "the dialogized interrelation of languages". In order for multiple perspectives to be present, there is a need for dialogue. The promotion of multiple voices through dialogue in TIE performances can "create dynamic forums for civic dialogue that encourage collective reasoning, foster critical thinking skills and help people articulate their rights" (Lement, 2013: 269). Dialogue thus becomes an essential part of learning where the learner is actively involved in their own learning process and interrogates and speaks to the hidden curriculum.

2.4.   Frame Analysis

In addition to theories that have particular bearing on learning, I am using the process of framing or what Sociologist Erving Goffman (1975) called Frame Analysis as part of my framework. Frame analysis interprets how knowledge, objects, and behaviour are framed in the classroom, museum and performance, as well is in other areas. Frame analysis looks at how social events and behaviours are "organiz[ed]" or framed and the meaning/s derived from the manner in which they have been positioned (Goffman, 1975: 10-11). This meaning is "negotiated, contested, modified, articulated, and rearticulated. In short, meaning is socially constructed, deconstructed, and reconstructed" (Benford, 1997: 410). Goffman himself used the theatre as a "metaphor of social life" (Scott, 2007: 113) because he asserted that many of people's interactions with one another are performed. Frame analysis has been used in a number of fields, including but not limited to, sociology, political science, media studies, drama and theatre studies, psychology, and museology, and has gained particular traction in the assessment and exploration of social movements (Benford & Snow, 2000). Even though Goffman's ideas around framing are specific to social interactions, they are useful in exploring deliberate performance, TIE and museum spaces.

While frame analysis has been popular and used in multiple fields it has been critiqued by some. Robert D. Benford (1997: 422, 415) notes the following shortcomings, which he specifically applies to framing

of social movements but can be applied further: framing can be used over simplistically ignoring a multi-layered approach to the viewing of what is being framed; the frame itself can become static instead of dynamic when the frame garners more focus than the process of framing; and frame analysis can also become clichéd, leading to a lack of depth in analysis. Pamela Oliver and Hank Johnston (2000: 7) have also argued that the term 'frame' has been used too loosely and has been incorrectly used as a substitute for other terminology including 'an ideology' which they believe should not be conflated as both terms need to be acknowledged. When using frame analysis, it is, therefore, important to note the limitations that can be placed onto frame analysis, so as to avoid over simplistic and static conclusions.

Framing has been extended beyond social behaviours to the exploration of museum spaces and how items and narratives are displayed and interpreted. One such practitioner that has developed Goffman's theory is Jackson (2011) through his identification of three frames specific to museum theatre. He classifies the first frame as the institutional frame which involves the museum as an institution, including its location and appearance; the second frame is the outer performance frame which involves how the audience interacts and is positioned in the performance; and the last frame is the inner performance frame which is the performance itself (Jackson, 2011: 17). Another theorist who has employed frame analysis with regards to museums is Suzanne Oberhardt (2001) who has identified four frames that explore how art is given meaning in gallery spaces. These four frames include: the first frames art as sacred; frame two employs and encourages "critique" and "contention" in the way art is framed; the third frame is located in popular culture; and the fourth frame acknowledges the presence of multiple frames at any given time allowing for multiple interpretations of art items (Oberhardt, 2001: 120-122).

Framing has also been used in a TIE context with both Heathcote (1980) and Jackson (2007) having explored how learners are positioned in relation to the performance they are watching, the content they are exploring and the school environment in which they are (Jackson, 2007: 163). Heathcote's (1980: 5) practice focused on the idea of the learner having access from the inside of the frame through performance and participation which in effect helps to gain new perspective of the outside. Jackson (2007), like his three museum theatre frames, has used frame analysis to explore how performance with a specific educational focus, i.e. TIE, is framed, by identifying four frames. These frames include, firstly, the external or cultural frames, which are similar to the institutional frame in museum theatre, involving the "institutional context" which in TIE is usually that of a school; secondly, the theatrical frame which involves the devices that mark the event as theatre; thirdly, the inner frames (of the performance) which are subdivided into four smaller frames: the narrative frame, the involvement frame, the investigative frame and the representational frame; and lastly, the closing frame which signals the end of the performance and may involve a workshop (Jackson, 2007: 163-166).

Framing is also a useful tool in analysing my own work as a researcher and theatre practitioner. Alison Oddey (2007) uses framing to examine Performance-as-Research through placing herself as the researcher inside the frame instead of only relying on the study from the outside. I too am placing myself on the inside as director and writer to have a better understanding of the outside. Through my self-reflexive interrogation of my museum theatre, I am exploring my position as researcher and artist as well as the position of the audience in relation to the actor-guides who are in turn also framed within the narrative. Frame analysis can thus be used to explore multiple aspects of framing, from within the museum, the curriculum, the performance and the angle of research.

In the following chapter, I will explore the process I embarked on to conduct my research and stage *Beer Halls, Pass Laws and Just Cause* in Chapter 3: Methodology. The methodological processes of practice-led research, case-study research and self-reflexive, arts-based research as well as the case study and the method used to analyse it, will all be explored.

Chapter 3
Methodology

"Poetry invites a way of uniting the heart, mind, imagination, body, and spirit"

Carl Leggo (2008: 167).

Poetry (as well as other means of artistic expression) uses words, images and memories to capture and express what is seen, heard, felt and experienced in a way that can expand simply recounting what has happened. It has the ability, as Leggo (2008: 167) notes, to unite the various facets that make up the human being. Sometimes the mind is the part that is prioritised in research, with the heart, imagination, body and spirit being ignored or neglected. In my research, some of which engages poetry, I want to explore knowledge in terms of experience, insight, debate, imagination and expression as well as through the rational use of the mind. In this chapter I will explore how my research has been conducted and analysed through my methodology. I will, firstly, unpack the critical paradigm (and briefly the interpretative paradigm) in which I have situated my research. This paradigm seeks societal change and interrogates the knowledge and power systems in which society operates. As I operate in this paradigm, I will, secondly, be using Practice-Led Research (PLR) as a methodology as I adopt the role of research-practitioner. Here the performance and the research feed into one another as the act of creation connects to the process of generating research and discovery. Thirdly, the role case-study-based research and self-reflexivity has in my research, will be explored. My museum theatre production of *Beer Halls, Pass Laws and Just Cause* is my central case study around which the rest of my research and my interrogation of my own practice revolves. Arts-based research methods, with specific focus on drawing and poetry, will be fourthly discussed. Creative and arts-based expression is a useful and alternative form of data collection that provides the space for looking at factual content in an image-based, evocative and emotive manner that, as Leggo notes in the opening quote, can assist in uniting the various parts that make up the learner, performer and audience member. An exploration of the way the case study was created and staged, some of the challenges in the production and limitations of the sample group, as well as the process of data collection from the production, will be conducted respectively.

3.1. Critical Paradigm

In this thesis, I am conducting qualitative research within the critical paradigm (though I touch briefly on the interpretive paradigm). Qualitative research is useful as it helps researchers and participants "discover truths about people and their lives that lead to a holistic understanding of lived experiences" (Furman, 2004: 162). The aim of qualitative research is to explore experience and the expression of experience as a primary way of collecting and analysing data. I am looking at how learners and teachers

have responded to and experienced my case study in terms of learning, the performance experience and understanding. My qualitative research is situated within the critical paradigm which is also referred to as the 'transformative paradigm' and is focused on the notion of change in the social world and giving "voice to the marginalised groups" (Kuada, 2012: 81). It "goes beyond mere recording observations, and strives to reform for a better world" (Asgher, 2013: 3121). In terms of ontology, the critical paradigm positions itself within "historical realism" (Scotland, 2012: 13). This adopts the view that "reality has been shaped by social, political, cultural, economic, ethnic, and gender values […] Realities are socially constructed entities that are under constant internal influence" (Scotland, 2012: 13). This notion of 'socially constricted entities' is also at the centre of knowledge and how histories are recorded and presented. Power structures influence the realities that are depicted in museums and taught in the classroom. Therefore, in exploring these realities through the critical paradigm, with specific focus on museums, performance and learning in my research, the aim is to identify inequalities, both past and present, and then pinpoint present action to change unequal and oppressive structures (Asgher, 2013: 3123). While action is essential to the critical paradigm, I acknowledge that my case study is a concentrated effort and does not span a long period of time. Therefore, the extent of the action and change that may take place outside of the museum space is largely unknown and undocumented. However, there is the intention through the museum theatre to encourage critical deconstruction of knowledge, dialogue, and potentially action in the lives and classrooms of the learners and teachers.

The critical paradigm consists of various critical theories, including, but not limited to, feminism, queer theory and post-colonialism. The concept of critical theory is largely attributed to the Frankfurt School which "was a tight network of independent radical philosophers, economists, sociologists associated with the German Institute for Social Research" which was founded in the 1920s (McLaughlin, 1999: 111). Some of the key critical theorists in the Frankfurt School include Max Horkheimer, Theodore Adorn, Herbert Marcuse and Eric Fromm. Other theorists have also built on the research of the Frankfurt School include Pierre Bourdieu and Michael Foucault, as well as others. Horkhemier (1982: 244) defines critical theory as a paradigm that "seeks human emancipation to liberate human beings from the circumstance that enslave them". Emancipation ties in with the transformative foundations of the critical paradigm, seeking to identify and change the unjust circumstances that impact people's lives. This notion of enslavement and other Frankfurt School's theories have been influenced by Marxism. These influences include Karl Marx's ideas around peoples' "domination and exploitation" which critical theory seeks to unpack and "make the world conscious of its own possibilities" (Fuchs, 2016: 9), including the process of transformation. An important part of critical theory which connects with my focus on critical pedagogy and the importance of dialogue (as discussed in Chapter 2), is the focus on dialectical ways of reasoning. Drawing upon Marx's ideas around dialectics, critical theory seeks to identify contradictions (Fuchs, 2016: 10). Christian Fuchs (2016: 13) argues that "Critical scholarship analyses communication by identifying political contradiction: which then through dialectics needs to

be evaluated and possibly transformed". Fully engaging with possible contradictions and disagreements is vital to critical research as there are multiple ways of interpreting knowledge and communication. In terms of the epistemological underpinnings of the critical paradigm "knowledge is produced by power and is an expression of power rather than truth" (Riyami, 2015: 414). The role political worldviews play in shaping knowledge and social structures is at the centre of critical theory (Fuchs, 2016: 14). It is therefore vital to question and deconstruct the realities that we live in in order to change them.

The critical paradigm and critical theory have had some criticisms raised against it. There is the concern that it can "stereotyp[e] participants" (Scotland, 2012: 14). This stereotyping can involve "label[ing] participants as belonging to a particular marginalized group; therefore, homogenous notions of identity are superimposed" (Scotland, 2012: 14). The danger of imposing values and identities onto people in the process of trying to evoke change can negatively affect the process of emancipation as it can restrict people further. There is also the danger that the critical paradigm can put all people together in one group and ignore the fact that "different participants enter the research with varying levels of conscientization" (Scotland, 2012: 14). Not all people are at the same level of political awareness and I tried to be conscious of this when creating the museum theatre piece and workshop for the learners. Different learners are at various places of conscientisation, and have different experience and levels of knowledge regarding the histories presented and the political and social understandings of what is going on around them in the present. It is unhelpful to assume that all need the same input or have the same understandings. This difference of understanding also makes it difficult to reach as many students as possible without losing some out of boredom, confusion and so on.

A third difficulty arises with the process of attempting to document the results of change, such as empowerment or new ways of thinking and acting, as it "takes time to occur" (Riyami, 2015: 415) and the direct results may not be observed immediately. There is also the concern that "The change in the participants' lives may be negligible or non-existent" (Scotland, 2012: 14). With the focus being so strongly associated with change, it becomes quite difficult to assess change or guarantee it. This is especially evident in a place such as a museum where people come in and spend a certain amount of time, often never to be seen again. This is also often the case with performance when those attending the show may not necessarily be seen again. What that person is now doing and thinking in their own lives is very difficult to document and observe. Even in classrooms in which children do spend a large amount of time, it is difficult to know how much of an impact the teacher is creating in the life of the child beyond the classroom. Additionally, teachers also are often restricted as they usually do not "participate in decision-making processes" (Riyami, 2015: 415) because they are limited by other authority figures who make many of the decisions, including curricula, the timetable and the way the school is expected to be run. Teachers, therefore, often have to operate within fixed structures, some of which are also challenged by critical theory, particularly in critical pedagogy as discussed in Chapter 2,

which seeks to challenge knowledge systems and ways of learning. Therefore, transformation may often happen undetected and over a long period of time which may not be easily recorded. However, these possible limitations do not mean that change is not happening and for which it still should be strived. Even though change may happen out of view, it is nevertheless still necessary to engage in processes that seek change, no matter how small.

While I am mainly focusing on the critical paradigm, with the primary aim to encourage critical consciousness within learning and exploring history, I am additionally drawing briefly on aspects of the interpretive paradigm. My research also involves the analysis and interpretation of some of the creative outputs generated within the research, including the performance itself and the arts-based responses. The interpretive paradigm states that "knowledge is subjective because it is socially constructed" (Chilisa & Preece, 2005: 29) and therefore is open to interpretation and is influenced by social, political and economic factors. It is "most interested in interpreting deeper meaning in discourse and understanding multiple realities (as opposed to one 'objective' reality) that are represented by a collection of personal narratives and observed behaviors and activities" (Guest, MacQueen & Namey, 2012: 14). This notion of "interpreting deeper meaning", as identified by Guest *et al*. (2021), is important when looking at the poems and drawings generated as arts-based responses during the post-performance workshop which is primarily analysed in Chapter 7. These responses show a deep engagement with feelings, images and ideas that go beyond just facts. Meaning thus becomes more important than "quantification" (Guest, MacQueen & Namey, 2012: 14) and it is for this reason that multiple creative means and their interpretations have been incorporated into the thesis with the aim to then explore how these responses are connected to ideas around how learners can engage with critical consciousness. Subjective interpretation, meaning and personal connection to historical knowledge in relation to present ideology, is critical to my research.

In the attempt to unpack the various meanings and connections made about the past into my performance, I am applying what anthropologist Clifford Geertz (1973) calls 'thick description'. He applies the term in ethnographic and anthropological studies but it can be applied to a number of different studies to encourage deep engagement with texts. He states that "If anthropological interpretation is constructing a reading of what happens, then to divorce it from what happens – from what, in this time or that place, specific people say, what they do, what is done to them, from the whole vast business of the word – is to divorce it from applications and render it vacant" (Geertz, 1973: 8). Thick description encourages the researcher to look beyond a single interpretation, and take the context and various facets that influence the case study and the participants into consideration when analysing the research. There is a need for detailed recording; "The aim is to draw large conclusions from small, but very densely textured facts; to support broad assertions about the role of culture in the construction of collective life by engaging them exactly with complex specifics" (Geertz, 1973: 13). I am employing

a thick descriptive lens in the exploration of my practice, the responses to the practice, and future possibilities of that practice.

Within the qualitative framework, the data I have collected and analysed is primarily focused on the idea of 'text', which is used in this thesis as: words on pages, spoken responses, performed narratives as well as poetic representations and pictures that go beyond language. This text can be divided into two areas which are both pertinent to my research. The first, which is my primary form of data analysis, is interpreting "text as a proxy of experience" which explores peoples' feelings and knowledge in relation to the text (Guest, MacQueen & Namey, 2012: 9). This interpretation is conducted through focus groups and interviews with those participating in the performance both through what is said, what is written and through observing body language responses to the performance. The second area is seeing text "as an object of analysis" which "concerns itself with the structure and meaning within the text and words themselves" and is often used in linguistics (Guest, MacQueen & Namey, 2012: 9). While I am not performing a linguistic analysis, I am interested in the meaning behind texts and how they are subsequently portrayed and then interpreted by learners and audiences. Texts are important in museums and the viewing of historical narratives is often linked to the wording and structure of the text used on panels and in archives.

3.2.   Practice-Led Research

I have created a case study which I have developed through a Practice-Led Research (PRL) methodology. PLR situates the researcher as "not only a researcher but also a practitioner who investigates into her own practice. The integral part of this relatively recent research is the interplay between I, as researcher practitioner, and my artistic work in progress" (Nimkulrat, 2007: 1). I have created my museum theatre performance drawing on research and creating new space for research. This methodology allows the research-practitioner to "not only creat[e] an artefact [including a performance and an experience] but also document[t], contexualiz[e] and intrepre[t] the artefacts as well as the process of making them" (Mäkelä, 2011: 1). This form of research makes use of "creative processes as research methods" (Kershaw, 2009: 2) with the idea of "new knowledge [being] gained in action" (Mäkelä, 2011: 1). The methodology has gained traction in the last few decades with "the idea that performance can be more than creative production, that it can constitute intellectual inquiry and contribute new understanding and insight" (Riley & Hunter, 2009: xv). Performance, thus, becomes a vehicle to acquire, test, add to and question knowledge, in addition to making creative pieces of work.

PLR, and other forms of research that have practice as their main method of creating and researching work, has not always been accepted as a valid research practice. There has been an emphasis on "criticism and historical investigation" rather than on arts practice (Smith & Dean, 2009: 2). One of the

major challenges for arts-related works is that they do not necessarily fit into the generally accepted notion that valid research is often "verbal or numeric" (Smith & Dean, 2009: 3). Knowledge thus needs to expand to include non-verbal forms of research as well (Smith & Dean, 2009: 3). In the last few decades, more universities have become "more accepting of creative work and its existing and potential relationships to research" (Smith & Dean, 2009: 1) and thus PLR research has become more commonplace and an accepted way of researching. In South Africa, in 2019, the Department of Higher Education and Training (DHET) officially acknowledged practice-based forms of research as legitimate methodology for PhD research[20] for the first time. Therefore, practice as a valid form of research in South Africa is a very new form of accepted study.

PLR has connections with Practice as Research which uses the "practical creative process as research methods (and methodologies) in their own right" (Kershaw *et al.*, 2011: 64), Some researchers have used the term PLR and practice-based research synonymously and while they have many similarities there are some notable differences. One such distinction is that in practice-based research the focus is placed more strongly on the role of practitioner, i.e. on the process of making the piece rather than theorical practice, while in practice-led research the "two roles [theory and research] appear to be equally important, because research becomes an intertwined part of practice" (Nimkulrat, 2007: 2). While my case study is at the centre of my research, the process of documenting, speaking to learners and teachers, data collection, analysing and reflection are also critical components of the researching and creative process of the work. The practice and the research are both equally essential in my methodological process. Through creating, staging and analysing an actual performance in a museum with real audience members, I am using performance as a method of creation and inquiry into learning and exploring the past. I am not just relying on secondary research and what others have done, but I am also applying my own practice to the external research and creating a space for new and additional research.

One of the issues that arises from PLR is the challenge of the research-practitioner having "boundless specificity" (Kershaw, 2009: 3). There are an endless number of factors and elements that constitute performance (and other practice-led research practices) yet at the same time the research is "always embodied and embedded at particular places in specific times" (Kershaw, 2009: 3). As a research-practitioner, it is necessary to negotiate and create boundaries within the freedom of performance. Furthermore, the fact that performance practice recalls the work after it has happened also creates the paradox of "time gone back again; remembering the forgotten now" (Kershaw, 2009: 7). The process

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[20] This acknowledgment from the DHET allows PhD candidates who use practice as research to get marked on both the practical work (50%) and for the research (50%). Although I am using PLR, I am still writing a full thesis to which 100% of my mark is attributed. My case study is not marked separately but is central to the written thesis.

of remembering is intertwined with forgetting and involves recalling and documenting work that can never be produced as it was again or reveal exactly what was experienced in the moment. This can exacerbate "the thorny problem of documentation" that exists in research with the general expectation to have a "paper trail" as evidence (Piccini & Rye, 2009: 49; 36). A lack of 'paper' documentation can prove to be a difficulty as what is researched in PLR performance case studies is usually ephemeral. These challenges are both difficult and exciting but speak to the very nature of performance. They should not stop or limit using performance to research but instead the researcher has to negotiate such paradoxes and acknowledge "that the systems of judgement can never be completely transparent" (Piccini & Rye, 2009: 49) in the attempt to successfully unpack and explore the ephemeral nature of performance. Such transparency acknowledges what Simon Jones (2009: 32) sees as vital in PLR; he notes that there is the need for "practitioner-researchers [to have] courage in what they do not know, rather than what they do: it requires them to speak about what they cannot point to; and point to what they cannot speak about".

Andrew McNamara (2012) has created six rules to assist practitioner-researchers in creating credible research. Some of his rules include avoiding "an over-reliance on the use of 'I' [as this] correlates with a drift away from research clarity and from providing any research context at all" (McNamara, 2012: 6). He instead highlights that "The primary criterion is not that the researcher makes sense of his or her own experience. *The research project may do this, but this does not justify it as research*" (McNamara, 2012: 6; original italics). The inclusion of myself as the researcher, writer, director and facilitator are all important to my research and self-reflection (which is discussed further in 3.3.) and used through the thesis. However, my thesis is not only about me but I also draw from other theorists, the opinions and data collected from the teachers, learners, audience members and actor-guides. While I am inside my research, my research is not centred on me but around multiple facets around performance, learning, museums and the people that feed into and out of it.

3.3. Case Study Research and Self-Reflexivity

In terms of the manner in which I have carried out my research, I have adopted a case study approach through scripting and directing my own, interactive theatre production entitled *Beer Halls, Pass Laws and Just Cause* at the KwaMuhle Museum in Durban's city centre. Case study research is "a study of the singular, the particular, the unique" (Simons, 2009: 3) and is focused on "describing, understanding, predicting and for controlling" the particular case (Woodside, 2010: 1). The production serves as the focal point, i.e. the singular and particular of this thesis as my research is focused on my work as museum theatre practitioner and researcher. Through this case study I have explored the role of TIE and immersive museum theatre experience/s in relation to the South African History syllabus as of 2020. This section of the syllabus used focuses on apartheid in South Africa, 1940s to 1960s, which

will be further elaborated upon in Chapter 4: History as Syllabus. The case study approach is effective as it allows for the "investiga[tion] [of] a contemporary phenomenon within its real life context […] concerned with how and why things happen" (Noor, 2008: 1602), creating the opportunity to oversee aspects of my research in an actual museum, with real learners in a performance setting.

An important aspect of my case study approach is that I, as the research and theatre maker, am involved in the research process. Therefore, I have employed a self-reflexive frame as I have investigated my own work, from research, to creation, to the staging of the play, and ultimately an evaluation of the case study through my own analysis and the collecting and interpretation of data provided by audience members. Helen Simons (2009: 81), Professor of Education, notes the "main reason for examining the 'self' in case study research is that you are an inescapable part of the structure of your study. You are the main instrument of data gathering; it is you who observes, intervenes, interacts with people in the field". The process of inserting the self, or the 'I', into research is important as we as researchers are "asking tough questions, honestly looking at *what is* and pondering *what could be* brings about change in us and our work" (Lazarus, 2012: 46; original italics). Self-reflexivity encourages a process of reflection which when viewed actively can lead to change, in a similar vein to the notion of praxis. Such a change includes growth in both how I think and create work as research-practitioner, as well as the possibility of encouraging greater change in other facets of society and education.

When looking at self-reflexivity from a framing perspective, I am the researcher researching my own practice; therefore, I am both inside and outside of various frames. The frame of researcher and researched become deeply connected. According to Oddey (2007: 2), PLR allows the researcher to "re-member and re-live the self-discovery of […his/her] self and soul". Using the methodology of Practice as Research, Oddey (2007: 1) places herself inside the frame of research and performance putting herself in a position of self-awareness, in effect utilising the method of self-reflexive research. The researcher is thus viewing the study from a subjective position in which s/he will "see", "view", "hear", "listen" and "construct and make meanings" for themselves (Oddey, 2007: 2). This subjective position is helpful as "looking inward can lead to a more intelligent and useful *outward gaze*" (Mitchell & Weber, 2005: 4; original italics).

An important part of reflexivity is to take into consideration the multiple viewpoints that feed into the research process (Pithouse-Morgan & Samaras, 2015: 1). While I am paying particular attention to my reflections, I am not researching in isolation and am receiving a number of perspectives ranging from my supervisor, mentors, the actor-guides, learners, teachers and the general public. As I explore my own process, I am also taking into consideration the other voices that exist around the research. In addition to the need for multiple voices when participating in self-reflexivity and arts-based research methods, which is explored in the next section, it is also vital that what is documented is accessible to

others so that it can be replicated or used for future practice and study (McNiff, 2008: 34). The research is not just about myself but about a process that may be used to equip others and to explore other phenomena further in future studies.

During the process of creation as well as reflection, I have kept a self-reflexive journal to document my thoughts, concerns and methods to overcome various challenges during the process. A journal is a helpful device as it helps the researcher to "identify values and 'subjective selves' and track unintended effects of these in the research" (Simons, 2009: 88). My journal (1 August 2019 to 14 March 2020) is focused on two main parts of the research process: firstly, I reflected on the researching and writing process of the play, including my initial planning, going to the archives and various challenges that I had to negotiate while writing. The other main focus was on the directing and staging of the final production, followed by my reflection of each of the six performances. Through the exploration of these facets, I was assisted in acknowledging and exploring how various aspects of myself influenced the production and the research around it. A portion of the journal is available in Appendix 5.

3.4.   Arts-Based Research

As well as journaling, I have explored my own practise through additional "intuitive modes of understanding" (Simons, 2009: 89) that go beyond the rational and beyond a focus on only 'words'. Research that employs what Simons (2009), in her exploration of case study and qualitative research (including arts-based methods), calls 'intuitive modes of understanding', is also known as arts-based research (Knowles & Cole, 2008; McNiff, 2008; Simons, 2009; Richardson, 2010; Barone & Eisner, 2012; Pithouse-Morgan *et al.* 2015 & 2016). This kind of research can be defined "as the systematic use of the artistic process, the actual making of artistic expression in all of the different forms of the arts, as a primary way of understanding and examining experience by both researchers and the people they involve in their studies" (McNiff, 2008: 29). There is the movement away from relying only/mainly on written secondary sources and/or quantitative numeric data. Through arts-based methods there is the inclusion of other forms of research (in addition to secondary sources and written and numerical data), that take their roots in the arts – such as pictorial, performative and artistic methods and creations – that are also seen and used as valid forms of data.

The term arts-based research was coined by Professors of Education, Elliot W. Eisner and Tom Barone, in 1979 and creates "the potential to enable the researcher 'to walk in the shoes of another'" (Pillay *et al*., 2015: 114). Some of the different means of artistic expression used in arts-based research include poetry, performance, collage, creative writing, photography, drawing and other artistic means. My main source of the research is performance as this is the primary medium in which the histories of the museum are being portrayed and explored in my case study. However, in terms of response (including learner,

actor-guides and myself as research-practitioner) to the case-study, I am specifically looking at the use of drawing (Campbell Williams, 1999; Weber, 2008; Simons, 2009; Gerstenblatt, 2013) and poetry (Langer & Furman, 2004; Rossiter, 2004; Leggo, 2008; Killingsworth *et al*., 2014; Furman & Dill, 2015; Pithouse-Morgan *et al.,* 2015; Owton, 2017) as a means to explore feelings and thoughts around the production, including the artistic works created by the learners and actor-guides, that fed into and from the performance and what has been revealed through it. Sandra Weber (2008) explores the importance of images (including existing images such as photography and those drawn by participants and/or the researcher) as a form of data. The use of image data has the ability to be "a multi-layered theoretical statement" (Weber, 2008: 43) creating multiple meanings and ways of exploring the research work. This idea of drawing meaning from pictures through creating them and interpreting them is explored further in Chapter 7. In addition to image-related work, poetry has been used by a number of researchers to explore their own practice and as means to collect data, such as Helen Owton (2017) who used poetry, some of which she wrote herself, as a research tool in the writing of her PhD. Rich Furman (2004) has also used poetry as an autobiographic and exploratory means to document, analyse and express his father's battle with cancer. Poetry can be used as a means to capture, express, look and relook, analyse and speak to various issues, memories, feelings and experiences.

The use of artistic forms of expression helps me as the researcher "to engage with the data holistically" (Simons, 2009: 89) so that there is the incorporation of both the written word as well as other personal and emotionally revealing forms of discovery. In using poetry and drawing, I as the research-practitioner, am drawing and writing poetry in relation to my research process and the performance. This is part of my self-reflexive study as well as a means to find alternate ways of expressing my feelings, thought process, planning, evaluation, and response to the histories that are explored in the production. These methods were also be used by the learners to encourage them to explore their responses to the play, museum and historical narratives, in ways that go beyond rational expression. These poems and drawings have been used as part of my analysis of the production and feedback received. In my desire to include a multitude of responses and means of responding, I wanted to encourage learners to explore other ways of speaking to the past and performance, rather than just using spoken or written text. Other ways into expression, such as the use of objects (which will be discussed in Chapter 7 and which are very closely linked to the arts-based methods as catalysts for expression), poetry and drawing, can be used to encourage different ways of thinking, feeling and reflecting on what is seen, read, learnt and remembered.

The first means of artistic expression that I have employed is the use of a poem, 'The Caves' written by Michael Roberts, as a metaphor that I have weaved throughout my research. Simons (2009: 89; original italics) notes that poetry is an effective starting point as it is "immediate, accessible and compelling […] and] that it engages the researcher and reader in *feeling* the experience, not simply recording or reading

it". As a starting point I have analysed the poem from a personal perspective in my research journal linking various images in the poem to my exploration of the past. I have taken this analysis and the images that stood out and have used it to explore various aspects of my practice. The poem reads as follows:

The Caves
By Michael Roberts

This is the cave of which I spoke,	1
These are the blackened stones, and these	2
Our footprints, seven lives ago.	3
Darkness was in the cave like shifting smoke,	4
Stalagmites grew like equatorial tree,	5
There was a pool, quite black and silent, seven lives ago	6
Here such a one turned back, and there	7
Another stumbled and his nerve gave out;	8
Men have escaped blindly, they know not how.	9
Our candles gutter in the mouldering air,	10
Here the rock fell, beyond a doubt,	11
There was no light in those days, and there is none now.	12
Water drips from the roof, and the caves narrow,	13
Galleries lead downward to the unknown dark;	14
This was the point we reached, the farthest known.	15
Here someone in the debris found an arrow,	16
Men have been here before, and left their mark	17
Scratched on the limestone wall with splintered bone.	18
Here the dark word was said for memory's sake,	19
And lost, here on the cold sand, to the puzzled brow.	20
This was the farthest point, the fabled lake:	21
These were our footprints, seven lives ago.	22

One of the main images that stood out for me from the above poem that links strongly to my research is the "focus on darkness versus light" (Research Journal, 2 March 2020: 5); "Darkness was in the cave like shifting smoke" (L4). This idea of the cave being engulfed in darkness, limiting the ability to see is an interesting one and it

> ties in with the quote by Woodall [which opens the Introduction] [in exploring] the notions of noise versus silence. These sensory juxtapositions are interesting to explore when viewing how the past is interpreted and portrayed. What is actually heard and seen and what remains hidden? How can we remember what we cannot see and cannot hear? (Research Journal, 2 March 2020: 5)

This focus on the senses, (here sight and sound have been highlighted but are not the only senses explored), becomes pertinent to this study as concepts around remembering, interpreting and experiencing the past are closely linked to the central case study. The above poem has revealed many more personal insights which will be touched on in further chapters.

In addition to the poem by Roberts, I have explored the process of writing poetry as a form of data on three levels. Firstly, during the post-performance workshop section of the performance, the learners were given an object to interrogate and to form a response, in the form of poetry. The four object sets: police baton; doctor's latex gloves; a stamp; and a pair of woman's gloves and a man's tie, hold significance in the performance and were incorporated as stimuli into the post-performance workshop. These poems were subsequently shared with the group and some have been photographed, with permission, to incorporate into the thesis. Secondly, I have engaged in the process of writing poetry myself, six poems in total, in response to the play and the objects that the learners were given during the post-show workshop. Thirdly, the actor-guides also responded to an object during rehearsals and wrote and drew a personal response which have also been photographed with permission. I joined the actor-guides and it was at this point that I created my first poem in response to the object of a tea cup. My poems, the poems and drawings of the actor-guides and some of the learners are discussed and displayed, mainly in Chapter 7.

The second aspect of artistic expression that I have explored in my self-reflexivity is the use of drawing. I have created two drawings that express my thoughts and feelings. The first one (see Figure 1 on next page) was drawn after the script was written, but prior to the start of rehearsals, in exploration of the planning stage.
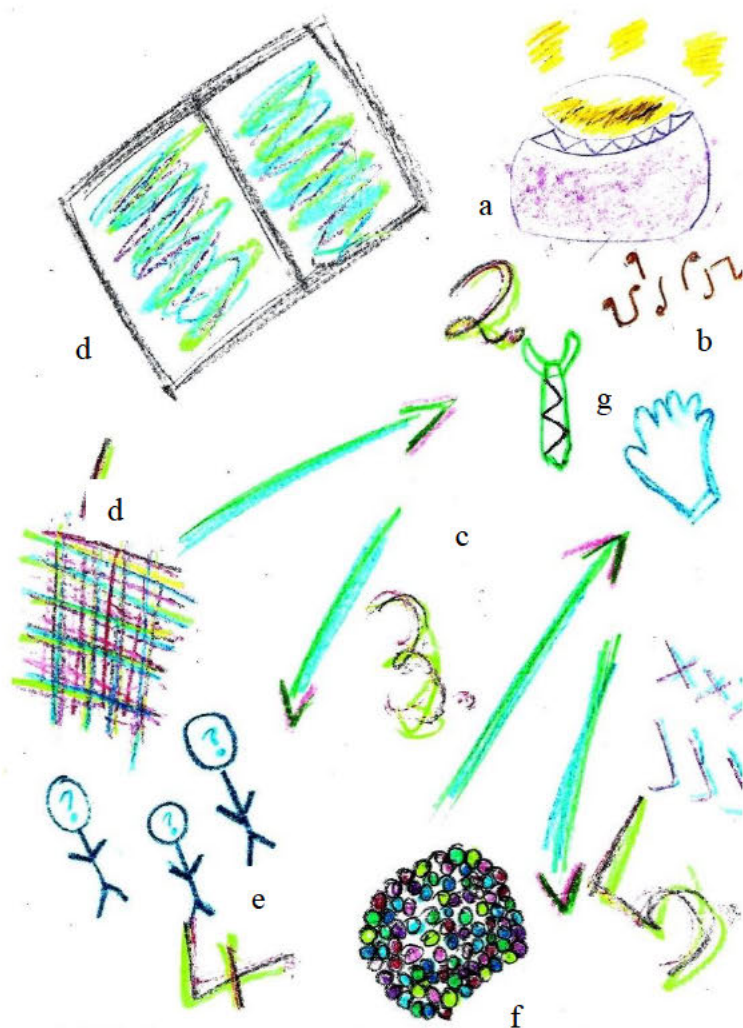
Figure 1: Drawing done by researcher prior to the staging of the production.

In this drawing, a number of elements were circulating in my mind during the process of planning, including how to materialise ideas around sensory stimuli, indicated by a) the smell of beer, b) sound effects, c) movement from point 1 to point 2 and so on. d) Is a drawing of the script and the pressure of bringing it to life in the actual space with the actor-guides now speaking the words. The actor-guides are illustrated by e) and were not finalised at the time when the picture was drawn. The pressures of the unpredictability of the audience is drawn at f) but the colours show excitement for what is to come. g) Speaks to the planning around the workshop objects, with a tie and a latex glove drawn here. Some of the concerns and the sheer volume of planning left me feeling overwhelmed at times by the scope of the production. Through the drawing, these fears and thoughts were compartmentalised and made visual, providing me with the opportunity to look at some of the elements, now drawn, with new eyes.

The second picture was drawn during rehearsals in response to the first poem I wrote. This picture is connected closely to the poem and will be explored further in Chapter 7. The learners were also given the opportunity to draw instead of or in conjunction with the poems they wrote. These drawings were also created in response to the object given to that group during the workshop. Photographs were taken with permission of some of the drawings made by the leaners and will be referred to in Chapter 7. Like poetry, drawing helps to tap into the feelings and emotions of those drawing to create alternate ways of explaining a concept and/or experience without having to use 'rational' expression.

3.5.   *Beer Halls, Pass Laws and Just Cause*: The Case Study

Planning the Performance

After having decided on the KwaMuhle Museum as my venue for the production upon visiting it again in 2018, I spent several months brain storming around the most effective ways to bring the histories of the museum to life. As part of my planning, I noted in my research journal that:

> I have been trying to think how this play will unfold in the KwaMuhle Museum. While I still want to employ the idea of the actor-guides, which I used in *Our Footprints*[21], I do not want them to come out of character as much. Instead, I would like to play more with longer scenes in character that follow, instead of a whole lot of little scenes. In saying that, I still want to use the device of one actor playing multiple characters and coming in and out of character to comment on the action or speak directly to the audience. My focus is on creating engaging scenes that draw the audience in while still encouraging them to critically interrogate what is happening in front and around them. (1 August 2019: 1)

As part of my research around the histories and historical people that would become part of the play, I read a few secondary sources, both articles and books. I then visited the Old Court House Museum archives with the desire to find some first-person accounts. The KwaMuhle Museum does not have an archive on its premises and instead most of the Durban History Museums store their archival evidence in the Old Court House Museum. I visited the archive on the 12 August 2019 and found a number of interviews, newspaper articles, reports and other documents that I sifted through. There were far too many to read everything so I acknowledge that a process of selection did occur where some things were omitted and others prioritised. My focus lay mostly in the first-hand recordings which worked best for the style of play I was writing,

> as I find the actual words said by people to be the most effective and authentic in my performance. It is also easier to be more 'accurate' in speaking about what happened when people from the past say it for themselves – even though I do acknowledge the constructedness of their accounts too. I have also used newspaper articles quite a lot in the script as they report what happened at that time in a way that also feeds well into the dramatisation of the past. However, it is vital to remember that reporters also have their bias and can influence the facts by what they choose to put in and what they choose to leave out. These are all factors I am keeping in mind. (Research journal, 12 August 2019: 1)

I completed writing the first draft on the 20 August 2019, putting many of the various ideas that had been circulating months prior to the two weeks of writing onto paper.

My initial aim was to stage the production in October 2019 as the Grade 11s are busy with the section of resistance to apartheid between the 1940s and 60s in History during Term 4 (which usually take place between September and early December).[22] Unfortunately, due to still waiting for ethical clearance at that time, I had to postpone the performance to the next year and the week of 9 to 14 March 2020 was booked with the museum. I proceeded to contact a number of schools requesting their participation in the study. My initial aim was to have an equal number of Government and Independent schools.

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[21] *Our Footprints* was the museum theatre case study created for my MA dissertation and performed in the Bergtheil Museum in Durban in 2017.

[22] In South Africa, the schooling calendar starts mid-January and is divided into four terms, with holidays in between. High school consists of Grades 8 to 12, with learners usually ranging between 13 and 18 years of age. From Grade 10 until they finish schooling in Grade 12, the learners take seven subjects, three of which are chosen by the learners themselves from what is made available in the school. The other compulsory subjects include a home language, a second additional language, Life Orientation (more of which will be discussed in Chapter 4), and Mathematics/Mathematical Literacy.

However, this did come into fruition in practice. I originally contacted ten schools, five Independent schools with three responding with a 'yes' and the other two giving no response; and five Government schools with two replying with a 'yes' (one English medium and one isiZulu medium); one saying they had already fully booked their term and could not attend; and the other two giving no reply.

In addition to contacting schools, I contacted a number of actors to see if they would be available to fill the role of actor-guide. I did not conduct open auditions but contacted a number of actors I know or who were recommended to me. All the actor-guides were paid a salary for their involvement as they are all professional and need to be remunerated for their time and skill. The three actor-guides that participated in the performance are Mthokozisi Zulu, Philisiwe Ntintili and Qhawe Vumase. We engaged in a week-long rehearsal period in a studio, not the museum, which proved to be quite a tight turn around period and a challenge in trying to learn all the lines comfortably within the short amount of time. Due to the restrictions on the amount of funding available, two weeks of rehearsals was not viable. However, the amount of time available was used extensively and efficiently to ensure a quality performance was held. We had a dress rehearsal in the museum to test the space and the elements as some of the performance was held outside. This proved to be a challenge as we could not predict the weather and both rain and sun would affect the nature of the performance. I had to come up with a number of contingency plans in case of rain and other plans in case of sun to move the audience and actors to a 'comfortable' space while still engaging with the courtyard area.

Methodological Challenges

When it came to the actual week of performances, about 200 learners in Grades 8, 11 and 12 from five Durban schools attended four performances of *Beer Halls, Pass Laws and Just Cause* during the week of the 9th to 13th of March 2020. These schools are Glenwood High School, Eden College, Orient Islamic School, St Henry's Marist College and Clifton College. Four out of the five are Independent schools, (with three having very small classes ranging between seven to thirteen learners), and the majority of learners who attended were boys, as two of the schools are all-boys schools with the other three being co-educational. All five schools have English as their medium of teaching. When it came to the actual performances, one of the two Government schools who had confirmed their attendance did not attend on the day they had booked, without giving any prior indication of their absence. I, therefore, had only one Government school attend the final performances. Two Independent schools contacted me after having read about the event in the newspaper a few months after I had booked the other schools who had said 'yes'. I managed to fit the one Independent school in as their numbers were small. Unfortunately, I could not accommodate the second school due to being fully booked. In retrospect the school could have taken the slot of the school that had not arrived if I had known earlier that they were not coming.

This sampling does reveal some limitations to the study as not enough Government schools, and none from the township areas, participated in the study. No all-girls schools participated and no isiZulu medium schools were present. Various barriers likely played into Government schools (particularly those from the township) from attending. One of the biggest factors is transport to the production as the play was not brought to the school as the site of the museum is vital. Taking the production to the school, which does happen in many TIE performances, was not my intention as this would have changed the performance from being museum theatre to just TIE. While the performance would have still have had value if transported, the site-to-history connection would have been lost and the interaction with the space, exhibits and other schools present would not have happened. Therefore, the presence of the learners in the museum is vital to the production and museum theatre in general. However, getting the learners to the museum, which is not that close to many township schools[23], is expensive and a challenge for schools who do not have their own school buses. Independent schools tend to have school buses which they can book for excursions and therefore can easily transport learners. Some Government schools, such as Glenwood who attended the performance, also have their own buses making transport much easier. However, many other Government schools do not have transport and therefore alternate arrangements have to be made which are costly.

In connection with transport challenges is distance which has ties to historical inequalities. During apartheid, many townships were built a distance away from the suburbs and city centres as a form of urban control to keep black South Africans, as well as other people classified as non-white, such as coloured[24] and Indian, out of demarcated white areas. Even though these area restrictions are no longer enforced in the new dispensation, many areas still mimic apartheid demarcations. Many townships and the schools in them are still mostly occupied by black South Africans. There has been some movement and integration of different racial groups into various geographical areas but there is a prevalence for the more urban, better resourced areas to be a distance away from townships and spaces previously set aside for non-whites. As the researcher, I myself could not afford to pay large sums towards transport, and therefore, acknowledge from my own inability to pay for costs, how much transport is needed for schools situated such a distance from the museum. Distance and transport costs, therefore, play a big challenge in making the production available to all learners, particularly for those in township and outlying areas. I acknowledge these limitations and note that in the future I want to include a greater

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[23] For example, two of the main townships in Durban are a fair distance from the museum. Umlazi is about 24km away from the museum, and KwaMashu, is about 17km away. The distance the five schools who attended the production had to travel ranged between 3km and 6.5km.
[24] Coloured is a naming term used in South Africa to refer to people who are of mixed race. This term has been debated and some do not accept it while others feel it is strongly associated with their identity. I am not evaluating the nature of the term in my research but acknowledge the debates that exists around the term.

variety of schools and make it accessible on a wider level. More funding would be needed to assist some schools in transporting their learners to the performance and the museum.

In addition to the difficulties of transport and distance, language is also a potential barrier. My communication with teachers and schools and the main medium in which the play is written is English. This can be a restriction for schools whose medium of teaching and first languages include, but are not limited to, isiZulu and Afrikaans. IsiZulu is the most widely spoken first language in KwaZulu-Natal (the province in which Durban is situated) and while many learners are bilingual, English is not accessible to all learners. I noted in my research journal (24 March 2020: 18) that "it would be most beneficial to have two versions of it [the play]: a mostly isiZulu translation and a mostly English translation. The school can then book for the one they think will be most accessible to their learners. The workshops are then also conducted in the language of choice." For a future project, the actor-guides would be trained to conduct the workshop in both languages and would act the various historical accounts in both languages. There is more room for development and expansion of this project in connection with the History syllabus and a variety of schools and learners.

Staging the Performance

The schools' performance, in the week of 9 to 14 March 2020, took place on four mornings at the museum. All four of the schools' performances, including the workshop and focus-group session were filmed. The four separate performances were edited together to form one performance in which the narratives flows. The editing does not change the order of the performance but incorporates a number of angles taken from the four different performances. Different audiences may be seen in various shots but the performance itself fits together as one. All four workshops and discussion groups have all been incorporated into the final filming. At each workshop one group was filmed and ultimately four groups, each with a different facilitator, have been recorded.

In addition to the four school performances, two performances on Saturday 14th March 2020 were attended by about 50 members of the public. The performance held was the same one seen by the learners, including the use of the Map of Memories passbook (see further discussion around the Map in Chapter 5), and included people who were not necessarily teachers or History learners to experience the performance from another perspective. The majority of people who attended these performances were adults. The two public performances were advertised in a number of newspapers and online platforms. Two articles advertising the performance in *The Independent on Saturday* (Appendix 3) and *The Mercury* (Appendix 4) have been included as appendices. At this performance no workshop was held after the show but instead a brief discussion regarding the audience members' opinions and feelings about their experiences of the performance was conducted and will be discussed in the thesis. One of

the public performances was photographed for reference purposes and some of these photographs have been included in the thesis.

Beer Halls, Pass Laws and Just Cause is a museum theatre-in-education production that is performed by three actors, two men and one woman, who play the parts of various characters relevant to the museum and move in and out of character assuming the role of "actor-guide" (Jenkins, 2018). Actor-guide is a term I developed in my MA dissertation to refer to the performer who assumes multiple roles including actor, teacher, facilitator, museum guide, historical character/s, and learner. These actor-guides take the learners on a journey through the museum, speaking directly to the audience as 'themselves' and performing various characters relevant to the historical narratives. Two main 'rooms' of the museum were used in the performance. The first room is the beerhall replica room in which a series of tables are situated at the centre with panels lining the walls with information about the beerhalls and the laws that governed them. Mannequins and a giant replica of a passbook are also incorporated into this room (see Figure 2). The second part takes place in the courtyard which is an open area in which people queued in the past to have their passes stamped.

Figure 2: Qhawe Vumase (left) and Philisiwe Ntintili in the beer hall replica room. Behind Vumase two of the manikins can be seen (a police man checking a man's pass) with the giant passbook replica behind the manikins. Researcher's personal collection. Photo taken by Luke MacDonald.

In terms of the content of the play, the narratives connect to the learners and the museum in multiple ways. Firstly, it connects with aspects of the Grade 11 Term 4 History syllabus that explores apartheid from the 1940s to 1960s (DBE, 2011a: 24), which will be further discussed in Chapter 4. This syllabus, while not exactly what is depicted in the play, extends back into the classroom and other areas of the lives of the learners when they leave the museum. Secondly, the content of the play connects to the museum exhibitions and displays, and even goes beyond what is displayed through additional archival research incorporated into the play. Thirdly, the building in which the museum is housed adds a further layer to the meaning of the play and the exhibitions. The actual building in which the museum is housed was the Native Administration Department (Website 8) which enforced pass laws where black South African workers seeking jobs in Durban had to come to have their passes stamped in the very courtyard where Scene 4 of the play takes place. The site itself is filled with meaning and memory. The play was

written around three main historical areas that are explored and displayed in the KwaMuhle Museum. These three areas include: the beerhall as site of control and resistance over black workers, with specific focus on the 1959 beerhall riots led particularly by the women of Cato Manor; the relocation of Cato Manor residents to KwaMashu (two township areas); and the effects of and resistance to the pass laws with specific emphasis on the role the actual building in which KwaMuhle is housed, played in enforcing the pass laws.

In continuing with the successful device used in my museum theatre production *Our Footprints* (2017) the central case study in my MA dissertation, I have employed the concept of a Map of Memories (Jenkins, 2018), in in this performance. The Map of Memories is "a participatory and mnemonic device" which is used to "evoke memories […] store memories […and] make future memories" (Jenkins, 2018: 72). In *Our Footprints* (2017), the Map was a blueprint of the Bergtheil Museum, which is the oldest house in the Westville area, in which audience members recorded personal memories in relation to each room they had moved through during the performance (Jenkins, 2018: 106). The Map is not restricted to the above format and can be adapted to suit the requirements of the performance. In the production at the KwaMuhle Museum, the Map has taken on a slightly different purpose to that of the blueprint at Bergtheil. In this Map at KwaMuhle, which has taken on the form of a passbook, a more educational and empathetic purpose than that of personal memory, as was the case with the Map in *Our Footprints.* The passbook Map was moulded on an archived passbook that I looked at in the Old Courtyard Museum archives. Each learner and public audience members were given a passbook Map and were encouraged to engage with it during and after the performance. Each Map had the name of a historical person that appeared in the play written on the back page. In addition to the name of the historical character, the Map had the following questions written below the name which audience members were encouraged to think about and answer:
- "Who is this person?"
- "What did they do?"
- "How do you feel about what they have said and/or what they have done?"

The purpose of these Maps is not for data collection but rather as a device for personal engagement with the narratives. Further discussion around the Map of Memories occurs in Chapter 5.

3.6.   Data Collection

After each of the four schools' performances, a semi-structured discussion in the form of a workshop (see workshop outline Chapter 8) about the performance and historical narratives was held with the learners. The total audience was divided into four smaller groups each facilitated by one of the actor-guides and myself. The workshop consisted of some discussion around the Map of Memories that took the form of the passbook. The learners then proceeded to respond to the passbook and an object given

to the group that was used in the play. The four objects (one per group) were a police baton, a pair of latex gloves used by a doctor, a pair of women's dress gloves and a man's tie, and stamp (used to approve those who were granted permission to work with a stamped marking in the passbook). The learners were asked to draw a picture or write a poem in response to their given object and the passbook. They were encouraged to go beyond the literal object to focus on feelings, experiences, senses and the consequences of the objects in people's lives. The intention was to allow and encourage the learners to experiment with using both the spoken and written word as well as image-related and poetic expression to record their experiences. If there was extra time the learners were encouraged to write group poems by joining a few of the poems together and write a new poem incorporating sections of the separate poems into one. Some groups both drew a picture and wrote a poem. These responses and a further discussion around the objects are explored in Chapter 7.

The next part of the discussion involved the learners re-joining the bigger group where I posed a series of questions in relation to their experience of the performance (see Appendix 6 for focus group questions). Those who chose gave their opinion, ranging from what they enjoyed and thought needed improvement, to their opinion on whether or not History should be made a compulsory subject. These opinions were documented and filmed and edited together without changing the responses, and will be discussed throughout the thesis under anonymous learner opinions. After this discussion, the learners were given the opportunity to look at the museum again at their own pace while I conducted an interview with the teachers present at the performance. Seven History teachers from the five schools present were interviewed (all of which were filmed) regarding their opinions about the subject of History and the performance they had just experienced. The questions aimed at the teachers can be found in Appendix 7. The anonymous teacher responses will also be discussed throughout the thesis. In terms of the two public performances, as stated earlier, the unstructured post-performance discussion was held after both the public performances in which audience members were encouraged to offer their feedback and comments regarding the performance.

In the next chapter I will engage further around ideas regarding the manner in which aspects of the History syllabus were linked to the performance. A discussion around the subject's relevance and future in South African Education will also be explored. A number of teacher and learner opinions who watched the performance in the museum will be integrated into the discussion.

Chapter 4
Diving into the Pool:
History as a Syllabus

Teachers must make classroom knowledge relevant *to the lives of their students so that the students have a voice*
Henry Giroux (1988: xvi; original italics).

Darkness was in the cave like shifting smoke,
Stalagmites grew like equatorial tree,
There was a pool, quite black and silent, seven lives ago
From the poem 'The Caves' by Michael Roberts (L4-6).

In the opening quote, Henry Giroux (1998) raises the issue of relevance in terms of knowledge (which can be extended to the syllabus) in the lives of students. He argues that what is taught must impact and involve the learners so that they can have a voice in both the process of learning and how it is applied to their own lives. Therefore, what is taught in schools has bearing on what learners acquire as knowledge. However, we should not stop at exploring what is taught but further explore how learners are taught, what is deemed important for them to know and "*how* schooling has come to mean what it is" (McLaren, 2007: 191; original italics). As Giroux (1988: 63) notes, "How information is selected, arranged, and sequenced to construct a picture of contemporary or historical reality is more than a cognitive operation; it is also a process intimately connected to the beliefs and values that guide one's life" (Giroux, 1988: 63). The choice of teaching methods, ideologies and multiple other factors, affect the way learning is presented and subsequently received. Learners and teachers need not shy away from the complexity of such questions but embrace them and explore them together.

The questions of 'what' and 'how' in learning are important to consider when exploring syllabus, its content, relevance and place in our current society. This is especially relevant to the subject of History which is framed by ideological, political, social and economic factors that are not neutral. If the syllabus, as well as the process of teaching and learning, is merely a "pool, quite black and silent" (L6) and left as only that as described by the speaker in the poem by Roberts, then it will remain in the dark and without voice. A pool has depth and requires active exploration in the attempt to search the waters. It sits in the cave waiting to be explored but if it is only looked at from the top, from only a one-sided perspective or the 'banking education' method (Freire, 2001: 67), as touched on in Chapter 2, it is a flat, dimensionless entity. There is a need for both learners and teachers (and museums and theatre makers in the case of this study) to dive into the pool together and shine new light into the darkness to see what

lies below. This goal of exploring the depth of the pool encourages a space for greater dialogue and the sharing of multiple stories, some of which may be hidden deep in the water. In this chapter, the idea of exploring the notion of taught syllabus in relation to my case study will be explored. I will then, secondly, go on to discuss some of the links I made as a theatre maker to connect the syllabus to the performance. Thirdly, the current discussion around changing the current History syllabus, and fourthly, making History a compulsory subject up until matric and some of the possible ramifications of such decisions will be unpacked.

4.1. Connecting the Syllabus to the Performance

In the initial stages of planning and research for the production, I made the choice to connect performance with the idea of learning, remembering and dialogue. I, therefore, began to consider how I could connect what is learnt in school to the contents of a Durban museum while still going beyond both the syllabus and the exhibits present in the museum. While the case study for this thesis has a specific educational focus, museum theatre does not need to have a direct syllabus link; it can be created primarily for the general public, including those randomly passing[25] through the museum, in accordance with specific exhibits and/or narratives present in the museum. However, as this study is linking museum theatre to learning history, I have chosen to explore how the syllabus can be linked to a museum and how the two can merge in a performance.

My first point of call when planning for the production was choosing which museum would fit best with my research aim of encouraging learning through performance through linking aspects of the high school FET History syllabus to the museum. After reviewing the museums, I had narrowed it down to two Durban museums that had narratives and exhibits that provided large scope for connection to the syllabus. These two museums are the Durban Holocaust and Genocide Centre and the KwaMuhle Museum. The first museum, the Durban Holocaust and Genocide Centre which focuses on the Jewish Holocaust, is relevant to the Grade 9 CAPS History Syllabus under the Term 1 topic of "World War II" (DBE, 2011b: 41) which explores aspects of Nazi Germany and the Jewish genocide. In addition to Grade 9, Grade 11s also study facets of the Holocaust in Term 2 "Ideas of Race in the 19th and 20th centuries" (DBE, 2011a: 21). In terms of the second museum, KwaMuhle, which houses a range of South African histories, many specific to Durban, taking place in the 1900s, links can be drawn with the syllabus in Grade 9 Term 3 "Turning Points in South African history 1948 and 1950s" (DBE, 2011b: 17), Grade 11 Term 4 "Apartheid South Africa 1940s to 1960s" (DBE, 2011a: 14) and Grade 12 Term

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[25] In some forms of museum theatre, general visitors to the museum, not necessarily aware of the performance, can encounter the performance upon arrival and then choose to stay to watch the rest or leave as they please. Other performances, including my own performance, have a booked audience that are specifically coming to see the performance at a set time.

2 "Civil Society Protests 1950s to 1970s" (DBE, 2011a: 28). Although both museums offered great scope for the creation of performance using historical narratives, I chose the KwaMuhle Museum as my performance site as it has both direct and indirect connections to the present lives and spaces of the learners. This Durban museum speaks to narratives which are connected to areas in which many of learners live and move around, such as Cato Manor and the city centre, connecting the historical geographical locations and narratives, both directly and indirectly, to the present lives of the learners and their families. This connection between learners' lives, the historical narratives, the museum building and the performance reinforces the relevance, as Giroux states in the opening quote, to the learning and living of those who attend the performance.

Once the museum was chosen, I had to consider which grade to focus on. When considering the involvement of Grade 12 learners I had to contemplate the likelihood of them attending the performance with the pressure of writing trials and final exams.[26] For this reason, I choose not to target Grade 12 learners. Grade 11s offered a potentially interesting audience as they are learners who are taking History as a chosen subject (at this stage but this may change) and have already hopefully been honing their skills as historians in previous grades. While *Beer Halls, Pass Laws and Just Cause* can be experienced by a number of different grades if adapted, which in the end it was, I had to make a choice to narrow down the scope of the study. It is therefore not to say that other ages, including senior primary learners[27], cannot participate in such an event, but rather for the purpose of the study I had to choose a particular research pool. I, therefore, used the Grade 11 Term 4 syllabus, "Apartheid South Africa 1940s to 1960s", as the connecting point. I do acknowledge that despite my initial plan to target Grade 11 History learners, a number of variations occurred in the study. Out of the five schools that attended the performance, four of them were the targeted Grade 11 History learners and one consisted of five Grade 8 History classes, instead of their Grade 11s. Additionally, one of the schools who brought their Grade 11 History learners also brought their Grade 12 learners along. I, therefore, ended up collecting data from a range of grades which yielded a number of interesting results.

4.2. Aspects of the Grade 11 Term 4 Used

Once the grade and term had been chosen, I reviewed the outline of the syllabus and sought to apply sections of what is on display at the KwaMuhle Museum in the play. Two sections of the Grade 11 term

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[26] Trial examinations are written by the matrics as a 'trial run' before their final exams. After trials, the whole country writes examinations at the same time, scheduled per subject by the Department of Education at the end of the year. These exams count for a large percentage of the martics' overall mark. This mark is recorded on a matric certificate containing the final marks of each subject which universities and potential employers can request to see, thus a large emphasis is placed on these exams.

[27] The way the play is written and the post-performance workshop is conducted would need to be reworked to take into consideration the age of those watching.

4 syllabus were highlighted and incorporated in the performance; they are "the nature of internal resistance to Apartheid before 1960" and "repression in the 1950s" (DBE, 2011a: 24). These sections are quite broad and are not specific to the museum or Durban. I, therefore, had to use the performance as a means to connect the broader topic to the more specific narratives explored in the museum. For example, in the first section highlighted, that of internal resistance, the play uses the beerhall as both a site of control and resistance by black workers through highlighting the Durban beerhall protests of 1959. The second section employed in the play, the idea of repression in the 1950s (the play explores the 1950s but is not limited to this time period), is highlighted by the physical object of the passbook, which acts as a Map of Memories (further elaboration is in Chapter 5) that is carried by each learner, the actual building of the museum which is housed in the old headquarters of the Native Administration Department, and, the testimonies[28] of those who were affected by the pass laws. Further explanation on the nature of the beerhalls and pass laws can be found in the Introduction.

While I have attempted to make connections to the syllabus, it is vital to note that my case study does not propose to encompass the entire Grade 11 term 4 syllabus and it does not necessarily make direct links to all of the sections highlighted. Instead, the production focused on exploring the beerhall protests of 1959 and some first-hand accounts regarding the pass laws and their connection to the Native Administration Department in detail. It was with the hope that future discussion and learning would continue after the museum theatre experience into other areas directly and indirectly connected to the museum. Museum theatre productions should not serve to replicate the syllabus word for word, but rather build on it, add new insight and challenge it. It is also necessary to highlight that Independent schools that adopt the Independent Examination Board (IEB) approach, do not necessarily teach the same syllabus as the CAPS FET curriculum taught in Government schools. The scope for the teacher to choose what is taught is much greater in the IEB syllabus. There are many overlaps, but in some cases, as with one Independent school which attended the performance at KwaMuhle, they do not study apartheid between 1940s and 60s in Grade 11. They, however, were interested in the experience that the performance offered and nonetheless took the opportunity to learn another/other aspect/s of history.

Multiple applications and links can be made within the performance and post-performance workshop to broaden what is taught depending on factors such as location, interest, juxtapositions and so on. My case study has a specific Durban focus and speaks to narratives that link with sections that are highlighted in the syllabus. The intention is to create broader knowledge and multiple angles. The play is there to supplement (and challenge) what is taught and hopefully encourage further discussion which can be taken back into the classroom, playground, home and lives of those who experience it (the play)

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[28] The five accounts told by the five characters in Scene 4 of *Beer Halls, Pass Laws and Just Cause*, are largely taken from recorded interviews and speeches given by actual people.

to those who actually experienced it (life under apartheid). The syllabus is subjective in that certain things are chosen and prioritised as part of 'what' is taught. This also feeds into the performance as the content or 'what' is performed is also chosen by the creatives involved. Museums also participate in a process of selection. To negotiate the 'what', teachers, learners, museum personnel and theatre makers, have to be aware of 'how' the 'what' is taught, represented, discussed and remembered. This is where dialogue becomes an effective and important mode of encouraging discussion, insight and debate around the 'what' and 'how' to unpack 'why' it is important to learn and remember. Just as the darkness is apparent in the cave "like shifting smoke" (L4), there are silences and gaps, debates and contentions. In my exploration of the poem and its links to the learning and portraying of the past I raised two questions: "What is actually heard and seen and what remains hidden? How can we remember what we cannot see and/or hear?" (Research Journal, 3/02/2020: 5). These difficult questions reveal the potential difficulties that arise when choosing what should be taught and the reality that there is much that is left out and hidden.

4.3.   <u>Changing the History Syllabus</u>

The juxtaposition of what is seen, highlighted, heard and voiced with that which is pushed aside, ignored, silent and in the dark, are at the centre of many discussions around the current History syllabus. We are currently in a period in which the taught content is being debated and rethought. The concern has been raised that "our younger people do not appreciate our country's history and that of the African continent" (Ndlovu, Lekgoathi, Esterhysen *et al*., 2018: 8). In response to the "current lack of social and historical consciousness amongst the youth" (Ndlovu, *et al*., 2018: 7), the History Ministerial Task Team (MTT) was assembled in 2015 to evaluate the current CAPS History syllabus and the place the subject has in the overall curriculum. After exploring a number of case studies of the teaching of History around the world, re-evaluating the South African syllabus and speaking to teachers and union representatives in open discussion groups around the country, they wrote a report (Ndlovu *et al*., 2018) that made several recommendations on how to move forward with teaching History. The task team members have argued that there are several problems with the current syllabus including that it is not giving enough in-depth emphasis to indigenous, pre-colonial histories at high school level and too much emphasis is played on written evidence and not enough on other forms of evidence and learning, including digital media, poetry and drama (Ndlovu *et al*., 2018: 42). The proposed change in curriculum, includes but is not limited to, the inclusion of archeology as a means to learn through primary sources that go beyond written evidence; more emphasis on gendered history and the highlighting of historical women and their actions; greater focus on African oral traditions, including proverbs such as *izibongo*[29],

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[29] *Izibongo* are oral praise poems indigenous to South Africa, recited by the poet or *imbongi*, who often creates the poems "on the spur of the moment" (Opland, 1975: 186). They carry a lot of information such as how a person was perceived and what they did, and are, therefore, important historical sources.

as a means to remember and retell the past; and the highlighting of the importance of heritage and its link to the past (Ndlovu, *et al*., 2018: 64, 68, 73). One teacher who I interviewed expressed concern about the MTT and he is worried "that there are too many personal agendas" for changing the syllabus (Grade 8 Teacher, Teacher Interview, 12 March 2020). From his own perspective of teaching History, he noted that being an Independent school teacher does provide him with more scope to teach beyond the CAPS syllabus as they are not restricted by it and the limitations within the syllabus (Grade 8 Teacher, Teacher Interview, 12 March 2020). However, his concern with the proposed changes, particularly with the emphasis on archaeology, lies with the task team's own preferences and personal agendas particularly as a number of the members are archaeologists themselves. He is concerned that the proposed changes are motivated by the personal interests of the task team and that they have not conducted a fair investigation into the syllabus, which he says does indeed need to change as it is "quite limiting, according to its scope" (Grade 8 Teacher, Teacher Interview, 12 March 2020) but not necessarily in the manner proposed by the MTT.

While these proposed changes in curriculum do not directly affect the content of my case study in 2020, as the play has connections to the current CAPS FET Grade 11 History syllabus, the use of performance as a means to teach, impart and remember history, feeds into the idea of finding additions to written sources, including digital media, poetry and *drama* (Ndlovu *et al*., 2018: 42; my emphasis). Museum theatre is a supplement to book learning and a play such as *Beer Halls, Pass Laws and Just Cause* is not static and is not dependent on syllabus. Instead, it is there to aid understanding and create alternate forms of exploration of the past, beyond the sole reliance on written evidence. The beauty of using performance is in its dynamism. It can be adapted and reworked to highlight new angles, adjust to different age groups and draw new emphases according to the context. Therefore, even if the curriculum is changed, museum theatre can still be used in conjunction with the new foci to create an experiential approach to learning, highlight various silences and dark areas of the past, as well as still maintaining a space to question the syllabus itself.

4.4.   Should History Be Made Compulsory?

In addition to the evaluation of the current syllabus the MTT also asked whether History should be made a compulsory subject up to Grade 12 to foster a wealth of skills including writing and critical thinking. The concern over recent and recurring xenophobic attacks, such as those that occurred in Durban and Johannesburg in the 2000s and which are still happening, has also backed the aim of making History compulsory so that South Africans know their origins and the role other African states had in fighting apartheid (Davids, 2016: 85; 86). The MTT discussed four possible scenarios for implementation of the compulsory subject of History, three of which were rejected. The remaining

proposed scenario involves doing away with the subject of Life Orientation[30] (L.O.) that is currently compulsory until matric and replace it with History (Ndlovu, *et al*., 2018: 130). In this plan, L.O. and History will then be taught as separate subjects until Grade 9 and then L.O. will be removed from Grade 10 onwards. If this scenario is implemented, which at this stage seems likely, then History will be fully rolled out at all schools by 2030 (Ndlovu, *et al*., 2018: 135). The MTT has emphasised that the teachers who occupy the History classroom must be trained in History and cannot simply be a teacher taken from another subject (Ndlovu, *et al*., 2018: 40). They have placed emphasis on training more History teachers for the implementation of the plan.

While there has been backing behind the proposition, there have been some concerns raised such as political agendas and the enforcing of particular ideologies. M Noor Davids, of the Department of Educational Foundations at UNISA, argues that the reasoning behind the assembly of the MTT has come out of political aspirations and desperations, on issues around nation building, xenophobia and tolerance. He argues that they have not properly taken practical and pedagogical factors into consideration; "No assessment of the current state of citizenship education in Life Orientation or pedagogical questions about History teaching at the classroom level appears to have informed the political discourse" (2016: 89). The motivation behind making the subject compulsory seems to have political agendas at the forefront, with the actual focus on teaching and how it should be conducted on the periphery. The creation of 'good' citizens seems to be the main goal, but the process of how this will be done and the feasibility of such propositions has been neglected.

A challenge that faces the implementation of compulsory History is the lack of qualified teachers being available to teach History on the proposed scale (Ndlovu, *et al*., 2018: 84). Furthermore, those who are available and are being trained to fill the growing number of History teachers needed, do not necessarily have the capabilities to teach History according to the aim proposed in the MTT report, of creating critical thinkers and writers. Maryke Bailey (2018: Website 9), a History teacher, has raised the concern that "history taught poorly just makes children hate school, and learning, and history in general. And we need to face the fact that most subjects, not just history, are taught poorly in schools across South Africa". This is a valid worry as what Bailey (2018: Website 9) refers to as the "basics" are lacking in the education system, so how "does adding another burden [compulsory History] help?".

Some of challenges linked with the lack of 'basics' in education that affect present South Africa stem from the legacy of the Bantu Education Act of 1953, which saw young black South Africans receive sub-standard education and limited their educational potential by design during apartheid (Legotlo,

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[30] Life Orientation is a compulsory subject that fills part of the South African curriculum, aiming to teach life and study skills, identity, heritage, religion and various other facets that are deemed important life skills.

2014). During apartheid, resources, funding and opportunities were prioritised for white learners and purposefully restricted for those classified as non-white. It was deliberately and strategically dehumanising and removed agency away from learners. Current issues such as poor infrastructure (including a lack of essentials like toilets and desks), a shortage of textbooks, and equipped and skilled teachers which still affect the quality of education in post-apartheid South Africa (Legotlo, 2014: 3), stem partially from the sub-standard education prevalent during apartheid. The lack of resources can create barriers in which creative modes of teaching and learning are ignored or are not possible. In light of the above issues, Bailey (2018: Website 9) has questioned the MTT's proposition that History will be used as a means to foster skills in communication, writing and critical thinking in all learners. She believes "the entire system of basic education" should be doing this anyway but is failing to do so on a grand scale. She highlights that much of the MTT's proposition is naïve and based on the ideal situation and not on what we currently have.

Many students training to be History teachers, do not have the skills themselves that the MTT are suggesting learners will gain from taking History as a subject (Bailey, 2018: Website 9). Supporting Bailey's argument, Professor of Education, Linda Chisholm (2018: Website 10), using a study she and others conducted in 2016-2017, highlights that the South African schooling system in 2016-2017 is not "in a position to produce adequate numbers of good history teachers to meet the need if history was made compulsory in Grades 10-12". One respondent in the above study claimed that some of the History teachers-in-training are not really interested in History but instead are simply looking for a job (Chisholm, 2018: Website 10). One of the History teachers I interviewed said that the idea to make History compulsory is "a very bad decision" (Grade 8 Teacher, Teacher Interview, 13 March 2020). She went on to say that South Africa does not have the resources as "we are suffering from qualified teacher shortages" and many teachers who teach the subject are not passionate about the subject, which she sees as essential (Grade 8 Teacher, Teacher Interview, 13 March 2020). Such findings reveal that the need for multiple dedicated, skilled and historically conscious teachers are not that easy to come by. Such insights beg the question: how are learners going to gain skills from Grade 10 onwards, which many already lack at lower levels, from teachers who themselves are often ill equipped? Both the basic education system and teacher education are not equipped to produce the number of skilled teachers that the MTT report suggests will be necessary to create compulsory, well taught History classes around the country from 2023 to 2030. While the MTT's aims are admirable and should not be completely dismissed, they ignore the reality of the challenges surrounding the education system.

I interviewed seven history teachers who attended the performance at the museum and posed the question "Do you think History should be compulsory until Grade 12?" to them. Six out of the seven said 'no' and one answered 'yes'. The one who gave an affirmative response said that the sections of History (especially South African history) that should be made compulsory must be integrated into

L.O., while still keeping the optional subject of History, as similar to what it is now, available to those who wanted to take History as an elective. She said, however, that it would be imperative that the Education Department ensure that there are strict external moderating and examining procedures to ensure this L.O./History hybrid is standardised and tested. A final exam for the subject would also be necessary to ensure it is taken seriously, unlike the current way of testing L.O. in which there is no final matric exam (Grade 11 Teacher, Teacher Interview, 11 March 2020).

On the other side of the argument, the other six teachers were very critical of the idea of compulsory history. One teacher even went as far as to compare the current proposition of making History compulsory to the enforcing of Afrikaans as the compulsory medium of instruction in apartheid South Africa in 1974. This comparison reinforces the possibility of negative attitudes on behalf of learners about a 'forced' subject (Grade 8 Teacher, Teacher Interview, 12 March 2020). Another stated that being forced to take the subject will lead to certain learners "putting up a wall" when learning about the past (Grade 11 Teacher, Teacher Interview, 11 March 2020). In addition to the possible negative attitudes, one teacher mentioned that if made compulsory, the way that History is assessed and questioned will need to be altered as not everyone is capable of writing essays (Grade 11 Teacher, Teacher Interview, 10 March 2020), which forms a big part of assessment in the subject of History. South Africa is a multilingual country with eleven official languages which poses a challenge in teaching and learning when the medium of teaching may be different from the home language; "One out of five teachers are teaching in schools [in South Africa] with more than 10% of students whose first language is different from the language(s) of instruction" (Le Donné & Shwabe, 2019: Website 13). Challenges in multilingual learning affect communication and expression which are essential in essay writing and comprehension which thus affects the process of remembering and forming critical discussion around historical narratives. The teacher interviewed suggested that there may be a need for something similar to what she likened to a "lower grade" option to help those who cannot meet the requirements of current testing (Grade 11 Teacher, Teacher Interview, 10 March 2020). There is also the concern that History will be treated with the current attitude given to compulsory L.O., where the subject is often disregarded and neglected by learners and will lead to History being seen as "a joke" (Grade 11 Teacher, Teacher Interview, 10 March 2020). Another teacher mentioned that if everyone takes the subject it will "lose its integrity" as learners who "find it boring and outdated will dilute the subject" for those who are serious about the subject (Grade 11 Teacher, Teacher Interview, 12 March 2020). The concern over resources and enough equipped qualified teachers to meet the scope of teaching all learners was also raised by the teachers.

When the learners who attended the performance were asked about whether History should be made compulsory or not, a variety of answers were given. Some said yes as the subject provides a means for developing life stills and shaping the ability to build arguments. Another learner said that History is

important in assisting us as we look forward and plan for the future around issues such as the environment, because we can learn from what has been done before (Grade 11 Learner, Focus Group Interview, 10 March 2020). He also raised the point that History is about ideas, and ideas are very important to engage with when exploring both the past and present. A further comment advocating the compulsory implementation of History was that knowing about your country "is essential in being a good citizen" (Grade 11 Learner, Focus Group Discussion, 11 March 2020). The Grade 11 learner (Focus Group Discussion, 11 March 2020) emphasised the need to learn about South African history to foster the idea of citizenship amongst people and that this focus could be combined with L.O.

Others disagreed with the notion that it should be made compulsory. One Grade 8 learner emphasised that "freedom of choice is important" because if a leaner is 'bad' at the subject then they should have the option not to take it (Grade 8 Learner, Focus Group Discussion, 12 March 2020). A Grade 11 learner (Focus Group Discussion, 11 March 2020) raised the concern that if a person is forced to take something then they will end up disliking it and getting poor marks. Another learner mentioned the negative association many learners have with L.O. and the concern that History will also gain a similar reputation; he said that "no one cares about, no one respects L.O." (Grade 11 Learner, Focus Group Discussion, 10 March 2020) A Grade 8 learner felt that we should be learning more about the future, in areas such as Science, rather than focusing on the past (Grade 8 Learner, Focus Group Discussion, 11 March 2020). It was interesting to note that there was generally a more negative response to History becoming compulsory from Grade 8 learners than from Grade 11s who had already chosen the subject. These Grade 8s are all forced to take History up until Grade 9 and have not exercised the process of choice yet and many seemed to be concerned that this might be taken away.

In my own personal experience of taking History until Grade 12[31], I was fortunate to have a wonderful, skilled History teacher who made History fun and interesting. Yet even in her class, I had some classmates who decided that they would simply learn a set essay off by heart (often not even written entirely by themselves) for each section which they would regurgitate in the test or exam. Even in the case of a classroom with a skilled teacher, with learners who had chosen to do the subject, some did not fully engage with or employ skills such as writing and/or critical thought. What happens in classrooms where the teacher is disinterested, unskilled and/or pushing one agenda? One of the biggest challenges that arises thus becomes *how* do teachers teach, more so than *what* they teach, as I noted in the opening paragraph to this chapter. Davids (2016: 95) argues that "It would be more valuable to investigate the pedagogical challenges that teachers are experiencing [in a variety of schools] with the implementation of the current curriculum rather than proposing another curriculum reform". Davids thus highlights that what we should really be focusing on is the 'how' of teaching, proposing that there is a need to address

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[31] I have also studied two years of History in my undergraduate degree at university.

fundamental issues influencing the teaching and learning of the subject before proposing that every learner should be taking History.

The creation of a platform in which History, and other subjects, are taught in a way that encourages the growth of skills and an interrogation into the world around the learners is a complex matter in South Africa currently. I acknowledge that the purpose of my thesis is not to find a solution/s to this issue or delve too deeply into it. I instead am touching on this current debate as it feeds into the issue of curriculum and learning which are tied to my case study. Part of what I am proposing is that museum theatre can encourage dialogue and engagement with multiple perspectives, personal memory, and empathy, which links with what needs further attention in the discussion around how educators teach. We have created a negative cycle in which many teachers are not properly equipped to teach, often from their own schooling, and thus fail to become what Kincheloe (2010: 11) refers to as "critical teachers". Critical teachers are active in encouraging their learners to "study the world around them" and they view "knowledge as culturally produced" (Kincheloe, 2010: 29). They are "not interested in producing spectators, taciturn bystanders who are afraid to act" instead they are "devoted to praxis, to informed action that moves individuals and groups to make and remake history – and in the process shape the future" (Kincheloe, 2010: 239). Praxis is active and cannot be achieved through passive teaching. Both the teacher and learner need to become engaged in exploring the past, remaking it in the present and influencing the future. One teacher noted that as a teacher you "either make the subject or break it for the learners" and if the teacher is ill-equipped, it can have a very negative effect on the reception of the subject on behalf of learners (Grade 11 Teacher, Teacher Interview 11 March 2020). In response to the point about ill-equipped teachers raised by the other teachers in the interview, the second teacher spoke to the issue that there is no one "checking that you [as the teacher] are remaining relevant" in the classroom to ensure accountability within teaching History (Grade 11 Teacher, Teacher Interview: 11 March 2020). She mentioned that a very helpful tool that she makes use of is a WhatsApp group with fellow colleagues as a platform where they share articles and issues in the classroom with each other to encourage dialogue, new information and support. This kind of tool, she asserts, could assist teachers who perhaps do not possess a strong passion for the subject but the support system can supplement, encourage and motivate them through hearing about and seeing what other innovative teachers are doing. Support systems, accountability and personal passion are all noted as necessary by the two above teachers, in being active and relevant teachers.

Criticality that informs the critical teacher is often lacking in a number of areas, including but not limited to, foundational education which forms the basis of skills such as the interrogation and expression about the world around the individual, as well as, in the politics and methodologies of training teachers. Are those who are entering a teacher education able to use the skills that they should have acquired at school and have they been provided with such skills themselves in the first place while at school? Who is being

accepted to train to become teachers? Teaching should not be seen as the 'easy' job option and those entering into the profession need to be interested and committed to their subjects and not just filling a space because they need to study something and/or get a job. Therefore, the way teachers are firstly, accepted, and then, secondly, trained, become critical in influencing the kind of teachers that are being placed into schools around the country. Merely churning out the numbers to meet the required aims of the MTT proposal will not ensure that learners become active citizens who are informed about their country's past.

The question arises as to where does museum theatre fit into the above discussion around the potential obligatory implementation of History and the manner in which it should be taught. Museum theatre is not a magic solution to the complex issues surrounding the education system and the subject of History, and does not take the place of good teaching. Nor is it dependent on specific syllabi or all students taking History as a subject. Instead, it is a way to challenge and teach, creating a platform for learners to gain insight from and question what is presented and can be used in conjunction with aspects of the curriculum. It offers an opportunity for learners and teachers to dive into the 'pool' to explore various depths and 'crevices' that perhaps were previously untouched and not thought of, or to shine new light into the water to reveal new angles. Museum theatre is an embodied process of learning where the learners engage with actors and fellow audience members in the process of revisiting and recreating the past in the present. As I will illustrate in further chapters, performance and other artistic means of expression can be effective ways of critically engaging with the past and encouraging empathetic responses to both historical players and those in the present.

Chapter 5

Experiential Learning Through Performance:
Stumbling, Walking, Marching through the Cave

Art's ability to engage its audience member mentally, physically and emotionally may be one of its most powerful uses in education

James G. Boggs *et al*. (2007: 833).

Here such a one turned back, and there
Another stumbled and his nerve gave out;
Men have escaped blindly, they know not how.

From 'The Caves' by Michael Roberts (Lines 7 – 9).

Theatre in Education (TIE) and critical pedagogy writer, Charles N. Adams Junior (2013), draws attention to a general difference between the concepts of 'education' and 'schooling', noting that neither is innately 'good' nor 'bad'. He defines schooling as a means to "reproduce hegemonic and ideological relations through knowledge selection and transmission" with the focus on "leading forth" with information and learning (Adams, 2013: 290). Education, on the other hand, is described as focusing on a process of "drawing out" through the fostering of "desire, imagination, curiosity and passion" on behalf of learners (Adams, 2013: 290). This notion of 'drawing out' the process of education becomes an important part of TIE practice rather than just reproducing information, as it develops around fostering new knowledge and experience. The use of performance as a means to further education, is about using the arts to "engage" the audience in multiple capacities, through mind, body and emotions, as noted by James G. Boggs (2007) in the opening quote of the chapter. TIE becomes about "provid[ing] an experience for young people (and, increasingly, adult populations) that will be intensely absorbing, challenging, often provocative, and an unrivalled stimulus for further investigating of the chosen subject in and out of school" (Jackson, 2013: 5). The stimulus, or this process of 'drawing out' as noted by Adams (2013), prompts the learner to actively engage in the process of learning through involving the learner within the learning experience.

Drawing on the poem 'The Caves' (L7-9) as a means to continue the metaphorical expedition into the historical space of the cave, I am particularly interested in Line 8 that highlights the idea of stumbling around the cave. Stumbling implies that the movement possibly is hesitant or involves unsure footing. The territory that the people in the poem are embarking upon in the cave is unchartered and unknown and this even leads to one's "nerve [giving] out" (L8). Through the choice of diction, the physical process of moving, 'stumbling', connects us to the emotional aspect of the exploration, 'nerve gave

out', which is further linked to mental activity or a process of knowing, "they know not how" (L9). This highlights the connectedness of intellect, corporeality and emotion in this experience in the cave, all of which are central to experiential learning. While this description of the encounter in the cave is painted with tension, blindness, and struggle, it is still a useful image as I explore how learners and other people grapple with learning about and experiencing the past, much of which is laced with tensions, disparities, power struggles, and the unknown. Many approaches to the past involve 'stumbling' around in the attempt to make sense of our past and there are sections which can lead to some people's nerves giving out in an avoidance of encountering these areas.

TIE provides an interesting space to create work with an education focus that has a dialogic process at its centre. Different voices are given the opportunity to mix and interrogate the tensions of the past and the present. The dialogic process is driven by "drama that gives the spectator work to do as well as (aesthetic) pleasure in the doing of it" (Jackson, 2007: 111). The idea of dialogue and discussion is also explored in the typical TIE practice of having a post-performance discussion or workshop where the learners interact with the actors and speak to the performance. This is used in my case study where the performance itself becomes integral to the workshop, which is discussed further in this chapter. Therefore, the process of both the audience and the actors having to 'work' is an essential part of this study. The activity of being involved in the performance, as well as the learning process (which is also evident in the post-performance workshop), becomes a vital component of creating work that encourages active audience members. In a report written in association with the Child Health Promotion Research Centre at Edith Cowan University (Waters *et al.*, 2012: 5) in response to the use of TIE in Australia, it was noted that "TIE can provide experiential learning opportunities for children that are particularly powerful because of the influence theatre has on the audience member's emotional and cognitive state. The use of theatre in education is supported by the idea that individuals learn from observing others, and receiving feedback from others, as well as self-reflection and interactions between person and environment". The process of experiential learning is also at the forefront of museum theatre as a form of TIE with learners being encouraged to 'experience' aspects of the past as well as interact with the 'environment' which in my case study is both a museum and a historical building. As noted by Boggs (2007) in the opening quote, the experiential learning process facilitated by art, which includes performance, engages all aspects of the learner: their minds – the cognitive action of learning and the evoking of memoires; their bodies – the experiential, aesthetic and immersive aspects of performance; and their emotions – the feelings and expressions of the mind and body experiences.

The above notion of experiential learning will be unpacked further in this chapter. I will explore this connection between mind, body and emotion through the process of interaction and participation of learners and other audience members within performance. Firstly, I will explore the notion of involvement on behalf of the audience. Secondly, I will look at the notion of immersive theatre and the

process of including immersive elements in performance. The third aspect I will discuss is the role the senses, specifically sight, sound, smell, touch and movement, have in performance with specific reference to my case study. The Map of Memories as an experiential learning device will also be explored further under the subsection of movement.

5.1.   Involvement

A big part of creating a platform for experiential learning in TIE is through the purposeful inclusion of participation and interaction on behalf of the audience. The goal of TIE is to "plac[e] […] audiences at the centre of their own learning" (Jackson, 2013: 6), and therefore, the part played by the learner in the performance becomes a vital one. When learning becomes interactive and participatory through performance, the "dramatic situations enable the participants to bring their whole selves to the TIE programmes, it matters to them because they are *in* it and they experience a *felt* understanding, this is something that cannot be handed over, it has to be experienced" (Cooper, 2013: 46; original italics). The experience becomes a vehicle for 'felt understanding' where the learner both physically, mentally and emotionally experiences an event or concept, and in this case study, historical understanding/s within a present context. The past narrative is brought into the present and is thus experienced by the learner through participation and involvement.

This process of experiential learning can take on a number of forms and can happen through various approaches and in several places. When incorporated with performance, learning can take on new meaning and new experience. However, it worth noting that involving the audience in the action of a performance does not have a one size fits all approach. Involvement can happen in theatres where audiences are seated watching the performance, as well as in theatrical experiences such as immersive theatre where the audience moves continually. The level of passivity and activity in various theatrical experiences is not necessarily neatly delineated "as sitting and watching does not necessarily make you passive" (Ranciére, 2009: 4) and neither does full immersion guarantee an active audience member. An example of involvement on behalf of audience members physically separate from the performance is explored in a study of the entertainment-education radio soap operas in India called Tinka Tinka Suckh (TTS) (Sood, 2002). In this case the audience listened to the performance through their radios, unable to see what was happening, in various locations around India. In the study a number of levels of involvement and interaction were observed. One aspect of involvement explored, encompasses the notion "reflection", both "critical and/or referential", which involves "the degree to which audience members consider a media message and integrate it in their own life" (Sood, 2002: 156, 157). Reflection is part of praxis and if the audience member is actively involved in the reflexive process, where they apply the message to their own lives, the outcome of action, the second component of praxis, is possible. This process of reflection is dependent on a number of factors, including the level of investment in the

play, level of identification with characters, awareness of the listener's own living and lived experiences, and other factors, and is therefore not guaranteed, as is the case with any kind of performance or experience. However, this case study does illustrate that in the situation in which the performance is mediated through a radio and makes use of the ears as the primary means of contact with the message, the possibility for audience involvement and praxis can happen in a number of ways and in a number of situations. Involvement and active participation are not reliant solely on factors such as movement and immersion, which will be discussed later in the chapter. The process of reflection can be prompted through a number of media and messages.

In further exploration of audience involvement, the positioning of audience members, both consciously and unconsciously, can influence their process of engagement with the performed subject matter. The position, both physically and metaphorically, of audience member varies greatly depending on the nature of the performance, with proscenium arch theatre typically having the audience seated separately from the acting space. This positioning can also occur in TIE performances, such as those brought to schools or in the case where learners are taken to conventional theatre spaces, where the learners are seated watching the action take place on a stage or in a hall. These audience dynamics shift in other forms of theatre, and in the case of immersive theatre, the audience member is 'inside' the action and the 'stage' as the performed space is also the space occupied by the audience member. These are not the only forms of theatre and TIE, with many theatrical forms blurring the boundaries and including multiple elements of participation. It is important to note that while there can be a very clear delineation between such types of audiences, one who is separate and seated, and the other one who is physically part of the action and inside it, both kinds of audiences can be involved in what is performed to some extent.

While, this study is exploring the use of theatre outside conventional spaces, I am not proposing that proscenium arch and other 'conventional' types of theatre cannot be interactive and invested with their audiences. In fact, as noted by Jacques Ranciére in *Le Spectateur émancipé* (2009: 17), "Being a spectator is not some passive condition that we should transform into activity. It is our normal situation. […] Every spectator is already an actor in her story; every actor, every man of action, is the spectator in the same story." Before people even arrive at the theatrical event, they are already players in their own lives and the society in which they live, and, therefore are not attending as empty beings to be moulded when watching or experiencing a performance. Their everyday actions, choices and ideologies thus affect how they perceive, react and act towards the performance. It is not for the performance to 'create' active audience members, instead there is a need to acknowledge the active nature of the lives of each spectator and use the performance to utilise aspects of and possibly grow their lived experiences. Therefore, Ranciére is highlighting the potential 'active' relationship between spectator and actor who are essentially both part of the performance, even if separated by a stage and auditorium. There is, thus,

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the need for "spectators who play the role of active interpreters, who develop their own translation in order to appropriate the 'story' and make it their own story. An emancipated community is a community of narrators and translators" (Ranciére, 2009: 22). This notion of an emancipated spectator is a useful tool to use when exploring participation in performance as a tool for learning and museum theatre. The goal for the learners and other members of the public who attend the performance is to be active interpreters who experience the stories and apply them to their own lives and communities. There is also the opportunity for personal stories initially outside of the performed narratives to enter, allowing the narratives to mix and merge and for new understandings and narratives to emerge that can be taken back into the classroom and other areas of life. Active spectators are thus, according to Ranciére's principles, about the audience being involved in the action through both telling stories and making the story their own within their own lives and communities.

5.2.   Immersion

In looking further into involvement and active spectatorship, I am drawing from immersive theatre experiences. In immersive theatre, immersion is at the forefront. The body becomes the centre of the experience with audience members "invited to engage with their own feeling bodies as an aesthetic site, and to receive their own presence and involvement within an immersive space as important aspects of a theatre aesthetic" (Alston, 2016: 35). The body becomes the site of experience as the various senses are evoked and the mind is engaged in the happenings occurring around and to the participant. As noted previously, I am not asserting that my case study is immersive theatre but rather that the notion of immersive elements, particularly a greater focus on the inclusion of the body as a site of experience, have been explored in my practice. My case study does not fully fulfil the idea of "an individual journey exploration" where "audiences are completely surrounded: physically and sensorially involved in the event" (Schulze, 2017: 127; 129) which are all part of immersive theatre. Instead, in my case study, the audience members moved together in a group, not individually; were seated part of the time; and, were directly told where to go and what to do most of the time, limiting individualistic freedom of movement in the performance. However, I did attempt as the research-practitioner to incorporate a number of immersive elements, such as movement, interaction with the site, smell, and other aspects to encourage an experiential process of learning and interaction with the past through performance.

The use of aspects of immersive theatre and the role of the body as a site of experience in museum theatre can be helpful in creating an opportunity to encourage the notion of experiential or "active learning" which involves the process of "learning-by-doing" (Dinesh, 2017: 8). Through creating opportunities in the performance for the learners to be both physically, mentally and emotionally engaged, the platform for experiential learning is encouraged. The learning process is informed by action in which the learner does not merely observe but physically does the activity. Studies exploring

the role of learning-by-doing indicate that learners who participated in an activity had better recall of what was done, remembering 90 percent of what was learned through learning-by-doing versus only seeing, reading about or hearing about the activity (Dinesh, 2017: 8). While my case study did not incorporate complex practical activities, the processes of having a pass, having it checked, queuing up and so on, involved the learners in a process of 'historical' doing, which will be discussed further in 'The Kinaesthetic: Movement'. The process of being involved in the action can assist learners' understanding in the learning process. To illustrate a process of learning-by-doing, Nandita Dinesh (2017: 8), Associate Director of the Bathos Institute for the Constructive Engagement of Conflict and Theatre Arts teacher, uses and quotes from medical doctor Ernest Wang's (2011) research below, around the process of learning through simulation to illustrate the potential of learning experiences in immersive theatre,

> learning by doing becomes effective when learners 'begin with an impulse or experience;' followed by an 'observation of the surrounding condition' that involves 'reflecting on the experience and comparing it to prior experiences;' an observation that is heightened by knowledge 'obtained partly form recollection and partly from the information, advice, and warning of those who have had a wider experience;' knowledge that is finally underscored by judgement that 'combines observation and knowledge into an interpretation of the significance of the experience' and 'translates the meaning of the experiences into the purpose – a desire to change or create a plan of action for future similar experiences'.

This process of learning through simulation or by-doing, is important in the goal of learning about the past through performance. Using the above process of learning through simulation, the learners are encouraged to engage with the historical narratives and characters through, for example, the 'impulse' of hearing an actor-guide speak the words of a historical person or through holding the physical object of a replicated passbook. After the impulse, they then watch and participate in the action drawing associations from what has previously been learnt, for example, in the classroom, at home, and, through their own experiences. They then go on to interpret what is seen, felt, heard, experienced and take the encounter and transform it into a personal experience of learning and remembering. Through being involved in the performance the learners are encouraged to be active in their own learning.

5.3.   The Senses

An important part of an immersive experience is the highlighting of the senses and aesthetic experience of the performance. Sensory performance "allows the explicit recreation of sensation through visual, physical, verbal, aural, tactile, haptic and olfactory means" (Schulze, 2017: 142). In immersive performances participants are encouraged to touch objects, move through detailed sets, speak to actors in character and various other acts that engage the senses. While the detailed sensory stimulation

apparent in immersive theatre was not used to the same extent in my case study, I am exploring how a more purposeful inclusion of the senses in museum theatre can encourage a more experiential learning approach. The fact that the KwaMuhle Museum's building itself is historical, heightens the immersive

Figure 3: The outside of the KwaMuhle Museum today. The building was originally the Native Administration Department and now has been turned into a museum. Photo from Website 8.

nature of the performance as the site speaks directly to the museum theatre experience and narratives.[32] The way the body interprets the world around it is through the sensory information received by the body and communicated to the brain, which is then subsequently deciphered; "Our personal worlds are constructions built by our brains using the raw materials of the senses – raw materials that are greatly modified during the construction process" (Hickman Byrnie, 2009: xi). Each person's reading of what they experience is different as no one person "see[s], hear[s], taste[s], touch[es], nor smell[s] the same things – nor will we draw the same conclusions about the information our senses have collected" (Hickman Byrnie, 2009: xi). The way we interpret the world is a very personal experience influenced by "what we expect, what we imagine, what we wish for" and past experiences (Hickman Byrnie, 2009: xi) and thus differs from person to person.

The body and brain, therefore, work hand-in-hand to make sense of the world around us. This process of mind-body interpretation occurs continually, often subconsciously, and such a process of using the senses to make meaning can be harnessed in a process of experiencing the world through performance.

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[32] While I am emphasising the historically significant nature of the building of the KwaMuhle Museum, many immersive theatre experiences are simulacra and are created and designed from scratch. The experience is no less real than being in an 'authentic' historical site. However, for the purpose of linking the present to the past, the direct connection to the site exemplifies the site-to-history connection.

In sensory performances there is "the fused experience of the human body, and the holistic entirety – physiological, intellectual, emotional – thus prioritizing a connection of body and mind within experience" (Machon, 2011: 14). By using the body more in the process of learning, not only focusing on the intellectual (mind) aspect we can push the boundaries of 'schooling', as identified by Adams (2013) in this chapter's opening paragraph, from just the teacher 'leading forth' to a process of both personal and collective discovery. As Di Benedetto (2010: 167) notes, "When we encounter an event that provokes us to go beyond our comfort level [beyond "deeply engrained habits of response"], it pushes us to new places and we become enraptured once again. Innovative theatre practice is potent because it helps our brains retain their adaptability and introduces us to new paths of reception". Through challenging "deeply engrained habits of response" (Di Benedetto, 2010: 167) in both learning and in theatre watching, it becomes possible to change the way we interpret information and the world around us, and ultimately how we think and act.

In this process of creating a more experiential learning environment through museum theatre to encourage alternative, more embodied ways of learning through performance, the audience member is encouraged to become part of the action, particularly through the involvement of the body. In further exploring this notion of audience involvement, Di Benedetto (2007: 126) has suggested the term "attendant" instead of audience member or spectator because "it suggests presence […] and participation"; the attendant is thus involved in the act not merely an observer of it. I am going to adopt Di Benedetto's term and use attendant, from here on, to refer the audience members of my museum theatre piece. Di Benedetto (2010: 1) goes on to further state that being an attendant "does not necessarily imply conscious awareness of sensorial stimulation. Whereas our bodies are constantly attendant to the world around us, they note change and decide whether or not to respond". The attendant's body therefore becomes "pivotal to the theatrical event because the body is both the means by which the attendant's brain receives stimulus and the means by which the brain interprets the event" (Di Benedetto, 2010: 6). The attendant's body and brain connection become vital in their interpretation of the experience and as researcher-practitioner, the process of encouraging the involvement of both in the performance becomes vital: "Artists who harness more than our eyes and our ears encourage us to wake up, to be alert to the world around us, and to interact actively with the objects and creatures around us. It is an invitation to live, to feel, and to be part of a larger community" (Di Benedetto, 2007: 134).

The Visual: Sight

The sense that is often most prioritised in many theatrical and learning spaces is sight. In the classroom, learners are largely dependent on what they read and write with textbook learning being the main source of learning in many schools in South Africa. Using multiple means of learning outside of the use of textbooks is largely dependent on resources and training which are lacking in some South African

schools. Many schools also have large classes, time constraints and a large syllabus to complete, making it difficult to incorporate other ways of learning that include multiple sensorial ways of learning. A reliance on sight is also prominent in most theatrical events. In terms of performance and the focus on the audience's eyes, performances are framed by sets, costumes, lighting, blocking, body language and various other aspects that speak to the visual aesthetic of a performance. Without light in performance (in a conventional theatre blackened out with no windows or natural light sources) the audience will not be able to "[see] the action and absor[b] the details that allow us to make sense of the unspoken mood of the events" (Di Benedetto, 2010: 36). In essence, in conventional theatre spaces without some source of light, the performance cannot take place. Furthermore, lighting tells the audience where to look and pay attention (Di Benedetto, 2010: 36), thus guiding the story telling process. Lighting frames the action and the mood guiding the brain to interpret what is seen and draw meaning and associations from what is visually highlighted. Colour choices, in both lighting, and set and costume selection, "can affect our emotional response" (Di Benedetto, 2010: 41) and create connotative and metaphorical meanings that are connected to the action and/or spoken words of the characters. What is seen (and what is not) on stage, or in the performance area, encourages the audience to draw various conclusions regarding who the characters are, what they want, what message is trying to be portrayed, and the emotional responses of both characters and audience members. Though I am exploring the inclusion of multiple senses in my case study beyond a conventional theatrical event, the visual still remains an important component of the museum theatre experience. I will unpack two main aspects that employ the sight sense as a means to create meaning: costumes and the site.

Costumes

The first example of using the eyes as means to tell and experience historical narratives in *Beer Halls, Pass Laws and Just Cause* was through the use of costumes. As an aesthetic and storytelling choice, I used costume items, such as hats, glasses, jackets, and other pieces, as an indicator of a particular character to assist in recognising, remembering and facilitating character changes. Each actor-guide played multiple characters, some of whom were only briefly depicted. I, therefore, used one or more costume items to represent the character at hand as a way to promote clarity and 'a way in' to the portrayal of the characters. The purpose of the costume item was also to form an association with the character and the words spoken by this character as a means to create a visual link, what the character looked like, to the narrative, and what was said and/or done. During the post-performance workshops, many of the learners would reference the costume items when speaking about the character. It was also evident that they would use the costumes as means to find links to the people when they could not remember the name of the character or what they did. For example, one learner asked "is he the man with the glasses?" (for Major Loxton; see Figure 4) or when asked who Gladys Mzanzi was another

learner responded "she was the one with the purple cloth around her head" (See Figure 5). Costumes, thus, create a visual referencing point to link character and narrative.

Figure 4: Vumase (left) as Judge J.V. van der Merwe and Zulu (right) as Major Loxton, both represented through the wearing of glasses. Researcher's personal collection. Taken by Luke MacDonald.

Figure 5: Ntintili (left) as Gladys Mzanzi, represented by the purple head scarf and Zulu (right) as a reporter, represented by the blue fedora. Researcher's personal collection. Taken by Luke MacDonald.

characters and narratives, they also served as objects of reflection in the post-performance workshop. Out of the four sets of objects given to the learners as catalysts in the workshop (see more in Chapter 7) two were costume items used by the actor-guides to evoke chracters: doctor's latex gloves and together as one set the brown tie and woman's gloves. While the objects used in the workshops were not intended to specifically refer to the costumes or the characters in the workshop, as the intention was to prompt a variety of associations, discussions and links to the narratives, some of the arts-based responses did speak directly to the costumes. For the purpose of illustrating learner connections made specifically with costume items, Figure 6, a drawing, and Figure 7, a poem and a drawing, are referred to here to highlight the connection between learner response and recollection of what was experienced in the production to costume items (not all learners focused on costumes as many spoke to other
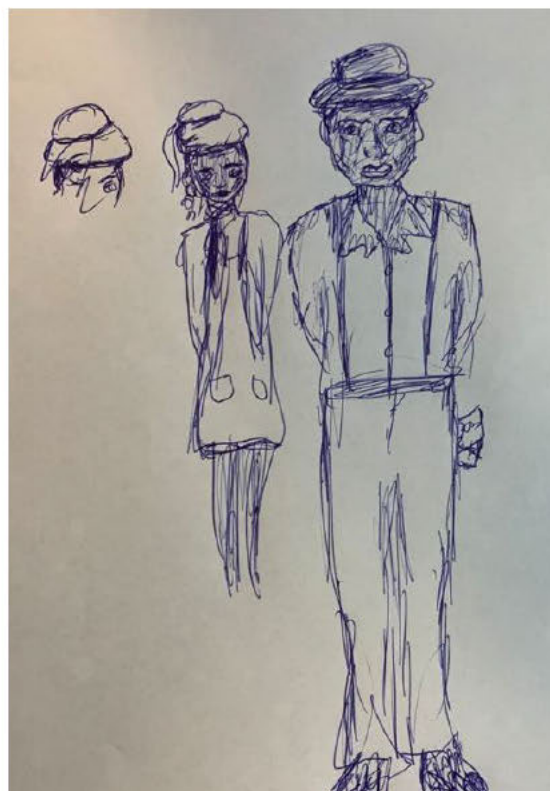
Figure 6: Learner drawing, with permission, drawn during the post-show workshop of two of the actor-guides in costume and in character.

issues relevant to the narratives portrayed). Figure 6, shows two people, a man and a woman, each dressed in hats and garments resembling items worn by the actor-guides at various points in the performance, including suspenders and a scarf.
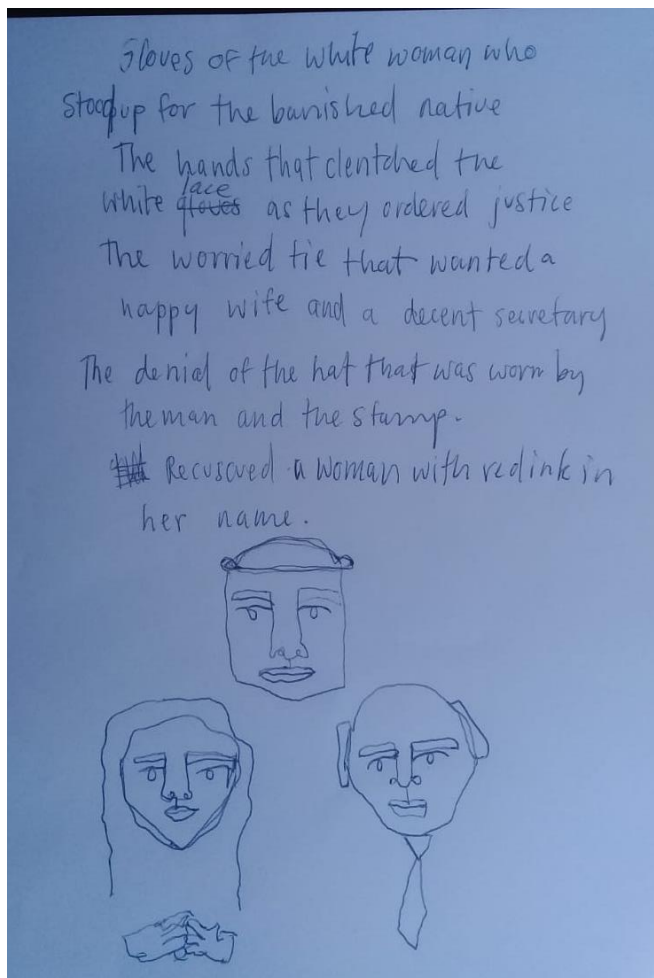
Figure 7: Learner poem and picture, with permission, highlighting the connection between character and costume items (highlighted in bold):

"**Gloves** of the white woman who
Stood up for the banished native
The hands that clenched the
White lace as they ordered justice
The worried **tie** that wanted a
happy wife and a decent secretary
The denial of the **hat** that was worn by
the man and the stamp.
Rescued a woman with red ink in
her name."

In Figure 7, a learner wrote a poem linking the story of Mrs Winter (Jenkins, 2019: 11-12), a white woman who recalls the trauma of going to KwaMuhle to get permission to employ a black woman to work for her and her husband. The learner who wrote the poem was part of a smaller workshop group that were given a tie and a pair of woman's gloves as an object stimulus, which will be discussed further in Chapter 7, and encouraged to draw and/or write a response to these objects. The above poem uses three costume items: gloves, a tie and a hat to speak to the three people involved in the Mrs Winter narrative. The gloves are linked with the character of Mrs Winter (as seen in Figure 8 on next page), the tie to her husband Mr Winter, and, the hat to the Official in charge of stamping the passbooks. It is interesting to note that in the actual performance, the character of Mr Winter did not wear a tie and the Official did not wear a hat. Other characters did but these did not. Only Mrs Winter actually wore gloves. The poem makes other costume connections and additions, beyond what was actually observed in the play. Whether this is intentional or because the learner confused the costume items with the other characters who wore them is unknown. However, despite the additional inclusion of costume items in

the poem, the use of costumes is nonetheless of interest in the exploration of the narrative and the characters.

In the poem, the items are personified or given human characteristics linking ideas around power. For example, the gloves "stood up for" and "ordered justice", while the tie was "worried" and the hat was perhaps both 'in denial' as well as 'denied' the process of approval. The woman, to which the pass in question belongs, is "rescued" and has no costume item in the poem to represent her. She is not played by an actor-guide and therefore is never seen, only spoken about by the other characters. In retrospect and in reading such a poem as the one above, I note the possibility that the character of the woman may have been disempowered by her lack of presence; she is only "rescued" and has little power to take action. This is further reinforced in Mrs Winter's words that there was "almost an acceptance that there was nothing she could do about it" (Jenkins, 2019: 12). This story

Figure 8: Vumase (left) and Ntintili (right) playing the part of the Official and Mrs Winter. Mrs Winter is represented by the scarf and gloves. Researcher's personal collection. Taken by Luke MacDonald.

is actually Mrs Winter's account that she gave when interviewed years later and as a result it is told through her eyes and her words. The picture of who the owner of the pass was, is painted through Mrs Winter's experience and then is relayed through my writing and directing, and portrayed through the acting of the actor-guides and, therefore, is mediated. A more detailed portrayal of her would require a more fictional approach, with suggestions of what might have happened and what she might have felt and done. The inclusion and expansion of such a character is possible in another telling of the narrative but in this one she is only spoken about and never seen. While this poem raises a number of questions for me as the researcher, it does reveal the potential for costumes and objects to create meaning and associations with the narratives, and specifically in the case of Mrs Winter through the learner's poem, questions the placement of power regarding the pass system. Objects and costume items stand for more than just their utilitarian use/s, they are imbued with multiple meanings and this is of great use to personal and experiential learning.

The second aspect of the performance highlighting the use of the visual is through the use of the site, the museum, as a place of performance. When the museum is framed as the site of performance, which is a building housing historical artefacts and narratives, the meaning and method of conduct on behalf of the museum visitor is also framed in a particular way. The site becomes central in the aim to "integrate art more directly into the realm of the social" (Kwon, 2002: 24) as it speaks directly to the past narratives displayed in the museum. The meaning the site has in the present is of significance as we, as visitors, performers and researchers, draw on the site in the attempt to "reconnect[t] to [the] uniqueness of place – or more precisely, in establishing authenticity of meaning, memory, histories, and identities" (Kwon, 2002: 157), in this case specifically with the past and its connection to where we find ourselves now in the present. The fact that the site is also a museum creates an additional frame to the space. When a museum visitor visits a museum, sometimes on their own, or with others, and sometimes with a guide, their primary aim is usually to *look* around the exhibits and perhaps listen to a guide explain the stories and meaning behind the visual – the objects, panels, mannequins, building and so on. In the post-performance discussion, when I asked the learners who attended the performance what they expect to see when they visit a museum, they responded with "preserved animal species", "artefacts", "a tour" and "old historical objects" (Learner Responses, Focus Group Interview, 10 – 13 March 2020). These responses show an emphasis on the idea that objects are to be *viewed*. The visual is prioritised in museums as what is seen is often the first point of call for a museum visitor. The visitor is encouraged to read panels, many of which are present in the beerhall replica room in the KwaMuhle Museum, as well as in many other museums around the world. The other senses are thus largely downplayed, instead promoting the unspoken procedure that museum interpretation is facilitated through the eyes.

As soon as actors are included in a museum site, the original meaning and expected procedure of a museum visit is altered. The visual is still of importance in a performance but the process of interpretation is challenged. What is seen is also played against a number of other factors and senses which will be discussed further in this chapter. The frame of the museum shifts when performance is added by including what Jackson (2011: 17) refers to as the outer performance frame which signals the act of performance, which is then followed by an inner performance frame involving the performance itself. These frames alter the role of the museum visitor, now becoming either a spectator or an attendant, depending on how they position themselves to the performance. On some occasions, museum visitors stumble upon a performance, with their attention usually caught by a visual and/or an auditory provocation, and then have to make a choice about how to proceed in response. Even though my performance was an advertised event with bookings and the majority of those who attended expected some sort of performance, there were some people who walked into the schools' performances completely unsuspecting. As I observed their body language, these museum visitors were firstly taken

aback, not expecting to see a large group of learners congregated in a room with noise, movement and actors dressed in costume. They then proceeded to continue looking at the museum displays as inconspicuously as possible with a glance over the shoulder every now and then. Others decided to leave as quickly as possible not wanting to risk staying. In this case, the visual markers of school uniforms and large numbers did not make a welcoming invitation for unsuspecting museum visitors and did not generate the desire to join the school group.

However, during the dress rehearsal a number of museum visitors who were not aware of the show by chance stumbled upon the rehearsal (without an audience) and had a different reaction to those who walked in on the large groups of learners. I noted in my research journal (9 March 2020: 11),

> While we were rehearsing in the beerhall replica room, some members of the public who had come on their own accord to visit the museum, stopped to watch some of the rehearsal. They seemed interested and one person said it was very good and that she enjoyed the change in accents. The others were curious to see what was happening as this was unexpected. This was an interesting situation to have, to see the reactions of people who did not know about the show or what exactly was happening, but decided to stop and watch to find out more. Performance has this ability to get people to stop and listen because it gets their attention.

In this situation, the curiosity of the museum visitors outweighed any apprehension and they stayed to the end of the scene. McLaren (in Moreas, 2003: 122; 121) sees "developing a critical curiosity" as one of the principles that help to shape our "vital powers" in the search for social justice through praxis. Curiosity is important in looking beyond our own lives, world views and current knowledge to expand and grow in knowledge and social awareness. Through encouraging curiosity on behalf of museum visitors and learners, a new experience can be had with the fostering of new interactions and a possible new outlook. After catching the attention of the museum visitors, they wanted to see and listen further and some proceeded to ask questions. In addition to the dress rehearsal, a few people came to the museum on the day of the two public performances as museum visitors unaware that a performance was taking place but after hearing more decided to stay and see what was going to happen. Their role as visitor changed as they made the choice to watch the performance.

When looking at the site as a visual component of the performance, the museum building itself and the exhibitions housed in it become vital visual markers. The fact that the rooms are filled with objects, panels and other elements that speak to the histories on display, is a further layer that contributes to the understanding of the play's content. As the play takes place, the attendant is situated both physically and mentally within the museum environment which can assist the attendant in connecting, both deliberately and unconsciously, the performed narratives to what is displayed in the museum. The eyes become a means to connect the site to the performance, and what is written, displayed and positioned for the gaze of the museum visitor becomes layered as they are reframed by the performance. The

display items and panels possibly take on new meaning or are "recontextuali[sed]" (Johnson, 2011: 54) as the attendant simultaneously takes in the performance and the environment. In the case of KwaMuhle, which is both a museum and a historic site, the visual aspect (as well as the other sensory elements) plays a vital role in the experience;

> Experiencing a building begins by seeing its outside, but becomes more personal when navigating around its inside, by creating a path through it being exposed to its features, be they visual, acoustic or utilising other senses. This live experience does not cast its audience as passive consumers but rather as creative participants, potentially spectators and performers at the same time. (Gröppel-Wegener, 2012: 39)

This differs from a conventional theatre space, as in museum theatre the focus is not necessarily on what is on-stage but rather on what encompasses the attendants. Site-specific theatrical experiences "ensure that theatre is no longer placed in a darkened auditorium, behind heavy velvet curtains, but moves and breathes anywhere, the site itself inspiring and (shift) shaping the work" (Machon, 2011: 56). Furthermore, the opportunity to look at the exhibits again after the performance offers an additional layer in which the eyes are again used to take in the information provided by the museum albeit in an additional light after the meanings generated through the performance.

The Aural: Sound

In addition to sight, sound is a primary means of interpretation in both theatrical and learning spaces. The body processes sound through "vibrations of an object" and makes various conclusions about what is making that sound, what it looks like and whether or not it poses a threat (Di Benedetto, 2010: 125; 129-130). Sounds have multiple functions in the theatre ranging from music, to ambient sounds to evoke a time or place, and, the spoken word of the actors as text. In the classroom, sound also plays a role from the teacher's voice to recordings of texts, including film and music, as well as discussion that takes place between learners and teachers. The way people interpret sounds is influenced by "cultural habits of listening. What we pay attention to and what sounds we find meaningful are influenced culturally and experientially. What is familiar is also meaningful and enjoyable to our bodies, so as we listen, we develop the social discipline of listening, and that affects our perception" (Di Benedetto, 2010: 130). To interpret the sounds there is a need for "conscious attentiveness" to what is heard in order to promote "active" listening (Di Benedetto, 2010: 141-142). Part of being an active spectator is being actively engaged in what is said and heard and to critically interrogate the aural stimuli. This active interpretation is important, as what is said needs to be examined and interpreted as part of the learning process.

In the case study, the use of sound was largely reliant on the spoken word taken largely from archival sources that were scripted and then vocalised and dramatised by the actor-guides. The characters themselves, whose words are largely verbatim (which is discussed earlier in Chapter 1) recordings from real people and other sources, speak their own stories through the actor-guides. In this case study, the people whose accounts have been incorporated into the performance have come from written sources and have not been interviewed in-person. Their stories are, thus, told through a number of frames including a research frame and a theatrical frame, both framed in the present and influenced by my own subjectivities. These accounts are not and cannot be absolutely authentic and yet they are real in their own right; "Any attempt to capture the work changes it into something else – a new generation that differs from the original. Each attempt distances the world from the event. […] In a way it destroys the work – yet any act of creation is an act of transformation. The stimulus adapts to the world around it" (Di Benedetto, 2010: 205). The recapturing of the past in the present leads to a certain amount of change from the actual event and becomes something new in the present. This change, however, does not mean that an audience member cannot have as real as an encounter with the performed historical character as the person who actually interviewed the person. While the framing of these encounters is different, the prospect of 'realness' exists both in the performance in the present and in the historical space in which the narrative is situated. It is further real in the minds and memories of those watching the performance. In the process of portraying the past, whether it is through display or performance, the actual event, people and the words they speak are reframed and their stories are altered as they are retold and recaptured. Thus, this process of speaking and reframing 'real' historic words in the present is an exciting one that encourages an additional connection to the past.

While there is great power in the use of the spoken word, particularly from the actual words of historical people, it is mediated through various interpretations. I, as the director, with the actor-guides made various dramatic choices in the portrayal of the narratives including which tone, accent, intonation and intention lie in and behind the words. The choices of how the factual accounts were to be portrayed were often made with artistic choices around the physical and physiological aspects of the performance. What the people actually sounded like in terms of vocal quality and the meaning they placed behind their words are not recorded on the transcribed paper recordings of the interviews. Instead, we had to fill those gaps through artistic choices which were influence by personal preference, capability on behalf of the actor and subjective world views. As soon as the words were spoken by someone other than the actual historical person, interpretation of the words has to occur. The role accents played in the realisation of characters was highlighted in the post-performance discussion with some learners noting that their favourite part of the play was the accents, with one learner stating that he like the court case scene (Scene 2), particularly because of the different accents used as they "depicted the story in extreme

detail" (Grade 8 Learner, Focus Group interview, 12 March 2020). The use of accents, like costume items, assisted in the realisation of and shifts between characters.

In addition to how the words are vocalised, lies the issue of the words themselves. Language carries various restrictions, including the use of terminology that is not accessible to every audience member, the challenge of multilingual writing and communication, and, the power structures that are often unconsciously situated in words and ways of speaking. Hegemonies can be perpetuated through language and the way it is spoken and perceived and can reinforce notions around superiority and prejudices around race, class and education. One example of this is in the assumption that being able to speak English competently and with a specific accent is a sign of intelligence and education. Such an ideology can reinforce hegemonies around language and communication with regards to social standing and other factors which still effect people in today's society. The play is predominantly in English (although as noted earlier, for future performances an isiZulu version should also be made available) and some of the language present in the sources that have been incorporated in the script is quite academic and can be difficult to access for younger learners.

Terminology also carries connotations and power struggles and an example of this was raised in rehearsals by one of the actor-guides. He highlighted that the use of the term 'native' used when speaking about black people occurred frequently in the accounts and he noted the word is problematic and has othering connotations towards black people. Othering can lead to differencing and stereotyping by creating "binary form[s] of representation" by creating the idea of "'them' rather than 'us'" (Hall, 1997a: 235). The term has particular meaning to the site of the KwaMuhle Museum which was originally called the *Native* Administration Department and later Bantu Affairs Administration Department. Many laws carried the word 'native' in them too, including the 1908 *Native* Beer Act. Therefore, the term has multiple ties to the histories in the play and in the museum, revealing both the political nature of the word as well as the historical associations. The predominant use of the term in historical naming suggests separation or 'othering' by having a department and laws that are specific to those classified as native and not applicable to those classified as white. Even the passbooks carried by black South Africans during apartheid used the word 'native' or 'naturel/naturelle' to refer to the carrier of the passbook (see Figure 15). This terminology appears in many legislative and everyday areas of the lives of black people during apartheid, down to their pass, and, therefore, carries connotation of separation, control and lack of power. On its own, the term 'native' without a specific context is a neutral term referring to "inborn, innate" and "belonging to a particular place by birth" (Website 11). However, through additional and contextual meaning placed onto the term by white people in power, the context has changed and today it can carry demeaning connotations. As noted by Sociologist Stuart Hall (1997b: 3; original italics), "In part, we give things meaning by how we *represent* them – the words we use about them, the stories we tell about them, the ways we classify and conceptualize them, the

values we place on them". Therefore, the term 'native' through its representation and framing has garnered new associations which alters the meaning in new contexts.

After our discussion, I thought through the use of the term and the power structures within the word and its place in the play and the learning process. I noted in my research journal (5 March 2020: 8),

> I came to the conclusion that the use of the term 'native' is necessary in the play because it is used in various accounts that are using people's words from the time. I do not want to sanitise the past but rather speak to what was happening and highlight the complexity of the issues. People should discuss such terminology and the process in which terms can adopt new meaning depending on the context and perspective in which it is used. Through my actor-guide's observations, I was able to realise the need to draw more attention to the multiple and contentious meanings behind the term, which I was already aware of but not explicit in the highlighting of such meaning. I, therefore, added some new lines to the play which are spoken by the reporter character to draw attention to the use of the word and that it is not neutral but imbued with multiple meanings. As this play is a tool for learning, it is important that the learners and other audience members are encouraged to think through the meanings and feelings evoked during the play and then speak to them afterwards.

The new lines that were added to the play spoken by the reporter figure read, "It is interesting to note that the term 'native' has been used frequently in some of these accounts. This term carries certain problematic connotations and is by no means neutral. Terminology and the names we use carry different meanings depending on the perspectives they come from" (Jenkins, 2019: 8). While this is very brief and does not delve into the complexities of language and terminology, the aim was to acknowledge and prompt possible further thought about the term. However, I did observe that a lot of the poems written by the learners in the workshop after the show included the term 'native' in them. The question arises if the use of the term distanced the learners from the past and limited their connection with some of the historical figures they were writing about, or if it was used as means to make sense of the past and thus create a better understanding of it. One learner noted in the post-performance discussion the realness and uncomfortable nature of having the word 'native' spoken out loud in the play. She said that "it's a lot more intense when you hear someone use the word native […] and you feel how inappropriate that is in a modern-day setting. It jars with you more than if it was just written somewhere" (Grade 11 Learner, Focus Group Interview, 11 March 2020). The act of speaking the word can create a more visceral reaction than just written text as it can have an immediate and unexpected effect on the audience member particularly when it is directed at a particular character. As Jenkins (1991: 56) notes, the difficulty with understanding the past is that we are looking at it from a present lens, in which terminology is revaluated, which does not always correlate with the way people lived, spoke and thought in the past. The challenge for the theatre-practitioner is trying to make connections and understandings while still commenting on and evaluating the past's bearing on the present. While I personally find

words very powerful, the limitations and underlying power structures on the portrayal of the narratives and their receptions must be acknowledged.

Atmospheric Sounds

Beyond the use of the spoken text, other ambient sounds, some intentional and others spontaneous, create an atmosphere in which the play and site is situated and framed. The noises of the museum do not cease to exist once the performance begins. Sounds of other museum visitors stumbling on the performance, museum staff passing by, the sound of bird song and the breeze rustling the leaves in the outdoor area of the courtyard space of the KwaMuhle Museum, all add to the atmospheric noise of the building. These noises would not necessarily have been present to the same extent in the past when the building was used as the Native Administration Department but they contribute to the realisation of the site through sound. The museum is framed by its noises of footsteps, the direction of a tour guide, traffic, the sweeping of a broom and so forth, which are not part of the performance but are nevertheless part of the experience, albeit often on a subconscious level.

In addition to the ambient noises of the site, are the atmospheric noises that are part of the performance. Some of these noises are purposefully placed, such as the inclusion of a recording of people eating and drinking that I made to create the atmospheric noises of a beerhall. I played the ambient noise through one portable speaker during Scene 1 which explored the manner in which the beerhall operated. The intention behind the inclusion of the recording was to layer the scene with additional sensory stimuli to evoke the place and feeling of the beerhall through the ambient sounds of indistinct talk and other atmospheric noise. Initially the recording was also played during the court case scene, Scene 2, which also took place in the beerhall replica room, but after a few performances I decided to turn it off as it became a bit distracting. I would have also liked to have used two speakers so that the sound was evenly distributed in the room. In addition to the recording, other noises that were not intentionally included by me as the research-practitioner, still contributed to the performance frame. These sounds include those generated by the audience as attendants as they are living and breathing beings and they naturally make noises as the participate; they laugh, gasp, murmur, breathe and so on, revealing the dynamic nature of live bodies in a space. These noises differ from performance to performance but impact the overall performance and its reception.

The Olfactory: Smell

The third sense that I am exploring in my practice is the sense of smell. Smell is not usually associated with conventional theatre and western theatre sought to "deodorize" performance as a means to ensure hygiene and move away from its ritualistic roots (Banes, 2007: 29). Recently, the use of smell has been

slowly integrated back into some forms of performance with the intention of using olfaction as a means to "evoke a mood or ambience"; "to complement or contrast with aural/visual signs" and to "summon specific memories" amongst other objectives (Banes, 2007: 30-31). Smell, therefore, has a potentially powerful place in performance as a signifier of meaning and as a memory evoker and maker.

Out of all the senses, smell "was the first sense to evolve" and is a "key form of communication" between many animals, especially mammals (Herz, 2005: 171). Human beings, however, have come to rely more on sight and sound and have focused less on the information imparted from our olfaction system (Herz, 2005: 171–172). Despite our general lack of connection with smell as a primary communicator, we still have instinctive responses to smell. These instincts are linked to the fact that the subcortical limbic systems, which are parts of the brain and are vital in "the generation of emotions", are associated with the perception of smell (Hermans & Baeyens, 2005: 119). This section of the brain dealing with emotional recall was actually known as the "smell brain" for some time (Hermans & Baeyens, 2005: 119). It is for this reason that smells can evoke emotions and memories; "when odours have previously been associated with specific emotional states, they can have considerable capacity, when later encountered, to rekindle those emotions and influence both the cognitive and physiological parameters of experience" (Herz, 2005 164). Smell, therefore, becomes a potential connector to the action of a performance by evoking a place or scenario associated with the smell, but it also serves to arouse memories from our personal past as well as create memories that become linked subsequently to the performed experience.

Figure 9: Taken prior to the staging of the show as a photo to send out to the press for advertising, At this point of planning, the workers' living quarters was still going to be used as part of the performance. Researcher's personal collection. Photo taken by Luke MacDonald.

Pap

To link smell with experience, I wanted to include various smells in my museum performance; "I have decided that I would like to create the smell of brewing beer inside the beer hall replica. […] Inside the workers' quarters replica, I thought of having the smell of pap[33] inside the room to create a more domestic feel as well as to layer the senses in the small room – the dim light, coolness, cramped feeling and hopefully the smell of cooked food" (Research Journal, 2 September 2020: 4). The little room

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[33] Pap is the Afrikaans word for a porridge made out of maize meal.

replicating the workers' living quarters, a room set with two beds and a few other objects, was initially going to be part of the play (see Figure 9). However, after much deliberation I had decided that the workers' living quarters replica was too small to stage a scene in it, especially with some of the school groups ranging 60 learners, with only one entrance, leading to potential traffics issues and learners getting squashed in the small space. I therefore, reworked the scene and placed it in the beerhall replica instead due to the practical constraints. Due to these logistical limitations and the fact that the room was no longer in use as a site of performance, I also did away with the idea of creating the smell of pap. However, I take note of this idea as it is still nevertheless useful for future performance ideas and highlights the potential to layer a performance with various smells.

Beer

Despite doing away with the smell of pap, the smell I did attempt to incorporate into the performance was the smell of traditional Zulu sorghum beer, *uqombothi*, in the beerhall. I asked a friend of mine to brew 10 litres of beer, with the aim of placing it in the beerhall replica room in the museum during the performance (see Figure 10). My intention was for the attendants to walk into the room and be 'hit' with the overwhelming smell of beer before they took in any other stimuli, to help 'create' the environment of the beerhall where *umqombothi* was drunk. This idea though was much harder to implement in practice. I noted in my research journal that "I have noticed that the beer I have put into the beerhall replica is not really permeating and the smell is not that noticeable. The room is quite big and air-conditioned and already has its own smell. Therefore, quite a lot of beer is needed for the smell to hit you when you walk in, which is not possible at this stage" (11 March 2020: 13). Due to limitations, such as the need for much larger quantities of beer as well as a lack of additional place to put the beer in the room to avoid spillage, I did not include the large amount of beer needed. I, therefore, did not achieve the idea of an immersive smell. I, however, was adamant to make use of the beer in the performance and instead asked the actor-guides "to take the

Figure 10: Zulu (left) receiving a clay container of beer from Vumase (right). The platform behind them, housing beer container replicas is where the actual brewed beer was also placed with the aim of generating the smell of beer in the room. Researcher's personal collection. Taken by Luke MacDonald.

beer and swill it near the audience members sitting at the tables [during the performance] and encourage them to smell it from the containers they were holding [see Figure 11]. This seems to be working well, getting their [the audience] attention and sparking interest" (Research Journal, 11 March 2020: 13). I observed l earners immediately gaining great interest as the actor-guides placed the beer in the clay calabash container onto the table or held it in front of them. Many peered inside a container with enthusiasm. One learner even remarked after the show that smelling the beer was his favourite part of the experience (Grade 11 Learner, Focus Group Interview, 10 March 2020). I, however, acknowledge that only the learners seated at the tables were able to smell and see the beer. Those further back, behind the fence and elsewhere, were too far away to access the beer clos e up. One teacher also requested that more smells be included in the performance (Grade 11 Teacher, Teacher Interview, 12 March 2020).

Figure 11: Zulu bringing the beer to the audience seated at the tables to encourage them to smell the beer. Researcher's personal collection. Taken by Luke MacDonald.

Therefore, the idea of smell, which was a great inspiration to me in theory was a much greater challenge in practice. The place of olfaction in performance is one which I want to explore in future performance in more detail as it is an important part of personal connection and memory making to the narratives at hand.

The Tactile: Touch

The fourth sense of significance in my practice is the use of touch. The term 'feel' has more than one meaning depending on how the word is framed. It can refer to "both feelings and objects, and indeed can do both simultaneously" (Abbs, 1989: 77). The notion of touch which employs the process of feeling, embodies both the notion of "sensory experience and sensibility" (Abbs, 1989: 77) highlighting the duality of the tactile in encounters we have with the world. We both feel the physical texture, weight and other tactile elements of objects and beings, as well as emotional states that are generated through experience. Touch is considered to be "our most social sense" as it "typically implies interaction with another person" (Di Benedetto, 2010: 69). Through touch we are able to 'see' the world with the idea that the tactile promotes "sight throughout the body" (Fischer, 2007: 167) and not just through the eyes. However, touch has often been absent from many performance styles because "it is more metaphorical

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and abstract as a component of the interaction between attendants and performers" (Di Benedetto, 2010: 69). Particularly when audiences are separated from the stage space, the potential for direct touch becomes greatly reduced.

Please Do Not Touch

Figure 12: Vumase standing in front of the platform on which the beer is situated. "PLEASE DO NOT TOUCH" is written very clearly above. Researcher's personal collection. Taken by Luke MacDonald.

When touch is integrated into performance it creates an immediacy in the experience of the event; "As we interact with the world through touch and our passive comprehension of touch qualities, we are able to put that data to use immediately. It is logical then that performances which make use of touch in a direct way will have meaning-rich experiences" (Di Benedetto, 2010: 80). Added meaning is layered into the experience as touch is incorporated into the performance. This notion has further relevance in museum spaces where most often the idea of touching is strictly prohibited. In fact, in the beerhall replica room in the KwaMuhle Museum, one piece of writing that stands out is a big "PLEASE DO NOT TOUCH" sign above the platform where the beer containers are displayed (see Figure 12). It is understandable that museums are concerned with preserving their exhibits and items on display, but touch experiences do not need to put displays in jeopardy. Instead, it is about the creation of ways of experiencing museums in a way that encourages and allows for touch without harming the integrity of artefacts. Such a sign as the one in Figure 12 and the idea of not touching immediately creates a separation between the object and the viewer. The object is lifeless and still and is framed for visual observation only. Often such an instruction prompts the opposite response, with the visitor choosing to risk touching, if possible, to see what happens.

An example of a South African museum that has tried to integrate touch in its exhibits is the District Six Museum in Cape Town. For example, "some exhibitions were to be physically moved by the viewer, like the pivoting panels, while other exhibitions were to be inscribed in, like the *Floor Map* and the *Memory Cloth*. Displays were created so that viewers could move into them, through and past them, creating an awareness of themselves in relationships to the displays" (Thorne, 2008: 149). When visiting museums, I frequently feel the desire to touch things as it makes the objects feel more real to me. Touch plays a vital role in "dissolve[ing] the boundaries between subject and object. Acts of touching, as

cultural events, presuppose active encounters – the relation between 'being touched' and 'being moved'" (Fischer, 2007: 167). Touch promotes a more active, detailed and invested encounter with the objects and narratives on display and yet the tactile has been dissuaded in both museum and performance spaces. I propose that museums in South Africa need to be more active themselves in creating opportunities for people to touch things and be part of the experience through tactile interaction. The past can become more tangible through touch.

The Passbook as an Object

One way of encouraging touch in museum spaces is through performance. This notion of touch through performance in the museum space, was further explored in my case study through the inclusion of objects, which will be discussed further in Chapter 7, specifically the passbook, which will be discussed further in 'Movement'. The act of physically carrying the passbook creates both a tangible reminder of having to carry a document, as people were forced to in the past, as well as a way of exploring and attempting to understand the processes and impact of having to get a pass stamped and its use as a control mechanism. The typical procedure, as outlined by an interview with Cele, a person who experienced the pass laws, usually involved the passbook being "demanded by the police wherever and whenever you moved. One had to always have it in one's pocket, with its tax paid up to date, and signed. If you could be found without a permit, you would be either arrested or sent back home or you would receive a fine" (in Sitas, 2001: 242). The response to the history becomes personal as the attendant carries their *own* pass which is modelled on an archival object which the museum visitor would normally not be allowed to touch. Through touch and the physical object, the narratives become grounded in the tangible.

The Area that Surrounds

Beyond the use of objects, the site itself becomes critical in the experiential properties of the performance, as noted in 'The Site.' A tactile experience is provided through the purposeful seating of the attendants at the tables in the beerhall replica room, or arranging them behind the fence, which is positioned behind the tables (see Figure 13 on the next page). One learner noted that standing behind the fence made him feel like he was being "caged up" and this stood out for him as an important part of the experience (Grade 8 Leaner, Focus Group Interview, 13 March 2020). The physical position of 'looking through' and being separated from the action by the fence, which is part of the museum's exhibition, added an additional layer to the experience. As Machon (2011: 57) notes, "The architectural impact of the site makes the audience aware of the haptic quality of spatial presence and their position within that. With site specific performance the workings of the (syn)aesthetic hybrid ensure that space experience is multidimensional and produces textual layers of meaning for the audience to absorb and

interpret". Especially in a museum such as KwaMuhle, the site itself is of great importance; one attendant at one of the public performances, observed how the building and structure of the museum carried historical meaning that added another layer to the historical narratives going beyond a typical theatre space (Public Response, Post-Performance Discussion: 14 March 2020). The building "belongs not just to the temporal period of its construction, but to an extended period of time reaching back into the past while also drawing that past into the present" (Connerton, 2009: 21-22). The site itself becomes an essential part of telling the narratives and the manner in which the attendants navigate the space with their bodies has a huge influence on how they experience the production and the museum.

Figure 13: The attendants are largely seated at the tables in the beerhall replica room during the feedback session after one of the public performances. The fence can be seen behind the tables. Researcher's personal collection. Taken by Luke MacDonald.

The meaning of the physical site has its strongest pull in the courtyard space in which people actually queued in the past to have passes stamped. This area also had a big impact on me and I wrote a poem entitled "Refuge", on the next page, one of the six that I wrote as part of my art-based methods, while I was seated alone in the courtyard before one of the performances. The site was of great importance to me in the process of creating and staging the production as I grappled with the past and my present connection to it.

Refuge[34]

I sit on a bench
listening to the soft chatter of the birds
and the leaves blowing in the gentle breeze
Such peace
Such serenity
Such solitude.
This place is a refuge
a place of quiet
of calm
Now.
       In the Present.
            In this Moment.
But Before.
      In the Past.
           When I was not here.
It was filled with an air of trepidation
nervousness that the answer will be 'no'
inspection
violation
control.
How many sweated in the hot sun
Waiting
      Waiting
           Waiting
for that stamp
in this place I now call a refuge?

The contradiction of the peacefulness in the present with the pain of the past stood out for me. The building has dual meanings and evokes a number of feelings, some contradictory. Exploring the past and my feelings to it are not necessarily straightforward and I included these complexities in the framing of my experiences and the process of creating the production.

In terms of the sensory elements in the courtyard, I wanted the environment to speak for itself, "The courtyard has its own natural smells, sounds, visuals and tactile aspects including the wind and the presence of the sun. I am therefore, not going to add anything more to the courtyard but use the setting as sensory palate on its own" (Research Journal, 2 September 2020: 4). The sense of having to stand in the courtyard, in a number of elements, evokes potential feelings as to what it might have felt like for some of the historical players who stood in the very same courtyard. A learner noted that her favourite part of the performance was the moment when the past connection of the courtyard, the place where people really had their passes checked, to the present moment of standing there herself, sunk in (Grade 11 Learner, Focus Group Interview, 11 March 2020). The reality of the history became more apparent through this awareness of the site and the presence of the attendant within the site. The body of the attendant becomes involved in the experience allowing the body itself to become involved in the

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[34] This poem was accepted for publication in the *Womandla 2ⁿᵈ Edition English Poetry* anthology in 2020.

performance through "both the bodies of the performers and those perceiving bodies in the audience, due to the potential it has to affect corporal memory in the immediate response, and subsequent process of recall" (Machon, 2011: 23). The connection between the physical site and the body's inclusion in and interaction with it, is vital in sensory performance. The area that surrounds the attendant speaks to the tactile as the attendant navigates his/her way through the physical space reading emotional and rational meanings into what the body encounters. The body experiences the performance and the histories through all its senses but its most immediate reaction is through what is touched, and, therefore, the inclusion of tactile elements of performance help to create an environment for experiential learning.

The Kinaesthetic: Movement

Another important aspect of experiential learning through the senses is through the incorporation of movement. The sense of movement, also known as kinaesthesia, "has been omitted from the 'five senses.' It is the most proximate sense, related to touch (since movement can be felt only in the tactile relationship between parts), but the other senses depended on it as well" (Sklar, 2007: 41). Through the process of movement, the body is brought into contact with a number of different environments particularly facilitated through touch, "resounding with an intimate and immediate knowledge of the world around it" (Sklar. 2007: 41). Through the incorporation of touch and movement in performance and learning spaces, the notion of separation between artist and audience (or learner and subject matter) is "dissolve[d] […] Often, the beholder in effect co-creates the piece as visual apprehension gives way to the immediacy of kinaesthetic involvement" (Fischer, 2007: 166). Movement encourages direct involvement through physically being part of the process and involving the body through immediate contact with objects, situations and people involved in the process.

The Passbook as a Map of Memories

In *Beer Halls, Pass Laws and Just Cause*, movement was a critical part of the experience. I wanted the learners to be part of the play through becoming players within the production. The concept of being part of the play was facilitated through the object of the passbook which served as a Map of Memories. As noted earlier, the term Map of Memories was introduced in my MA study and was employed in the production of *Our Footprints* where each audience member was given a blueprint of the house in which the Bergtheil Museum resides. As noted in Chapter 3: Methodology, the Map of Memories in the production at KwaMuhle relies less on personal memories, as was the focus at Bergtheil, and focuses more on connecting the historical figures in the play to the attendants. The Map of Memories is therefore multifunctional through encouraging both reflexive and inward looking on behalf of the attendant, as well as a tool connecting the attendant to the action and narratives. Its purpose lies in creating a personal linking device to what is experienced and what is remembered.

In *Beer Halls*, each learner and members of the public were given a Map of Memories in the form of a passbook upon arrival and from the very beginning they were told of the importance of the Map and the consequences should they not comply with the 'rules' of the passbook. Actor-guide 2 introduces the passbook to the learners and audience members (see Figure 14) and says, "You have each been given a little book when you arrived. This is your passbook. It is a condensed and adapted form of this giant replica here (*indicates to the replica*) which you are welcome to look at a bit later. Please note that you must have your passbook on you at all times. There is place for your name and information" (Jenkins, 2019: 3). The Map of Memories passbook, was based on an actual passbook I saw during my research at the Old Course Museum archive (see Figures 15 and 16). My initial idea was to make as detailed a pass as possible for the Map of Memories but due to financial, time and logistical constraints it was not possible to have a 16-page Map of Memories. Instead, I made a four-page passbook: with a cover; two inner pages dealing with the pass owner's personal details (these details belong to the attendant as the passbook becomes his/hers upon receival), and working details (see Figure 17), including name and signature of employer; and, finally a back page with a series of questions. These four pages were printed on a one-page template and then folded into a realistic passbook (see template in Appendix 2).

Figure 14: Vumase (left) as Actor-guide 2 explaining the function of the passbook. Researcher's personal collection. Photo taken by Luke MacDonald.

Figure 15: Inner cover and index of original passbook belonging to Thembi Adelaide Mngxati from 1960. The left page was replicated in the learners' Map of Memories. Scanned copy of original artefact from the Old Court House Museum.

Figure 16: The inner pages of the Map of Memories given to the learners. The left page draws from Figure 15 and the right page is a condensed version of both pages in Figure 17. Map of Memories designed by Timothy Jenkins.

Figure 17: Pages 8 and 9 of the original passbook. Both pages were condensed into the third page (right of the Figure 16) of the learners' Map of Memories. Scanned copy of original artefact from the Old Court House Museum.

The back page of the Map of Memories is not part of an original passbook and instead serves as a tool to create a more direct link to the present and through the questions provides opportunity to interrogate the production. On this page there is the name of one of twelve characters who appear in the production as well as three questions. The learners were told by Actor-guide 2, "On the back page of the passbook, you will also find a name of a person who will be referred to during today. Look out for that person. Take note of who they are and what they did" (Jenkins, 2019: 3). As mentioned, the questions read:

- "Who is this person?"
- "What did they do?"
- "How do you feel about what they have said and/or what they have done?".

The intention behind the inclusion of the name of a historical person featured in the play was to encourage the learners to pay attention and look out for 'their person'. Two people who attended the public performance specifically spoke to the effectiveness of being given a pass with a historical person's name on it; both stating it made them pay attention looking out for that person and form a specific connection with the person when they spoke (Public Responses, Post-Show Discussion, 14 March 2020). One audience member noted that when 'her' person spoke, who was James Moroka, she felt an attachment to him because she had been specifically looking out for him from the start of the play (Public Response, Post-Show Discussion, 14 March 2020). In the post-performance workshops conducted with learners, the historical character names were referred to again and the questions dealing

with the characters, who they were, what they did and how the learners responded to this, were discussed. This created a continuation from the performance to the discussion and activities of the workshop. The object of the passbook became an important connecting device of the narratives to the process of learning and understanding. Learners were encouraged to speak to what it *felt* like to carry a pass and the specifics of who their character was. In some cases, particularly with the Grade 8s, the learners battled to remember who some of the people written on the passbooks were and I, therefore, spent more time on the characters allowing the smaller group to discuss them and help the other learners who did not follow as clearly. At this point, as noted earlier, the costume items proved most helpful as visual cues for each character.

In addition to the personalisation and understanding aspect of the Map of Memories, the passbook served as an important component of the process of movement within the performance. The passbook created various opportunities to encourage movement and involvement of the attendants. In his explanation of the passbook, Actor-guide 2 told the learners, "It [the passbook] may be checked and if it is not in your possession or it is not up-to-date, you will be arrested. You will need to join a queue when you are told, and may have it stamped before you leave" (Jenkins, 2019: 3). Movement is pre-empted in Actor-guide 2's speech through words such as "checked", "arrested", "join a queue" and "have it stamped". The first two words 'checked' and 'arrested' imply that something is going to happen to the attendant, while the last two phrases 'join a queue' and 'have it stamped' imply that the attendant will have to do something and take action in order to fulfil the instructions. These words and phrases indicate that the attendants are part of the performance and that their participation is necessary. The object of the passbook becomes a catalyst for kinaesthesia and involvement of the attendant's body.

Figure 18: Ntintili (right) as a blackjack, armed with baton, patrolling the lined-up audience. Researcher's personal collection. Photo taken by Luke MacDonald.

Actor-guide 2's opening instructions regarding the pass come into fruition in Scene 4 in the courtyard. Moments of movement are encouraged as the actor-guides, assuming the roles of guards and officials, tell the audience "Come, quickly! Everyone line up. Line up! Now!" (Jenkins, 2019: 10), prompting the attendants through authoritative instruction to move and to conduct themselves in a particular manner to avoid retribution. Once in the courtyard Actor-guide 2, who plays the Official Zinti, tells the audience,

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"Queue up. Quickly, quickly. Straight line! (*Actor-guide 3 patrols the queue as a 'blackjack'*[35] *armed with a baton. She 'gently' prods the audience into line.*) [See Figure 18] Have your passbooks ready." (Jenkins, 2019: 10). The actor-guides playing the blackjack and the officials proceed to go around the audience demanding passbooks. This includes asking questions and examining the passes (see Figure 19). Actor-guide 2 then goes on to call upon an audience member, "(*Pointing at an audience member at the front of the queue*) Come through. Show me your passbook book. (*Takes the passbook.*) "Yes, alright, here is the paper, it can get stamped. (*Stamps the book.*) You can go this way." (*Points the audience member back to the line*.) Next!" (Jenkins, 2019: 10). The audience member is taken out of the line and is instructed to enter into the Official's space. This not only 'includes' the person called upon but all those in the audience who may fear that they may be called upon next.

Figure 19: Ntintili, as a blackjack, checking audience members passbooks. Researcher's personal collection. Photo taken by Luke MacDonald.

In terms of feedback regarding the physical process of involving the pass, one member of the public noted that their favourite part of the performance was the actual process of being called up to present the pass to the official (Public Response, Post-Performance Discussion, 14 March 2020). Another mentioned that they were "terrified when asked for my pass!" (Public Response, Post-Performance Discussion, 14 March 2020). An additional comment was that "the most powerful part of the performance for me was being on the 'receiving end' (in a small way) of the *dompass* system" (Public Response, Post-Performance Discussion, 14 March 2020).

Movement was also highlighted as an effective part of the performance with two attendants noting that "the tempo of movement" and "going to the courtyard to produce the passbook" stood out for them as key moments (Public Responses, Post-Performance Discussion, 14 March 2020). The process of being "given a pass book forcing personal involvement" was also reinforced by members of the public (Public Response, Post-Performance Discussion, 14 March 2020). In the post-performance discussions with the learners, one learner noted that her favourite part of the production was "the fact that we were included in it" (Grade 11 Learner, Focus Group Discussion, 12 March 2020) and another highlighted: "when we were incorporated, like

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[35] 'Blackjack' was the term given to the black guards who assisted in the enforcement of 'order' at KwaMuhle and the pass laws on wider scale outside of the Native Administration Department.

when they were asking for the passes, and it just felt more surreal, like this was actually happening" (Grade 11 Learner, Focus Group Discussion, 11 March 2020). One learner, however, felt that the process, including the movement, was "straining" as she prefers moving through a museum "a lot slower" and found things were moving too quickly (Grade 11 Learner, Focus Group Discussion, 11 March 2020). While some learners and members of the public did mention that the pace of the production was too fast in places, no one else spoke about battling to cope with the interaction or movement of the audience. In a further comment on the process of inclusion and movement, a learner stated that his favourite part was "when we are told to line up [because] we felt the stress the other people felt" (Grade 8 Learner, Focus Group Discussion, 12 March 2020) and another noted that he liked the part "when the woman yelled at us to go outside because it felt real" (Grade 8 Learner, Focus Group Discussion, 12 March 2020). The comments regarding the most favourite parts of the performance largely highlighted Scene 4, in the courtyard, with many noting the effectiveness of the physical inclusion of attendants within the performance, as stimulated by the Map of Memories passbook.

I acknowledge that the sections (Scenes 1, 2 and 3) in the beerhall replica room were largely static with the audience seated for the majority. Movement was mainly used in Scene 4 to and in the courtyard. I would like to think of ways of including more movement and participation in future productions. There were a few requests for more interaction and participation on behalf of the general public and one attendant remarked that there could have been even more attention placed on checking passbooks and extending those moments of interaction (Public Response, Post-Performance Discussion, 14 March 2020). An attendant in both the learner group and the general public suggested having the actor-guides checking the attendants for passbooks before the performance even begins, almost catching those who arrive off guard to create a greater sense of panic at the prospect of not having the pass on you (Grade 11 Learner, Focus Group Discussion, 10 March 2020 and Public Response, Post-Performance Discussion, 14 March 2020). The feedback received by both the learners and members of the public reveal that the majority find movement and interaction to be effective in engaging and including the attendants in the narratives. The desire for more, also reveals that most attendants desire to be physically (as well as mentally and emotionally) engaged in the performance and histories, and that my initial apprehension of putting too much 'pressure' on the audience through participation is largely unsubstantiated. More interaction and more physical engagement can, therefore, be incorporated into future performances where possible. Further discussion around the evaluation of the case study can be found in Chapter 8.

The use of immersive elements, particularly the involvement of the senses and the body of the attendant (as drawn from Di Benedetto's (2010) term), has great opportunity in involving the attendant in the performance and making the past feel 'real' in the present. It further involves more than just the use of the mind of the learners and other attendants, in the engagement with the past. The involvement of the

body and the inclusion of the audience as part of the performance was noted as effective elements of the performance with a member of the public noting that they "enjoyed the performance and how there were interactive parts so we didn't just feel like audience members but people, part of that history" (Public Response, Post-Performance Discussion, 14 March 2020). Another remarked that "it was good to be a part of the play – it made it better to relate to the situation" (Public Response, Post-Performance Discussion, 14 March 2020). An additional comment noted that it was most effective when the audience was "incorporated" into the action. Being *part of* the process becomes essential, whether it is stumbling through the cave or marching through it with gusto, the need for involvement of attendants to engage cognitively and corporally with the past in the present and think and discuss it further in the future becomes central.

Chapter 6
Empathy and Learning:
Shining Light in the Cave

"Empathy allows us to cross boundaries between us"
David Krasner (2009: 256).

"Our candles glitter in the mouldering air,
Here the rock fell, beyond a doubt,
There was no light in those days, and there is none now."
From 'The Caves' by Michael Roberts (Lines 10-12).

Boundaries define, form and separate. They mark out and indicate what is 'inside' and 'outside'. Sometimes they are not clearly delineated, and where they begin and end is blurred. Boundaries exist in many parts of life and are often necessary to avoid complete chaos. However, boundaries that delineate culture and identity as they evolve over time, can also create separations causing distance between what is considered part of 'my' life, heritage and history, and what is not applicable to me. As Stuart Hall (1997) articulates, identity is an act of exclusion. What is deemed "normal" often determines "who belongs" and then as result "who is excluded" (Hall, 1997a: 10). Consequently, in the search for belonging, boundaries are created – and often reinforced – between different groups, heritages and perspectives. Schisms can then widen between these boundaries creating "binary oppositions" (Hall, 1997b: 235) which usually put one group up against the other. Some examples of binary oppositions include 'them' verses 'us' (Hall, 1997b: 238), which was legally supported during apartheid to physically and psychologically separate different race groups through reinforcing stereotypes, fear and ignorance. The binary of 'us' and 'them' still filters into aspects of contemporary life even after apartheid, including but not limited to areas of race, gender, sexuality and class. In fact, many aspects of identity have combined and collided, creating complex identity issues that have stemmed from apartheid but have taken on new contentions in post-apartheid South Africa. Though legalised racial inequality has ended, societal boundaries, including structural racism, are still widely evident, including in education and learning.

Another binary opposition pertinent to this study is the idea of 'goodies' verses the 'baddies' which is often pedalled in teaching and learning about history, where one group is portrayed simplistically as 'bad' or the wrong doers, and the other group as 'good' and sometimes as victims, with little nuance in between. The victors write history and this is evident in South Africa, with much of taught South African history post-1994 focusing on ANC-led narratives (Wassermann, 2018) at times at the expense of other

narratives that do not fit the ruling party's agenda. Such binaries outlined above, as well as others, can make it harder to connect across differences reinforcing the separations in the attempt to protect the self versus the 'threatening' other.

In navigating some of the boundaries that exist between past and present and between different people (even within the microcosm of a school, social and political boundaries exist), I draw on Line 12 of 'The Caves': "There was no light in those days, and there is none now". Further extending the metaphor of the cave applied in this thesis, I see the lack of light in the poem as significant linking with ideas of ignorance and a lack of understanding, casting a shadow to hide what is considered different. I noted in my research journal (3 February 2020: 5) that in research "there is this a search for insight and clarity [light] but we are [often] seeing through gaps, silences and the unknown [darkness]". The discovery, discussion and portrayal of the past is filtered through what we 'know' through evidence, documentation, artefacts and so forth, and the gaps, include many stories that have never been told or recorded or have been ignored. It is with these tensions that I, as a researcher-practitioner, navigated when choosing what to include in the performance and how to dramatise it.

Using this metaphorical connection between ignorance and darkness, I am applying the first half of Line 12, "no light in those days", to the idea of 'the dark days' of apartheid where a single narrative was enforced, and the others that challenged it were often shrouded in darkness. The cave, as I use it in this chapter, speaks to the official archive of what is remembered and prioritised and had sections obscured in darkness pre-1994, silencing many alternate narratives in order to promote white identity and superiority. It is this silencing which is being revisited post-1994 and the process of retelling becomes critical in how education plays a part in shedding light into these previously darkened spaces. When looking at the second half of Line 12 it is evident that the poem takes a blanket stance through stating there is still no light now in the cave. This is not the case in democratic South Africa as new hope and understanding has come after apartheid ended. However, there are still areas where darkness persists resisting equality. The end of apartheid did not instantly flood the cave with light as what is remember and why, is still being negotiated. Therefore, while the light has increased in the cave since apartheid was abolished, the concept of darkness is still a relevant metaphor in the present. Even currently, ignorance and an absence of understanding persists, spreading shadow and promoting rigid boundaries in some interactions between people, regarding, but not limited to, issues of culture, religion, and race. It can become very easy to focus on the gaps and rigid boundaries rather than the possibility of crossing, linking, questioning and learning from them.

One way of examining the gaps and persisting through the darkness with the aim of finding light – understanding – is through the fostering of dialogic empathy in the classroom, museum and in performance which can aid in the "cross[ing of] boundaries" as noted by Krasner (2009) in the opening

quote. Dialogic empathy and its role in praxis will be discussed further, later on in the chapter. "Empathy might serve as a bridge connecting alternative social spaces. Even though we are unfamiliar with particular backgrounds, cultures and ideas as they unfold on stage, empathy aids our understanding" (Krasner, 2009: 256). This chapter seeks to explore how empathy can be used in museum theatre as a means to foster better understanding for learners, as well as the general public, of the past, with specific focus in this study on apartheid narratives and those specific to the Museum and Durban. There are many 'born-free' learners (those born after apartheid ended) that do not feel that apartheid has anything to do with them in the present and as a result can become numbed to the narratives (Wasserman, 2018; Ndlovu *et al*., 2015). The notion of being numb to the past is one reason for the encouragement of empathy to promote interest, care and praxis in the past's influence in the present. The goal of the case study was to avoid one-sided presentations of the past and try create instances of 'light'. This can be done through generating opportunities for dialogic empathy for learners to explore knowledge in new ways and create interesting encounters and connections with the Museum, other learners, and the performance in relation to classroom learning.

In discussing empathy and its place in museum theatre, I will unpack the following. Firstly, I will discuss some definitions and skills associated with empathy. Secondly, some limitations surrounding empathy, with particular reference to museums, will be explored. Thirdly, an analysis of three sections of the scriptwriting process of *Beer Halls*, specifically regarding juxtaposition, will be conducted. The process of personalising history in learning will be fourthly investigated. Lastly, empathy's role in prompting action and possible change will be discussed.

6.1.   Feeling with Others through the Body and Brain

As noted in Chapter 1, empathy has many definitions and has been linked to many fields. For the purpose of this study, I am particularly interested in empathy's use in performance and learning with a specific link to the past. Before exploring empathy in performance, I will unpack some of the physiological and psychological processes of empathy. People are naturally empathetic to some degree and this is illustrated by people "automatically and continuously mimic[ing] and syncroniz[ing] their movements with the facial expressions, voices, postures, movement, and instrumental behaviours of others" (van Baaven *et al.,* 2009: 20). Such movements are facilitated by mirror neurons in the brain as noted by Vinci (2019) and was discussed in Chapter 2. Human beings attempt to form bonds with others through mimicking actions such as seating position, movement of hands, folding arms and various other forms of mimicry. The adoption of a "posture or matching the neural responses of an observed other" (Batson, 2009: 4) is a form of "rudimentary" empathy that people do in social situations which make "people feel more close and connected" with others when there is "unobtrusive mimicry" (van Baaven *et al.,* 2009: 33, 36). While this form of empathy is not the main type I am focusing on, it is of

significance that many people perform unconscious acts of empathy, in this case through mimicry, as a means of identification. There is an intrinsic desire to connect with others.

The ability to empathise with others is made possible by what most psychologists believe are three essential skills. These skills are "The ability to share the other person's feelings, the cognitive ability to intuit what the other person is feeling, and a 'socially beneficial' intention to respond compassionately to that person's distress" (Hatfield, Rapson & Le, 2009: 19). The first skill identified by Hatfield *et al.*, "the ability to share the other person's feelings", ties in with idea of "intuiting or projecting oneself into another's situation" (Batson, 2009: 6). This ability then "may give one a lively sense of what the other is thinking and feeling [which ties into the second skill noted by Hatfield *et al.*] and may thereby facilitate other-orientated feelings [the notion of "feeling for another person who is suffering" which ties in with the third skill noted by Hatfield et al.]" (Batson, 2009: 10). The process of empathy, as highlighted by Hatfield *et al.*, therefore, firstly, sees the person/s involved sharing feelings, secondly, making cognitive deductions about these feeling states, and, thirdly, forming connections with others, particularly when upset.

While the above three skills assist in the feeling with others, there are limitations. For example, firstly, when looking at the first skill identified, the idea of projecting into another's situation, it may not be necessary if the "state of the other is obvious" (Batson, 2009: 10). In the case that the person's state is not obvious, "intuition of projection runs the risk of imposing an interpretation of the other's state that is inaccurate, especially if one does not have a precise understanding of relevant difficulties between oneself and the other" (Batson, 2009: 10). Having empathy for another person does not guarantee that the "perception [of their state is] accurate" (Batson, 2009: 10) and false projections onto the other person's situation can occur. Secondly, when looking at the second skill, "feeling as the other feels may actually inhibit other-orientated feelings if it leads us to become focused on our own emotional state" (Batson, 2009: 10). The focus can become too internally focused, and, therefore, the process of identification with the other person becomes focused on our own feelings. Furthermore, it has been proven, in the case of the third skill involving responding compassionately to another's distress, that this form of empathy does indeed motivate the person to assist the other person in need, though often this motivation is based on "the ultimate goal of relieving one's own distress" rather than the distress of the other (Batson, 2009: 9). "No one feels empathetic distress without feeling personal distress" (Maibom, 2017: 30), thus highlighting that the personal aspect of empathy influences how people feel with others. The motivations, perceptions and attempts to connect with other people are not neutral and are influenced by our own feelings, ideas and ways of seeing the world. These varied responses and possible misinterpretations reveal the complexities of empathy and that the process is not clear cut or fool proof. However, despite these challenges, empathy, particularly when employed with dialogue, is

of great importance in learning about the past and experiencing it through performance and is relevant to this study.

6.2.   Empathy, the Museum and Limitations

The place empathy has in museums, as well as in other areas, is of significance in the discussion around the accessibility of narratives and the way exhibits are created to evoke responses and engage with museum visitors. Some museums, such as the District Six Museum in Cape Town and Apartheid Museum in Johannesburg (discussed briefly in Chapter 1), have made the effort to include museum visitors in a more active role when visiting the museum by encouraging them to participate "simultaneously as a performer [not necessarily in the sense of performance but as an active participant within the museum experience] and a viewer, not only in his or her experience but also contributing to the experiences of others. […] These experiences at once engage the viewer's physical and emotional attention" (Thorne, 2008: 139). The 'emotional attention', as referred to by Thorne, becomes part of the experience of the museum visitor through the engagement of empathy in museum visitors. This idea of emotional attention is also of relevance in the classroom where more emotional engagement with learning about the past (and other areas) can be encouraged, in addition to rational expression. While empathetic engagement is of importance to my case study, I acknowledge that empathy unchecked can create potential problems, and, therefore, there is the need for practitioner-researchers, museum personnel and others to be aware of such limitations, some of which are outlined below.

Misinterpretation

As noted early in 6.1: Feeling with Others through the Body and Brain, misreadings of people's feeling states and experiences can occur. Museum practitioner and director, Rooksana Omar (1998) explored, during (and after) the KwaMuhle Museum's establishment, some of the possible problems with identification and interpretation on behalf of museum visitors in the museum. She noted that there is the potential issue with misinterpretation, noting that from KwaMuhle Museum visitor responses (those in question specifically given by black South African men) provided soon after the museum's inception, that the beerhall exhibit "portray[s] us Africans as a bunch of drunks" (Omar, 1998: 46). This reading was not the intended meaning of the exhibit but shows the immediate responses of some of the museum visitors who themselves had first-hand knowledge and experience of the history on display. This exhibit for these visitors was not history for them but part of their contemporary lives and cultural identities. The comment reveals the resistance against being represented in a stereotypical manner that then becomes part of the 'official' process of remembering through the museum exhibit. While the Museum did not intend to offend, some visitors saw themselves being depicted in what they felt was a negative manner, perhaps partly due to not looking wider and deeper into the exhibit as a whole. The depiction

and framing of histories are thus open to multiple interpretations and can be interpreted differently from the intentions of the museum. Sensitivity is, thus, needed around cultural representation and heritage and how it is displayed and portrayed. Omar (1998: 46) goes on to say, "The lesson to be learnt here – and it cannot be overemphasised – is that it is important that there is always an alert member of staff, an Exhibition Guide or an Education Officer available to explain the purpose and intention of displays". While I applaud Omar's desire for the museum to play an active role in the process of interpretation and to engage with those who visit it, it is not possible to have a guide at hand at all times. Additionally, many misinterpretations go undetected as people do not voice them. While every explanation and interrogation is mediated, including in museum theatre, misinterpretation cannot be eliminated through the presence and clarification of guides. Misinterpretation of any information can happen and is influenced by the amount of attention people pay, the extent of knowledge they already possess, and the way they read into the depiction of a particular situation and/or person. Therefore, the way that museum exhibitions, and I extend this to performance, are framed, and how attention is maintained needs to be consciously assessed to avoid misinterpretation where possible. However, misinterpretation cannot be eliminated in its totality as subjectivities still play a role in influencing interpretation.

Misinterpretation and a lack of understanding was also evident in *Beer Halls* where some learners, particularly Grade 8s, were a bit confused in parts of the performance. If a learner has little to no prior knowledge of the time period and context depicted in a scene, then empathy may be difficult to draw on, as confusion may be the dominant feeling state. For example, one Grade 8 learner stated he did not understand Scene 4 in the courtyard as he did not understand the pass system. The learners had not been extensively taught about the pass laws at school yet and it is likely he had not heard much about them at home. When I asked if it would help if he was told more about the pass system before the show, he responded with a 'yes'. Therefore, I see the need to provide additional framing and historical background before the start of the production, the extent depending on the age group and degree of prior teaching about the histories performed, for greater context to avoid confusion and misinformation which can hamper empathy.

In addition to information before the show, I also saw the great value that a post-performance workshop after a museum theatre performance has to explore some of the narratives and historical situations in more detail, and to hear the interpretations of the learners. The workshops were designed to be dialogical and interpretive, with the aim to create opportunities for learners to share their interpretations, creative responses and feelings with each other. The session was never intended as a means to 'fact check' but rather as a space to create conversation and open up opportunities for multiple voices and creative outlooks. Continued discussion and clarification in the classroom setting after the performance and workshop is also helpful to explore the various interpretations of the learners to avoid confusion and possible misinterpretation.

Self-Indulgence

A second potential limitation in the aim to evoke empathetic responses, is the search for accuracy of feeling when identifying with historical people and their narratives. In museums such as the United States Holocaust Memorial Museum in Washington D.C. and the Apartheid Museum in Johannesburg, South Africa, the exhibits are designed to create an "experience [that] 'feels' real enough to be remembered as such" (Crysler, 2006: 22) and to emphasise the suffering of those affected by the depicted atrocities. Greig Crysler (2006), looks at how empathy is used in these two museums, specifically looking at how the exhibits are created and framed to evoke empathic responses. The empathetic response is primarily encouraged "through the simulated experience of the suffering of other" (Crysler, 2006: 22) with the museums making use of sensorial experiences such as randomly being classified as 'white' or 'non-white' upon entry into the Apartheid Museum and the giving of passports of Holocaust victims to each museum visitor at the Holocaust Memorial Museum. Upon arrival the museum visitor is already made to be part of the collective history on display in the museum which is something I also explored in my own case study through the handing out and checking of passbooks to involve the attendants.

While the positioning of the exhibits and the museum visitor as part of the history can be effective in evoking personal responses, Crysler argues that there are various potential problems identified with the nature of the museum set ups and the idea of personalising suffering. The issue comes to play when "the body of the spectator [is positioned] in place of the body of the victim" in the process of suffering (Crysler, 2006: 31). This aims to "make the suffering visible and intelligible; yet in making the other's suffering one's own that suffering is occluded by the other's erasure. […] We project ourselves into the position of the victims on our terms, and in doing so we convert the other to the same" (Crysler, 2006: 31). Through the focus on suffering, the museum visitor is encouraged to take on other people's suffering as their own, which can lead to an ignoring of the wider context. The 'self' suffering in the present can overtake and replace the historical people's narrative and what they may have experienced. Historical and collective context is potentially lost and the focus becomes more on the personal journey of the museum visitor, rather than that of the personal in connection with the wider context. The concern of exhibits leading to "the glorification of past struggles" (Omar, 1998: 47) and the attempt to avoid this was also raised when designing the KwaMuhle Museum's exhibitions. The need to acknowledge, depict, discuss and remember suffering is an important part of exploring the past, especially with a painful past like South Africa's. To ignore it, is ignore the plight of many people, both in the past and in the present.

The goal of museums like the Apartheid Museum and particularly Holocaust museums around the world, is to drive ideas, feelings, images and stories of suffering in many, if not all, of the exhibits in

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the museum. This is a valid motivation and can be effective in promoting empathetic responses and understandings in museum visitors, but in my own work I purposefully choose not to overwhelm my plays with suffering. Suffering is evident in the narratives and should not be skirted around, but other approaches, including humour, speaking to the events, juxtaposition and so forth, explore instances of suffering and oppression without trying to overwhelm the audience in it. I want to avoid the suffering being "occluded by the other's erasure" (Crylser, 2006: 31) but still speak to the relevant issues and narratives of a troubled past with sensitivity.

The personal, therefore, while very important in understanding both the present and the past, which is central to my case study, must not overwhelm the wider narrative/s. *Beer Halls* was intended to promote opportunities for personal engagement of the learner with the narratives and characters they encountered in the performance to create a more 'human' interaction rather than just a factually driven approach. However, it was still important for the learners to have some distance between themselves and the characters to promote critical engagement with the histories, and their impact on the present. I, therefore, promote that the personal should work in conjunction with the collective with self-awareness. This is a very difficult balance to navigate as a theatre practitioner, as the aim is to encourage the attendants to feel with the characters and their situations but also prompt attendants to interrogate the characters' actions and the context/s in which they live. If the attendants do not care about the characters they will not be invested in the narrative and will not be concerned about the characters' well-being. At the same time, when dealing with the process of learning and historical narratives, the responsibility to acknowledge the context, while still making it personal, is at the forefront.

In terms of learning, about the past and wider, there is the need for what is learned and how it is taught to "be deeply personal, but only in the sense that it recognizes individual uniqueness and needs as part of a specific social reality. We must not confuse self-indulgence with critical pedagogy. Individual and social needs have to be linked and mediated through a critical perspective tied to notions of emancipation" (Giroux, 1988: 19). Simply focusing on the self is not helpful when exploring the past to interrogate the present but rather there is the need for the self to be situated in a wider socio-political context. Learners need "to learn how to move outside of their own frame of reference so that they can question the legitimacy of a given fact, concept or issue" (Giroux, 1988: 63). The skill to be able to engage with other people's experience is important and it is just as vital for learners, and other attendants, to be able to look beyond their positionality into the wider social reality. They need to be able to critically evaluate the political, social, economic, collective and personal influences on those in the past and these ramifications on the present personal and collective.

Exclusivity

Another potential issue regarding empathy is the notion that only certain histories can be understood and empathised by particular groups of people and not others. This notion was raised with regards to the subject matter of KwaMuhle, and other exhibits that deal with apartheid histories, where some stated that "only an African person [specifically referring to black] can understand and empathise with the struggle and the experiences of an African in the past" (Omar, 1998: 47). This assertion gives the impression that empathy and understanding is exclusive to certain people, while others are incapable. This notion goes against my personal stance on empathy and history. A person does not have to have been part of or have a direct link to a history/ies to have an empathetic connection. While the experience of empathy and understanding differs from person to person, according to their personal experiences, it is evident that people of different races, genders, religions, cultures, ages and life experiences are able to connect to and facilitate some level of understanding to apartheid histories. As Omar (1998: 47) aptly states,

> The premise of this argument [that only black people can empathise with fellow black struggles during apartheid] is that only those who have experienced first-hand oppression can comprehend the story in full. However, this is no different from the argument of ideologists of the former regime that only the 'volk' can understand the 'volk'[36]. Such an approach denies that we have a common past and the argument becomes chauvinistic.

As I observed the learners who attended the schools' performances of *Beer Halls*, many learners of different races and backgrounds were able to speak to the narratives and form connections to them regardless of the fact that none of them had directly experienced the past narratives. While their races, religions, home lives and family experiences differ, their difference did not mean that only one kind of learner could empathise based on their race and/or culture. I am not implying that all learners were able to grasp and feel with the narratives on the same level or in the same way as one another, as various factors influence the extent to which understanding is grasped. There were indeed cases where some did not fully understand what was depicted. The extent of their knowledge, first hand and what was relayed to them from others, differed with some (often white learners from Independent schools) quite removed from the narratives depicted at the Museum.

In addition to some being removed, a Grade 8 teacher from an Independent school noted that some of these white learners "feel like it [apartheid history at school] has been pushed at them, [and] in some ways that they are to blame" (Grade 8 Teacher, Teacher Interview, 13 March 2020). These sentiments contribute to a resistance to learning about South Africa's past at school. The binaries of 'goodies'

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[36] Volk here references Afrikaner people and the former regime enforced Afrikaans nationalism at every point possible.

verses 'baddies', which was mentioned earlier in the chapter, can affect how learners identify with past role players. The simplistic notion that 'white' is automatically part of the 'baddies' group can create barriers for white learners to make connections with a past for which they feel they are to blame. I am not suggesting that the responsibility and realities of the past injustices should be erased, but that overly simplified boundaries about who is included and who is not, are often unhelpful and create barriers in remembering and connecting with the past, and, thus, can increase separation. The encouragement of empathy can be especially helpful for these learners, who may not have an easy 'way in' to these narratives, to promote investment and desire to learn about and engage with the injustices of the past and present, to create moments of praxis and change. Through empathy, the narratives and the people and their situations depicted become real for the learners, and are not just something that happened in the past unrelated to them.

In my own process of connection to historical narratives during my research process, I came across the interview of Mrs Winter[37], a white South African woman who came to KwaMuhle to have her potential worker's pass stamped (she is discussed later in Chapter 7). Her difficulty, shock and treatment at the Department (though far less than that of the black South Africans who had to queue up often) really stuck with me and I found I could particularly identify. She too was ignored and initially turned away unsuccessful, largely because she was treated as an unimportant woman whose voice was disregarded. This account shares a similar outcome – that of being denied – to most other accounts of black South Africans outlining their experiences at the Department (some of which have also been included in *Beer Halls*). However, Mrs Winter's account also differs from many of these accounts as her husband was able to use his influence to change the outcome by getting the approval Mrs Winter had originally sought. He was able to do this by using the power of a husband (a male marital figure) and important member in the community (as he was a dentist), to make things happen and be heard.

This account was of particular interest to me, as it was a different perspective and it showed an aspect of a white woman's experience which I could perhaps relate to on a personal level as I am a similar age and same race as Mrs Winter. This account which was included in *Beer Halls*, challenges the simplistic notion of 'goodies' verses 'baddies' and provides an additional voice. People are complex and there are many nuances in the past that are often overlooked to promote particular framings of history over others. Therefore, the inclusion of multiple perspectives was a conscious goal to explore a variety of accounts. I acknowledge that interviews from South African Indian and Coloured[38] people who experienced the pass laws would have enriched the performance further. This inclusion of others who were classified as

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[37] This account came from "Interview with Mrs M. Winter" which is kept in the Old Court House Museum archive. The date and name of the interviewer have not been recorded.
[38] South African Indian is a term used to describe the race of people who have Indian descent. Coloured is a term used in South Africa to refer to people of mixed race. During apartheid they were also classified as 'non-white'.

'non-white' but who were not classified black in the play was requested by a public audience member after the public showing of the play (Public Response, Focus Group Interview, 14 March 2020). I could not find any recorded archival material on accounts from people who were not 'white' or 'black' and this is an area that could be expanded on in future productions of *Beer Halls* through more interviews. Multiple versions provide many vantage points, some contradictory, through which we can view the past and value it. Though experiences and accounts of these memories are different, they are still relevant to all people and not exclusive to one group over another. Instead, we can all share, learn about, contribute to and attempt to change our present situation regardless of our ancestorial links.

Privilege

In addition to the issue of exclusivity in empathetic understanding, an audience member from the public performances raised that some people (with emphasis on black people) are still living in similar situations of oppression today that are not that removed from the past in their present lives (Public Response, Focus Group Interview, 14 March 2020). She felt that "some people watching (and she included myself) are privileged and can afford to view the narratives with empathy but that there are other people, including the actors, she said, that are still living with similar inequalities today who are not distanced from the histories" (Research Journal, 14 March 2020: 17). In terms of her argument, she was highlighting the continuations of the past in the present, especially for black South Africans, who still experience inequality. Indeed, while apartheid has ended, ramifications of the laws, ideologies and practices of the oppressive past still endure in the present. Her argument also proceeded to question if those who do not have experience of or live through the repercussions of the narratives (those who are white) have the ability to empathise more as they are not living with the same inequalities. This is in contrast to those who are not white and, and according to her argument, do not have the privilege to be empathetic as they are immersed in their current situations of inequality, and do not have the privilege to look in from the outside. This outlook suggests that those in the situation themselves may not have the luxury to empathise as easily as this is their lived situation versus those who are simply looking in. This idea contradicts the viewpoint that empathy is often easier for those with direct experience as they can draw on events and feelings they themselves have gone through, which *is* typical of an empathetic response. Often first-hand experience helps to make empathetic connections with others who have gone through similar experiences, and therefore, the audience member is ignoring a vital element of empathy.

While distance does create a different outlook, it can be argued that those who do have first-hand knowledge *can* empathise as they have direct experience, and, therefore, may have a better understanding of the context due to first-hand knowledge. Therefore, while I do not suggest that all people will understand and feel in the same manner, as this is not possible due to different outlooks,

experiences and identities, it is possible to practise empathy both from a distanced and a first-hand perspective. I noted the following response in my research journal (14 March 2020: 17-18),

> I acknowledged that the intention of the performance is not just about highlighting the past, nor should it be, as it is connected to the present and its bearing on today. The point of the performance is not to look at the past in a vacuum but see how it impacts us today. Also, the fact that some people may be privileged, as the audience member put it, and others not to the same extent, does not mean that different kinds of people from different world views and experiences, whether they have experienced elements of the past or not, cannot learn about and discuss the contents of the museum and performance. This difference is something to explore and a performance can allow people who are different to come into contact with one another and be in dialogue with one another. The intention is also for learners to discuss the happenings of the past in more detail and apply it to their own lives. Therefore, performance, not only this one, can become a vehicle for interrogating the present, regardless of privilege, race, culture, class and so on, but still using and acknowledging these facets that feed into our lives as a way to connect past to present and interrogate the power structures that shape the present.

The audience member raised an important point that history has great bearing on the present and that past inequalities are still present today and do affect many black South Africans. Also, I include other communities who may not be read as black, but still experience inequality. The permeations of the past into the present are part of my motivation to engage with history and learning to explore the intersections of past and present. These very present issues marked and moulded by the past are what young people (as well as those who are older) need to engage with, through empathy, to speak to the past inequalities that still persist in the present. I, therefore, see the place for empathy in performance and learning, including for those who are still experiencing the inequalities, as a way to connect different people and allow insight into various situations and to promote engagement and caring about the past and its influence on our lives today. In fact, it is the very act of empathy which creates the possibility for connection to the narratives across the variety of boundaries that exist between those considered privileged and those not.

In speaking further to the notion of privilege, race is not the only factor that has an impact on contemporary living and binaries. Gendered roles and issues of class, amongst other areas, are two dominant signifiers that influence how society positions people. This is also evident in some of the narratives at KwaMuhle, where the main role that women played in the beer hall protests of 1959, is highlighted. This exhibit specifically focuses on the female voice which several museums and other official historical accounts have ignored in the past (and some still in the present), with accounts of women's roles in the struggle against apartheid and in other areas of history, being missing. This reveals that history is still coloured by what is deemed important to remember and whose voices are made visible. Race, therefore, cannot be treated in isolation, as it is affected by a number of other factors,

such as gender, though often remains one of the first aspects of identity addressed, due to its visceral nature. Privilege is not 'black and white' but influenced by a number of factors, just as empathy is experienced through various vantage points.

These issues around race, gender, class, and other aspects of identity, are something that I as a practitioner-researcher am negotiating and exploring in this thesis. I acknowledge that I am white and am also a 'born-free' as I was born in the year of the democratic elections, and therefore did not experience apartheid and that its ramifications in the present are different for me than some others. For example, I have had the opportunity to engage in post-graduate study which can be seen as a symbol of privilege and gives me another viewpoint to history and performance. As part of my studying, I have become engrossed in researching, learning about and connecting with the histories I have incorporated into the performance. I have engaged in a process of empathy which does indeed differ from others who attended the performance as I have additional frames of researcher and creator. I was involved from the inside, which could be argued as another form of privileged position as I was part of choosing what to include and how to arrange the narratives. I acknowledge this, but still assert that it does not mean that others (those acting and watching) cannot engage in a form of empathy, regardless of what may be considered privileged.

While I have identified that I largely experienced the museum theatre process from inside the frame, as researcher, writer and director, others involved are also placed within various frames influencing how they engage with the narratives empathetically. For example, none of the learners have experienced any of the narratives first hand as they were all born after apartheid had ended, contrasting with those who have lived in both the old and new dispensations (which some of the members of public who attended the public performance had experienced). Generational boundaries, therefore, are one example where the nature of empathy can differ and affect the process of empathy. Positioning and framing of experience thus will create environments for different empathetic expressions. It is for this reason that museum theatre can assist in growing people's understandings, by shedding 'light' in places where "there [may be] no light" (L12), as stated in 'The Caves', of the past in relation to present conditions. Empathetic understanding is for a wide range of people across various differences (which may be marked by privilege), though it may be experienced differently and create diverse insights. In response to the need to teach and learn History one teacher noted that History helps learners look "at what they are currently experiencing, and look to the past to create solutions for what they are experiencing today" (Grade 11 Teacher, Teacher Interview, 11 March 2020). Empathy can play a part in exploring these current experiences and discussions around possible 'solutions' regardless of and in spite of privilege.

A further limitation in the search for empathy in a learning environment, is that empathy and its application can be viewed as a skill that often requires time and assistance to develop. The skills of interrogating the past from an introspective present vantage point is a learning process. Not all learners are given the opportunity to develop such skills due to poor teaching, lack of resources and other factors. Therefore, the extent to which learners are able to effectively empathise with and interrogate historical characters in museums and museum theatre is also influenced by external factors, such as skills and experience. This is not to say that a learner who is not regularly exposed to discussion and practice around empathetic understanding cannot have a personal experience in a performance in which they make connections with the performed characters. However, there may be limitations to this response depending on the learner's prior engagement with historical empathy which can, therefore, affect learner reception in museum theatre endeavours outside of the classroom.

These possible limitations are ones with which I did not extensively engage in my case study as I went into the performance with the idea that the majority of the learners who attended would be able to engage with the performance to some extent without extensive additional assistance. After the performances, I became aware of the need for more research into the role of empathy in promoting understanding for a variety of schools and ages. I noticed, particularly with the Grade 8s, that more unpacking and explaining of the historical context was necessary before the play in order to promote better understanding. Some did not have much prior knowledge due to not having dealt with the subject matter explored in some of the performed sections in the classroom or at home. I also would have paid more attention to the interrogation of the historical empathies experienced by the learners during the performance in the post-performance workshop. Time was limited and some of the creative forms of expression, which will be further discussed and analysed in Chapter 7, needed more time and engagement. Perhaps my expectations were too high and the facilitators and learners needed more assistance in connecting their personal feelings with the performed historical narratives.

6.3.   Empathy and Juxtaposition in Writing

In the attempt to work through some of the potential limitations I have identified in the previous subsection, I paid particular attention to the writing process of the script and how the narratives are positioned to encourage both emotional engagement and critical interrogation. I attempted to place a number of varying accounts in juxtaposition with one another to prompt the learners and other attendants to interrogate the narratives from multiple angles instead of just being taking in by one line of narration. In my first entry of my research journal (1 August 2019: 1) I stated that "My focus is on creating engaging scenes that draw the audience in while still encouraging them to critically interrogate

what is happening in front and around them". I used the above idea in my writing choices of the script to find a balance between emotional and critical engagement with the narratives.

Colonel Jenkins and Gladys Mzanzi

In the process of writing, I specifically wanted to include a number of different voices juxtaposed with one another. An example of this can be seen at the end of Scene 2, where the Reporter interviews two historical people with different views about the women involved in the beerhall protests of 1959[39]. The reporter is a made-up character, who acts as a device to link the various accounts. The words of Colonel Jenkins and Gladys Mzanzi are verbatim accounts taken from archive sources. The first person interviewed is a Colonel Jenkins (no relation that I am aware of), the District Commissioner of the Police, and he responds with, "What ridiculous action taken by these women. Utter nonsense. 'Now, I wouldn't like to tell you what I'd do to my wife if she picked my favourite pub. She wouldn't be able to sit down for a week'" (Jenkins, 2019: 8). The reporter continues his interview now speaking to Gladys Mzanzi, a woman in the Mkhumbane Women's League who spoke out and protested against the relocation of people from Cato Manor[40] and the beerhalls,

> Reporter: I see. Now for another perspective, I have Gladys Mzanzi here. (*Actor-guide 1 is Mzanzi.*) Please will you share with us your sentiments regarding these protests.
> Mzanzi: "We [are] not Bokweni's[41] girls and we [do] not want our men [to be his boys]. That is what we said, we are the warriors! […] We told those troublesome people that we are fighting for our rights. Women should be given rights to do what they lik[e]. We [can] not remain traditional because times [are] changing. (Jenkins, 2019: 8-9)

These two perspectives, the one dismissing the women's involvement in resisting the beer halls (Jenkins) and the other (Mzanzi) speaking for women's participation in taking action for their communities and rights, both recordings of real people's thoughts and feelings, dramatised next to each other, provides a space for the perspectives to be viewed in connection with one another. I acknowledge that the way they are framed, the order, the extra words inserted – that of the reporter's response – affect the meaning garnered from the responses. The intention is that after the court case has unfolded and the attendants have heard what was said by Major Loxton (a policeman testifying about what happened in the protests) and Mabel Dlamini (a conflation of women's accounts regarding their involvement in the

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[39] Beerhall protests involved a number of people, particularly instigated by black women, to resist the oppressive nature of the beerhalls which were using the money spent by the black male workers on alcohol to fund the control and policing of the workers.

[40] During the 1950s in apartheid the township of Cato Manor was declared an area reserved for white people only under the Group Areas Act. This meant that black South Africans that were living there were forcibly removed and relocated to other areas such as KwaMashu.

[41] This is referring to Sighart Bourquin who was the Director of Bantu affairs and was involved in the forced removals of Cato Manor.

protest), that they would be able to engage further with additional perspectives. These added viewpoints, while still connected to the case but external to it, give additional and contrary ways of looking at the historical event. Engagement with the characters is encouraged but a wider view into the context is also promoted.

Figure 20: Zulu (left), as the Reporter, Ntintili (centre) as the critic of the Durban System, and, Vumase (right) as Mr De Waal. Researcher's personal collection. Taken by Luke MacDonald.

Mr De Waal and Opposition

In some cases, historical people who did not come into contact with one another in reality, are brought together in a scene and through performance are brought into dialogue with one another. I will discuss two examples from the play that illustrate dramatised dialogue between historical characters who had likely never met, in a theatrical context. The first is the discussion between Mr De Waal (a real person whose actual words were used), who was an advocate for the Durban System[42] and the housing provided for the workers. He speaks to Actor-guide 1 who plays an unnamed person who is a conflation of people who spoke against the workers' living conditions and is also using verbatim accounts from several people, though the character was created by myself as a device to include another side to De Waal's argument (Scene 3; see Figure 20). This scene would have been more effective if it had taken place in the worker's living quarters replica as originally planned, allowing for the attendants to be sensorially encompassed by the actual room. However, due to spatial constraints the scene had to be adjusted and

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[42] The Durban System was systematic urban control of people of colour in the city of Durban during apartheid. It controlled movement, through restrictions on entry into certain areas at certain times, and it controlled living, leisure (including the drinking of beer) and working arrangements of people of colour in the city through various laws.

so was placed in the beerhall replica along with Scene 2 preceding it. Regardless of setting, the argument about the Durban System was still presented in the play providing different angles. The aim was for the learners to hear different perspectives put against each other and then come to their own conclusions. An example of a Grade 8 learner's response to Mr De Waal's character and argument is illustrated in Figure 21. The learner speaks to Mr De Waal's claim to expel black workers from various urban areas and proceeds to connect his/her feelings to the character and assess the ramifications of the character's argument. Word choice such as "I feel" and "It must be really hard to also feel" illustrate an attempt on behalf of the learner to make personal connections and empathetic understandings to the scene portrayed in the production, as well as attempt to connect these feelings to the wider context of the workers' situation.
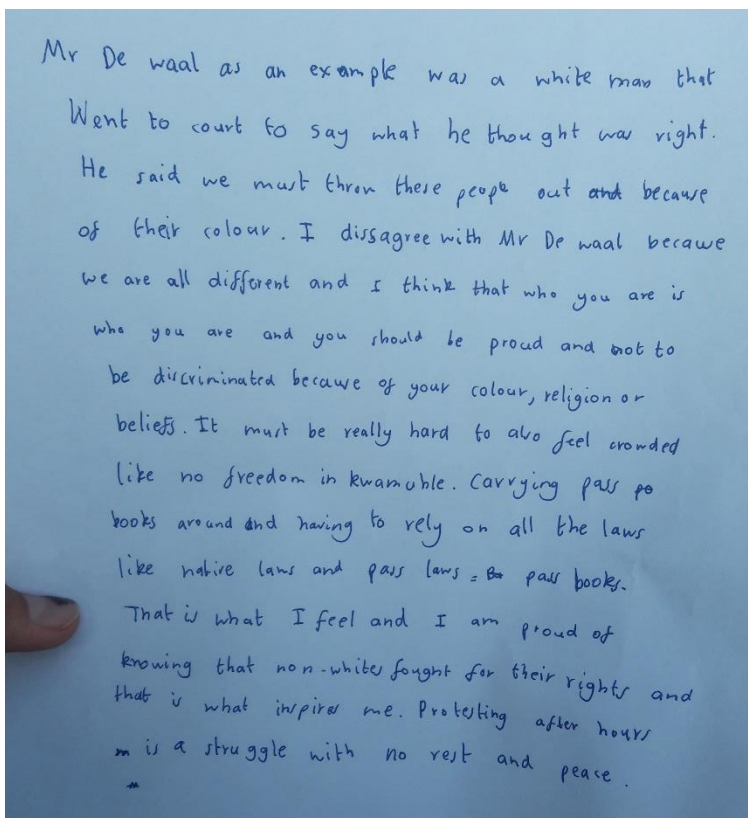
Figure 21: A response written by a Grade 8 learner, with permission, in response to the character of Mr De Waal. It reads:

"Mr De Waal as an example was a white man that went to court to say that what he thought was right. He said we must throw these people out because of their colour. I disagree with Mr De Waal because we are all different and I think that who you are is who you are and you should be proud and not to discriminate because of your colour, religion or beliefs. It must be really hard to also feel surrounded like no freedom in Kwamuhle [*sic*]. Carrying pass books around and having to rely on all these laws like native laws and pass laws = pass books. That is what I feel and I am proud of knowing that non-whites fought for their right and that is what inspired me. Protesting after hours is a struggle with no rest and peace."

Lancelot Msomi and Mr Roche

The third example of juxtaposition, and the second example of dialogue between characters who did not necessarily meet, is observed in Scene 4 in the courtyard. Despite the fictional setting and meeting, the characters are nevertheless real people whose words are taken from archival and book sources. The courtyard is used as the setting as it is, firstly, the performance location in which all five different performed accounts dealing with the effects of the pass laws were staged. Secondly. it is the very place where people queued to have passes stamped, making the historical area speak alongside the spoken dialogue (as was explored in more detail in Chapter 5).

In this example, I focus on the character of Lancelot Msomi whose account is intersected by Mr Roche's narrative (Jenkins, 2019: 12-13). Msomi, who "was elected in 1942 as the urban areas representative for Natal" (Roth, 2016: 41) did not make the recorded speech at the actual KwaMuhle site as his words were spoken in another context in the past. The content of the speech, however, which speaks to the unjust nature of pass laws is relevant to the museum building, the former Native Administrative Department involved in processing passbooks. It was, therefore, for the content of the speech that it was chosen to be included in the play. The new context, that of the courtyard setting in the Department, creates the opportunity to add an additional

Figure 22: Vumase (left), as the Official, Zulu (centre) as Mr Roche, and, Ntintili (right) as Lancelot Msomi. Researcher's personal collection. Taken by Luke MacDonald.

perspective to the resistance against pass laws into the historical space where pass laws were enforced. As Msomi is questioning the validity of the laws, Mr Roche interjects with his response (see Figure 22). His role in KwaMuhle was that he "worked in most departments, most sectors, of Bantu Administration" (Interview with Mr T Roche, 8). Roche's account is a recorded interview[43] that was conducted in the late 1990s, about a decade after the pass laws were abolished in 1986, as part of the KwaMuhle Museums' initiative to collect first-hand accounts about the building and experiences with the pass system, and I included sections of his response in the play. As the character of Roche encounters Msomi, he proceeds to implore that "It 'is absolute nonsense' to insinuate that we ha[ve] some 'perverse pleasure in declaring people out' of KwaMuhle" (Jenkins, 2019: 13). Roche's speech contradicts some of the previous accounts, where people have explained the arduous process of getting their pass stamped only to be turned away. He claims that there is a thorough process of appeal and that discrimination did *not necessarily* occur. These two narratives, as well as the other accounts surrounding them, are different and at times contradictory, but all give some insight into how different people thought and responded to KwaMuhle and the pass laws. As each person speaks, the attendants are encouraged to identify on some level with the character/s through the actual recordings of their words but also critically

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[43] This interview has no date and no name of an interviewer. It is stored in the Old Court House Museum archive.

evaluate the narrative and the historical context/s around it, through exploring what has gone before and what comes after the account.

6.4. <u>Learning Through Empathy: Making it Personal</u>

While empathy has importance in many spaces, it has particular bearing on learning, with special emphasis on exploring the past. The past can be seen as very removed from our lives today and as a result can be viewed as an unimportant and/or 'stuck' and unchanging. In the interviews that I conducted with the History teachers that attended the performances, a number of them noted the resistance that learners have towards South African history, particularly the sections that deal with apartheid. One teacher, from an all-boys Government school, noted that some learners see "overseas history as better" (Grade 11 Teacher, Teacher Interview, 10 March 2020) and as a result do not want to learn about South Africa's past. She went on to say that the fact that *Beer Halls* and the historical setting of the museum is right on "their doorstep" helped make parts of South African history more accessible to them. Reiterating the sentiments of the previous teacher, another teacher, from an Independent school, noted that many learners do not see the need to learn about apartheid as they "see it as something very far removed, not part of their current lives" (Grade 8 Teacher, Teacher Interview, 13 March 2020). These insights from the above teachers, show that both Independent and Government school learners have at some point asserted a resistance against learning apartheid history which can negatively affect the potential personal connections they may create when engaging with the curriculum. The above teacher added that these sentiments and negative attitudes are a motivation as to why it is important to teach apartheid to discuss some of these issues with the learners so that they do not shy away from it. In terms of attitudes to History, another teacher noted that learners are also influenced by their parents' outlook towards History (Grade 8 Teacher, Teacher Interview, 12 March 2020). If parents had bad experiences with History, then the learner tends to develop a negative perspective and if the parents had a good experience, then the learner tends to have a positive attitude to the subject. Parents, therefore, have a huge influence on how learners perceive the past. While resistance to South African history was noted, the idea of historical legacy and memory was also raised by a number of teachers noting that learners tend to have a greater emotional connection to aspects of South African history as it relates personally to them. Therefore, the idea of personal involvement can be beneficial in helping learners overcome the resistance to the past of their country.

In the attempt to make history more personal, performance can be very effective in "allow[ing] us to transcend the limits of our own world" (Krasner, 2009) and build bridges to cross barriers by fostering empathy, as noted in the opening quote. Empathy can help in connecting the past to the present by creating links between the events of history to the lives of those in the present and this is particularly evident in performance; "Although my feelings exist in a different temporal and spatial consciousness

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than that of the actor [and historical character], empathy nonetheless inspires my imagination, intuition, and observation in an act of comprehending another world" (Krasner, 2009: 256). One of the aims of *Beer Halls* was to bring the experiences of some of those affected by the Durban System and pass laws into the present through living bodies to make it more accessible and relatable now. One learner observed this accessibility when he said that that the performance made the subject matter more "relatable than just viewing like a bunch of posters. It shows you more directly the information" (Grade 11 Learner, Focus Group Interview, 10 March 2020). The spoken words of historical people, voiced in the present moment by an actor is a 'direct' link to the past, which can contrast with reading or viewing objects which, for some, can feel more separate and removed. Performance can assist in bringing what may feel disconnected to the tangible and immediate now, thus fostering imagination, relatability and accessibility in the present.

It is important to note that while accessibility and relatability is of importance to performance, the historical experiences and their portrayal in *Beer Halls,* with regards to artistic choices as discussed in Chapter 5, are influenced by our (my, as the writer-director, and the actor-guides', as performers) present creative and subjective decisions. As a result, the historical narratives are mediated. Subjectivities, as is the case in any museum exhibition, influence the portrayal and framing of the pasts on display. What is accessible and how it is accessible is thus influenced by our creative choices and what has been left out. Empathy is, therefore, also influenced by what narratives are highlighted and how they are framed. However, this mediation and framing, which is part of the interpretation process, does not mean that the performed historical contexts of the characters cannot prompt truthful understandings. Instead, the process of mediation needs to be acknowledged and learners need to interrogate what is seen and experienced, instead of simply accepting what is portrayed. Context, therefore, is of great importance and is at the centre of historical empathy. Historical empathy is "based on historical inquiry and evidence" and is used to "contextualise the actions of historical figures by explaining and evaluating their actions and situating them in particular temporal, spatial, and social contexts" (Savenije & de Bruijn, 2017: 833). The aim is not for the learners to simply identify and/or only feel with the historical person but to explore the character's actions and the conditions in which they are situated.

Particularly when linking historical narratives to a place of learning, active engagement with the characters and the learners' responses to these historical people, are necessary. The learners' responses are framed by their own "entrance narratives" that they bring with them to school, museums, and performances which are shaped by a number of factors that influence their identity and position in society (Savenije & de Bruijn, 2017: 834). Empathy is thus shaped by various factors including the personality, lived experience/s, and outlook of the learner. A learner response will not necessarily be the same as another. Therefore, there is the need to acknowledge that there is difference in perspective

between learners, and between the past and present. Learners also need to "be aware of their own positionality" (Savenije & de Bruijn, 2017: 833) which is shaped by the present and other subjective factors, so that they are aware of the greater context and are not overly focused on the self in the present. There is the possibility that too "strong [an] emotional engagement can also hinder students in terms of contextualising historical events within the time and space they occurred, which is an important element of historical thinking and reasoning" (Savenije & de Bruijn, 2017: 832). Learners need to be able to differentiate between 'time' i.e. past versus present understandings. These feelings of historical identification need to be interrogated so that they are not just strong emotions without any grounding in the social, political, economic, historical, collective, and personal implications of the period and its bearing on the present.

In the negotiations between the tensions of difference, past and present, and self and the other, empathy that is contextually situated can be a helpful tool in assisting learners in "grasping the values inherent in other's experiences without blindly endorsing that experience or action" (Krasner, 2009: 256). Identifying and understanding another's experience does not automatically mean thoughtlessly buying into or seizing the experience as our own. As Krasner (2009: 258) notes, for him, "empathy is not […] a merging with another […] because an empathetic response assumes the distinction of self and other. […] It allows one to admit the existence of another being, or consciousness, within one's cognitive purview, without losing oneself in another". The learner does not need to become conflated with the historical characters but rather is given the opportunity to see the past from many different perspectives re-enacted. Therefore, empathy can be a potential powerful tool in placing "audiences [and learners] in the position where they might care, and in doing so potentially reorients their perspectives and increases their understanding (Krasner, 2009: 271). 'Caring' about the historical subject matter can help change negative and resistant attitudes to learning about the (painful) past – which is still unravelling in the present – and can help learners pay more attention, leading to a deeper understanding. Furthermore, as understanding increases, so does recall; "the narrative form of a performance may assist people thinking about the content of the performance" (Hughes *et al.,* 2007: 690). Through making personal connections with characters who are part of a story, learners are more likely to be engaged with what they are learning and remember what has been performed better. The personal, including the evocation and creation of memories, "transcends the bland narrative and the perfunctory label; it can deepen and extend the human presence in things" (Carr, 2000: 251). Through empathetic connections, learners are encouraged to engage empathetically with the historical characters and their lived conditions while still interrogating the historical context.

In the feedback sessions after the shows, a number of learners noted how physical involvement in the performance prompted emotional connections to the historical characters and their narratives and as a result increased understanding. A learner said that the performance helped create the feeling that they

were 'there', 'part' of the past allowing them to connect with the historical characters emotionally rather than just relying on factual content (Grade 11 Learner, Focus Group Interview, 11 March 2020). Another felt that the performance helped put the learners into the historical characters' "shoes" (Grade 8 Learner, Focus Group Interview, 12 March 2020). One learner noted that reading about history should feel personal but noted that "this [the performance] felt more personal, but I didn't expect it to" (Grade 11 Learner, Focus Group Interview, 11 March 2020). She said that reading sources and visiting a museum is more detached than a performance. She also noted the role that anxiety played in the performance, particularly during the lining up and producing of passbooks. The generation of a small amount of the fear and trepidation that some of the historical people may have felt, helped the learner to feel more engaged with the performance by being part of the action. This anxiety helped her "begin to understand how people might have felt like being here" (Grade 11 Learner, Focus Group Interview, 11 March 2020). Therefore, theatre is an ideal platform in using empathy as a means to create personal understanding as it involves "a sense of activity, play, and exchange" (Cummings, 2016: 38).

Performance, through empathy, can allow attendants to be personally involved and not just 'told' what to do or believe, but rather encourage them to engage with their own feelings and thoughts in relation to others and the information provided. Empathy, thus, is a process of "exits[ing] *between*: between people, between the urge to share experience and the need to retain that experience as our own; between similarity and difference; between singularity and generalizability" (Cummings, 2016: 191; original italics), rather than a one-sided experience. This engagement involves a "moment-to-moment engagement with another" rather than a fixed understanding (Cummings, 2016: 19). Empathy and dialogue require flexibility and an openness to change in order to be "responsive enough to let it take us to unexpected places" (Cummings, 2016: 18, 38). Cummings (2016: 193) emphasises that empathy is not "a feeling we 'have' […] but rather as an always incomplete process of engagement". To engage in dialogic empathy "we have to consider not whether or not we empathised, but *what empathy has led us to think and feel, and why*" (Cummings, 2016: 194; original italics). Therefore, I am interested in the engagement of empathy in performance as an active process rather than a static one. There is the need to interrogate feelings and motivations behind and tied to our empathetic responses. A more thorough engagement with what the learners felt and what that means to them and each other may be helpful in the future, perhaps through a longer workshop, as well as to encourage more engagement in the classroom.

6.5.   Taking Action

Empathy can be a very effective tool in making the past accessible in the present, particularly to learners and aiding them in better recall and understanding. It also has important bearing in fostering attitudes of change and inspiring the taking of action in the everyday lives of those who engage in empathetic

understanding. One of the key aspects of the facilitation of successful empathy in promoting action involves its relationship with dialogue. Dialogic empathy brings disparate ideas, feelings and situations into play and encourages attendants to engage with and feel with these issues from a variety of perspectives; "It is through emotional reflections that empathy can startle audiences toward new ways of being and doing, of action" (Baer *et al.,* 2019: 423). Through engaging empathetically with what is performed, attendants can foster the desire to actively engage with these issues presented. Empathy in theatre is, therefore, not "emotional contagion" (Cummings, 2016: 33), or as Kranser (2009: 258) said, a "merging with another", but rather "of critically expanding our understanding of how others experience the world so that we might work collaboratively toward solutions that benefit more people in a more democratic way" (Cummings, 2016: 33). Performance has the ability to bring multiple, different kinds of people together and can show aspects of life that are unknown or ignored by various people. Through museum theatre, the idea of 'doing', which I discussed in Chapter 5 with regards to 'learning-by-doing', can allow both physical and emotional 'actions' to occur when involved in and after the production. Moments of revelation or even subtle understanding during the performance has bearing on how the subject matter and stories are remembered and engaged with later, after the performance. Praxis, the notion of reflection followed by action, is thus promoted as learners and other attendants reassess their attitudes and society around them.

Emotional engagement can have a strong effect on promoting the taking of action. The idea of taking action here involves, but it not limited to, learners becoming more aware of their 'place' in society and external influences on this 'place', including effects of the past, as well as how others are influenced, sometimes differently from their own experiences. One of the first steps in taking action through museum theatre, is moving beyond simply teaching the facts of History, which can encourage the idea of a boring, removed subject. Instead the opportunity for audiences to "question their own historical knowledge" (Evans, 2013: 194) should be promoted. In some cases, historical knowledge is underdeveloped and the museum theatre experience can help to highlight areas of which learners are unaware. In other cases, the play can help to build on what is known and may offer an alternate viewpoint, reiterate a feeling or situation, and/or add new insight. What is 'known' can be made new because the attendants, with the actor-guides, help to create "something new in a space that has traditionally been about showing objects that already exist" (Evans, 2013: 195). By encouraging emotional engagement on behalf of the attendant, the museum is not treated as a static entity that is there to show only 'what already exists', but also for those in the present to make new understandings, revelations, relationships, insights, and viewpoints of both the past as well as their and others' lives in the present. As noted by Krasner (2009: 271), when we care we are more likely to be invested in the performed action, more likely to remember it and have its influence in our lives.

While museum theatre looks at the past to see its bearing on the present, the future and our role in shaping it, is also of importance. Jill Dolan (2005: 5) looks at what she calls utopian performatives which "describe small but profound moments in which performance calls the attention of the audience in a way that lifts everyone slightly above the present, into a hopeful feeling of what the world might be like if every moment of our lives were as emotionally voluminous, generous, aesthetically striking, and intersubjectively intense". She sees empathy in performance as a key feature in promoting people's desire and action for a better future, "Theatre and performance offer a place to scrutinise public meanings, but also to embody and, even if through fantasy, enact the affective possibilities of 'doings' that gesture toward a much better world" (Dolan, 2005: 6). In some ways Dolan's ideas echo Boal's *Theatre of the Oppressed* aims to make audience members active in their actions in reality to create societal change. What is seen and experienced in the performance becomes a catalyst for future possibility and action. While my case study is not focused on utopian performatives or *Theatre of the Oppressed*, both demonstrate the power in emotional investment within a performance to prompt praxis, in which the audience reflects on their present (and past) and are then prompted to take some sort of action to promote future change. Action does not only need to occur on grandiose scales for change to occur. Changes within mindsets, attitudes towards learning about the past, remembering, interactions with others, negotiation of difference, and, greater awareness, are all part of the goal of my case study in promoting praxis and personal engagement with the past. Through empathy, more light can be shed in areas where "there was [and is] no light" ('The Caves', L12) to encourage greater engagement with the past and its ramifications in the present.

Chapter 7
Objects and Creative Expression:
Opening up the Unknown Dark

> *Material objects operate as talismans, stepping stones that guide us from concrete materiality into self-reflexive abstractions, windows for new ways of seeing*
> Tamar Meskin *et al.* (2017: 175).

> *Water drips from the roof, and the caves narrow,*
> *Galleries lead downward to the unknown dark;*
> *This was the point we reached, the farthest known.*
> From 'The Caves' by Michael Roberts (Lines 13-15).

Objects, used as props, are often important elements of performance through assisting in the formation of the world in which the characters live. Objects, therefore, are not a new phenomenon in the world of performance nor are they foreign in the everyday worlds that the audiences themselves inhabit. We come into contact with objects on a daily basis and they are, thus, part of our everyday processes. However, in performance, as an object becomes a 'prop', it becomes the *property* of the fictive world and so is strictly out of bounds. This engagement in performance often happens on a more detached level as the objects are regularly treated as separate entities that belong on the stage, removed from the immediate vicinity of the audience. They are there to be looked at rather than to be touched and used by the audience. To demystify the object would be to destroy the illusion of the theatre itself. But what if these props, mystified through performance could, as objects provide a portal of sorts for young audiences to engage more meaningfully with accounts of the past, contribute to a new South African narrative?

As part of this study, I am exploring how objects that are used in the performance of museum theatre, with specific reference to my case study, and then brought into contact with the attendants after the performance, can be used as a way to connect the past narratives explored in the play to present understandings and discussions. As Meskin *et al.* (2017) note in the opening quote, objects have the ability to 'transport' us to new insights, allowing us to move between a place of materiality, touching and using the objects, to a space of abstract ways of thinking and expressing where the wider meanings attached to the objects can be explored. The power of objects to act as 'talismans' provides the opportunity for attendants to move "downward to the unknown dark" ('The Caves', L14) and move beyond "the farthest known" (L15) as they explore hidden and new areas of knowledge and expression,

within themselves and in the contexts surrounding them. Objects can be a way-in to "the unknown dark" of the cave, offering an alternate way to encounter and speak to what might be hidden, unknown, unsaid, as well what is already revealed. In this chapter, firstly the role objects play as catalysts for reflection and their part in making meaning, will be explored. Secondly, the general procedure of the post-performance workshop will be outlined. Thirdly, the use of arts-based methods, specifically poetry and drawing, as forms of creative expression, using my own exploration of a tea cup, as my object as an example, will be discussed. Fourthly, the actor-guides responses to objects through arts-based methods will be surveyed. The four sets of objects used in the workshop and the learners' responses to them, will be subsequently investigated. An evaluation of the arts-based methods in relation to the objects, will be lastly explored.

7.1.   Objects as Catalysts

As noted in the opening of the chapter, objects and performance already have a strong relationship in the making of meanings within the portrayal of performed narratives. Props signify time, place, action and help to provide the audience with context in which the scene and/or play is situated. I am extending this relationship between objects and meaning making, to explore how objects, both used within the performance as props and then taken out of it in a post-performance workshop, can act as a catalyst for learners to explore the past in an introspective, creative and dialogic manner. Objects used in performance and then taken out of the performance into the space of present everyday life, create an opportunity for learners to re-evaluate the objects and see them in a multitude of settings. As Alice Rayner (2009: 180-181; original italics) notes, "Objects presented on stage [and in any area that performance takes place] have a unique status. They participate in multiple dimensions: in signifying narrative, and stylistic fictions of a drama; in the material, aesthetic, and tangible reality of things in themselves. But they also have a third function, which mediates between these aspects, in the degree to which, as staged objects, they present themselves *as* representations". The objects given to the learners during the workshop do not hold 'authentic' historical value as they are not artefacts but they nevertheless play a vital role in representing real objects that have real bearing on real narratives. As Meskin *et al.* (2017: 177) note, "the object, in and of itself, is not the point; rather its significance lies in empowering self-awareness harvested from creating, sharing, and relating the story of the object". The object becomes a means for learners to create new understandings around the narratives that are connected to the object, even though the objects are only simulacra. The objects stand for and connect to wider contexts, meanings and discussions, and are not reliant on being the 'actual thing' but rather what they might signify and represent. These objects act as a representation of the authentic object of the past used by the actor-guide in the performed narrative and they are "material, aesthetic, and tangible" objects, as noted by Rayner (2009: 181), that the learners can see, feel and engage with after the show.

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In the process of learning, objects can be helpful in encouraging learners (and others) to look at a narrative (one presented in a play, as occurred in this case study, and/or one the learner subsequently tells after the performance) in a new and different way. "Encounters with objects are also journeys. They take us from the familiar and the known to the secret or faraway places where ideas are challenged or supported and where various forms of interpretation serve as guides or mentors" (Morrissey, 2009: 259). People have "personal links to objects and things" (Mitchell, 2017: 25) and have memories that are associated with the objects from their own personal encounters with them. These personal links are important in "repositioning knowledge practices" as people are encouraged "to tell their own stories, to place key objects in their life at the centre of their spun stories" (Pahl, 2017: 32). Through the engagement of an object as a catalyst, learners are encouraged to contribute to the learning process as they effectively become makers of the body of knowledge as they share their own experiences and understandings. Everyday items, often seen as insignificant, become powerful tools of new knowledge and self-expression that are "located within lived experience and the body" (Pahl, 2017: 33).

While the objects used in *Beer Halls* were objects connected to a past, of which these Generation Z[44] learners were not part; when activated by the performance, they were able – I will argue – to form a temporal bridge which facilitated new found understanding. It is my contention that this reframing of the object in the present can assist in placing their interpretations in dialogue with others' interpretations that emerge from various engagements with the object; thus, in addition to making the learning more profound, it also contests the notion of "a single story" (Adichie, 2009). While the objects used in *Beer Halls* may not be everyday items for many of the learners, they are nevertheless brought into a space where the learners are making their own deductions which helps to reposition the objects, and the narratives in which they are situated, from a place where they may be considered to be 'stuck' in the past, into a present, accessible space. This reframing of the object in the present can assist in placing their interpretations in dialogue with others' interpretations that emerge from various engagements with the object.

When using an object as a discussion or arts-based expression starter, the object acts as a catalyst into a wider narrative and understanding. This catalyst prompts the learner to look at their relationship with the object and, in turn, the object's relationship to the narrative. The object carries multiple meanings and connections, from personal to collective associations. These meanings, through the presence of the object, are then encouraged to emerge and, as Pahl (2017: 33) notes, the learners are able to "tell new stories. When people talk and refer to their object, the object and the story are linked and also become one as part of an overall 'structure of feeling' (Williams 1977) and way of knowing. The object itself

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[44] It is generally accepted that Generation Z spans people born between the mid to late-90s to the 2010s, in which the school-going participants in this case study fall, as they were born in 2000s.

acquires agency in this process. Rather than simply exist as an adjunct to the linguistic practices occurring around it, the object in some way 'speaks' in the linked set of communication practices". The "structure of feeling" mentioned in the Pahl quote draws on Raymond Williams's (1977: 129) notion that "the making of art is never itself in the past tense. It is always a formative process within a specific present" which effectively enforces that the art is "all the time lived". The blurring of lines between past and present lies in what Williams (1977: 133) calls "practical consciousness" which is "what is actually being lived and not only what is thought to being lived", linking the relationship between the history of the art (or the object and narrative in this case) and how its 'life' feeds into our present. The structure of feeling is "historically certain, but even more (where it matters most) in our present cultural process" (Williams, 1977: 133) linking the past and present life of the object into our here and now. The object becomes part of the storytelling process and, as Pahl notes, 'speaks' instead of remaining silent and passive. This agency that the object brings, thus prompts the participants to respond to the object and engage with it rather than simply accepting the knowledge provided at face value. The learner becomes actively involved in the process of telling and remembering, "For every visible thing, there is an invisible context that needs to be evoked from where it lies silently in human experience" (Carr, 2000: 254). Feeling states and memories, thus, become part of the storytelling process as the personal is engaged alongside the wider context. The object stands for more than just the object itself and can help the participants to look at how the object connects to the wider narratives and other associations.

One of the ways that objects are effective in connecting the material to abstract ways of thinking is through the engagement of the learner's senses. Engagement with an object in the hands of a participant can be an active process as the eyes of the learner observe the object, the hands feel the weight, shape and texture of the object, and, sometimes other senses are also engaged when the object makes a sound or generates a smell and/or taste. The act of physically touching the object becomes vital as the distance between the object and the participant is lessened allowing the immediate tactile response to come into play. The inclusion of the senses, particularly the tactile, can encourage learners to not only engage a logical thought process, but also encounter feeling states that emerge through the use of their senses and emotions. Feeling states often generate an immediate response as the person reacts instinctively to the object they are given or have brought. Thoughts around what it looks like, feels like, and associations evoked by the object create an alternate way of exploring a historical narrative instead of jumping straight into what happened. After this initial interaction, other meanings and stories can be generated connecting the object to a wider narrative. The process of engaging emotional understanding can be a powerful tool "in making sense together in a way that is dialogic, multimodal, multisensory, and visual" (Pahl, 2017: 42).

Moving from the deeply personal to the political it is also important to draw attention to the fact that the prioritising of touching or encountering objects – which are both props in the context of a

performance and artefacts in the context of a museum, also invokes an act of transgression. Learners see the sign 'Please do not touch' and then do it anyway. This not only raises the stakes for the learning experience but I also believe extends Augusto Boal's idea of a "symbolic trespass" (1979/2000: xxi). This is particularly salient in the context of South Africa and the education of young South Africans as Boal articulates "If we do not trespass (not necessarily violently), if we do not go beyond our cultural norms, our state of oppression, the limits imposed on us, even the law itself (which should be transformed) – if we do not trespass in this we can never be free" (Boal, 2000: xxi).

An example where objects have been used in the attempt broaden emotional understanding in museums, is the Object Dialogue Box project (2002 – 2015), created by Norwich-based artists Karl Foster and Kimberly Foster and employed in various museums. While not a performance involving actors, the project reveals how objects can be used to create discussion and personal engagement with the exhibits. The boxes are given to museum visitors upon arrival and "contain a series of surreal objects, usually amalgamations of two familiar things brought together to make something unfamiliar. [Such as] A toy wheelbarrow pushes along an oversized apple" (Woodall, 2018: 98). These items are used by museum visitors "as props, or navigational compasses which allow for playful and empathic connections to be made between this thing in their hand and the art gallery or museum's collections on display" (Woodall, 2018: 99). The idea is linked to "surpass[ing] understanding" (Woodall, 2018: 108) and not solely relying on intellectual understanding which also ties into immersive and sensory performance's goal of finding a bodily and emotional understanding. The visitor is encouraged to encounter the exhibition from an emotional perspective, including through memory and personal associations, as well as a rational one, through factual and logical associations, and negotiate how the two work together in interpreting the exhibits. The idea of the familiar and unfamiliar in juxtaposition with one another, creates a space in which the visitor has to relook at and re-evaluate the exhibition in a new light through the assortment of surreal objects. The tactile also becomes important as the visitor touches the objects, as well as looks at them, forming interpretations based on their dialogic encounter with the objects and exhibition. This project is useful in exploring how art, in this case physical objects, can assist in a new understanding of the past when promoting empathy and personal engagement.

7.2.   The Post-Performance Workshop

The use of objects is central to the post-performance workshop conducted with the learners after *Beer Halls*. The workshop consisted of four separate smaller groups, each facilitated by one of the actor-guides or me, with each smaller group branching off on their own for about half an hour. Each group was given one set of the following objects: a stamp, doctor's gloves, a tie and woman's gloves, or a police baton (see Figure 23). The passbook, as the Map of Memories, given to each learner at the start of the performance was also a key object integrated into the workshop. In the smaller groups, the Map

of Memories was explored in relation to the object (one of the four above mentioned set of objects), as the passbook is central to many of the narratives and has many direct, and indirect, correlations to the objects given to the learners.

Figure 23: The objects used in the play and as stimuli in the post-performance workshop. From left: Latex doctor's glove, police baton, a pair of white woman's gloves, a brown tie and a stamp (below woman's gloves). Researcher's personal collection. Taken by Luke MacDonald.

To start the workshop, the learners were asked the following question: "How did it feel to carry a passbook?". The intention behind the question was to encourage learners to respond personally to the passbook and the fact that they had to physically carry it around with them. The inclusion of the word 'feel' in the question was used to encourage sensory language and emotional expression. Many of the answers were one-word responses such as "demeaning", "stressful", "oppressive", "scary", "frustrated", and "trapped". A few gave more detailed answers; for example, one learner noted that because the actor-guides kept demanding to see the passbooks, the learners were more likely to keep them in their hands out of the fear of being checked next, generating feelings of anxiety. The passbook thus became a tangible reminder of feelings of control and fear. Two learners noted that it made black people "feel like they were visitors" instead of belonging to their own country (Grade 11 Learners, Workshop Group, 12 March 2020).

A second question followed, and the learners were asked what it might have felt like for black people of the time to have to carry a pass and have it constantly checked. In retrospect, I see both the positive and possible problematic sides of this question. On one hand, it encourages the thinking of feelings

outside of our own current personal situations (including those who have direct links to ancestors who had to carry passbooks as well as those with indirect links) to attempt to connect to a period of severe and legislated racial discrimination which still has ramifications in our present. On the other hand, the question also carries the potential to erase the actual complex feelings of past peoples in the attempt to come to quick present realisations. We can, however, look to what is documented in the archive, in oral history and memory to explore periods in which people did resist the passes, revealing their anger and defiance against the pass laws. An example of such resistance includes the 1960 Sharpeville Massacre in which many black South Africans protested the enforcement of passbooks (and other inequalities) which resulted in a brutal mass police shooting and many fatalities. While we cannot assume to know exactly how people felt or thought, we can look to the documentation and the remembering of the past to learn from and connect it to the present. In the attempt to connect the past experience of pass laws to present understandings, perhaps the question needs to be rephrased so that the personal feelings of the learners are still connected to the past realities, but are not risking 'taking the place' of the multitude of experiences in the past. A more fitting question might be 'What bearing/impact do you think the pass had on the lives of those who were forced to carry it?'. The rephrased question still encourages learners to engage with the ramifications of the passbook but does not assume to 'know' the feeling state of another.

Following the two opening questions, more attention was given to the questions on the back page of the Map of Memories dealing with the learner's historical character: "Who is this person?", "What did they do or say?" and "How do you feel about what they have said and/or done?" Each learner's 'person' was discussed in more detail in pairs. Some did not remember who 'their' person was and needed more assistance. These questions were aimed at firstly, encouraging the learners to pay attention for 'their' person during the play; secondly, reinforcing what was seen and using the workshop to clarify any confusion; and, thirdly, drawing attention to the object of the pass and possible feelings surrounding the contexts in which the pass is situated. The characters were briefly explored and commented on. After they had concluded their discussion in pairs, some learners shared their opinions with the group.

The next section of the workshop dealt with connecting the passbook with the item (one of the four) given to that group. This item (examples of each can be found later in the chapter under section 7.5.) was then used as a stimulus for an arts-based expression, either through poetry, drawing or both, to explore the links between the pass, the object, the narratives, and learner's personal feelings and responses to them. Once completed, those who wanted to share their creative expressions showed and explained them to the rest of the group. Some gave me permission to photograph them and display them in this thesis. If there was extra time, some of the learners combined their individual poems and wrote a group poem, drawing elements from the individual poems to create a new poem that combined the various sections. The use of the objects as creative stimuli was very effective with the Grade 11s but

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the Grade 8s battled with this and as a result some adjustments were made to accommodate the Grade 8s. These adjustments will be discussed further under 7.6: Evaluation of Arts-Based Methods.

7.3.   Objects Explored Through Arts-Based Methods

In the exploration of objects as catalysts and makers of meaning, I employed the arts-based methods of poetry and drawing in the post-performance workshops as a means for the learners to express their understandings of the narratives and experience of the production. Instead of just speaking about their associations, feelings and insight, they were encouraged to choose either poetry, drawing or both, as means to explore how they felt about the object, what reaction it evoked after seeing it in the production, and other associations that they wanted to explore creatively. The actor-guides and I also wrote poetry and drew in response to the objects. These will be discussed further on in the chapter.

Poetry

The first arts-based method employed in this case study is poetry. Poetry can be a powerful source of data as it is "effective at conveying strong emotion. Operating on the level of image, the poem resounds in the mind" (Furman, 2004: 163). As facilitators, we discouraged the learners from having grandiose notions of poetry that situate poetry within the idea that only professionals or experienced poets can write good poetry. Instead, the type of poetry that was encouraged involved the initial step of simply writing a few lines that express feelings, attitudes and aesthetic observations around the object and the Map of Memories. It was emphasised that the learners should not judge their poems and that they should not think of the poems as having to sound 'right' or be artistic. Rather, the poems needed to speak to the object, in any language of their choice, within the short amount of time given. On some occasions group poems, where a few students joined their individual poems together, were also written if there was extra time.

I chose poetry as one arts-based method to use in the workshop as it involves abstract ways of thinking and expression, and tends to operate in the realm of images, as noted earlier by Rich Furman (2004: 163). Images have a strong sensory connection, allowing the reader to imagine what is being spoken about, providing a way of "inviting the reader to 'step into' another person's experience" (Owton, 2017: 8). Emotional and aesthetic connections are thus heightened through poetic, sensory and image-related language. Such words paint pictures of what is seen, touched and smelt, and what feelings the circumstances around the object evoke, and so on, as they "show us rather than simply telling us and perhaps can transport us to a place, time, and experience, which, if the image is effective, allows us to understand the emotion being conveyed in the poem" (Owton, 2017: 9). This form of poetic expression through imagery works well with the intention behind immersive theatrical experiences to encourage

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the use of the attendant's senses. The attendants can engage the memories of sensory experiences as well as their imaginations when writing and listening to others' poems. The idea of feeling is an important component of poetry (and its place in research) as it "engages the researcher and reader in *feeling* the experience, not simply recording or reading it" (Simons, 2009: 89; original italics). What is felt and experienced in the production is expressed afterwards in poetry which can help learners "learn through experience to heighten self-understanding" (Owton, 2017: 10).

What is felt is also of value in my own research process as I engage in my personal response to the objects (and other areas explored in the play) after the play has ended. Self-understanding, as well as understanding of the wider context, can be assisted by poetry as "*writing is a method of discovery*, a way of finding out about yourself and your world" (Richardson, 2010: 35; original italics). Often what emerges on the page as it is written comes about organically, as the process of discovery progresses. Other times it involves a great deal of thought and grappling with the issue. In both cases, poetry can assist the learner and the researcher in coming to new insight and understanding, as they explore abstract concepts in relation to factual ones. This process of reflection is an important one in encouraging learners to look at themselves, their place in the world, the historical narratives and how that all feeds into society, and the social and political contexts in which they are situated. "Poetry as a reflective and intentional process can help both the authors of the poetry and the audience of the poems to reach praxis or the process of being moved to action, to affect change, and to better the next experience" (Killingsworth *et al.,* 2014: 168). As learners engage with complex issues surrounding power, oppression and resistance, through a creative and self-reflective lens, they may come to new ways of seeing and/or reassess attitudes and ways of being.

Drawing

The second mode of creative expression used in this case study is the use of drawing in response to the object. The intention was to go beyond just redrawing the object as realistically as possible, and rather explore associations, feeling states and abstract meanings that are evoked by the object and the situations that might surround the object. For example, in Figure 24, the learner drew a picture of a glove usually warn by a doctor when examining a patient. Such gloves allude to the compulsory medical inspection of black males prior to receiving work to ensure they did not carry any venereal or sexually transmitted diseases. Flames are drawn coming out of the glove. There are multiple ways to look at this picture, such as the burn of embarrassment that the people who were inspected might have felt, or perhaps the unethical power that those doctors held in their hands during their examinations. Images and drawings can be effective modes of expression as "images [have the ability] to convey multiple messages, to pose questions, and to point to both abstract and concrete thoughts in so economical a

fashion that makes image-based media highly appropriate for the communication of academic knowledge" (Weber, 2008: 43). The multiple meanings and interpretations that are present in images provide a way for learners to explore the object, and the histories and power structures around them through a visual medium. The fact that drawing is visual can be a way for those who battle to express themselves in words, or in cases when understandings go beyond words, to create a pictorial form of expression; "Artistic images can help us access those elusive, hard-to-put-into-words aspects of knowledge that might otherwise remain hidden or ignored" (Weber, 2008: 44). Sometimes what is drawn does not make logical sense, such as a series of lines or shapes, but speaks to internal revelations or struggles of the person drawing. This acceptance that what is outside of the boundaries of logical expression can assist learners in feeling less pressure to have to create 'smart' answers but rather allow the hand to move and let what needs to be drawn, come out. Drawing, therefore, helps us

Figure 24: Learner drawing responding to the object of the doctor's gloves, with permission.

to "access a different way of knowing through creative processes that engage the emotions and feelings and facilitate intuitive understanding of the data" (Simons, 2009: 89). Sometimes what is drawn is unexpected and this offers an opportunity for the drawer to analyse what they drew and what it means for her/him.

Not to be underestimated is the sense of agency elicited when people are allowed to choose what to draw and how to describe what they drew (Mitchell, 2017: 25). This aspect connects to the larger pedagogical project of growing confident and critically conscious citizens. The racist system of education in apartheid South Africa, known as 'Bantu Education', under the Bantu Education Act of 1953, which saw young black South Africans receive sub-standard education, was briefly discussed in Chapter 4. To counter such limiting forms of teaching, critical and creative pedagogical approaches which encourage "acts of cognition" (Freire 1973: 60) and expose learning as dynamic and dialogic, are crucial. Drawing is also a form of storytelling, giving the drawer the opportunity to form their own understandings, instead of just being told the facts.

Through looking at a drawing of an object (or a photograph, which was not used in this case study but has been used in others, such as in El Muhammady *et al.*, 2017), the object becomes distanced from its initial encounter and is reframed and recontextualised allowing us to "become more attuned to their [the

objects'] significance" (Mitchell 2017: 22). The object is effectively seen in a new light and a dialogue develops between the original object, the drawing, and the interpretations of the other people engaging with the drawing and object. Others may also interpret the drawings subsequently and see additional meanings, perhaps not previously seen by the drawer. As Sandra Weber (2008: 45) notes, "Images literally help us adopt someone else's gaze, see someone else's point of view, and borrow their experience for a moment. This enables comparison with our own views and experiences". While drawings can assist in offering a way to look internally, it also provides a means to externalise internal thoughts which can then be shared with others, creating a dialogic exchange as the various viewpoints are expressed and discussed.

My Own Example – The Teacup

In the interrogation of drawing and poetry, I used the object of a teacup (which was not included in the workshop) as an example for how I personally used arts-based methods and objects to explore the histories depicted in the play. Before the staging of the play, I wrote a poem and drew a picture, both dealing with the object of the teacup, which will be discussed below. The teacup is a utilitarian vessel that is used to hold a hot beverage. However, I looked beyond the practical attributes of the objects, and looked at the power struggles and other associations surrounding the object, with specific reference to one of the accounts incorporated into the play. The account in question was re-enacted by the actor-guides (see Figure 25) as they explain some of the methods people would use to get past the laws that limited alcohol sale and use: "Actor-

Figure 25: Zulu (left) and Ntintili (right) drinking from mimed teacups. Researcher's personal collection. Taken by Luke MacDonald.

guide 3: 'When you had friends and you wanted to drink gavine[45], then you sit on stools outside the room and put the gavine into a teapot. Everyone has their own teacups and saucers, and you all sit there drinking. When the police come they do not kick things around and break things because they see you are doing things properly.'" (Jenkins, 2019: 5). The teacup became a device that was used to circumvent some of the restrictions of the Durban System. It is important to note that the object of the teacup does not feature physically in the play and was only mimed, due to the breakable nature of the teacup. All

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[45] A strong alcoholic drink distilled from home brewed liquor.

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objects used in the workshops were physically present in the production. The physical presence of the objects in the production was of great significance as the aim was for the learners to see the objects in the performance and then be able to touch and engage with them later in the workshop. It was only in my own personal capacity that I referred to a mimed object. The reason behind the choice of an alternate object was that I did not want to use the workshop objects prior to the staging to prevent duplication. Subsequently, I also engaged with the workshop objects with the learners after the performance and these poetic responses have also been included at the beginning of each subsection dealing with the specific workshop object (see under 7.5.).

In terms of the poem responding to the teacup, I entitled it 'A Storm in a Teacup'. I focused on sensory language, describing the look, touch, cultural attitudes to the idea of tea drinking and emotional reactions to the underlying anger that my speaker feels at the façade that the teacup represents. The poem reads:

> 'A Storm in a Teacup'
> Fancy, porcelain, cold to the touch
> I admire your patterns and shape.
> Decorum, grandeur, pinkie finger raised,
> Yet my insides shake and rage
> As I wait for the police to come.

The object is at the centre of the poem; it is about a teacup, but it is also about so much more. I saw the teacup as a symbol of a façade and a form of escape from the restrictions that dominated many areas of the workers and other black inhabitants' lives. The idea of the façade is linked to English and colonial associations of tea drinking that evoke ideas around class, decorum and proper conduct. Civilised behaviour (reinforced through the image of the pinkie in the air; "pinkie finger raised") has strong association with tea drinking versus the 'wild' drinking of (illegal) alcohol. The idea of decorum and grandeur is ironic as there is little that fulfils these descriptions with specific regards to the oppressive nature of the Durban System. Though the idea of civility is portrayed by the teacup at face value, underneath it lies power plays, control and clashes between identity, inequality and legal enforcement.

My drawing (see Figure 26) came about after the poem and is both a response to the poem as well as the object itself. I drew the teacup referred to in the poem, but added a crack in which a dark red liquid, perhaps reminding me of blood, seeps through the hole, which could stand for a flaw in the façade. What lies behind the pretence of decorum is much suffering which in effect is reddening the teacup. The coloured cloud behind the teacup represents a storm of chaos existing outside the façade. This storm is both personal, involving my journey of researching and staging painful narratives of the past and my own grappling as a researcher in exploring how to portray and explore these stories. It is also speaking

to the political and societal chaos that was happening outside of the moment of tea drinking. Even though the police passed by those who appeared to conduct themselves in the 'proper way', hence the teacup, there were still a number of pressures, oppressions and suppressions that were presented in and around the lives of those drinking out teacups. There are both internal and external pressures that the teacup has to endure, leading to an inevitable breaking point.

Figure 26: My drawing responding to the object of the teacup.

My poem and drawing are not meant to give a direct factual response to the historical account, but are rather spaces where I explored some of my own reactions to this object that is tied to much larger power structures that exist outside of it. Through images and sensory language, the performed account is reframed and explored in a new light. The poem and drawing are not static and new revelations come about as I re-read and look at them again. They will also generate possible different meanings for others who encounter the poem, drawing and the object.

7.4.   Actor-Guide Responses

In addition to my own response, I asked the actor-guides to respond to any object in the play that spoke to them, by drawing or writing a poem. The activity occurred near the end of the rehearsal period. I wanted them to try out the arts-based methods before they asked the learners to do it in the workshop, as well as to use it as an opportunity for the actor-guides to encounter their props in a new, self-reflective light. Objects used in the performance area are first and foremost props for the actor-guides to employ as part of the storytelling process, but through this exercise the props also become "the tellers of the stories" (Meskin *et al.*, 2017: 187), not just aids. The objects, as noted earlier, speak for themselves, and in this exercise, the actor-guides were encouraged to explore the stories and their subsequent interpretations that emerged from these objects, in relation to the narratives in which they perform. The objects chosen by the actor-guides were the doctor's white coat (which was not an object/costume item finally included in the learners' workshop), the police baton and the doctor's gloves; see Figures 27, 28 & 29 to see the examples.

'White Coat'

Pure as snow, innocent
That is how we are deceived
Doctor, doctor, nothing troubles me
besides the inspection, innocent?
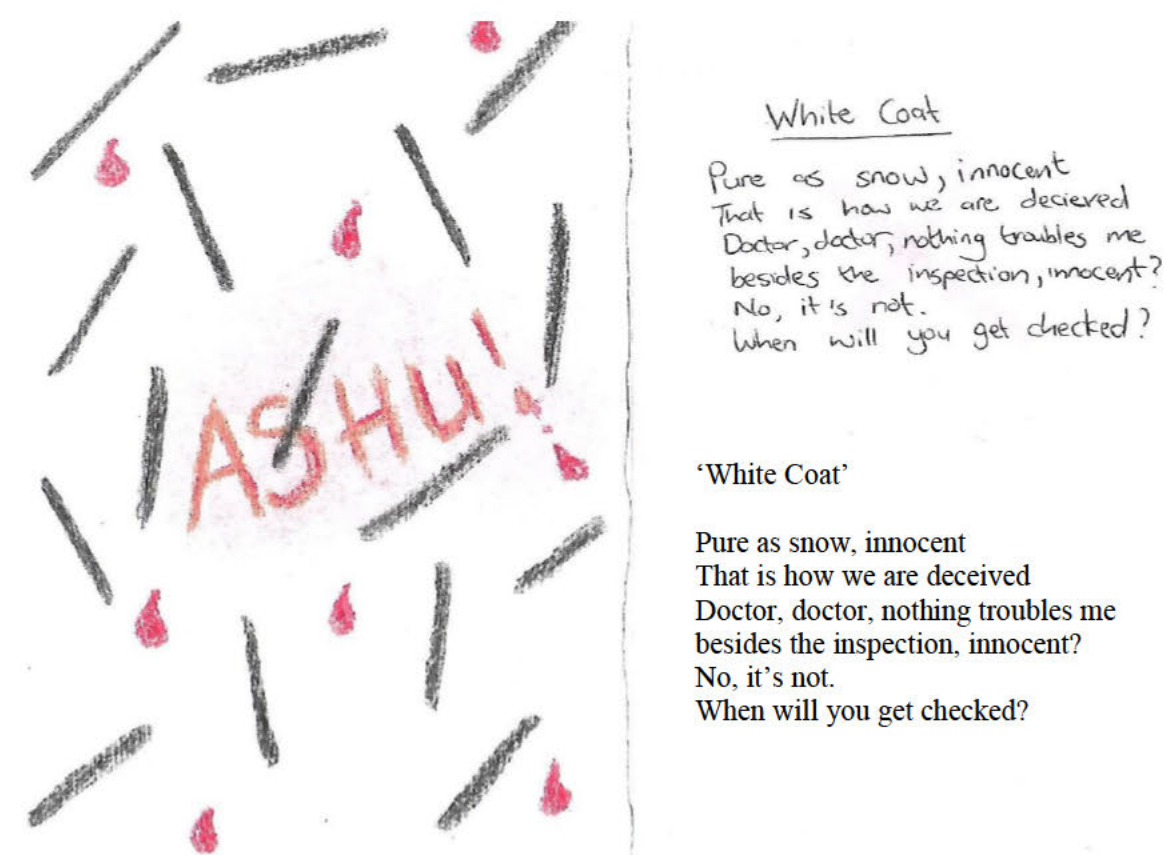No, it's not.
When will you get checked?

Figure 27: Actor-guide's picture (on left, in response to the police baton, the 'black stick'), and poem (on right, in response to the doctor's coat), with permission.
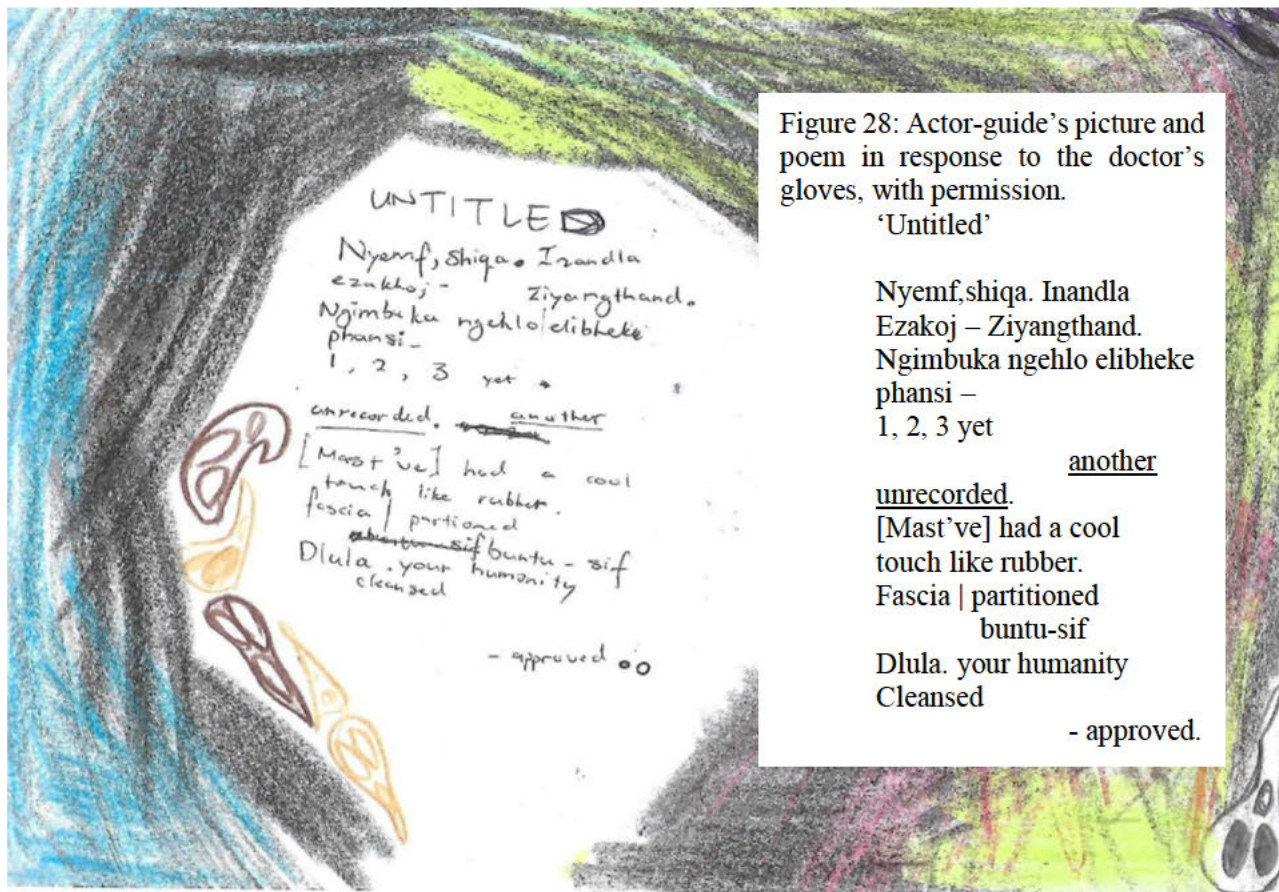
Figure 28: Actor-guide's picture and poem in response to the doctor's gloves, with permission.

'Untitled'

Nyemf,shiqa. Inandla
Ezakoj – Ziyangthand.
Ngimbuka ngehlo elibheke
phansi –
1, 2, 3 yet

        another
unrecorded.
[Mast've] had a cool
touch like rubber.
Fascia | partitioned
      buntu-sif
Dlula. your humanity
Cleansed

        - approved.
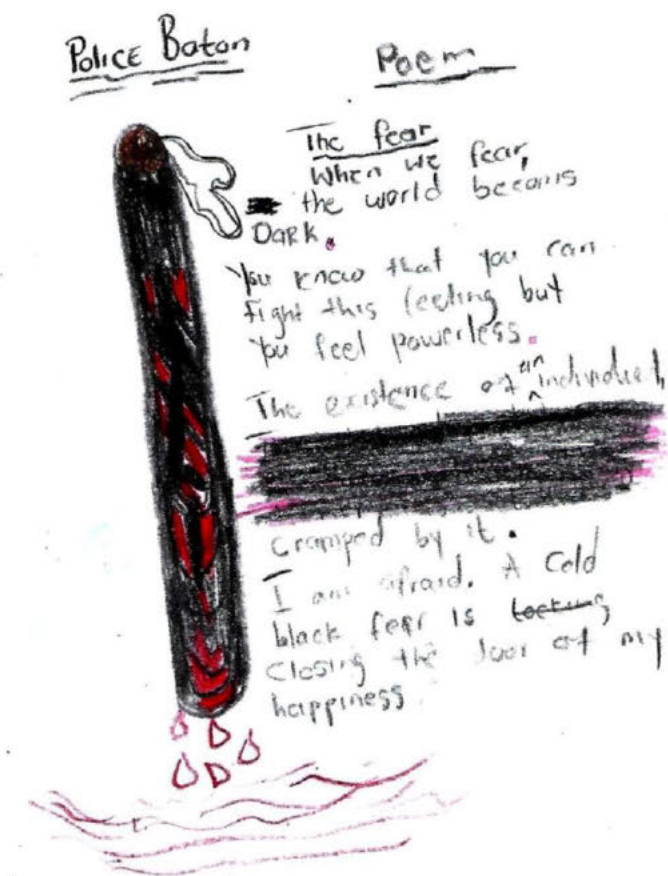

Figure 29: Actor-guide's picture and poem in response to the police baton, the 'black stick', with permission.

'The fear'

When we fear
the world becomes
Dark.
You know that you can
Fight this feeling but
You feel powerless.
The existence of an individual,
cramped by it.
I am afraid. A cold
black fear is
closing the door of my
happiness.

7.5.   Learner Responses to the Four Objects

In the workshop, each smaller group was presented with one of four sets of objects and were given a piece of paper and a pen. All the objects used in the workshop were used as props in the play that preceded the workshop. This was a vital choice as I wanted to ensure that there was a direct connection between the object in the workshop to the objects seen in the play. Once the object is taken out of the performance context, its frame shifts. In any theatrical setting, objects on a props table are simply "a disparate group of items that beg for a story and ask to be played with, touched, recovered, and owned" (Rayner, 2009: 181). Without the theatrical context their representational value and role in the narrative is altered. The objects represent both "the real and undermin[e] it […] circulat[ing] between their materiality and the reality of representation" (Rayner, 2009: 191). These objects are effectively "suspended between their arrival and departure" (Rayner, 2009: 191) and for this reason can be an effective tool for learners to use theatrical objects in a personal exploration of the narratives seen and recontextualised outside of the performance.

The act of seeing the objects in the performance creates a visual and tangible link to the narratives. The object becomes associated with the narrative and the historical context. When it is taken out of the performance and given to the learners, it is now no longer a prop that represents a historical reality within the play, but a material object that the learners can touch and examine. These objects still carry the representational associations that they evoked in the play, but are now presented by the actor-guide, no longer in character, but as a facilitator, in a position where it lies between its role in the play and what the implications of the imagined real historical object in the past. The object is thus framed by the narratives in which it is used, its physical presence in the play, as well as pictures, memories, and other encounters with similar objects that the learners may have come across prior to the play. All of these culminate in the post-performance workshop, as the object, formally a prop yet still imbued with the meanings surrounding it, is passed around and re-evaluated. The object exists in several areas: in the present, in the play and in the past. This existence is what the learners are encouraged to negotiate through their artistic expression of poems and drawings. The object is not just an object, but it carries many meanings that are entrenched in power structures. The object, thus, becomes a way into exploring aspects of the narratives through an emotive form of expression that does not go straight into the factual content but encourages the learners to make connections from what was seen in the play, what they already know, what is still to be discovered and how they feel. Some of these expressions have been included in the subsections below and can be seen in relation to each object. My own poetic responses to the objects have also been included at the start of each subsection.

'In the Hands of a Stamp'
By Stephanie Jenkins

Bang, ink flying everywhere
The sweat rolls off my brow
What will the answer be?
This wooden object, carrier of power,
Controlling my movements.
My fate lies in the hands of a stamp.

The first of the four sets of objects is the stamp. The stamp has direct associations with the passbook as it acts as a visual signifier of the official permission, or lack thereof, given to work for a certain period in a certain area. The stamp was a means to enforce the laws that prevented people of colour from moving and working freely around the city of Durban (and other areas in South Africa), using strict enforcement and regulation. Without the official stamp, a non-white person, could be arrested for breaking the law. The two learner arts-based responses for the stamp (see Figures 30 and 31) below are both group poems written by one of the groups I facilitated. Each poem is a combination of three individual poems that have been reworked into one poem. The group poem provided the learners with the opportunity to collaborate with one another and work together to create images and evoke meaning.
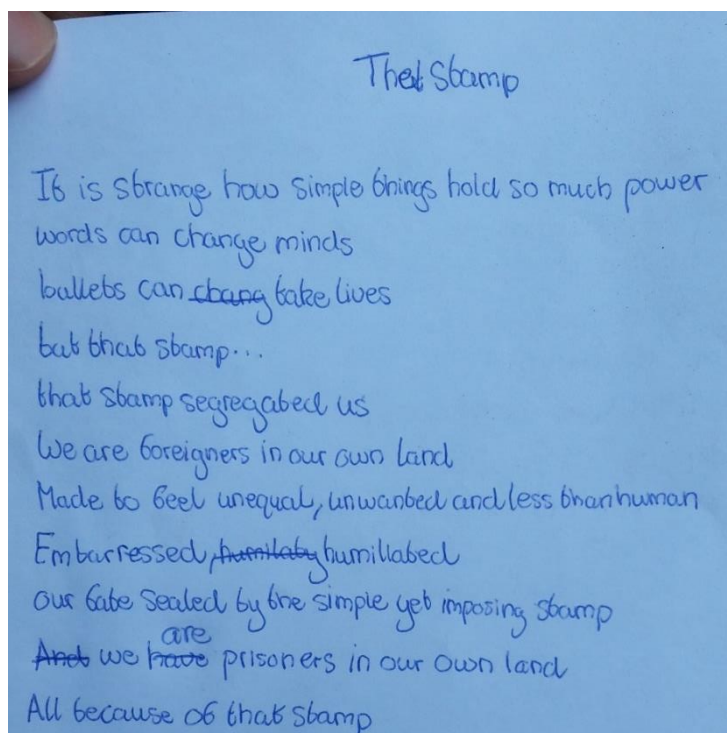
Figure 30: First group learner poem written in response to the stamp, with permission.

'The Stamp'

It is strange how simple things hold so much power
words can change minds
bullets can take lives
but that stamp…
that stamp segregated us
We are foreigners in our own land
Made to feel unequal, unwanted and less than human
Embarrassed, humiliated
our fate sealed by the simple yet imposing stamp
we are prisoners in our own land
All because of that stamp

Figure 31: Second group learner poem written in response to the stamp, with permission.

Clang! My chains are anchored.
Bang! Denied, gaan huis toe! [Go home!]
A Stamp
an ink blot that decides your future
freedom is but a fickle idea
In the land I call home
Unfair in it's [*sic*] use
A symbol of oppression
Oh, Mother Land
What have you become.

Imagery is an important part of the above two poems in exploring the object of the stamp. The use of sensory language is evident in the above, through the inclusion of sounds such as, "Clang!" and "Bang!"; visuals such as, "chains", "ink blot", "bullets"; and words of emotion such as, "embarrassed, humiliated". The use of imagery is used to explore some of the power struggles surrounding the stamp. For example, the stamp is personified, giving it the power to perform actions that affect people; "that stamp segregated us", and "an ink blot that decides your future". Through the poems, the stamp, and its repercussions, are explored in an image-driven language that explores the stamp as "a symbol of oppression".

Doctor's Gloves

'Hands'
By Stephanie Jenkins

Hands, they draw, they write,
they build.
Fingers, they touch, they decipher,
they feel.
Hand and fingers
through which we see the world.
Touch speaks volumes
but what if that touch
doesn't care
if it is forced upon
in the name of cleanliness?
What becomes of those
hands and fingers?
Are they still eyes through which
to see the world?
Or are they knives that pierce
the soul
all in the search for work.

The second set of objects is the doctor's gloves. The object given to the learners was a pair of latex gloves. The historical accuracy of whether latex gloves were used by the doctors or not during inspections, is not noted in the accounts I read. The use of gloves was an artistic choice made to connect the object (gloves) to the doctor character and the process of medical inspection that happened at KwaMuhle before work might be granted. This inspection was yet another challenge that those who queued at KwaMuhle had to endure, making it very difficult to ultimately get their passes stamped. Many recorded accounts[46] note the traumatic memories that people had of the process of inspection when visiting the Native Administration Department. The following learner responses include a group poem, see Figure 32, written in response to the doctor's gloves, and a picture, see Figure 33, drawn depicting a silenced person surrounded with various words that speak to some of the rights taken away through the process of inspection.
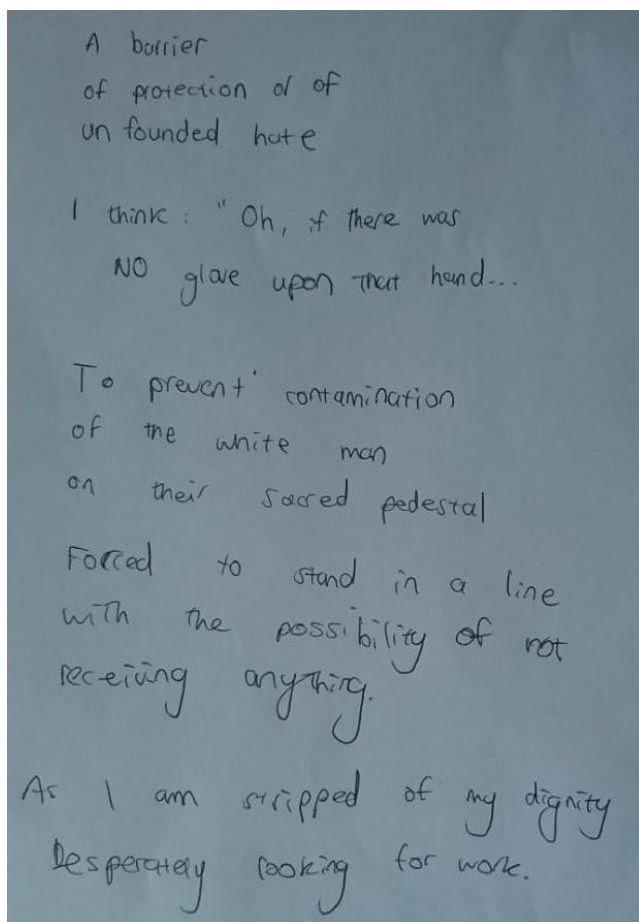
Figure 32: A group learner poem written in response to the doctor's gloves, with permission.

A barrier
of protection or of
unfounded hate

I think: "Oh, if there was
NO glove upon that hand…"

To prevent contamination
of the white man
on their sacred pedestal

Forced to stand in line
with the possibility of not
receiving anything.

As I am stripped of my dignity
Desperately looking for work.

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[46] The account of Amon Zungu detailing the process of the medical inspection at KwaMuhle was included in Scene 4 (pp. 10-11) of *Beer Halls*.
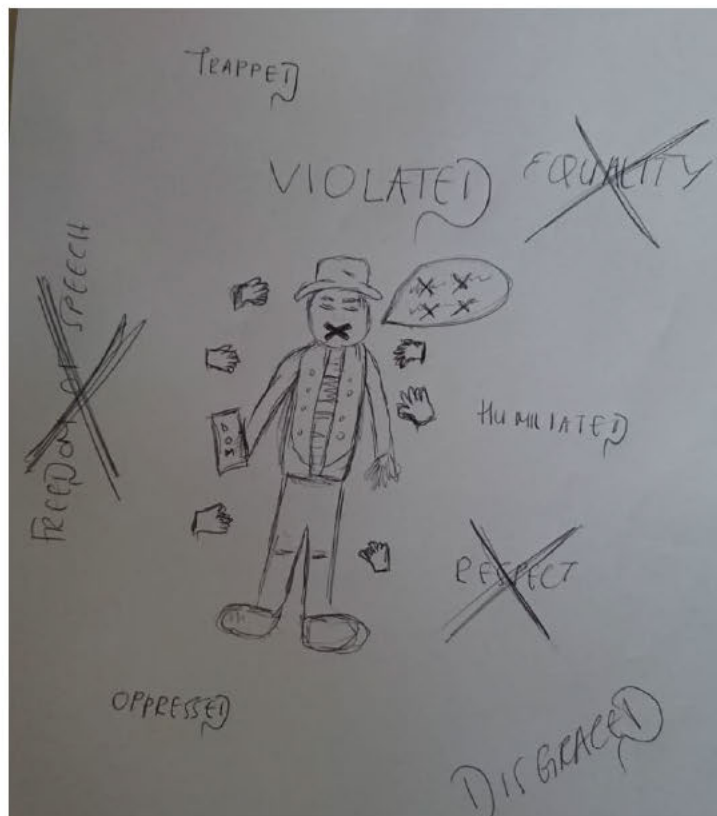
Figure 33: A learner drawing drawn in response to the doctor's gloves, with permission.

The Tie and Woman's Gloves

'The Part'

By Stephanie Jenkins

If I put on gloves

and a tie around my neck

will I look the part?

The third set of objects is the tie and woman's gloves. The tie was worn by Actor-guide 3 when playing the character of Mr Roche, one of the workers at KwaMuhle, and the gloves were worn by Mrs Winter, a woman who went to KwaMuhle to get her employee's pass stamped, only to be rejected. These costume items were given to the learners during the workshop to touch and even put on if they so desired. These items were less directly connected to the pass than the other objects may considered to be, but still produced very insightful responses by many learners. The costumes, as discussed in Chapter 5, played a big role in connecting the characters to the narratives and proved to be visual markers that were remembered by many learners. Figures 34 and 35 are two poems that deal with these objects in relation to the people who queued up to have passes stamped.

Figure 34 (see next page), 'Birds in a cage', uses poetic language to compare those forced to queue to "birds in a cage", who were restricted by the clothing items that many may have worn to give the

impression of 'looking smart' and respectable (similar to the idea of civility associated with the teacup). Yet such clothing choices provided little assistance in helping those who queued to actually get work, as the final decisions often turned them away. It is interesting to note that these two clothing items were often approached by the learners in one of two ways. One way saw the items as restrictive things of false decorum, like the approach in Figure 34. Others saw them as a symbol of wealth and belonging to those who did not have to queue to find work as they were white. The second poem in Figure 35, 'Man with the Brown Ties', refers to this with the line "Many of us wanted to stand with white gloves", with gloves referencing both the inhumanity of the segregation and the "double consciousness" (Du Bois 1903; Fanon 1967) that systems of racial inequality inevitably give rise to in the psyches of the oppressed. Possessing 'white' gloves, was to have some authority, some confidence, some chance of being listened to. These objects evoked a number of different responses, depending on the perspective taken.

Figure 34: An individual learner poem written in response to the woman's gloves and brown tie, with permission.

'Birds in a cage'

Birds in a cage
wanted to fly
forced to wear pillow soft gloves
and big neck ties like collars.

Birds in a cage
wanted to chirp
forced to wear winter clothing
in the summer

Birds in a cage
ready to fly
but their wings were clipped
for hand gloves and neck ties.

Figure 35 (on the next page) is a narrative poem that positions the speaker inside the action and invites the reader to be included in the event depicted. The choice of "us" is particularly effective in including a wider audience in what unfolds. There is a clear antagonist who is referred to as "the man with the brown tie". He is characterised by the clothing item and has no name except for the negative terms of

"cockroach" and "baas"[47] and he is also referred to as the "the defender of the pass". 'Man with the brown tie' is a poetic creation that has used the character of Mr Roche, the object of the tie and the overall historical period to create a new representation of the kind of person and encounter that may have existed in the courtyard. The poem is evocative and uses images to create a character that explores issues of power and inequality in relation to the pass system.
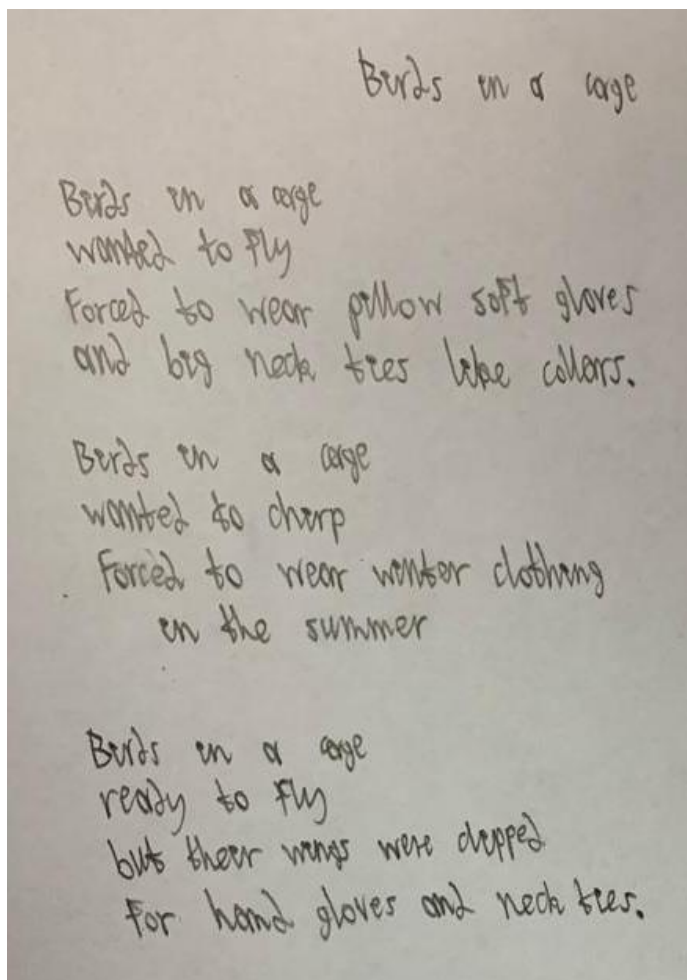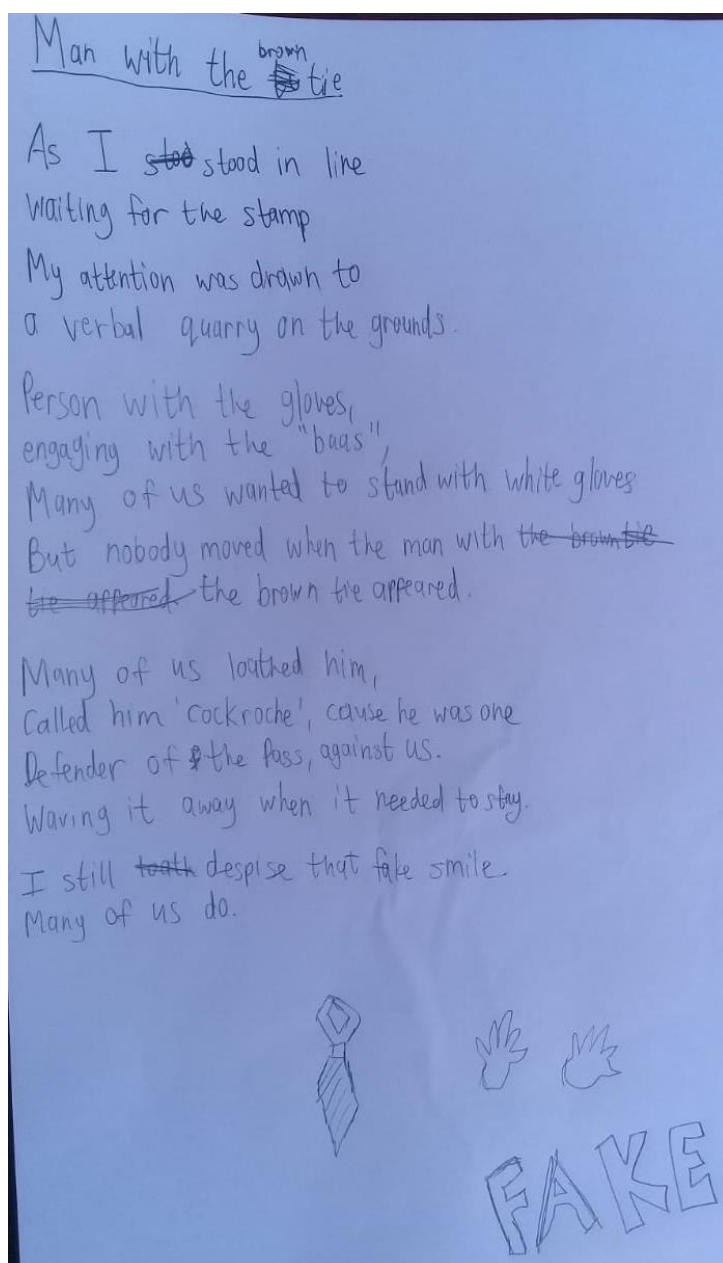

Figure 35: An individual learner poem written in response to the woman's gloves and brown tie, with permission.

'Man with the brown tie'

As I stood in line
waiting for the stamp
My attention was drawn to
a verbal quarry [sic] on the grounds

Person with the gloves
engaging with the 'baas',
Many of us wanted to stand with white gloves
But nobody moved when the man with
the brown tie appeared.

Many of us loathed him,
called him 'cockroach', cause he was one
Defender of the pass, against us.
Waving it away when it needed to stay.
I still despise that fake smile.
Many of us do.

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[47] Baas is the Afrikaans word for boss. The term, however, as it is used here, it carries other connotations from simply being 'the one in charge'. There is the idea of unequal power and separation attached to the word.

'Wooden Lies'
By Stephanie Jenkins

Leering down at me past a
long wooden nose like Pinocchio
but this appendage stings my
skin.
As you lie the wooden nose grows
and so does the burning in my
soul.
I search for something true to look to
amidst all these
lies.
Yet the wooden nose grows and
grows.
But so does my resistance. I will
seek truth
till it no longer hurts.
Till I'm no longer peering down a
wooden stick
used to keep me in check.

The fourth object is that of the police baton, or the "black sticks", as noted in Amon Zungu's account of his experience at KwaMuhle used in *Beer Halls* (Jenkins, 2019: 10), carried by the black jacks to keep people in check. The baton can be viewed as a symbol of force, pain, control and order. Figures 36, 37 and 38 are learner responses which explore the police baton. Figure 36 is a pictorial depiction of the baton used in action, displaying its violent use. There is a second part to the drawing showing the face of a person, with a sign saying 'native' tied around the person's neck. The terminology, as displayed by the tied sign which may be indicative of shackles and slavery, is restrictive and limiting, It is linked to the picture behind it, in which a person, possibly the same person with the sign or another, is being beaten by the black stick.
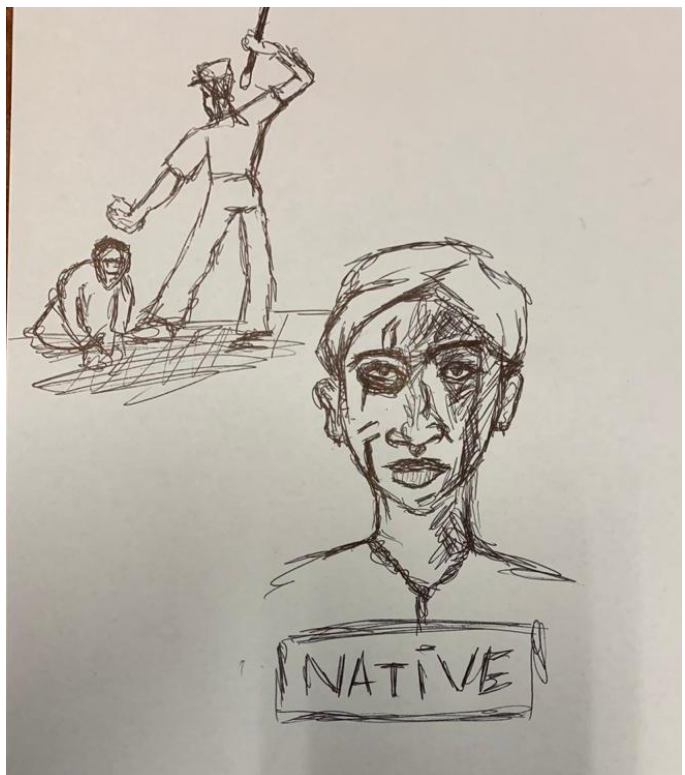
Figure 36: A learner picture drawn in response to the police baton, with permission.
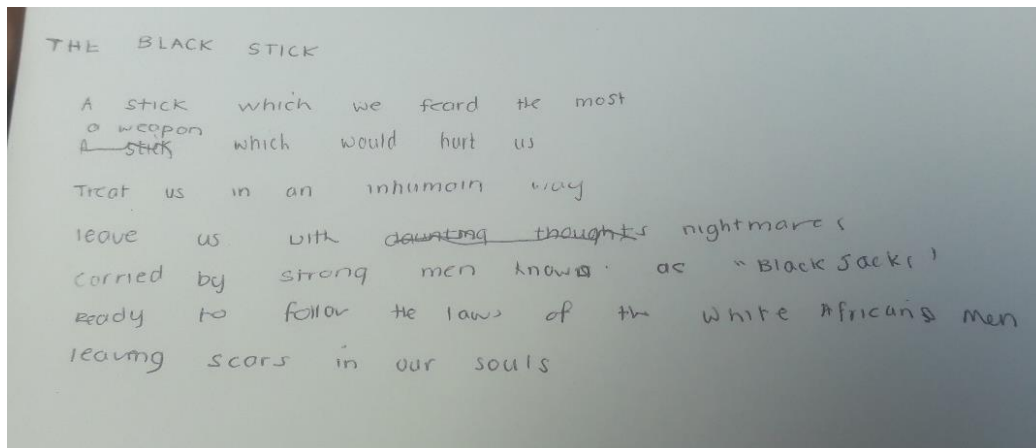
Figure 37: A group learner poem drawn in response to the police baton, with permission.

'The Black Stick'

A stick which we feared the most
a weapon which would hurt us
Treat us in an inhumain [*sic*] way
leave us with nightmares
carried by strong men known as 'Black Jacks'
Ready to follow the laws of the white African men
leaving scars on our souls
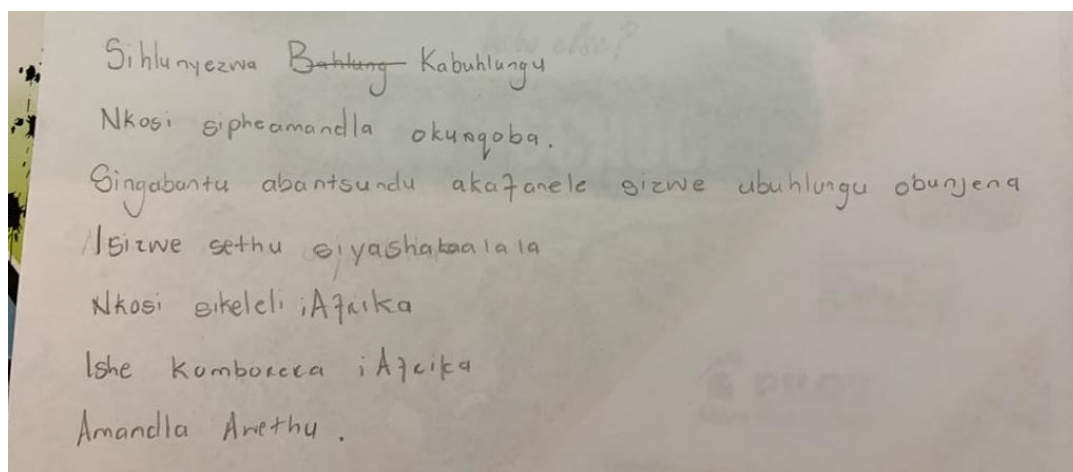
Figure 38: An individual learner poem written in isiZulu in response to the police baton, with permission.

Sihlunyenzwa Kabuhlungu
Nkosi sipheamandla okunqoba.
Singabantu abantusundu akafanele sizwe ubuhlungu obunjena
Isizwe sethu siyashabalala
Nkosi sikeleli iAfrika
Ishe kumborera iAkrika
Amandla Awethu

We have suffered a great deal
Lord give us power to triumph/conquer
For as a black nation we are not to endure such atrocious pain
Our people perish
God bless Africa
God bless Africa (in Shona)
For the power is ours

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It is significant that the use of personal pronouns, particularly 'I' and 'us', have been used prevalently throughout many of the poems dealing with all of the objects. The learners have been situating themselves into their poetry and into the events that they are attempting to depict. This suggests that many of the learners have had some sort of personal encounter with the performance and the site of the museum. Through the use of actor-guides and performance, some of the possibly distanced past events are brought into the immediate vicinity of those present in the site of the museum and this is evident in some of the poems.

7.6.   Evaluating the Arts-Based Methods

Poetry and Drawing

As I reflect on my own experience as a facilitator, the feedback I received from the actor-guides and the responses presented by the learners, I have evaluated the success of the role poetry and drawing had in the expression of feelings, attitudes, and understandings of the past narratives in relation to the given objects. Overall, the poetry, both individual and group poems, were quickly grasped and beautifully done. The range of poems that were written displayed great understanding and many explored the objects in an interesting, thoughtful way that linked to the past narratives enacted. The poems were also often quite quickly written, and many were eager to share their poems with the rest of the group.

In terms of drawing, it did not seem to work as effectively as the poetry. I noted the following in my research journal (12 March 2020: 15),

> The process of drawing has not yielded the same results as poetry. Many of the drawings [produced by the learners] are literal and those who cannot draw are sometimes embarrassed by what they have created. Too many people are seeing it as having to draw objects when it is more about expressing various thoughts and feelings and ideas onto the paper through shapes, colours, lines and so on. It seems that it has been difficult for the facilitators to communicate this to the learners and that different ways of setting this activity up are needed when explaining the task to the learners. Perhaps the word 'draw' carries connotations of artistry and sketching which is not the goal of this task. Also, most people are drawing with pen which can limit the process as crayons offer different thickness and colours which can be used to create shapes and doodles in addition to literal drawings of people and objects. Crayons perhaps should be available to be used and then returned to the facilitator.

Crayons seem to be a big factor in promoting drawing that engages more, making room for doodles and wider creative expression. I noted that, "there is a need for crayons to be provided should drawing take place [again in the future]. This requires funding to be able to buy the implements as well as they [the drawing implements] need to be looked after and returned. This is something to look at for future workshops. Drawing does not have the same impact for everyone if only a pen is used. Colour also

speaks to expression and feelings" (Research Journal, 11 March 2020: 12). While some of the drawings were very effective and dealt with the object well, these tended to be on behalf of artistic learners who already felt that they could draw and not by learners who just wanted to work pictorially, regardless of previous skill. One of the main reasons that drawing was included in the workshop was to encourage those who do not feel as comfortable with words to draw images that speak to them, not necessarily to create masterpieces of great realism. This emphasis needs to be reiterated in future workshops. The process of drawing should ideally be uninhibited and a 'pouring out' of whatever the learner wants to express on paper.

Adapting for Grade 8s

While the object and arts-based work was largely successful with the Grade 11 learners, the Grade 8s seemed to battle with some of the abstract concepts surrounding the idea of connecting an object to the performed narratives and then drawing or writing a poem about them. Their attention spans are far shorter than Grade 11s and not all of them are as invested in History, as the Grade 11s had chosen History as one their subjects, while the Grade 8s are forced to take the subject. In our first workshop with Grade 8s we did try using the objects in connection with the arts-based methods and I found the following:

> We had some Grade 8 classes today which proved more of a challenge than I expected. They battled to concentrate throughout the whole performance. They also did not work with the objects as well as the Grade 11s had. They battled to form connections beyond the physical object. Thinking abstractly about feelings and the consequences of these objects in the narratives and in the past was difficult for many of them. It seems that Grade 8 is too young for a performance and workshop of this nature. (Research Journal, 12 March 2020: 14)

I, therefore, decided to adapt the workshop for the next lot of Grade 8s that attended the performance the next day, so that it would be less abstract and easier to understand. The new workshop involved,

> more time speaking through each of the characters written on the back of the passbooks, as I noticed that with my previous [Grade 8] group many of them did not know who some of the people were and were battling to put names to faces. Therefore, more time spent on this will allow the learners to make better connections from the performance to memory. They will be encouraged to draw or write a poem about what they saw [or a character] rather than the specific object. While this is making the focus of the drawing very broad it at least links to what is seen, as they are battling to narrow down to the specific. I am hoping this will make the workshop more manageable. (Research Journal, 12 March 2020: 14)

I found that these adjustments were indeed helpful and the second group of Grade 8s were able to engage a bit easier with the narratives and the performance. I have included Figures 39 and 40 to illustrate some of their arts-based responses, now about characters or what they saw in the performance, rather than a specific object. Figure 39 is a written response about the character of James Moroka.

Figure 39: A Grade 8 learner response, with permission, about James Moroka.

"The moment after he [Moroka] protested the restrictions upon his own freedom [stood out for the learner]. The police threatened to put him in jail this, somewhat was a reminder of similarity of our everyday lives more than a decade after Apartheid. This reminds me that this lack of freedom, shows us present day South Africans still don't feel safe in our own country. I felt as he was a heroic figure in everyones [*sic*] eyes."

Moroka was a member of the Natives Representative Council (NRC)[48] from 1942 to 1950, "when he was already the president general of the ANC [African National Congress]" (Roth, 2016: 40). Like Msomi, Moroka did not make his speech at KwaMuhle. Instead, I, as the playwright, chose to include his powerful speech in the play to give more insight into the resistance of the pass laws. Many responses from both the learners and the general public noted that the character of Moroka was one of the most impactful and his speech stood out for them. The response in Figure 39, shows the learner making connections between Moroka's speech, the past reality of the pass laws and connections to present freedoms or a "lack of freedom", as the learner notes.

In Figure 40 (on the next page), the learner drew a picture of a dragon. He explained that he chose to draw a dragon to compare the overseer at KwaMuhle controlling the people in the queue, with a dragon watching over a fantasy town. In this case the drawing was in response to the character of Official Zinti and possibly to the general experience of control experienced by those queuing, rather than a specific object.

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[48] "The NRC's functions consisted of recommending to Parliament legislation considered necessary in the interest of its constituents and of examining and commenting on proposed legislation of relevance to Africans" (Roth, 2016: 23). This was the "only institution up until 1994 in which the white government attempted to draw its black subjects into a regular constitutional relationship that ignored ethnic and tribal differences among Africans" (Roth, 2016: 1).

Figure 40: A Grade 8 learner drawing, with permission, using the drawing to compare the overseer at KwaMuhle, controlling the people in the queue, to a dragon watching over a fantasy town.

Even though there was success in adapting the workshop for Grade 8s, in which the emphasis of objects shifted to characters and what was seen, I still emphasise that the use of objects as catalysts for older grades (Grade 10 to 12) is very effective in prompting learners to explore the wider ramifications of the objects through personal and emotional responses as well as factual and rational understandings. Their responses, specifically their poems, show a deep engagement with the histories as facilitated by their engagement with the objects. The use of props as objects is of significance as the connections between the performance, its content and the discussion that takes place afterwards, are heightened through the physical objects that move between the performance and the space outside of it. Props have great meaning and have multiple purposes, both in and outside of the performance. They provide an interesting way-in to complex issues, both past and present, and encourage multiple interpretations and responses. Objects are helpful in encouraging learners to venture "downward into the unknown dark" ('The Caves', L14) of knowledge and expression, into the depths of the past to attempt to connect it to our present circumstances and understandings.

Chapter 8
Leaving a Mark:
Evaluating the Case Study

"One important function of art is to retain the essence of experiences which cannot be gone through exactly ever again. So art defines, holds the image, depicts the reality it holds kinship to. Some types of depictions allow us to look back, others predict"
Dorothy Heathcote (1980: 5).

"Here someone in the debris found an arrow,
Men have been here before, and left their mark
Scratched on the limestone wall with splintered bone."
From 'The Caves' by Michael Roberts (L16-18).

Art and the recording of history both hold the ability to "retain the essence of experience" as noted by Heathcote (1980: 5) in the opening quote. Time has passed since the histories themselves were lived and performance, particularly with museum theatre, aims to depict and discuss these people and stories that have passed with the hope to retain and remember them. Just as the historical moments have happened, the performance of my case study has also since passed, but through reflection, documentation, poetry, drawing, discussion and memory, the essence of the production and the histories depicted can be retained and, in a sense, archived.

In this attempt to relive, rediscover and remember, we in the present look back at the metaphorical arrow that is left behind in the cave, as was found in Line 16 of 'The Caves'. It is the human desire to leave a mark and be remembered. Museum theatre is one way we can remember and examine the marks left behind while simultaneously exploring our own markings and legacies as influenced by those gone before and those that surround us in the present. The cave is filled with many markings left for us to discover and examine.

In this chapter, I will evaluate the case study's (the performance and the workshop) success by drawing on learner, teacher and general public responses, as well as my own observations and findings as the research-practitioner. The performance met a variety of responses with learners using words such as "different", "unexpected", "interactive", "straining", "intense", "unique", "entertaining" and "fun" to describe the experience (Learner Responses, Focus Group Interviews, 9 – 14 March 2020). The majority of learners found the experience to be positive with one noting that it is "better than reading" (Grade 11 Response, Focus Group Interview, 10 March 2020) and recurring feedback was that it was fun which

is not always expected from learning. As I further unpack the feedback, firstly, I will discuss elements of the performance that worked well, including what learners and other public attendants noted as favourite parts of the experience. Secondly, I will explore some of the areas that may need improvement and reworking for future performances of a similar nature. Thirdly, the workshop will be evaluated, and some adjustments will be suggested, based on my observations of what worked and did not work in practice. Lastly, I will offer my final evaluation of the whole process.

8.1.   What Worked Well

The six performances turned out to be a big success with over 250 people experiencing the production. The chapters of this thesis have explored various components, including interaction, empathy, poetic expression and objects, that have been used successfully in the performance. All seven teachers interviewed said that they would bring their learners to a similar production again. All Grade 11 learners said that they would like to experience museum theatre again. The majority of the Grade 8s said that they would attend again, with a few who stated that they would not like to come a second time, possibly due to a resistance to being forced to take History, as some had expressed, as noted in Chapter 4, that they did not want to take History in later grades. The older grades, in this case specifically Grade 11, were more in favour of the museum theatre experience, possibly because they were more invested in the performance as it was aimed at them and their syllabus, and they had taken the subject out of choice. This is in contrast to the Grade 8s for whom History is compulsory and they had just started high school[49], with some not having much prior experience and knowledge about the time period. While some Grade 8s did not necessarily want to attend a future production, many gave very positive feedback and found the experience to be fun. The majority of those who came to the performance felt that the experience was something that they would like to attend again.

A New Way of Learning

In the post-show discussion, I asked the learners what they enjoyed and found most effective in the performance. Many noted that the performance provides a new and different way of learning about facts from what they are used to in the classroom. Some learners found the experience to be "more personal" (Grade 11 Response, Focus Group Interview, 11 March 2020) and "easier to follow" (Grade 11 Response, Focus Group Interview, 12 March 2020) than just book learning. A Grade 8 learner (Focus Group Interview, 12 March 2020) noted that the play helped connect "the people [through acting] instead of just looking at a picture of them", creating "better visual understanding". Performance helps

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[49] The South African school year typically begins mid-January. The performance took place in March and so the Grade 8s had just under one term in high school (Grade 8 to Grade 12).

"show you more directly the information" (Grade 11 Response, Focus Group Interview, 10 March 2020) compared to posters (the example he used). This connection helped create a stronger emotional connection that just "factual content" (Grade 11 Response, Focus Group Interview, 11 March 2020). Through watching live performance one learner noted that there was a "better understanding of what happened at the time" (Grade 8 Response, Focus Group Interview, 12 March 2020) as it was visually and physically portrayed. The production, with the acting and involvement of the senses, encourages "you to think more about it [the history]" (Grade 11 Response, Focus Group Interview, 11 March 2020). The fact that the experience is "interactive" helped a learner to "remember it more clearly" (Grade 11 Response, Focus Group Interview, 11 March 2020). Learners felt more involved when they were included in the action, allowing them to feel personally engaged. This personal involvement increased attention and interest for many, allowing them to think about what they experienced and not just what was read or told to them.

Performativity

Some of the favourite parts of the performance that the learners identified included enjoying the interactive element and the inclusion of a diversity in accents in the acting choices. The use of accents helped make it entertaining and very detailed (Grade 8 Response, Focus Group Interview, 12 March 2020). Many also liked the interaction and "being included" (Grade 11 Response, Focus Group Interview, 12 March 2020). The stress evoked during the passbook checks made it feel more real (Grade 8 Response, Focus Group Interview, 13 March 2020). The use of accents and the inclusion of interaction were the two most commented on factors that the learners enjoyed. These are two techniques that cannot be physically evoked through mere reading. People need to speak, and bodies need to move, in order for accents to be heard and interaction to occur. Therefore, while reading is important, the inclusion of live actors and the learners within the museum space helped to create an additional dimension to what was being learnt. Performance, therefore, is a key factor in bringing the histories to life through speech and movement.

Characters

The role that the characters and their stories played was also of significance to the learners. One such highlight included the play's focus on women's involvement in the resistance to apartheid injustice, showing that women "played a part" (Grade 8 Response, Focus Group Interview, 12 March 2020). The inclusion of some women's accounts was very important to promote a more holistic understanding of

the different players in history and to try and include some of the previously silenced voices[50]. With regards to a specific character, James Moroka was a particular favourite of the Grade 8s. This was illustrated in the focus group and in the art-based feedback. Many Grade 8s wrote about Moroka as the character who stood out for them from the performance (see a Grade 8 response in Chapter 7). Moroka is the last character to speak in the play and he also speaks frankly to the notion of freedom. He poses a question directly to the audience, which was really part of a speech he gave in 1953, "I put this question to you: Where else can we be free if we cannot be free in our own country?" (Jenkins, 2019: 13). This question is particularly pertinent and is at the centre of the play as we explore freedom and oppression in the past as well as today. The fact that several learners placed a lot of emphasis on Moroka and the question "What is freedom?" suggests that our search for freedom is complex and something we are still grappling with today. It is important for issues around freedom to be explored and discussed by the learners. I want to include more thought around freedom and what it means today within the workshop of future performances of *Beer Halls* (this is addressed further in 8.3.).

The Site and Interaction

The relationship between the performance and the building was of particular significance to both the learners and the public who saw the power of having some of the histories re-enacted in the place where people did in fact experience some of what was portrayed. One Grade 11 learner (Focus Group Interview, 11 March 2020) highlighted the impact that the connection between the people and the place had on her. The connection between the courtyard to the histories dealing with the passbooks was particularly powerful for her (Ibid). Many of those who attended the public performance mentioned that physically having the pass and having it checked was a favourite part of the performance, noting that "having the pass of the person in the play brought up emotion" (Public Response, Focus Group Interview, 14 March 2020). Multiple people also mentioned that the performance helped bring "history to life" (Public Responses, Focus Group Interview, 14 March 2020) which is "a great way explaining history" (Public Response, Focus Group Interview, 14 March 2020). The site and the histories worked hand in hand to bring the narratives into being. While not every museum or museum theatre has a direct connection between the actual site and the histories portrayed, this connection worked particularly well in this case study in the KwaMuhle Museum, and it was important for the play to highlight this relationship.

In addition to the above, the thesis has displayed why the case study achieved its aim of bringing history to life by creating experiential learning opportunities for high school learners. As noted in Chapter 4,

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[50] The KwaMuhle Museum pays particular attention to the role women played in the beer hall protests of 1959 and includes a set of manikins depicting some of the women who protested.

the content of the History syllabus has again recently come into question. I have argued that through using performance, object work and arts-based methods as a way to encourage the 'how' and 'why' of learning, we can avoid becoming bogged down by and fixated on simply the 'what'. Curriculum is important but the way it is taught and how it is applied become critical in creating active learners. Museum theatre creates opportunities for learners to be engaged in what they are learning which is a large part of learning-by-doing, which was explored in Chapter 5. The notion of site, movement and Map of Memories, were all noted to assist in driving the process of learning forward and personally engaging the learner in the historical narratives. The choice for learners to be part of the action helps to generate an experiential understanding and a sense of care about what has been learnt, encouraging an empathetic connection to the histories. Caring about the characters and their histories, can prompt reflection and action needed for praxis, as explored in Chapter 6. While empathy can be evoked through reading, the notion of doing, being, listening to, creating ,and responding to, help make the content more human (versus just words on a page) and thus more relevant to the lives of the learners themselves. Chapter 7 also demonstrated the achievement of introspective, often abstract and intuitive responses to the performance through engaging with objects, poetry and drawing. Moving away from relying only on book learning and applying alternative forms of experiential and sensorial learning creates the space for more interaction, participation and dialogue with the past now in the present.

8.2.   What Can Be Reworked

While the performance received many favourable responses, there were some suggestions from learners, teachers and public attendants for some improvements in future performances. I will outline and discuss some of the suggestions and possible ways that the performance can be reworked for better clarity and understanding.

Staging

My aim of the performance was to include movement between museum rooms to firstly, physically engage the learners (and other attendants), and, secondly, to move through the museum to see the various rooms/areas of the museum. While this did work well, there was the request for even more movement and use of alternate spaces which further reinforces the success of kinaesthesia in learning. The suggestion was mentioned particularly with regards to the beerhall scene which some felt was a bit long. One learner felt that there was too much was happening in the beerhall room leading to some specificities being lost (Grade 11 Response, Focus Group Interview, 11 March 2020). She suggested more "focus on certain parts" and for the piece to be longer to give more context (Ibid). Her confusion was commented on by her teacher in an interview I conducted with the teachers after the show. The teacher suggested that the beerhall should only be the setting for the narratives that deal specifically

with the beerhall and laws around alcohol, and the court case[51] should be moved to another venue (Grade 11 Teacher Interview, 11 March 2020). She felt that the addition of movement to another room may help students who are battling to follow all the information by giving them more time to process what is being said and to change the setting to help maintain interest and attention (Ibid). While this suggestion has been noted, certain practical decisions were made prior to the staging, due to the restrictions of space. The play had to take place in the museum, which is small and does not consist of many large rooms. Therefore, the number of rooms available that could accommodate 50 plus learners, was limited. The two biggest areas that can accommodate large numbers are the beerhall replica room and the courtyard, which were already utilised in the performance.

In speaking to a public attendant after the performance and outside of the formal discussion, regarding issues of space, she suggested that the courtyard be split in two areas (one side being used for the court case and the other for the pass laws section) (One-on-One Impromptu Discussion, Public Response, 14 March 2020). With this idea, the learners would move from one area of the courtyard (for example two separate corners or sides) to the other side, to ensure movement and create a different vantage point of the courtyard in the two scenes. The issue of weather, as the courtyard is out in the open, would have to be considered as rain and extreme sunlight can hamper the performance and would make using the courtyard difficult should it rain or be very hot. Therefore, it may be possible to split the beerhall scene and courtroom scene into different physical areas in the future, but limitations on space do exist and working with the space, and what it provides, is the utmost priority.

Length

In drawing upon the response from Grade 11 learner who suggested that the play be made longer to flesh out the beerhall and court case scenes (see Staging; Grade 11 Response, Focus Group Interview, 11 March 2020), the issue of the ideal length comes into question. The discussion around length varied between the Grade 11s, Grade 8s and the public. Interestingly, contrasting with the Grade 11's request for more, a Grade 8 learner (Focus Group Interview, 13 March 2020) requested that the performance be shorter as he felt it was too long. One of the teachers that accompanied the Grade 8s also suggested that if the performance is aimed at Grade 8s then the duration should be shorter to keep them interested (Grade 8 Teacher Interview, 12 March 2020). This illustrates how attention spans can differ quite dramatically between grades – and individuals. Members of the public also commented on the length of the production. A few requested that the performance could be a bit longer and for there to be more "sketches" (Public Response, Focus Group Interview, 14 March 2020). Adults can generally focus

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[51] In the original production, the court case speaking about the women who were arrested during the beerhall protests of 1959, took place inside the beerhall replica room.

longer and are also not attending the performance with a school. Instead, they have come out of their own interest, and, therefore, are more likely to be willing to engage with more information and longer pieces. There is, thus, a need to find a balance. Learners tend to get bored quicker than adults and for this reason I did not want the performance to be too long and the 30 to 40-minute duration seemed appropriate for a learners' show with a workshop following. However, for a performance for the general public it seems that the performance could be closer to an hour to get more out of the performance, especially considering there was no workshop to follow for the public.

Speaking regarding time, one audience member requested that more time be given to read and look at the exhibits. It is unclear if the audience member was referring to during the performance or after the performance. It will be a challenge to provide time to look at the exhibits during the performance as *Beer Halls* is written and staged as one coherent piece. However, I did give all audience members, including learners, the opportunity to relook at the exhibits after the performance as this was part of the structure of the overall performance. This was largely done overall, but perhaps more attention can be placed on looking at more interaction with the exhibits and the actor-guides after the performance.

In the same line with interacting with the exhibits, a public attendant requested more reference to items in the museum within the play (Public Response, Focus Group Interview, 14 March 2020). This request is quite difficult to fulfil as the KwaMuhle Museum has very few actual artefacts in the exhibits. Referring to artefacts and exhibits is part of general museum theatre practice[52] but due to the large numbers of learners and the lack of artefacts on display, I chose to focus more on telling and re-enacting narratives relevant to the museum. The speaking directly to artefacts was purposefully done in more detail in my Master's case study *Our Footprints* (2017) at the Bergtheil Museum in Durban, in which the rooms were filled with many artefacts. Therefore, the nature of the performance and the museum in which it is staged, will influence the way the narratives are told and if it is possible to incorporate artefacts into the dialogue and action. Therefore, while this comment is noted, it is not possible to cater to this request in this specific production.

Interaction

Interaction was noted as one of the favourites of those who attended the performance from both learners and public attendants. In fact, many of the public requested even more audience interaction on top of what was given in the performance. The desire for further interaction ties in with the immersive and participatory aim of museum theatre which seeks to implement the approach of learning-by-doing

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[52] More focus was placed on referencing artefacts within the performance in the production of *Our Footprints* (Jenkins, 2017) in the Bergtheil Museum. The audience numbers were smaller and the Bergtheil Museum has more artefacts to directly address.

which was discussed in detail in Chapter 5. Through being able to 'experience', and not just read about the past, provides an opportunity for the attendant to be in charge of their own learning (Jackson, 2013: 6), thus creating an active process where the mind, body and emotional state are all utilised. Suggestions of further interaction from public attendants include more interaction on behalf of the actor-guides with specific response to the passbook, such as having more pass checks and more pressure placed on the attendants (Public Responses, Focus Group Interview, 14 March 2020). During my planning stage I was worried about having too much interaction out of the concern of making the audience feel too uncomfortable. It is quite clear, except for one or two people, that most people thoroughly enjoyed the interaction and in fact wanted more. One Grade 11 learner (Focus Group Interview, 10 March 2020) gave a suggestion that the learners are checked for their passbooks right from their arrival to make them feel the pressure from the beginning. The idea behind this is to blur the play and reality from the start, so there is no clear demarcation between the learners arriving at a museum and the performance already having begun. This could be realised with actor-guides demanding passbooks at the door from the learners in order for them to gain entry. Teachers can be forewarned about this so that they are aware that the learners will be interrogated upon arrival. This is an interesting idea from the learner and one that could be quite effective in future endeavours.

Though I received mainly positive feedback with regards to interactions and the use of actor-guides in the performance, there was one learner who did not like the experience. The Grade 11 noted that the experience was very "straining" as she felt that there was too much and it was happening too quickly around her (Grade11 Response, Focus Group Interview, 11 March 2020). She was the only person who verbalised her dislike for the use of performance in a museum which indicates her own personal preference. She stated that she preferred to walk through the museum on her own at her own pace without the inclusion of live bodies (Ibid). She preferred the idea of filmed clips rather than live performance (Ibid). I noted the following about the learner's opinion in my research journal (11 March 2020: 13) following the performance,

> She felt it [the performance] was aggressive and did not like being told when and what to do [by the actor-guides]. She would have preferred looking at the museum at her own pace and looking at video clips of accounts rather than a live performance. While this point is valid, my interpretation of her opinion is that she did not respond favourably to the idea of interactive performance in museums, and, therefore, is not speaking directly to this performance but to her own personal dislike of interaction with people acting out historical people. It is interesting to note that she did say she would return to another performance of this nature, as long as she could look at the museum at her own pace afterwards.

Her suggestion for improvement was she felt that it would be more effective if "people have their own time to discover the stories for themselves" (Grade 11 Response, Focus Group Interview, 11 March 2020). While her response to the performance is valid, it is an individual preference and will not be taken into consideration regarding future performances. Some people do not like museum theatre and

that is acceptable, but is not a direct reflection of the performance itself. In any performance or experience, there will be people who do not like or take to it. It is important to note that this kind of experience is difficult for some and can push them out of their comfort zone. I do not want to put people in a compromising situation (which was not done) but sometimes experiencing something different can help people to grow and think differently. However, those who did not find the experience helpful should by all means continue to read and learn about the past in ways that are beneficial to them. It is interesting that the learner did mention that she would attend a similar event again despite finding the experience straining (Ibid).

Delivery and Clarity

In looking at the technical aspect of the performance itself, delivery of the narratives was raised as an area to improve. In terms of pace, a few public attendants noted that the actor-guides spoke a bit too fast in places which could hamper understanding and retention (Public Response, Focus Group Interview, 14 March 2020). There is, therefore, the need for the actor-guides to speak slower and focus on more clarity of speech. The general pace of the performance could also be slowed down in places. I wanted to avoid the pace dragging, as I wanted the performance to have a snappy feel to it but I am aware that there is a lot of factual content being imparted that many need time to take in all the information with understanding. Therefore, more attention to pace will happen in a future instalment.

Another factor in the area of delivery, is the focus on the clarity and emphasis of characters names by the actor-guides to ensure that the learners are able to follow the narratives and make sense of who is talking when. This is particularly pertinent as the learners were specifically looking out for 'their' character who is written on the back of their passes and needed to be aware of their character when s/he appeared. One teacher requested that the names of the characters be repeated and reinforced in the performance as sometimes the names were lost as they were at times only said once. This at times confused the connection between the character written on the pass and the acted-out character (Grade 11 Teacher Interview, 10 March 2020). Greater clarity in naming would assist learners in being able to engage more with the Map of Memories and remember the person better. As the case study is connected with the idea of learning, clarity that aids understanding becomes essential. It is not just about creating a credible and aesthetic performance, but it needs to aid in understanding and future discussion. Therefore, remembering and engaging with the names and various details of the narratives are important.

Context

One of the main comments raised by the teachers was that the need for more context given prior to the start of the performance as some learners were unsure of what was happening in places as they were missing vital background that had not been taught yet. One teacher noted that perhaps a 'pre-lesson' should be encouraged at the schools some time before the performance so that the learners come to the museum already having a broader understanding of the pass laws and histories relevant to the museum (Grade 8 Teacher Interview, 12 March 2020). He was specifically speaking of the Grade 8s and felt that some of them only had a limited understanding of the pass laws as the teachers had only briefly covered apartheid with them at the time of the performance and some of the learners may have been confused as a result (Ibid).

A Grade 11 teacher also spoke to some students having a lack of prior knowledge, suggesting that the performance would be more effective and easier to grasp if it took place after the learners had covered apartheid and pass laws in class instead of before (Grade 11 Teacher Interview, 11 March 2020). Instead many learners attended *Beer Halls* before they had been taught the section/s due to timetabling restrictions on my behalf[53] preventing the performance from taking place later in the year. The teacher felt that a museum theatre performance of this nature could be incorporated into the school's timetabling so that the learners could come to the museum soon after their lessons to reinforce what was learnt and have better context (Ibid). The challenge here is that the focus on apartheid in South Africa in the 40s to 60s, with the focus on apartheid resistance, happens for Grade 11s in Term 4 which is at the end of the year. Few schools take their learners on excursions in this term as it is very close to final examinations. Time tabling to assist with allowing for the performance to take place at the best place in the school calendar is a challenge. This means that some schools would possibly need to attend the performance before doing the section in class and extra context may need to be provided prior to the performance by the actor-guides to help assist with broader understanding. Perhaps more of an introduction (before the play starts) is needed to provide better clarity of the process and context of the history to help situate what is being learnt, particularly in relation to the beerhall and pass laws. This needs to be carefully balanced to avoid just reciting information, which is what museum theatre aims to prevent, while still giving enough background so that what is performed is understood and the learners are able to follow. Perhaps this introduction could still be acted out in a creative way to maintain interest while still setting up what is to come. It is important for me as the research-practitioner to note that not all learners have a broad understanding of historical issues and that there needs to be more grounding for the learners to locate their understanding to assist growth and new knowledge.

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[53] I could not wait for Term 4 as my timetable for my PhD required me to conduct the case study and collect the data earlier in order to meet the submission deadline. Other factors also include schools' availability as examinations are often written in Term 4.

An interesting response from one public attendant was that it would be interesting to provide more engagement with what happened to the "people in between" with specific regards to the pass laws (Public Response, Focus Group Interview, 14 March 2020). These 'people in between', the term used by the attendant in the feedback, include coloured and Indian people who, like black people, were also classified as 'non-white' during apartheid. *Beer Halls* focuses mainly on black South Africans and some white South African accounts as well, but there are no coloured and Indian South African stories. There is definitely space for more engagement with these stories too. However, it is harder to find accounts by and about the 'people in between' in the archive, as I would have tried to include them in the play if I had found them. This further highlights that some stories are not told due to access, selection, availability and framing. Perhaps more interviewing of people on my behalf as the researcher-practitioner could be incorporated into future performances. In fact, one Indian audience member at the public performance shared his own experience with a black jack during apartheid (Public Response, Focus Group Interview, 14 March 2020) and this is the kind of verbatim account that could also be incorporated into the performance through stories that are not in the traditional archive but are part of South African, specifically Durban, oral histories. This play has the potential to be updated with more accounts and more perspectives.

8.3.   Updating the Workshop

In addition to the performance, a post-performance workshop was also an integral part of the case study. The aim behind the workshop was to connect what was experienced in the performance to the present and continue discussion and expression of the narratives. The workshop involved both group discussion and the writing of a poem or creation of a drawing (examples of these been addressed at various points of the thesis). It was interesting to hear and see what the learners grasped and what they thought about the experience. Some learners were not keen to participate and were embarrassed in front of their peers and took a bit of time to warm up. Others provided insightful opinions and creative arts-based expressions. On the whole, the workshop was successful in generating discussion and producing astute poems and drawings. In reflecting on this success, I can also see places where there can be further improvement to make the workshop even more impactful.

The workshop strove to provide alternate ways of expressing and speaking to the narratives and understandings generated during the performance. Many learners, and teachers, were surprised by their arts-based responses as they did not expect to create such powerful work in such a short amount of time. The preceding chapters, particularly Chapter 7, display some of the work, with notable variety and artistry of the responses. While many of the arts-based responses produced by the learners demonstrated

great understanding and creative expression, not all learners understood what to do and some battled. I noted that the workshop is quite abstract, due to the focus on connecting objects and feelings to poetic and image-based expression. This was difficult for some Grade 8s, as discussed in Chapter 7, who did not always make connections between the objects and the narratives. For this reason, I adjusted the workshop for the Grade 8s (see Chapter 7).

With regards to the abstract nature of the workshop, language can also become a potential barrier in explaining what is required and expressing what is felt. All the schools that attended are taught in an English medium, but this is not the case for many schools in KwaZulu-Natal[54], and, therefore, there could be potential barriers with regards to understanding for some. For this reason, I want to include more bilingualism. If schools that have different languages as their medium of learning attend, then there needs to be more incorporation of other languages, particularly isiZulu, to allow for proper explanation and discussion. The way the workshop is explained and facilitated becomes important to foster easy flowing discussion and clear understanding.

In terms of the arts-based methods, some drawings were generated during the workshop containing deep engagement with imagery, metaphor and feelings. However, poetry dominated in terms of the number who choose to write poems and the readiness to engage on a deeper level with the narratives through poetry. In looking at the drawings, some of the learners' drawings are literal and those who think they cannot draw are sometimes embarrassed by what they have created. A learner in one of my smaller discussion groups did not want to show the rest of the group his drawing as he said he could not draw. The learners should not feel that they or anyone else is judging the artistic quality of the work as it is not about how well it is drawn but rather what is expressed. Too many learners saw the activity as having to draw literal objects realistically, when it is instead more about expressing various thoughts, feelings and ideas on the paper through shapes, colours, lines and so on. It seems that it has been difficult for the facilitators to communicate this to the learners and that different ways of setting this activity up are needed when explaining the task to the learners. Perhaps the word 'draw' carries connotations of artistry and sketching which is not the goal of this task. Words such as 'doodle' and 'collage' may help to avoid the idea of skill and 'high' art. Also, most people are drawing with pen[55] which can limit the process as crayons offer different thickness and colours which can be used to create shapes and doodles in addition to literal drawings of people and objects. Crayons perhaps should be provided to the learners and then returned to the facilitator.

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[54] The province in which Durban is situated. IsiZulu is the main first language that is spoken in KwaZulu-Natal.
[55] The learners were asked to bring colouring-in implements with them but very few actually did. Most had a pen or a pencil, and I also had spare pens on hand. Therefore, most of the drawing was done in pen only.

Several lovely discussions emerged during the workshop process, speaking to how learners made connections to the performance and their own lives. Some learners were able to comment on others' poems and drawings revealing many diverse ideas and approaches to the performance which helped individuals experience more than they noticed on their own. While the discussion was helpful in connecting the objects, including the Map of Memories and object given to the group, one area in which the discussion can grow even further in future workshops involves more focus on connecting the past narratives that were performed to the present, including the lives of the learners themselves. I noted the following in my research journal (14 March 202: 18),

> In thinking more about connecting the past to the present, I have seen room for improvement in the workshop. It would be pertinent to add the following questions to the end discussion:
>
> - What is freedom?
> - Are we truly free today?
> - How much of what was re-enacted in the play has actually changed today?
> - How do some of these histories still affect you and other people in South Africa today?

This would add more room for discussion around the learners' own lives and views of the country in which they live, in relation to some of the histories explored in the play. These questions would also work better with Grade 11s, rather than younger grades, for deeper discussion. One member of the public who attending the Saturday performance said that they would have liked the opportunity to discuss the question 'What is freedom?' posed at the end of the play with other audience members in a post-performance discussion. This shows both the desire to interrogate this important question posed at the end of the play as well as the need for this discussion. Such a discussion would also hopefully provide a space for learners, and other audience members, to listen to each other's different accounts and backgrounds, which in some cases are very far removed from one another, and
learn from one another. It can also provide the opportunity for learners to be more active in interrogating their own lives in the present, as shaped by the past, and the politics that shape them and their outlook.

The concept of and questions around freedom are central to the performance and the histories on display, and, therefore, greater focus in the workshop would further heighten present understandings of freedom and the lack thereof. One learner wrote a poem entitled "Skin:" (see Figure 41 on next page) in response to the question posed at the end of the play, "What is freedom?" The poem shows a grappling with the idea of freedom in theory versus reality, and in the past versus the present. This poem illustrates the importance of interrogating our freedom and the lack of freedom that persists in society today.

After highlighting some discussion around the workshop and possible adjustments, I have included the workshop outline below with some changes based on the above discussion. These changes include the amendment to the second question of Number 2 'Opening Questions' (the amendment was previously discussed in Chapter 7) and the additional four question under Number 7 'End Discussion', both of

which were not included in the original workshop. I have also changed the term 'drawing' to 'doodling/collage' to move away from the idea of artistry and sketching. The times are estimates as group size, willingness to engage and attention span all affect how quickly the activities are performed. Some groups move much quicker, and others take time to participate so the facilitator has to be aware of this and adjust accordingly.
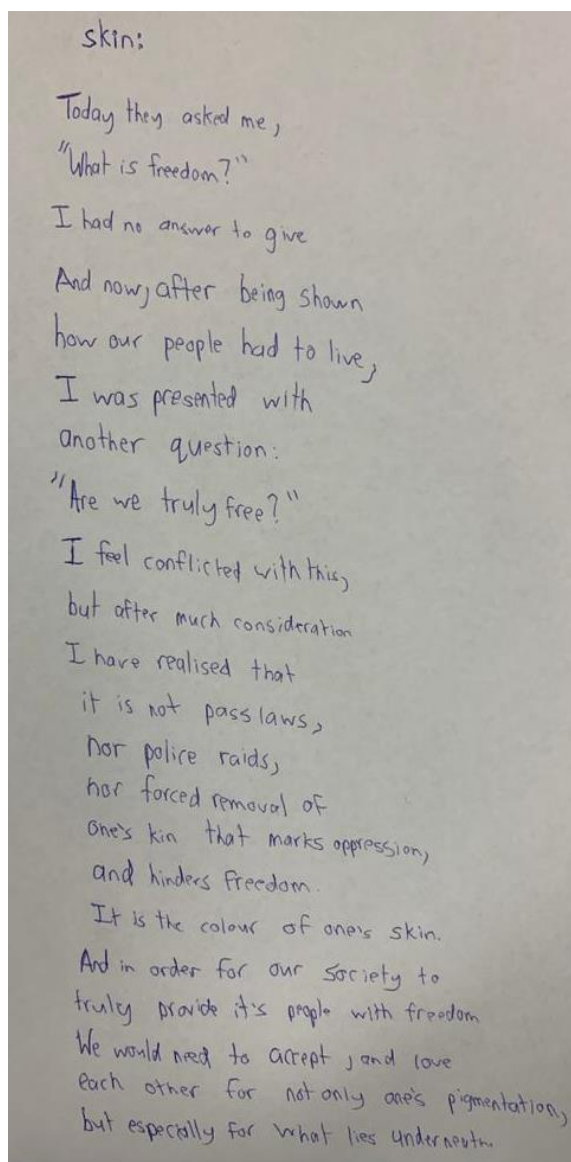
Figure 41: Learner poem, with permission, exploring the idea of freedom.

Skin:

Today they asked me,
"What is freedom?"
I had no answer to give
And now, after being shown
how our people had to live,
I was presented with another question:
"Are we truly free?"
I feel conflicted with this,
But after much consideration
I have realised that
it is not pass laws,
nor police raids,
nor forced removal of
one's kin that marks oppression,
and hinders freedom.
It is the colour of one's skin.
And in order for our society to
truly provide it's [*sic*] people with freedom
We would need to accept, and love
each other for not only one's pigmentation,
but especially for what lies underneath.

Updated *Beer Halls, Pass Laws and Just Cause* Workshop

1. Split into smaller poetry/doodling groups
   - Learners choose between poetry and doodling/collage (instead of drawing) and are divided up into four smaller groups, each with an actor-guide facilitator.

2. Opening questions   10 min
   - How did it feel to carry a passbook?

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- What bearing/impact do you think the pass had on the lives of those who were forced to carry it?

  (Instead of the original question posed: 'What do you think it must have been like for black people to have to always have a passbook on them and have to come and have it stamped?')

- Discuss (and write in passbook if they have not written it yet) with the person sitting next to you:

  o Who was the person mentioned in your passbook?

  o What did they do/say and what do you think of their actions?

3. Passing around objects   2 min

   Give each group an object and ask them to hold it/put it on and then pass it around while explaining the activity. Objects: police baton, stamp, gloves and tie, latex gloves.

4. Personal poetic/doodled response to object   10 min

   Ask each person individually to write/doodle their response to the object and the connection it has for them with the passbook.

5. Explain/Show response   10 min

   Ask a few learners to explain/read out briefly what they have created to the rest of the smaller group. Generate brief discussion around the responses.

6. If there is time: Group Poem/Collage   10 min

   Ask two to four learners to form a smaller group and write/doodle a new poem/collage combining the various ideas/images into one new group response.

7. Explain/Show group response   10 min

   Ask a few learners to explain/read out briefly what they have created to the rest of the smaller group.

8. End discussion (Newly added section)   10 min

   - What is freedom?
   - Are we truly free today?
   - How much of what was re-enacted in the play has actually changed today?
   - How do some of these histories still affect you and other people in South Africa today?

9. A second look at the museum   20 min

   Learners are free to walk around the museum at their own pace and have the opportunity to
   ask the actor-guides any questions about what they saw or what the actor-guides did.

   With the performance (40 minutes) the total time is about 2 hours.

8.4.   Final Comments on the Case Study

The case study has been a great success, creating opportunities for learners to encounter histories right
on their doorstep (in the city of Durban in which many reside) in an embodied experiential manner.
Learning through performance is fun and a supplement to book learning, encouraging engagement with
what is acted out and participated in. There was the generation of creative response through discussion,
object work and arts-based responses. Being part of the action is one of the critical elements that informs
why museum theatre works in bringing history to life. It helps to generate the understanding that history
is in fact alive and unfolding now in the present, connecting to feelings and memory. The case study
helped to create a human connection for those attending to facilitate a grasping of and empathetic
connection to a traumatic past that many people alive today experienced. Through performance, these
experiences can be shared, debated, explored and connected to, in order to push the learning process
forward in an active, personally invested and dialogical manner.

With the above noted, some changes will likely be implemented in future instalments to further grow
the performance. I have observed that, specifically with *Beer Halls*, only Grade 10, 11 and 12s should
attend the performance. The attention spans of Grade 8s and 9s are too short and they battle to think
abstractly. They also have not chosen to do History yet (which may change; see Chapter 4), as it is still
a compulsory subject in the lower grades, and some are not fully invested and have not properly
developed their critical thinking skills. A performance for younger learners needs to be specifically
written and designed to aid understanding and to maintain their interest, and, therefore, adjusting to age
will be necessary. My particular case study is geared towards the senior grades, and while I have learnt
from the inclusion of Grade 8s in my study, and many Grade 8s also enjoyed the experience, it is not
ideally suitable for them. Another performance should be created for them instead or an adapted version
provided.

In addition to age demarcation, a longer rehearsal period would be ideal to allow for more time to
interrogate the play and workshop. Due to funding constraints, this was not possible. With more time,
added focus can then be placed on clarity of speech and pace within the performance and more training
can occur with regard to facilitating a workshop which allows for more discussion, better explanation
and prompting of the artistic responses. For longer rehearsals, more funding is needed to properly

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remunerate all who are involved. A programme in partnership with the museum can make it possible for multiple schools, all over Durban, to attend the experience to learn about, build on prior knowledge, and share their experience of the past and the present to one another.

After researching, creating, rehearsing, staging, hearing feedback and recording my own observations, I have found that I have learned a great deal about the historical narratives presented in the KwaMuhle Museum as well as the process and effects of museum theatre. From the feedback collected, it is clear that using performance to re-enact narratives from the past works well in gaining learner attention and personal connection to the histories, and in this case study, to the actual site as well. The experience of being involved in the action through interaction and engagement with the senses helps to bring the histories to life in a way that for many is more personal and relatable than just reading. The arts-based responses in relation to the object catalysts given to the learners in the workshop show great insight and creativity on behalf of many of the learners. The performance has encouraged many empathetic responses and aims to go beyond just entertainment but to be both 'fun' and promote critical engagement with past and present inequalities.

As Nikonanou & Vinieri (2017: 18) note, "Museum theatre has shown the potential to promote critical thinking on social issues. Its effectiveness lies not only in including the audience, as observers, but in activating the audience too by challenging established modes of thinking and acting". The hope is that through performance of this nature, critical historical understanding and its connection to present thinking and living, is encouraged both during the performance, in the classroom and at home. Museum theatre has the potential to both teach and challenge, making it an effective device to aid classroom learning. The use of performance can aid in exploring the idea of 'leaving a mark' by those gone before us and where we ourselves are today. As Heathcote (1980: 5) notes in the opening quote of the chapter, art or performance can help us "look back" as well as to "predict" or look forward. This relationship between past, present and future becomes an essential part of museum theatre as we make connections between the various facets of time that form part of humanity. In this exploration of our history, the overwhelming response is to have similar experiences like this, not just in the KwaMuhle Museum but in other museums too, in the future for schools and other attendants.

Conclusion
For Memory's Sake

Here the dark word was said for memory's sake,
And lost, here on the cold sand, to the puzzled brow.
This was the farthest point, the fabled lake:
These were our footprints, seven lives ago.
From 'The Caves' by Michael Roberts (Lines 19 – 22).

If we do not look back, we will battle to remember and what has gone before will be "lost, here on the cold sand" (L20). By exploring the past, even if contained in a "dark word" (L19), which much of recent South African history is both in the sense of a traumatic past and one which had been silenced, we create active opportunities to explore the footprints of those gone before and add our own into the cave. Remembering, which includes learning about what has gone before, requires a readiness to engage with complex, multifaceted and often painful parts of the past. This study has explored how and why museum theatre can assist in exploring what has already been carved into the wall of the cave, what has been lost in the cold sand and what is still to come.

It is necessary to understand the cave as both a place of clearly marked histories (such as the markings on the wall) and of sections hidden and perhaps even lost (what lies in the sand). What is considered part of the official archive, often reinforced by the notion of physical remains and recorded accounts, is not the only version of the past essential in our process of remembering. The gaps, the boundaries blurred, present musings, new memories and alternative histories, all make up the cave and, at times, need additional light shed upon them. This is pertinent in South African historical learning where sections of the past have been distorted and ignored (the silences that exist alongside the noise as noted by Woodall (2018) in the Introduction's opening quote) during apartheid, to promote oppressive ideologies. Even though South Africa has begun a new era in 1994 with goals of redressing and retelling, many areas of contemporary South African life, including what is taught and how it is imparted, are still fraught with issues that have not been easily solved. We are still negotiating areas of inequality, gaps and rigid boundaries. It is for this very purpose of exploring the cave from the walls to the depths of the lake, on the way to what is hidden in the sand, that museum theatre is a powerful tool in creating opportunities for such an exploration.

As outlined in the Introduction, I have chosen three objectives and four research questions that this study has sought to implement and unpack. The first objective was to explore how museum theatre can be used as a teaching tool in the exploration, learning and challenging of History, the subject, and

collective and personal histories. Thus learning, both in the sense of formal education (in the classroom and museum exhibits) and other instances of knowledge acquisition (such as through experience, discussion and artistic expression), is central to the case study. The thesis has argued that how we learn and why the learning process has relevance in the lives of those who learn (and teach), is essential to understanding critical teaching (Kincheloe, 2010) which seeks to create active citizens. While what is taught is under revison (as discussed in Chapter 4 with regards to the Ministerial Task Team's (MTT) proposal to change the syllabus and make it compulsory), this thesis has used the case study to move beyond learning for the sake of just remembering particular details and include the process of experiential learning as a tool for creating opportunities for reflection and action – praxis. Remembering should go beyond the simple retention of facts, which is still prioritised in many educational systems around the world (as outlined by critical pedagogy theorists such as Henry Giroux (1988)). Instead, it should include understanding, experience and emotional engagement, in order, tying in with Zakes Mda's (in Kani, 2002) sentiments in the Introduction, to avoid becoming numb to the past, no matter how painful. With the aim of finding new ways of remembering what happened (and what is still happening), performance has the power to create opportunities to engage the senses, feelings, images and the body (as well as the mind) of the learner into process of remembering, beyond only being told or reading facts.

The second objective involved the creation of a museum theatre piece in the KwaMuhle Museum, specifically aimed at Grade 11 learners who are studying History, as a subject, to encourage dialogue, personal connections with the subject matter and alternative ways of learning about the past, through educational immersive and sensory performance. A lengthy research and writing process was undertaken to include a number of historical accounts, many of which were verbatim, into the performance. Archival research was conducted including first-hand accounts, newspaper articles and secondary sources, and was used to connect the exhibits of the KwaMuhle Museum to the Grade 11 Term 4 FET History Syllabus. Through performance, connection was made to the actual site of the Museum which is a historical building, that of the former Durban Native Administration Department. About 200 learners, 9 teachers (7 of whom were interviewed) and 50 members of the public attended the performance, *Beer Halls, Pass Laws and Just Cause.* Many of these people contributed to the study through focus group and individual interviews. The performance ran for a duration of about 40 minutes followed by a post-performance workshop which encouraged discussion and creative responses to object-work in the form of poetry and drawing, which have also formed part of the data and analysis of the thesis (see Chapter 7).

A central aim of the case study, as outlined in the objective, was to include the body in the action through some immersive and sensorial elements. This was conducted through the choice to include action, involvement and participation – learning-by-doing – into the process of learning. Performance

is an effective vehicle for experiential learning as it naturally incorporates action, as doing is at the centre of drama. The word itself – drama – derives from the Greek work meaning action or doing. Museum theatre, thus provides alternate ways of learning, remembering and engaging with the past that physically, personally, emotionally and mentally involve the learner. This is particularly important when linking to the aims of praxis which seek reflection that leads to *action* within the lives of the attendants. The performance is not intended for purely entertainment purposes but, while still fun, seeks to encourage those who attend to engage in an active process of change within their own classrooms, families and lives. Therefore, action is critical to the case study, ranging from the sense of movement from room to room in the production; doing through involvement, such as through the carrying of passbooks; making choices about how to respond to what was experienced, in discussion, retention and expression; and to what is carried out in the mind, body and feeling state of the attendant after the performance.

The third objective sought to investigate museum theatre's potential in creating spaces for dialogic interaction between learners and other learners, learners and teachers, learners and the museum and the performance, and learners' own subjective position about the past and its relationship with the present. By bringing the attendants into the historical site and prompting them to engage with the performance, the exhibits and the site itself, aspects of the realities of the past are brought into the present. The present engagement of past atrocities is particularly important as the repercussions of apartheid are still evident in contemporary South Africa. The microcosm of the schooling environment shows how some inequalities persist today, including in areas of access, facilities and language. Some of these challenges were evident in the process of inviting schools, where those with more resources especially in the case of Independent schools, including transport and smaller sized classes, found it easier to attend the performance at the Museum. The above lack of resources and challenges present in many schools today that were formally designated for black learners during apartheid, stems from the purposeful sub-par education received under the Bantu Education Act of 1953. Though education laws have changed, and equality has been established for all learners, at least on paper, the lack of resources (amongst other issues) which had direct influence on the case study, show how inequality and the ramifications of apartheid still exist and affect current day living.

Inequality persists even in a democratic South Africa and thus understandings of the permeations of apartheid in the present become critical. In order to prompt change and awareness of what has gone before, so as not to repeat it, the past needs to become 'real' for us, especially for those who have not experienced life before 1994 and do not think it is relevant to them (such as some school-going, so-called 'born-frees'). As time passes, recent memory begins to die out with those who carry the first-hand experiences. We, in 2021, still have many people who are alive and have experienced the traumas of the past. These experiences are diverse (and yet at the same time are shared by millions) and are part

of our collective remembering. We need to record, share and remember these experiences so that we can both learn from them and share them, encouraging different perspectives to come into dialogue with one another. It is for this reason that performance as part of the archiving process, is effective in assisting in remembering and sharing. Actor-guides bring people and their stories to 'life', in the present in a way that books cannot do for the majority of people. We need to remember before recent history becomes distant memory and we need to be deliberate in making sure the memories and experiences of South Africans are never forgotten. In some cases, the waning of memory has already begun, as there is a new generation of young people who have never experienced apartheid and legalised racism, with some who do not feel that this past affects them. Many of these historical stories can feel far removed and unrelated to such individuals and the museum theatre experience sought to challenge this. The performance intended to shorten the gap so that what happened 'then' and 'in my life' can be linked to encourage empathetic responses and learning opportunities that involve a human connection to history, others attending the performance, and the site in which some of the narratives occurred.

In addition to the objectives, I asked four research questions which the thesis explored in detail. The first question asked what is/can be museum theatre's role in exploring, broadening, personalising and assisting in teaching aspects of the History curriculum in Durban schools? This thesis has argued that through using performance as an additional component to the learning process (in addition to classroom and book learning), learning can become dynamic, personal and active, as noted earlier under the first objective. In their responses, many learners noted that learning through performance was more fun, direct, visible, personal and memorable than posters or reading. Many did not expect the experience to be fun and had different expectations when first entering the Museum compared to what they actually met in the performance. The performance challenged their preconceptions of both learning History and visiting a museum. The learners were active in their own learning process and could experience the narratives 'first-hand'.

Secondly, the question poses whether and how can learners, through the case study and other forms of museum theatre, make personal connections with historical narratives present in the curriculum, in the museum and in their own memories through performance? The notion of personal engagement becomes important as the collective is navigated so that learners care about the histories with which they are engaging, and become invested in what is learnt to increase retention and understanding. Through encouraging dialogic empathy, learners were encouraged to respond to what they encountered, ranging from the stressful situation of having their passes demanded to smelling *umqombothi* (traditional Zulu beer). Performance often naturally encourages empathetic responses in audience members who become invested in what is being seen and/or experienced in the performance area. Performance, therefore, becomes an effective tool in encouraging attendants to see the historical people, portrayed by the actor-guides, and hear some of their real words in an actual site in which some of these people walked.

Another essential part of memory making and understanding in the performance, included the arts-based responses and object-work utilised in the post-performance workshop. Moving beyond documentation primarily through the written work, the act of responding to what was experienced in *Beer Halls* was encouraged through poetry and drawing, which is steeped in emotional and abstract imagery. The choice to use these arts-based methods was intentional to shift the focus away from 'facts' to ideas, feelings, observations and sensory memory. Through engaging with the object given to each group, the responses were catalysed by an initially wordless response to a three-dimensional object. Instead of resorting immediately to words, the learners were asked to draw upon their initial reactions and engagements with the object in relation to the performance. The learners' responses produced during the workshop show a deep engagement with the histories they experienced in the case study as facilitated by their engagement with the objects. In these responses, many learners 'inserted' themselves into the narratives, exploring their reactions to the actions and words of characters and their interaction with the site itself. Through the learners experiencing the site and the narratives, which were bought 'to life' through performance, discussion and creative expression were encouraged to open space for greater dialogic exchange. By using alternate forms of expression that also gave focus to some non-verbal aspects of expression, such as the emphasis on imagery, the learners were able to engage in a number of ways that pushed the boundaries of factual learning. These encompassed multiple areas of the self: cognitive, psychological, physical, creative, personal and remembrance.

Thirdly, I have posed the question: how can the audience's senses (sight, sound, smell, touch and movement) be evoked through performance and used to enhance their experience of the past, in the present? The inclusion of the senses was purposeful to encourage learning-by-doing, an integral part of *Beer Halls*. The museum space which is both that of a "site of memory" (Winter, 2010) and a historical building, creates opportunities for sensory engagement on multiple levels. The site begins to 'speak' and the multiple frames existing in the museum space, now also a performance space, shift the expected experience for the attendants. Performance with a site-to-history connection creates opportunities for words on a page/poster or a series of written facts to be embodied by people (the actor-guides) who assume several characters in costume, bringing the past alive in the present. This life of historical narratives has power to live on in the memories of those who have attended and can be taken back into various areas of life, including the classroom and the community. The liveness of history is thus heightened by the liveness and immediacy of theatre which uses the bodies of both the actor-guides and attendants to create (both in the sense of what has gone before and something new) memories now in the present. Thus, as the body is engaged in the site through performance, the attendant becomes part of the experience and the memory of what is experienced is not only about what was seen but also what was done and felt.

The fourth question seeks to explore why is it necessary to promote dialogue in learning about and exploring the past? During apartheid, many narratives were excluded because of a single indisputable narrative prioritised in museums and the educational syllabus to encourage compliance with the racist system and reinforce stereotypes which Chimamanda Ngozi Adichie (2009: Website 12) states "make one story become the only story". Today we are negotiating the retelling and inclusion of multiple narratives, many silenced during apartheid. It is, therefore, important to encourage understandings of history that encompasses multiple voices, experiences and perspectives, to avoid blatant gaps in remembering. South Africa is a diverse country with different experiences, heritages, races and religions, and yet we have many shared parts of our lives and histories which need to be communicated with each other to encourage greater understanding and opportunity for praxis. The case study sought to encourage this communication through bringing the past into the present, with the site itself acting as a point where the historical players and the present audience intersect. The intention was never to make the present and past experiences one and the same, which is not possible, but rather to draw attention to how past politics still impacts our present. The learners, and other attendants, were given the opportunity to be involved in interacting with others (other attendants, actor-guides, teachers and so forth) and bringing together a number of responses and opportunities for discussion and learning.

In addressing the thesis as a whole, it was divided into three sections and revolved around the case study of *Beer Halls, Pass Laws and Just Cause*. The first section, 'The Introductory Chapters', explored the nature of the theatre employed in this study, the teaching and learning influences on *Beer Halls* and the methodological choices and challenges. Chapter 1 outlined the cross overs and intersections of several theatrical areas situated under the applied theatre banner. The space of the museum, as noted earlier, is essential to the case study and the inclusion of performance (drawing on TIE, immersive and sensory theatre, verbatim theatre and theatre that provokes empathy) to create an embodied museum theatre experience. The role that learning has in praxis, which was a primary aim of the case study, is discussed in Chapter 2. Discussion around social constructivism and critical pedagogy was conducted, unpacking knowledge creation and dissemination, highlighting the constructed nature of education and the socio-political elements that inform learning. Dialogue and praxis, and frame analysis are also used to explore multiplicity in learning, understanding and in the telling of stories. How information is framed and imparted influences how we subsequently remember, as noted around the discussion of the "single story" (Adichie, 20019: Website: 12) which this case study is purposefully challenging. The third chapter, spoke to how the study was conducted, situating it in the critical paradigm using Practice-Led Research to inform the creation and analysis of the case study. The role of arts-based methods was critical to my own practice as well as the responses and data collected from the learners. The chapter also explored the methodical processes and limitations that occurred.

The second section, 'The What, How, Why Chapters', unpacks the three critical questions – what, how and why we learn – about education, with specific reference to the case study and South African History learning. Chapter 4 spoke specifically to the 'what' – the idea of syllabus and content – and how the case study connected to what is taught in the Grade 11 History classroom, and to various debates and proposals regarding the place History and its content has in the South African CAPS and FET syllabi. The fifth chapter went on to explore how performance in museums can provide an alternate way-in to 'how' we learn though implementing learning-by-doing. The engagement of the senses through performance, the site and the Map of Memories (the replicated passbooks), all formed part of this 'how' and strove to look beyond factually driven ways of learning. Chapter 6 explored the reasons 'why' we learn, connecting performance's role in evoking empathy to create opportunities for learners to become invested and care about what they are learning. The ultimate goal of praxis is possible through dialogic empathy as learners are personally involved in the collective memories of the past brought into the present space of the museum.

The last section, 'The Analysis Chapters', evaluated and explored the case study and many of the responses (both through interview and arts-based responses) collected from the attendants. Chapter 7 spoke to how object-work, using props and costume items, can be effectively used to encourage deep reflection, discussion and expression in response to the performed historical narratives. The arts-based responses evoked by the objects and performance, were displayed and unpacked in the chapter. These arts-based responses ranged from my own poems and drawings, the actor-guides exploration of the histories during rehearsal, and the learners' contributions from the post-performance workshops. The eighth chapter assessed the whole process drawing on feedback from attendants and my own observations (from my research journal and reflection after the performances). While there are a few areas of possible improvement in future installations of *Beer Halls*, my evaluation of the case study shows the performance to be a big success in creating a space for new and embodied ways of engaging with History, specifically apartheid histories in the city of Durban. Learners were encouraged to think outside of the box, engage their selves as holistically as possible (through using performance techniques that involve the mind, body and feelings of the attendant) and find new ways of thinking and expressing (including non-verbal, image and emotional-based artistic methods).

The case study, *Beer Halls*, is a two-hour journey through the KwaMuhle Museum, including a 40-minute performance, a post-performance workshop (see outline in Chapter 8) and an opportunity to revisit the Museum exhibits again after the workshop. It challenged both notions around what learning about history is like (in terms of classroom and book learning) and what a run-of-the-mill museum visit is 'supposed' to evoke. These preconceived notions were tested upon arrival through being given a passbook and having actor-guides in costume speaking at times directly to the audience compared with just a guided tour. The performance was based on the view that history is in fact 'alive' in the present

and learning should be a continuous process that can excite and encourage personal engagement. This is what *Beer Halls* sought to create by providing a space for reflection and action, while learning was occurring.

Our place in contemporary society is influenced by factors that exist beyond the present happenings of our lives. The past still has great ramifications for present-day South Africa, including how the education system functions and how and what is taught. Active and creative engagement with the past is critical in understanding how it influences power structures in the present. This thesis has illustrated through the example of interactive museum theatre, how: objects as props (and then taken out into the workshop as catalysts), historical characters portrayed through actor-guides, and arts-based expressions, can provide an interesting way-in to complex issues. Such issues, both past and present, were engaged with through generating the opportunity for multiple interpretations and responses created through creative expression, including poetry and drawing. The theatrical can be used in conjunction with the historical to act as vehicles for new insights, memories and ways of learning, and ultimately, acts of praxis.

What has gone before us, exists around us and in the roles we play now, affects what footprints will be left behind in the cave for future explorers. *Beer Halls, Pass Laws and Just Cause* invited the learner-explorers to delve more deeply into the cave, shining their torches on the walls, into the depths of the pool, and onto the sand, observing the footprints of seven lives ago. As they were embarking on this journey, they were leaving new footprints, alongside others in the search for greater understanding of the cave. As new expeditions occur, the cave grows and more markings are left behind. Therefore, more journeys are waiting to be created so that more of the sand can be shifted to reveal what lies beneath and more opportunities for discovery can occur. Museum theatre is an effective tool in encouraging the pushing of boundaries and fostering of new connections between different people, heritages and histories, for memory's sake.

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Appendix 1: *Beer Halls, Pass Laws and Just Cause* **Script**

Beer Halls, Pass Laws and Just Cause

By Stephanie Jenkins

A Theatre-in-Education Museum Theatre Play

Set in the Kwa Muhle Museum, Durban

The play takes places in the Kwa Muhle Museum in Durban. The action takes place in various rooms/areas in the museum and the audience is taken through these rooms by the actor-guides.

There are three actor-guides who play various historical characters, guide the learners/audience members around the Museum and re-enact the accounts of various people who were involved in the creation of and resistance to aspects of Durban city life in the 20th Century.

Actor-guide 1 assumes the roles of: Various characters in the beerhall
Mabel Dlamini
Gladys Mzanzi
An advocate of workers' housing
Mrs Winter
Lancelot Msomi
And other characters

Actor-guide 2 assumes the roles of: Various characters in the beerhall
Van der Merwe, the judge over the beer hall case
Colonel Jenkins
De Waal, an advocate of workers' housing
Kwa Muhle Official Zinti
The doctor
And other characters

Actor-guide 3 assumes the roles of: Various characters in the beerhall
Radio reporter
Maj. Loxton
Amon Zungu
Dr Winter
Charles Ndlovu
Mr Roche
James Moroka
And other characters

Please note the importance of the Map of Memories which is a replica of a passbook in this play. Each audience member will receive a passbook upon arrival. The details of the occupant of the book is blank and once given to them it become 'theirs'. This book is used both as a prop (it will be used in the performance) as well as device that connects the content of the play to the learners' possible understanding/s of the past. Each passbook has the name of a character mentioned or re-enacted in the play, written at the back of the book. Three questions are written underneath the name:

-   "Who is this person?"
-   "What did they do?"
-   "How do you feel about what they have said and/or done?"

These questions will be explored further in the discussion that follows the performance.

INTRODUCTION[56]

Takes place in the foyer/entrance of the museum.

Actor-guide 1: Welcome to *Beer Halls, Pass Laws and Just Cause*. The three of us (*tells the audience their names)* will be taking you back in time to encounter some people that lived and worked and fought and suffered in Durban during the 20th century. What you will hear are real recorded accounts and real events that have been retold and dramatised.

Actor-guide 3: We will be your actor-guides and will be taking you to various sections of the Kwa Muhle Museum in an attempt to unlock the past.

Actor-guide 2: You have each been given a little book when you arrived. This is your passbook. It is a condensed and adapted form of this giant replica here (*indicates to the replica*) which you are welcome to look at a bit later. Please note that you must have your passbook on you at all times. There is place for your name and information. It may be checked and if it is not in your possession or it is not up-to-date, you will be arrested. You will need to join a queue when you are told, and may have it stamped before you leave. On the back page of the passbook, you will also find a name of a person who will be referred to during today. Look out for that person. Take note of who they are and what they did.

Actor-guide 3: Please follow us to the beer hall. Please take a seat at the tables, stand behind the fence and next to the tables here.

SCENE 1 BEERHALLS 1900 -1958

Takes place in the beer hall replica. Sounds of people talking, laughing and drinking is played through speakers creating a soundscape of a beer hall. The smell of sorghum beer filters through the room.

Actor-guide 3: Welcome to the early 1900s, Durban, South Africa.

Actor-guide 1: Many people have decided to settle in Durban. If you walk through the streets you will see dockworkers, rickshaw-pullers, washermen, store workers, domestic servants and of course some British settlers.[57]

Actor-guide 2: As the city has grown, more workers are needed and as result the population numbers keep growing.

Actor-guide 3: But you see these rising number of black workers in the city have become a bit of a threat to the Durban Town Council.

Actor-guide 1: They find the workers quite difficult to control. Not to mention their concern about the drinking habits of the workers.

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[56] The intext references in the thesis correspond to the page number in the upper righthand corner of each page of Appendix 1, to differentiate between play script and thesis page.

[57] La Hausse, 2017/1988: 23

Due to this being a script, written with the intention to be performed, I have used footnote referencing to make it easier for actors to follow the lines. Quotation marks have been used when quoting directly from a recorded person's account or, on occasion, from a secondary text.

Actor-guide 3 becomes R.C. Jameson.

Jameson: I wish to make it known at this Town Council meeting that "There are five or six thousand (workers) right in the middle of town exposed to temptations of various sorts in the shape of drink. What would be thought of us if there was a serious riot in the middle of town?"[58]

Actor-guide 1: So the Town Council has a problem. What to do with all the idle, drunk and what they think is far too many black workers in the city?

Actor-guide 3: Well, what else but by implementing the 1908 Native Beer Act.

Actor-guide 2: This law says that the Town Council is the only official "brewers and sellers of sorghum beer" in Natal.[59] And this means they will make a lot of money off selling beer to the workers.

Actor-guide 3: And so we have the dawn of the very first beerhall in Durban built in 1909. Let's see how it all works…

As the first beerhall is described, Actor-guide 3 becomes the man who is visiting the beerhall while 1 and 2 narrate and perform the roles of overseer and bartender respectively.

Actor-guide 1: "The building [of the beerhall] is set aside for the sale of native beer, where only male natives may purchase a ticket for three pence…'"

Actor-guide 2: "…and not more than six pence worth of beer from the overseers at the office" will be allowed for purchase.

Actor-guide 1: The native "then passes through a turnstile and presents the ticket to the barman. [He] is supplied with the beer in a tin which he takes to the sitting accommodation" where he proceeds to have his drink.

Actor-guide 2: Once finished, "He then leaves the building through a turnstile. This method prevents natives from getting more than one drink, and it is most effective in preventing indiscriminate drinking and idling."

Actor-guide 3: This became the official controlled drinking system, but the workers were not happy about it. In fact, many referred to the process as "drinking in a cage". [60]

Actor-guide 1: Out of the unhappiness caused by the introduction of the new laws governing drinking and the implementation of the beerhall, various beer traders formed 'The Eating House Stockholders' Association' and they said the following to the Mayor of Durban:

Actor-guide 3: "We have always appreciated the efforts of the (municipality) to afford us the opportunity to learn to do business amongst ourselves" and to brew our own beer.

Actor-guide 2: "…But a few days ago we learned that the (municipality) propose to take this business from us".

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[58] R.C. Jameson's account, a member of the Town Council in 1904, in La Hausse, 2017/1988: 25.
[59] In La Hausse, 2017/1988: 28.
[60] The description of the first beerhall is in La Hausse, 2017/1988: 22.

Actor-guide 3: "This is a great grievance to us in as much as this is the only business in which we make a little money"[61].

Actor-guide 1: But their complaint was dismissed and their petition to put an end to the beerhall was unsuccessful. As a result, only the municipality could sell beer and further laws were made to control drinking and the sale of any alcohol outside of the official beerhalls.

Actor-guide 2: With all the rules and policing of drinking, the workers had to get creative to drink outside the beer halls, at home and in shebeens which were illegal. It was all about looking smart and having class.

The actor-guides act out the drinking out of teacups.

Actor-guide 3: "When you had friends and you wanted to drink gavine, then you sit on stools outside the room and put the gavine into a teapot. Everyone has their own teacups and saucers and you all sit there drinking. When the police come they do not kick things around and break things because they see you are doing things properly."[62]

Actor-guide 2: You could drink gavine and "sit outside as long as you had a smart white shirt and tie on."[63] As long as you looked the part you could get away with things.

Actor-guide 1: Other rituals to avoid being caught out by the police included the process of becoming a 'veteran'. (*Actor-guide 2 is the veteran and actor-guide 3 the rookie.*) Those wanting to be a veteran had to fulfil the criteria of "being able to down a nip of gavine in 'one action' without too much gasping for breath afterwards", 'maybe just a quick shake of the head and a pat on the chest'. […] Such drinking 'must be in front of your friends', so as to prove your strength. Those who could not accomplish this feat, the 'abantu aba cabuzelwayo', were viewed as 'rookies' or slow with their drink." Because of the fear of police raids, it become common practice that "it was better in you than on you".[64]

Actor-guide 2: "You always ha[ve] to keep one ear sharpened for the police. I [have] never [been] caught. I [am] just like a hare, you have to keep one ear cocked. And drink all your nip down one time."[65] You never know when the police might arrive.

Actor-guide 3 becomes a policeman. Actor-guides 1 and 2 are dancing until the door is kicked down, then they scream and run.

Policeman: "You could go on large raids in the evenings looking for booze and shebeens. You could hear them a mile away, what with all the racket. But people got smart. We surrounded this one place where the gramophone was blazing to hell and gone. All the lanterns are swinging and people are dancing around. So we send this one guy up to the door while we wait. He kicks the door down, everyone screams and scouts, and then the other side wall must of [*sic*] got pushed down and everyone runs away into the darkness. It was a real game."[66]

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[61] In La Hausse, 2017/1988: 28
[62] Said by Joshua Mzimela in Edwards, 1988: 80.
[63] Said by Kunene in Edwards, 1988: 80.
[64] In Edwards, 1988: 90.
[65] Said by Kunene in Edwards, 1988: 90.
[66] An account from a Cato Manor policeman in the early 1950s in Edwards, 1988: 92.

Actor-guide 1: The presence of the police and the tight control of alcohol, legal or not, was a big factor in keeping the workers and other black inhabitants in check.

Actor-guide 2: Where was all this money being spent in the beer halls going?

Actor-guide 1: Do you think the workers benefitted from the profits?

Actor-guide 2: No. In fact, this money was used to control them even further.

Actor-guide 1: It was used to pay for the police force and build barracks for the workers to live in which were overcrowded and of poor quality.

Actor-guide 2: The more money came in, the more money could be spent on restricting the workers' movements and freedoms.

Actor-guide 1: Well surely at some point, something has got to give.

Actor-guide 2: Let's now go to 1959.

SCENE 2 1959 CATO MANOR BEERHALL PROTESTS

Still takes place in the beer hall replica. Only the actors change characters. The audience does not move yet.

Actor-guide 3 plays the role of the radio reporter.

Reporter: Good morning and thank you for tuning into English Service radio station. We are now discussing the court case taking place in the Durban Magistrate's Court where 43 native women and 8 native men have been accused of participating in the beerhall riots that occurred on 17 June 1959 in Cato Manor, Victoria Street and other beerhalls in Durban. They will be tried by Mr J.V. van der Merwe. I am told that 50 women "armed with sticks, knives, hatchets or pieces of firewood, invaded the Cato Manor beerhall. Shouting 'we are the Zulu warriors', the women insulted and mocked the men and smashed the drinkers' personal clay beer containers."[67] We will keep you updated as the case progresses.

Now the scene moves into a court case. Actor-guide 2 is the judge Mr J.V. van der Merwe, actor-guide 3 is the witness Maj. N.G. Loxton and actor-guide 3 is a chanting and singing woman and later Mabel Dlamini.

Van der Merwe: Court is now in session. The case of the Cato Manor and Victoria Street riots will commence. Major Loxton please will you tell us what you saw on 17 June 1959.

Loxton: I went to the beer hall in Victoria Street at about 1.55pm yesterday. "In front of the hall were about 40 Native women who were gesticulating, shouting, singing and taunting the police. At 2.12pm [Heron] Zwandle, [one of the male accused], suddenly appeared in front of the women and indicated to them that they should keep quiet. I told him the women would be arrested and he must not interfere. He thanked me and then turned and gave the 'thumbs up' sign and shouted 'Afrika' in a loud voice several times. This had the effect of apparently

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[67] Edwards, 1996: 129.

infuriating the women and they continued shouting 'Afrika' in an angry voice for some time. I arrested him."[68]

Van der Merwe: What happened next?

Loxton: "A group of about fifty women had remained, sitting quietly some distance away from the beerhall. These women wanted to speak to [Sighart] Bourquin [the director of the Bantu Administration in Durban] and no one else."[69] Other beer halls, including the Victoria Street beerhall, were being raided as this meeting occurred. Once Bourquin had left, the police demanded the women disperse but they refused. The police baton charged and the women retaliated throwing stones and bottles at the police. Things escalated and "That night Cato Manor burnt."[70]

Van der Merwe: Thank you Major Loxton. I now call on Mabel Dlamini, a woman allegedly involved in the protest. (*Actor-guide 1 is Mabel Dlamini.*) Mrs Dlamini why did the women get involved?

Dlamini: There were many "weaknesses that we could see in our men. They did not seem to be as worried about [relocating] to Kwa Mashu as us. Things were the same to them and they would just leave us out in the cold. This was the time we had to teach."[71]

Van der Merwe: Teach them what?

Dlamini: "If we do not give money to Kwa Muhle then they cannot bring us here to Kwa Mashu. This is the whole thing. Then we can all stay in Cato Manor. All the money can come to us, nothing to u-Bokweni. It was through this [beerhall protest] that [Kwa] Mashu can be stopped. If we can chase our men from drinking u-Bokweni. This was the thing, to chase the men from the beerhalls. Chase! ... we can beat them. We can… hit them. We can get them out."[72]

Van der Merwe: Why were the women so against Kwa Mashu?

Dlamini: "Why must we move to the location!? That is where they will lock us up. That place is the Bantusan that will be giving us nothing but wants us to pay for this. We the women know this Bourquin who takes our money in beer and gives us houses. It is this devil who will not listen to us when we say that we want this land in Mkumbane for us. It is him that makes our men stand for passes. It is him who hates the women. It is him who takes our children away. This man says we must be the slaves from the location! We the women must stop this Satan!"[73]

Van der Merwe: Mrs Dlamini that is enough. If you are not careful you will be in contempt of this court. After the events that transpired on the 17th of June 1959 I will sentence the following

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[68] Maj. N.G. Loxton's version of events was recorded in in '43 Native Women, 6 Men Accused in Beer Hall Rumpus'. *Daily News*. 30 June 1959.
[69] Edwards, 1996: 130.
[70] Edwards, 1996: 131-132.
[71] Said by Constance Matiwane in Edwards, 1996: 123.
The character of Mabel Dlamini is a conflation of Constance Matiwane, Mabel Dlamini, words written on a Mkumbane Women's league pamphlet and an article written in Golden City Post, 1959.
[72] Mabel Dlamini's account is in Edwards, 1996: 129.
[73] Written on a pamphlet issued by the Mkumbane Women's League in Edwards, 1996: 128.

women as guilty of being involved in the ruckus. They will be fined 5 pounds or have 25 days in prison "for creating a disturbance in Victoria Street at about 4pm yesterday". They are Lucilana Mkhize, Norah Sibisi, Minah Kumalo, Florence Ngcobo and Sarafina Dhlomo.[74]

Dlamini (*interrupting*): You cannot blame these women! "Mr Bourquin says that low wages and poverty are the real cause […] But Mr Bourquin is wrong in discussing all other reasons for the riots as 'purely superficial'". We resent the "the constant beer raids on people's homes and arrests". We condemn "The tearing down of shacks by the municipal police" and we hate the beer halls. "If Mr Bourquin had been able to give the women of Cato Manor satisfying assurances [that these things would be stopped], the rioting and loss of life need never have happened. The women who called on him after they had smashed two of the beer halls were not planning to riot. We were there and we know. It was the police baton charge, after the women had been given five minutes to disperse, which sparked the riot. If the police had then shown the same patience and tolerance they showed at Lamontville later, the stonings and shooting could have been avoided."[75]

Van der Merwe: That is enough! Silence in my court room! This case is adjourned.

Actor-guide 3 is again the reporter.

Reporter: And we are back in studio with more case updates. It looks as if Mr Van der Merwe has reached his verdict. Disclaimer alert. This depiction of this court case is a collage of a number of accounts and would not necessarily have occurred in exactly the manner depicted. However, what was said by the Major and Mabel Dlamini, who is a conflation of a number of different accounts, are indeed real recordings. It is interesting to note that the term 'native' has been used frequently in some of these accounts. This term carries certain problematic connotations and is by no means neutral. Terminology and the names we use carry different meanings depending on the perspectives they come from. (*Actor-guide 2 becomes Jenkins.*) Back to the case, I have Colonel Jenkins, the District Commissioner of the Police, here with me. Sir what are your thoughts on the happenings of 17th of June 1959?

Jenkins: What ridiculous action taken by these women. Utter nonsense. "Now, I wouldn't like to tell you what I'd do to my wife if she picked my favourite pub. She wouldn't be able to sit down for a week".[76]

Reporter: I see. Now for another perspective, I have Gladys Mzanzi here. (*Actor-guide 1 is Mzanzi.*) Please will you share with us your sentiments regarding these protests.

Mzanzi: "We [are] not Bokweni's girls and we [do] not want our men [to be his boys]. That is what we said, we are the warriors! […] We told those troublesome people that we are fighting

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[74] The account of the court case in the Durban Magistrates High Court on 30 June 1959 was recorded in '43 Native Women, 6 Men Accused in Beer Hall Rumpus'. *Daily News*. 30 June 1959.
[75] Taken from 'The Riots – and the Causes'. *Golden City Post.* 28 June 1959.
[76] Said by Colonel Jenkins in Edwards, 1996: 104.

for our rights. Women should be given rights to do what they lik[e]. We [can] not remain traditional because times [are] changing".[77]

Reporter: There you have it. Now there's the question of what is actually going to happen about the relocation of Cato Manor to Kwa Mashu. It seems that Cato Manor has developed into "a man-sized problem" as it has continued to grow in size and population. "Crime [has] increased, disease [has] become rampant." Now the government feels "that there is no reason why Cato Manor should not be cleared in a matter of a few years."[78] The plan is to relocate all these people. I have Mr De Waal here with me. What do you think of the workers' new living quarters?

SCENE 3 URBAN LIVING

The audience remain in the beerhall.

De Waal: As you can see this is a fine example of urban living. The living quarters of municipal barracks and hostels are "clean and healthy" and "the housing facilities in force at Durban…are a model which might well be emulated by other large urban centres."[79]

Actor-guide 1: Excuse me, excuse me, Mr De Waal is completely misguided. This is not an example of fine living. "African housing [is] squalid and inadequate; thousands of applications for only a hundred municipal houses [have] been made." Where are all the workers supposed to live? The accommodation that is provided is cramped and dangerous and is more like a "living hell".[80]

De Waal: "Africans should for many years to come, be regarded as mere visitors to town…Permanent residence in town should, as far as the great majority are concerned, be discretely discouraged."[81]They are not welcome to live here on a permanent basis. They must work and then leave. In fact, the Durban System provide[s] the most effective means of ejecting undesirables from the urban centres through strict registration procedures and restrictions of supply of beer to Africans." [82]

Actor-guide 1: How can you expect people to work for you and then just throw them out. Where are they supposed to go?

Reporter (*interjecting*): Thank you very much. As you can see the debate is raging. We will keep you posted. Make sure to have a look at these living quarters (indicates to the workers'

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[77] Gladys Mzanzi's account is in Edwards, 1996: 128.

[78] From 'Dark Chapter of the Cato Manor Slum is Closing: Duffs' Road dream nears reality at last'. *The Daily News*. 21 May 1956.

[79] Said by Justice De Wall, leader of a commission of inquiry into the June 1929 riots, in La Hausse, 1996: 55-56.

[80] In La Hausse, 1996: 55, 47.

[81] Said by a Durban Magistrate in 1904 in La Hausse, 2017/1988: 23.

[82] Said by C.F. Layman, manager of the Native Affairs Department, in La Hausse, 1996: 48-49.

living quarters replica) after the show. And now for out next story, there has been an increase in the number of people without passbooks.

Actor-guide 3 breaks character (from the Reporter) and transitions to a man accused of not having his pass. Actor-guides 1 and 2 interrogate him.

Actor-guide 1: Where is you pass?

Actor-guide 2: Have you got the necessary papers to be working here?

Actor-guide 1: Come show us. We don't have all day.

Actor-guide 3 does not have a pass.

Actor-guide 2: No pass!

Actor-guide 1: Then it is off to prison. Come, quickly! Everyone line up. Line up! Now!

SCENE 4 NATIVE ADMINSTRATION DEPARTMENT/BANTU AFFAIRS ADMINISTRATION DEPARTMENT

The audience is taken to the courtyard where they are encouraged to line up to have their passes stamped.

Actor-guide 2: Follow me. Quickly! (*They take the audience to the courtyard*.) Queue up. Quickly, quickly. Straight line! (*Actor-guides 1 and 3 patrol the queue as 'blackjacks' armed with batons. They 'gently' prod the audience into line.*) Have your passbooks ready. (*Pointing at an audience member at the front of the queue*) Come through. Show me your passbook book. (*Takes the passbook.*) "Yes, alright, here is the paper, it can get stamped. (*Stamps the book.*) You can go this way."[83] (*Points the audience member back to the line*.) Next! (*Actor-guide 3 comes forward and assumes the role Amon Zungu*). Your pass! (*Looks at the book*) Amon Zungu, what are you looking for?

Zungu: I couldn't understand them. I didn't speak English. "When asking for jobs, I would gesture with my hand saying, 'Oh baba, oh mama, missus, I'm looking for a job, mlungu'. Then they would reply in a manner that I didn't understand…"

Actor-guide 2: I see you are a domestic, Amon. Why did you leave your previous job early?

Zungu: "…but the maids would translate for me." There were many queues and they were patrolled by 'blackjacks' (*Actor-guide 1 acts out what follows*). They were called this because they were black guards and they "carried black sticks that were designed especially for us. One step out of line and it landed on the head. […] (*Actor-guide 2 takes on the role of Zinti and the doctor while actor-guide 1 is the blackjack. Actor-guide 3 acts out what he describes.*)

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[83] Said in 'Interview with Andy Kirkland' p.3 from the Old Court House Museum/Local History Museum archives. No date or author is given.

Eventually you'd be sent to this guy Zinti, who gave permission for registration. He would get a blackjack to escort you through a door where you would then form a queue in front of this white man who was apparently the doctor. (*Actor-guide 2 is now the doctor*.) When we got to him we would strip naked, leaving maybe our underwear on. We would then form a queue behind a curtain line. […] He would then inspect us, checking whether we carried any diseases or any other illnesses that we could infect white people with. […] Then you would have to go to the hospital to get checked up and injected which in itself was lucky because that meant you had avoided being sent away by Zinti. Then you get dressed and leave. (*Actor-guide 2 is the official again*.) They would make a square stamp in your dompass, like a window, which denoted that you were a domestic."[84]

Actor-guide 2: Next!

Actor-guide 1 assumes the role of Mrs Winter.

Mrs Winter: "I think perhaps the overriding memory that I have [of visiting Kwa Muhle] is one of nervousness because you were coming here to get permission to employ somebody. Certainly at the time, I couldn't help wondering how the person felt that I was going to employ – If they also felt this intimidation but it certainly was a feeling that you were in this together, this intimidation of the system and definitely a nervousness that maybe the answer would be 'No.'" On one occasion "I was about to employ somebody who had actually been employed by a member of my family who had been transferred to Johannesburg and so she was going to come and work for me [in Glenashley]."

Actor-guide 2 assumes the role of an official at the Kwa Muhle and actor-guide 3 plays Dr Winter.

Mrs Winter: "They quickly looked at her book and immediately this stamp came down on it and they told me":

Official: She has to be out of the area within 48 hours. There is no way this can be reversed. She has no right to be in the Glenashley area.

Mrs Winter: "I then approached the Natal Bantu Affairs Administration […] and begged for her to be allowed to stay. […] There was just no way they could reverse this decision." When my husband, who is a dentist, came home I told him about the refusal "And he just picked up her passbook and said":

Dr Winter: "This is absolute rubbish!"

Mrs Winter: "And he went charging into the Bantu Administration Affairs Department and said":

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[84] Amon Zungu's account is from 'Account by Rev Amon Zugu from eShowe- Oyaya-eDajeni' pp. 1-2 from the Old Court House Museum/Local History Museum archives. No date is given.

Dr Winter: "I need someone to answer the phone. I need someone to write messages and this is the woman that can do it and I want her."

Official: "Well, Good Heavens, Doctor [Winter], why didn't your wife [Mrs Winter] tell us this and we would have given her permission."

Mrs Winter: "And down came the stamp and reversed the decision of stamping her out of the area. And it really was a traumatic experience because I remember how unhappy she was but also almost an acceptance that there was nothing she could do about it."[85]

Actor-guide 2: Next!

Actor-guide 3 assumes the role of Charles Ndlovu, actor-guide 2 stays as the official Zinti and acts out what Ndlovu describes. Actor-guide 1 patrols the audience as a 'blackjack'.

Ndlovu: My name is Charles Ndlovu and "Sometime in October 1967, I walked into Kwa Muhle bubbling with confidence. I had come to Kwa Muhle to have my passbook stamped. After hours in the endless queue, I finally came face to face with a 'baas' commonly known as Zinti. He briefly paged through my reference book, stamped something on my reference book and told me to…"

Official: "… 'Go home'."

Ndlovu: "My father had a look at my reference and told me 'usandiwe', meaning that I had been stamped out of town. I had been given 72 hours to be out of Durban because I did not qualify to work in Durban. Incidentally, I stayed about 25 kilometres from Durban. I was humiliated beyond belief, the scar is still evident in my soul."[86]

Official: Next!

Actor-guide 1 becomes Lancelot Peter Msomi.

Msomi: "It is a fact that some of these people who are placed in responsible positions simply use the pass law as a means to humiliating the native."

Official: This is not the time or place for this. Do you want your pass stamped or not, Mr…?

Msomi (*continues*): Lancelot Peter Msomi. I did not come to have my pass stamped. "There are many irritations which result from these Pass Laws and which are often followed by arrests. The police are out to make trouble. Sometimes you drive a car and the police ask for your license. When you show them your license they ask for some other document to prove you are capable of driving that car. Then they ask for your pass – they know they will get you somehow. Now that is the kind of thing which we require those in authority to prevent. After all, if there

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[85] Mrs Winter's account is from 'Interview with Mrs Winter' pp. 1, 4 - 5 from the Old Court House Museum/Local History Museum archives. No date or author is given.
[86] Charles Ndlovu's account is from Rooksana, 1998: 44.

are laws in the country which encroach on the individual liberty of a person, then these laws are not worthy of a democratic state."[87] Why must people come here to have their passes stamped only to be turned away?

Official: Listen here, Mr Msomi, we have a job to do. Please take your complaints elsewhere.

Actor-guide 3 becomes Mr Roche.

Roche: Is there something going on here?

Official: Oh Mr Roche. Yes, this man here is making accusations about the pass laws.

Roche: Can you believe these people? People are making these ridiculous accusations about the pass laws and about us workers here at Kwa Muhle. It "is absolute nonsense" to insinuate that we ha[ve] some "perverse pleasure in declaring people out" of Kwa Muhle. "Any person who was ordered out as such, ha[s] the right to appeal. Now, when [people] say that [we] had delight in ordering people out, it's nonsense because when you are sitting there in influx control, you must remember, there [are] queues right around this building. This criteria [is], what service, what type of service did this man render the city? – which, [we have] a look at in his reference book. What was the length of service with various employers? Was it very short or did he work with employers for a considerable period? What category of service did he provide? Was he working in a flat as a domestic, in commerce, in industry or as a builder or what have you? Now, [we] kn[o]w what type of employment [is] available and it [is] no good getting in ten thousand brick layers if there [are] no jobs so [we have] to request that a man return – it[is] [not] 'ordered out' – [we] merely reques[t] him as I usually say, to 'Humba [*sic*] khaya, phumula', […] 'Go home, have a rest, look after the goats for six months and come and see us.'"[88] And that is all I have to say about the matter. (*Exits*.)

Official: Do you see there is a proper explanation for everything. Now go home. Everyone else must also go home now because we are closing. It is closing time! We cannot see any more today. Everyone go home.

Msomi exits and actor-guide 3 enter as James Moroka.

Actor-guide 2: What are you doing here? It is after closing time. You cannot be here. You must come back tomorrow. Leave.

Moroka: I am James Moroka.

Actor-guide 2: We don't have time for this. What do you want?

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[87] Lancelot Peter Msomi's speech (20 August 1945) is in Roth, 2016: 146.
[88] Rouche's account is from 'Interview with Mr T. Roche' pp. 1 – 2 from the Old Court House Museum Archives. No date or author is given.

Moroka: "What we want in this land, sir, is freedom, freedom and security. We want to be free to go where we like, free to live like human beings."

Actor-guide 2: Free? I don't want to hear about this.

Moroka: "We want to be free to go to the mines. We want to be free to leave our masters on the farms and to sell our labour to any and everyone who is prepared to pay for our labour."

Actor-guide 2: Guard!

Moroka: "We do not want our hands to be tied to one man…"

Actor-guide 2: Guard! Remove this man.

Actor-guide 1 enters as a blackjack and moves towards Moroka. Moroka continues trying to dodge the blackjack.

Moroka: "…we do not want a condition of affairs under which when a man is not prepared to give us a pass we have only one solution left to us, namely to run away from that man and expose ourselves to the risk of getting into the hands of the police and being sent to prison."

Actor-guide 1: Prison is exactly what you will get.

Moroka: "We… are not criminal by nature or inclination…"

Actor-guide 1: Be quiet!

Moroka: "….and my contestation is that if we cannot be free in this land, in this South Africa of ours, we can be free nowhere else…"

Actor-guide 2: That is enough. Take him away.

Moroka (*to the audience*): " …I put this question to you: Where else can we be free if we cannot be free in our own country?"[89]

Actor-guides break away from the characters they have been playing.

Actor-guide 1: What is this freedom James Moroka speaks of?

Actor-guide 2: What does it mean?

Actor-guide 3: Do we have this freedom today?

Actor-guide 2: Are we truly free in our own country?

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[89] James Moroka's speech (5 May 1943) is in Roth, 2016: 142-143.

Actor-guide 1: Today we have come across various people who have fought for freedom in Durban in the 20th century.

Actor-guide 3: Freedom from beer halls

Actor-guide 2: From pass laws.

Actor-guide 1: In search of just cause.

Actor-guide 3: But we still ask the question today, what is freedom?

■ MUSEUM

Live history of the I

Actor guides take audiences in to the stories of be

TANYA WATERWORTH
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A NEW form of theatre in Durban is not about playing to the audience but rather bringing the audience into the story.

The role of museum theatre, using actor guides, creates an immersive experience for the audience.

For the first time in Durban, there will be two public performances in A Day at the Museum on March 14 at KwaMuhle Museum.

Drama PhD student Stephanie Jenkins will bring history to life with the production as part of her study into the role that museum theatre can have in teaching, questioning and learning about history.

The performance piece is titled *Beer Halls, Pass Laws and Just Cause* and will take place among the exhibits in the KwaMuhle Museum.

It involves three actor guides who take the audience around the rooms of the museum while acting out a number of historical characters and evoking narratives associated with the history of the museum. People in the audience become "part" of the show as they move with the actor guides from room to room, such as the beer hall replica to the yard where people from the past had their passes stamped.

Apart from the two public performances, Jenkins will also stage a number of shows for Grade 11 history pupils. This week, she said that doing site-specific performances "where the environment speaks to the historical narrative, as well as the performance", was a new trend and that she had done extensive research on the era between the 1940s and 1960s, including documents and interviews from the archived sources.

"There will be various characters relevant to each room and there's still a lot more work to be done

ACTORS and tour guides, Qhawe Vumase and Philisiwe Ntintili, in a 'scene' telling of the wait for pass bo performance piece *Beer Halls, Pass Laws and Just Cause* at the KwaMuhle Museum. | LUKE MACDONAL

as we have an extensive rehearsal period ahead. It's a lot of work, but also a lot of fun," she said.

She added that the immersive experience would provide "a live form of encountering history which supplements the book form" for history pupils.

The KwaMuhle Museum building itself has a rich history and was formerly the Native Administration Department where people of colour in Durban had to come to have their passbook or "dompas" stamped so they could work here.

Jenkins created a similar performance on German settlers in the area on a much smaller scale at

the Bergtheil Museum in Westville for her master's course.

The actor guides for the performance are well-known Durban actor, Mthokozisi Zulu, along with Philisiwe Ntintili and newcomer to the Durban drama scene, Qhawe Vumase.

Zulu, whose theatrical credits include KickstArt's *Alice in Wonderland, Charlotte's Web, Cinderella* and the *Play that Goes Wrong*, said this week he was excited about the challenge of a new drama form.

"I've never done drama like this before since I started acting in 2006. Stephanie (Jenkins) has created a lot

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of characters to be played by three actors who come in and out of the performance.

"I'm playing 10 roles, as well as being an actor guide. The actor guide role allows you to move the audience between rooms and scenes.

"The audiences will also be given passes, so they will become characters in the show and will be able to experience what it was really like back then," he said.

Zulu is working on his script and said the challenge as an actor was to develop each role through voice, posture and other characteristics which would create a recognisable character for the audience.

"It's also interesting that certain lines in the show were actual words said by people at the time. There will be a whole paragraph around that line and we have to channel that character.

"At the moment, I'm specifically concentrating on each character I will be playing and I have been looking at articles and pictures to develop those characters. It's not just a play, but much broader than that. It is only 16 pages of script, but it is filled with so many stories," he said.

Durban University of Technology (DUT) drama graduate, Philisiwe Ntintili, who has appeared in a number of DUT shows and recently starred in Durban adult pantomimes, *Twice Upon a Mattress* and *031 Temptations*, said this new form of drama was also a first for her.

"This is the first time I'm going to be an actor guide. I'm also playing more than seven roles and it is not an easy job because we have to do a correct analysis of each character, as well as have the ability to interact with the audience.

"I think it will really bring history to life. A lot of people don't know our local history and, just reading through the scripts, I learned about things I was not aware of. We will make it easier to understand that history. It is very challenging but also very exciting and very interesting," said Ntintili.

Completing the trio of actor guides is UKZN drama and marketing graduate, Qhawe Vumase, who recently appeared in Jenkin's *Hudson and Watson* and the *Mystery of the Blue Diamond* which was staged in Durban and at the National Arts Festival in 2018.

The public performances on Saturday, March 14, are at noon and 2pm at the museum. Admission is free, but booking is essential. For more information, WhatsApp (only) Stephanie on 081 846 7331.

Appendix 4 'Reliving Drama of Beerhalls, Dompas' in *The Mercury* (21/02/2020) by Lifestyle Reporter

WHAT'S ON
KZN MUSIC REVIVAL

CLASSICAL music lovers can catch maestro Christopher Duigan in his monthly series of KZN Music Revival concerts with a beautiful programme of classical piano music entitled *Fantasy*.

Duigan includes music by these popular and inspirational composers, Beethoven, Chopin and Russian romantics Scriabin and Rachmaninoff.

He is one of South Africa's busiest classical concert artists, giving 100 performances annually. His strong sense of community involvement is shown in his active promotion of monthly Music Revival concerts across KwaZulu-Natal and other parts of the country.

These concerts have not only developed new audiences in various communities but also provided performance platforms for many young and aspiring soloists. His performances have regularly included his own arrange-ments, improvisations and compositions.

Performances in Kloof on February 25 at 7.30pm at St Agnes Church; in PMB on March 1 at 11.30am; at Tatham Art Gallery; and in Ballito on March 2 at 7pm at Grace Hall, Ashton International College.

Email booking@musicrevival.co.za at Computicket from R300.

RELIVING DRAMA OF BEER HALLS, DOMPAS

LIFESTYLE REPORTER

PHD student Stephanie Jenkins will bring history to life with her new stage production, *Beer Halls, Pass Laws and Just Cause* in two performances at the Kwa Muhle Museum on Saturday, March 14.

The production forms part of her PhD and will explore the role museum theatre can have in teaching, questioning and learning about history.

Beer Halls, Pass Laws and Just Cause involves three actor-guides who take the audience around the museum while acting out a number of historical characters and evoking narratives associated with the history of the museum.

The audience also becomes a part of the show as they move with the actor-guides from rooms such as the beer hall replica to the yard where people in the past had their passes stamped.

The production is a weaving together of archival evidence pertinent to the histories presented in the Kwa Muhle Museum.

The museum itself is rich in

history as the building was formerly the Native Administration Affairs Department where people of colour in Durban had to come to have their dompas (passbook) stamped to get work. A number of recorded interviews with people who either worked in the department or came to KwaMuhle to have their passes stamped are dramatised in the play.

The other main focus of the museum that is explored in the play is the role the beer hall had as a form of control and resistance during

apartheid. The audience is taken into the beer hall replica and will be encouraged to experience how the beer halls operated. They will also be part of a court case that tried several women and men who were involved in the 1959 beer hall protests.

The actor-guides include performer Mtholozisi Zulu, who is well known for his work in KickstArt's *Alice in Wonderland*, *Charlotte's Web*, *Cinderella* and the *Play That Goes Wrong*.

Zulu is joined by Durban University of Technology drama graduate Philisiwe Ntintili, who has appeared in a number of shows for DUT.

UKZN drama and marketing graduate Qhawe Vumase brings an exciting new presence. He recently appeared in Stephanie Jenkins's *Hudson and Watson and Mystery of the Blue Diamond*.

Beer Halls, Pass Laws and Just Cause will be staged on March 14 at 12pm and 2pm at the KwaMuhle Museum. Admission is free, however, booking is essential. WhatsApp Stephanie at 081 846 7331 to book or for more information.

PHILISIWE Ntintili and Qhawe Vumase in a beer hall ruckus.

ones who know just which buttons to push, which lines to cross, which triggers to ignite – then it's you this show will speak to.

"It will speak to you because as much as you will be able to identify with the characters and their situations, through laughter and tears, it'll give you a whole new appreciation for your family," she said.

Spencer was lucky to have directed stars like McIlroy and Bobbert in a

... for family members – the the extent of their fame, accolades and expertise, they are so easy to work. They give every moment their everything, are so willing to take direction, and never cease to improve their material, whether it's with comedic timing, choreography, vocal notes or attention to details of characters. For a director, they are a dream actors," Spencer said.

Spencer who uses theatre as a form of escapism, said the show would also

... artists in our industry. Considering

"It's a mix of colourful and quirky characters who are faced with screwball situations that lend themselves to audience participation, linked with a range of songs. Who wouldn't want to see that? It's total theatre at its best, a bit of everything, rolled into one very bizarre family therapy session," Spencer said.

■ *Family Therapy* is at the Sneddon from March 4 to 15. Tickets at Computicket or Checkers from R180.

Appendix 5: Extract of Playwriting and Research Journal

19 August 2019 – I have been thinking more about the scene in the workers' quarters and am finding it more challenging than I thought. My current idea is to get the actors to say one 'section' each and then repeat it over and over again until everyone has filed through the room. Will this be boring or strange compared to everything else that has flowed up until then? Yet it might be interesting and an effective technique. I can almost picture the actor-guides as real estate agents stuck on repeat. Perhaps two of the actors should be the 'real estate' agents who are stuck and then one other keeps trying to set the record straight and give his/her version of events but is interrupted by the repetition?

20 August 2019 – I have encountered the conundrum of how to dramatise the past and make it interesting and relevant without changing too many of the original details. I have found this challenge particularly with the character of Mabel Dlamini. I had a quote by her that I wanted to include in the script. However, this lonesome quote seemed out of place on its own and so I wanted to connect it with other recorded accounts that explore the same event. However, I had too many different people speaking which becomes difficult to follow and difficult to act out. As a result I chose to make Dlamini the overarching character, and all the rest become conflated into her. This made me question if I was doing the other women and other sources a disservice by not acknowledging them (only in the character but I have referenced the sources in the script). Yet as a theatrical device, the new character works better and creates a more interesting way of approaching the event. But does this make it untruthful?

22 August 2019 – I visited the Kwa Muhle Museum again today to take in the space now that I have almost finished writing the script. It is surprising how my memories of the spaces are not quite accurate even though I was there less than a year ago. It is very familiar but my sense of the space was somewhat skewed in my memory. Therefore, it has been most helpful coming back now with the script in mind, to see where everything will take place. The space works really well with all that I have planned and is very conducive to my ideas around immersive theatre. There is a lot of open space in some rooms which is ideal for bigger numbers and has good sight lines. I am planning to make use of the actual benches in the beer hall replica for audience members to sit at as well as organise the rest of the audience standing around the tables. This will create an opportunity for everyone to see as well as allowing the feeling of being inside another area – that of the beerhall – at the same time. The courtyard is also a great place for interaction and is spacious. The fact that real people queued there for their passes is also of great significance. There are also raised areas around the courtyard which will be very helpful to help the audience see the actors. I am concerned about sun and rain as the courtyard is not covered but I can use the covered raised 'patio' areas, even though the space is smaller, if there is a need.

26 August 2019 – In terms of my dilemma with the conflation of characters into the one of Mabel Dlamini, I have decided that I will insert a disclaimer said by the radio presenter highlighting the way the character has been constructed. I still want the scene to flow and to use creative licence to build dramatic tension, but want to make it known that adjustments have been made. I also want to make a point of discussing in the workshop with the learners that follows the performance, what they think about the idea of historical accuracy and that what is performed did not necessarily happen the way it is depicted by the actors. The constructedness of the performance and the narratives must be highlighted and hopefully discussed.

Appendix 6: Learner Focus Group Questions

1. What do you normally expect to see/experience when you visit a museum?

2. What was it like having actors play people from the past?

3. What was presented today is a re-enactment which means it not necessarily how it really happened in the past. How does knowing this make you view the performance?

4. What was your favourite part of the performance?

5. Did you find anything confusing or boring? Please elaborate.

6. How do you think museum theatre might help other learners understand and explore history?

7. Do you think History should be made compulsory for all learners till matric? Why?

8. Would you want to experience another performance of this nature in a museum or place of history in the future?

Appendix 7: Teacher Interview Questions

1. What do you think is the importance of children learning about the past?

2. What are some of the challenges you face when teaching History?

3. In the classroom environment, how (what techniques/teaching methods) do you use to explore the facts, events and people of history with your learners?

4. Do you think History should be made compulsory for all learners until Grade 12? Why?

5. In terms of the performance you saw at the Museum, how effectively did the performance explore the histories in the Museum?

6. Could the performance contribute to greater discussion around what is taught in the classroom? Please elaborate.

7. Were there any specific sections of the performance that were confusing/boring/static? Please note them down.

8. What would you suggest needs improvement?

9. Would you bring learners to experience performance of this nature in a museum or place of history in the future?

Appendix 8: *Beer Halls Pass Laws, Just Cause* **Performance Recording**

YouTube Link Part 1: https://youtu.be/cyG3mRpvXrI

YouTube Link Part 2: https://youtu.be/h9HGgMlmWao