

**INTERROGATING THE SPECIFIC CHALLENGES OF TEACHING  
PLAY TEXTS IN HETEROGENEOUS CLASSROOMS IN THE  
EASTERN CAPE**

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requirements for the degree of

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by

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## ABSTRACT

This study is an autoethnographic reflection, rooted in Action Research based on my teaching experience in a multicultural high school environment in the Eastern Cape, South Africa. It is an analysis, in particular, of teaching play texts in two classes, Dramatic Arts and English Home Language, at matric level. A combination of discourse analysis and autoethnography formed the theoretical basis for the interpretation of data drawn from lesson transcripts, group interviews, learners' reflections and my own journalled reflections. This analysis has formed the foundation for a deeper reflection on culture, the colonist within, and the colonialism embedded with in my teaching, and in the education system more broadly.

At a practical level, I suggest embracing student-led and co-led discussions of literature, as advocated by Mayer (2012), as well as transcultural readings (Keating, 2007), and Drama activities, as ideals in the teaching of play texts. These techniques are designed to encourage learners to develop intellectual authority as well as allowing them the space to enter discussions around culturally sensitive topics, while minimising the teacher's hierarchical, dominant position. I also argue for the importance of making culture an overt topic of conversation. White English-speaking South African culture, in particular has been prone to "invisibility" and, through this, an unspoken normative position, particularly in multicultural school environments. I challenge myself and others to engage in ongoing efforts to articulate our particular perception of our cultures, dynamic and diverse though they may be.

## DECLARATION

1. I know that plagiarism is wrong. Plagiarism is using another's work and pretending that it is one's own.
2. I have used the American Psychological Association (APA) system as the convention for citation and referencing.
3. Each significant contribution and quotation in this essay from the work, or works of other people has been attributed, cited and referenced.
4. This is my own work.
5. I have not allowed, and will not allow, anyone to copy my work.

Signed: \_\_\_\_\_



Nicola Hayes

89H6599

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## CHAPTER ONE

### INTRODUCTION

#### Preamble

This undertaking began as what seemed a simple proposition, namely to examine the teaching of play texts in a multicultural classroom environment. I was aware that “culture” is a contested, dynamic and multi-layered concept, and I expected some interesting reading on literary theory and reading theory and on education in general. I was unprepared for the extent to which this study would lead me into deeply complex issues of ethics and power in education, as well as a soul-searching exploration of my own hitherto “invisible” cultural norms, and my complicity in the lack of genuine transformation in education in South Africa. The research, while rooted in my personal experience as a teacher, resonates with the frustrations of many South Africans as expressed in the student protests of 2015 and has evolved from a simple action research to include an autoethnographic account of my ethical and pedagogical reframing.

The more I investigated the theories of multicultural education the more strongly an ethical question emerged (beyond the scope of the original research questions of efficacy) - what right do I have to influence learners’ perspectives on life, particularly when I am (whether consciously or not) attempting to adjust them to conform to my worldview. One of the fundamental tenants of multiculturalism and diversity education is that the educator must be not only aware of, but critical of his/her own ontology. I suspect that while this is a journey I have begun, it is a journey without end, rather perhaps ‘a continuous unfolding’.

While I have been confronting the colonist within, the country’s institutions of higher learning have been, and continue to be (2014-2016) challenged to confront their perpetuation of colonisation through the “Rhodes Must Fall” and #feesmustfall movements. At Rhodes University this has contributed to serious conversations about name change that had already begun prior to the protests, and widely publicised protests by the Black Student Movement, whose methods have been controversial at times but whose underlying dissatisfaction cannot be ignored.

The burning (though simultaneously ancient) question that these protests have highlighted, besides that of **access** – in terms of money - to higher education, is what constitutes valid knowledge and knowledge construction?

Previously I have been frustrated by people's attempts to change the nature of university studies. My argument has been, "there are plenty of ways of study, if you want to study at university – this is what's on offer here; if you want something else – shop elsewhere".

However, it has become increasingly clear to me that this thinking is both a product of, and a tool of, social reproduction. This would be perfectly valid thinking if we lived in a socialist society in which all forms of study were as likely to result in similarly paid employment. As it is, however, rich people can afford a rich education and thus get well paid jobs so that their children can be sent to rich schools and thence on to university and so forth. As Mamdani asked in 1993:

Could the demand to 'maintain quality' be a fig-leaf for maintaining privilege? Could the call for 'defending standards' be a demand for conformity? And could the combined call by universities to 'maintain quality' and 'defend standards' be an agenda for continuing to be unaccountable to the disadvantaged majority in society? (p. 14)

Even within well-established academic traditions the boundaries of what constitutes valid knowledge are constantly challenged. In terms of content, action research theorists (Brydon-Miller & Coghlan, 2015) argue, in contrast with the positivist approach, for the importance of "grounded theory" and "generative knowledge". Similarly Nyoka warns of the danger of allowing theoretical frameworks to influence research, "Mafeje's (1981, 1991, 1996 2001a) approach is simply that epistemological assumptions should not be allowed to dictate what people make of the conditions in which they live." (Mafeje as cited in Nyoka, 2013, p. 16). Rather, Nyoka argues for a technique which allows research subjects and texts to speak for themselves. (Notwithstanding the complications that a reader's response brings to a text, which is left to speak for itself, the notion of freeing the forms of standard academic discourse remains valid.)

Embedded within this argument are debates about style and form. According to Nyoka, in the preface to his book, *The Theory and Ethnography of African Social Formations*, Mafeje

says: 'Although I do academic work and believe in academic standards, I do not believe in erudition (which is another way of inhibiting the deprived and disadvantaged from writing what they know and think)' (Mafeje (1991) as cited in Nyoka, 2013, p. 17).

British ex-colonies the world over follow more or less British styles of teaching, in which English dominates. Thus those born speaking English as a home language are at an advantage to begin with. Again in Mamdani's words, the use of colonial languages in universities was, "a linguistic curtain that shut the people out." (1993, p. 11)<sup>1</sup>

Nor is the issue of language merely one of access. Language itself is a cultural artefact and a tool of cultural propagation.

While I have no claim to exclusion either on the basis of privilege or language, I do feel that it is vital that knowledge generation and consumption at the level of higher education should not be rarefied, and should be accessible to all.

In the end then this dissertation is also a (modest) call for change. Change from within and without. I have used the freedom allowed by the conjunction of Autoethnography and Action Research in a way that I hope will honour the rebelliousness that both these methodologies, expressed at their inception. I intend thereby to encourage others to continue to push the boundaries of what is considered degree-worthy knowledge, and what is an acceptable way of expressing that knowledge, because underlying my tame original research questions stated below, though growing from them, underscoring my entire study is a burningly relevant contemporary South African question: Have we changed enough? My answer for both myself and the institution whose endorsement I am ironically seeking for this work, is, "No, not enough."

Thus, while I have kept to the traditional structure of a thesis, it is my hope that this work will make a small contribution to change in three ways. Firstly in that I hope this work will be an

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<sup>1</sup> In South Africa, of course, Afrikaans has been similarly used. At the time of writing the University of the Free State has just, after extensive consultation, voted to transform itself into a fully English speaking university by 2017. The use (or rather the non-use) of other official indigenous languages across the country is a more complex issue. Of course eliminating Afrikaans rather than including other languages can be argued to be an extension rather than an opening of the "linguistic curtain".

invitation to 'white' educators to join me in scrutinizing their colonists within, and in analysing the impact these have on the learners they teach<sup>2</sup>. Secondly I have kept this work unashamedly personal in style. I have used a relatively conversational, expressive and at times emotional style in order to make this writing both as true a reflection of myself as possible (as demanded of an autoethnography), and as accessible as possible to a wide range of readers. Lastly I have drawn on a wide range of theories and theorists in the analysis of the data rather than being restricted to a single theoretical model, and at times have allowed the data to speak for itself I believe that this approach best does justice to the complexity of the classroom experience.

### Overview

This research aims to identify the potentials and challenges of teaching play texts at a matric level to heterogeneous classes in a high-achieving school in the Eastern Cape. A 'multicultural' classroom is perhaps an ideal place for the development of empathy with others' perspectives. However, it is also a place where exactly the opposite can take place. An educator needs to navigate carefully between the different worldviews presented – that of the text, the various learners, and that of the educator him/herself – in order to ensure that growth takes place rather than conflict (which can result in regression into lager-like defensive positions). Where conflict cannot be avoided, it is the educators' role to manage that conflict so that it is as constructive (rather than destructive) as possible.

The teaching of two texts will be analysed: The Crucible by Arthur Miller (1953) and Nothing But the Truth by John Kani (2002). Both are texts that at the time of the research I was teaching at matric level in an all girls' government school in Grahamstown. The Crucible is our chosen Drama text from the nationally prescribed list for English as a Home Language (HL); and Nothing But the Truth is the chosen text from the prescribed list for post-apartheid South African plays in the subject area of Dramatic Arts.

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<sup>2</sup> Perhaps some 'male' educators will take up a similar challenge on gender lines.

## 1.1 Research Questions

I feel it is important to preface my research question with a note on terminology. Concepts like 'culture', 'race', 'Western', 'Xhosa', are complicated and nuanced and the use of these terms has rightly been criticised for the extent to which they suggest and over-determined, simplistic, view of these deeply complex and dynamic concepts. My research questions which have remained unchanged since my proposal which was accepted two years ago. Given this, they reveal a tendency to essentialise culture. Later readings on critical multiculturalism (Keeting, 2007) have helped me, I hope, to a much more critical and nuanced understanding of 'culture' and 'race'. These concepts, however, are not nuanced in the curriculum nor were they in classroom discourse. Although at times in the classroom we discussed the problems of the use of such terms, we continued to use them (partly for want of suitable alternatives). The static terms have thus, inevitably filtered through into my writing. Similarly, while I am aware that the use of the word "witchcraft" is challenged as it refers to the translation of isiXhosa words describing the traditional practices of iQhirha, I have gone with my learners' definitions of igqwirha or iqwele (if I hear the audio recording clearly) as witch and iqhirha as herbalist/doctor/traditional doctor.

2. In a multilingual, multicultural class, how do learners understand play texts and answer questions based on them?
3. To what extent do the contexts in which the prescribed plays were written and set combine with learners' various language and cultural backgrounds to restrict or enhance learners' reading of these plays in classroom interactions?
4. How can educators best mediate play text analysis in order to affirm what learners bring to the text at the same time as stretching them beyond their starting points, honing their critical thinking skills and preparing them for examinations?
5. What in my teaching practice enables or constrains learners' full understanding of texts, and the development of critical thinking skills?

Investigating these four questions has been the catalyst for a deep analysis of self, both as a teacher and as a member of South African society. It is this exploration that I see as the core of the work. Thus if I were to return at the end to my research proposal, I may well have posed a single question – what about me and the way I teach constrains or enhances learners’ full understanding of themselves, their world-view, and the texts.

## 1.2 Context of the Research

From an autoethnographic perspective, the explicit awareness of context is all important. It is vital to make as visible as possible one’s personal and social context in order that one’s bias is not hidden. Furthermore, Chang argues that the individual is the basic building block of culture and should thus be carefully analysed, “...self is the starting point for cultural acquisition and transmission. For this reason, scholars of culture pay a great deal of attention to the concept of self” (2008, p. 23). For this reason, I began this study with an attempt to define myself and the context in which I conducted this research.

### 1.2.1 Personal Context

I am a 46-year-old teacher in the Eastern Cape in South Africa. My second profession is that of a therapeutic masseur, and the profession I did not have the courage to pursue was acting. I am passionate about animals and the environment, and find travelling in and beyond South Africa enjoyable and fascinating.

I was brought up in the context of Anglican/Catholic Christianity but from a young age was exposed to world religions and would currently categorise myself as a Pagan. This position outside of Christianity though with a strong knowledge of the religion (which is the predominant religious affiliation of the learners I teach) is, I believe, a strength in the classroom as it enables me to challenge learners’ thinking around religious issues.

My ethical position, which is derived from Paganism is “do as you will but harm none”. I am an ovo-lacto-vegetarian and this is an intrinsic aspect of my current moral perspective. I am deeply committed to the conservation of wildlife and of the planet. I consider myself to be open-minded and have been, within my microcosm, an activist for equality my whole life. This includes, in particular, racial and gender equality. I see myself as having a liberal

perspective on most things and I judge that to be a positive attribute. I am open to the discussion of almost anything in a classroom. I encourage learners to play out non-conformist ideas both in their Drama performances and in classroom interaction as I believe this to be a safe space for them to explore their beliefs about the world. I am thus open to discussions about sex, drugs, religion, politics and other areas which could be considered taboo. I recognise that I have a complete blind spot when it comes to those I consider vulnerable in general and in particular when it comes to cruelty to animals. By vulnerable, I mean children and people who are for various social or biological reasons unable – in my perception – to defend themselves. I would say that this constitutes my major bias. The flip side of promoting equality is, arguably, being biased against any forms of discrimination. In particular, I am quick to ignite around issues of gender and race.

As a result of personal interest as well as research for teaching and lecturing Arts and Culture, and my study of traditional medicines, I have a limited etic understanding (as an outsider) of some of the traditional cultural practices and beliefs of amaXhosa peoples. Even were my knowledge in this area broader, however, amaXhosa culture (like any other) cannot be described either as a singularity or as a static entity; my knowledge can thus allow me an inroad into class discussions around beliefs and how they influence our readings of texts but is seldom helpful in and of itself.

My original description of my personal context started as follows, “I am the teacher of both classes and am a white woman. (Though it galls me to use such descriptors, I think it is of relevance as I will be analysing, amongst other things, the cultural and socio-political reading which I bring to the texts)”.

Re-reading this towards the end of my research process, I am struck by the fact that much of the reading I have done (Keating, 2007, in particular) would contest and problematize the terms “white” and “woman” as absolute descriptors. In fact, if the rule of hypodescent were strictly applied in South Africa as it was in many American states, I (along with the majority of the “white” population of South Africa) would be classed as “black” or “coloured”. Similarly, the work currently being conducted by Janet Kalis in the Eastern Cape has supported in terms of Y-chromosome DNA testing, the ‘whiteness’ of members of the abeLungu clans, some of



whom classify themselves as white, despite having the same physical features as members of other “black” clans around them, owing to their European progenitor. Furthermore as Keating points out, the mere act of constantly ascribing categories that appear absolute to define people who are more complex than categories:

can prevent us from recognising our interconnectedness with others. Categories can (a) distort our perceptions; (b) create arbitrary divisions among us; (c) support an oppositional “us-against-them” mentality that prevents us from recognizing potential commonalities; and (d) reinforce the unjust status quo. (Keating 2007, p. 35).

On the other hand, if I do not categorise myself as “white” I contribute to the unmarked white norm which “has become the framework, subtly propelling us to read ourselves, our texts, and our worlds from within a hidden ‘whiteness’” (ibid, p. 84).

So I will settle on “whitish” and “womanish”, not least because some of the classroom conflict that is analysed here results from both my students’, and my perceptions of these categories as boundaries. I have however (following Keating) deferred these descriptions of race and gender to the end of my description of self in the hopes that other, deeper aspects of my person will be seen as more significant.

English is both my home language and the language of my education. I speak Afrikaans adequately but have an extremely limited and rudimentary knowledge of isiXhosa.

My background and context are vastly different from the majority of learners I teach (see the Methodology chapter for details on the context of the school and learners.) Research suggests that such a situation is essentially problematic:

One critical point that has emerged [with regard to literacy programmes] is that, while students who have a high degree of congruence with the culture of the teachers perform well in various types of programs, students who lack such congruence perform particularly poorly in programs described as “meaning based.” This research provides a direct link between curricular and pedagogical practice on the one hand and cultural and social class diversity and educational disadvantage on the other

(Luke & Freebody, 1999,  
[http://www.readingonline.org/past/past\\_index.asp?HREF=/research/lukefreebody.html](http://www.readingonline.org/past/past_index.asp?HREF=/research/lukefreebody.html) on 30/06/2014.).

I hoped, however, to find positive aspects within these challenges, and indeed I did.

## **CHAPTER TWO**

### **Literature Review**

#### Overview

Teaching in a multicultural classroom in the 21<sup>st</sup> century requires finesse. In South Africa in particular, with our history of racial domination, our present economic fragility and new wave of economic protests, discussions of ‘race’<sup>3</sup> and even ‘culture’ are touchy and potentially volatile. Nevertheless, the teaching of play texts, both in English and Dramatic Arts classes, requires engaging with controversial issues like these if education is to be emancipatory. In this chapter I will firstly outline the curriculum expectations of both English and Dramatic Arts, and weigh these against the realities of the final matric examinations, and the national network selections. I will examine literary theory (Snow, 1991; Luke & Freebody, 1999) as it relates to curriculum and classroom. Secondly, I will explore notions of culture, and education in a multicultural setting, (Hofstede, 1991; Keating, 2007; Clements & Jones, 2008; Welsh 2014); the school (research site) as a multicultural space, as well as some of the philosophical and pedagogical perspectives of theorists (Keating, 2007) and educator researchers (Foster, 1997; Atkinson, 2011) and Drama theorist (Boal, 1979; Stanaslviski – as documented in Moore, 1966; and Heathcote, Johnson & O’Neill (1991) in terms of improving pedagogical practice in multicultural environments. Lastly, I tackle what discourse analysis (Gee, 1999; Martin & Rose, 2003; Janks, 2012; Mayer, 2012 ; Mehan, H, & Cazden, 2013) has to offer as a critical lens through which to examine transcripts of my lessons.

#### 2.1 Curriculum Content and Literary Theory

##### Languages Curriculum

In terms of the General Aims of the National Curriculum as summarised in the Department of Basic Education’s Curriculum and Assessment Policy Statement (CAPS) for English Home

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<sup>3</sup> I follow Keating (2007) in the use of inverted commas around the word race to bring consciousness to bear on the extent to which the labels of race can be problematized. Her discussion of hypodescent as well as the harmful effects of constant race labelling are particularly pertinent. Culture could no doubt be similarly problematized.

Language, the curriculum “promotes knowledge in local contexts, while being sensitive to global imperatives.” (South Africa. Department of Basic Education [DBE], 2011(a), p. 5-6)

The National Curriculum strives to validate that which is South African, “acknowledging the rich history and heritage of this country as important contributors to nurturing the values contained in the Constitution” (p. 6) while at the same time positioning itself firmly on the international stage of education, “providing an education that is comparable in quality, breadth and depth to those of other countries.” (p. 6) Furthermore, the curriculum aims to be sensitive to “... issues of diversity such as poverty, inequality, race, gender, language, age, disability and other factors....” (South Africa. DBE, 2011(a) p. 6)

These aims, I firmly used to believe, should be reflected within each classroom. However, there can at times be a tension between the local and the global. Many of the values enshrined in the constitution are not mirrored in the life experiences of learners. In such instances, an educator must walk a fine line. On the one hand the learners’ agency must be paramount in order to create “an active and critical approach to learning, rather than rote and uncritical learning of given truths” (South Africa. DBE, 2011(a) p. 6). On the other hand the educator must find ways to extend the learners beyond their lived experiences in order for them to fully understand our own constitutional ideals, and be successful participants in the global setting of the 21<sup>st</sup> century. Needless-to-say, this balance, is easier to write about than to achieve.

Languages as learning areas play a particularly important role in this regard, as it is through language that we express who we are in the world - personally, culturally, politically and spiritually. CAPS expresses it as follows in an introduction to the Languages:

Language is a tool for thought and communication. It is also a cultural and aesthetic means commonly shared among a people to make better sense of the world they live in. Learning to use language effectively enables learners to acquire knowledge, to express their identity, feelings and ideas, to interact with others, and to manage their world. It also provides learners with a rich, powerful and deeply rooted set of images and ideas that can be used to make their world other than it is; better and clearer than it is. It is through language that **cultural diversity and social relations** are expressed and constructed, and it is through language that such constructions can be

altered, broadened and refined. (South Africa. DBE, 2011(a) p. 11).  
(Emphasis mine)

Thus learners need to learn to use language to **express, construct** and **alter** their understandings of the world and (of particular relevance in this study) “cultural diversity and social relations”. This is arguably a naïve expectation, positioning language as it does as neutral. Language, however, is far from neutral. Language both bears the scars of, and inflicts the wounds of, previous hegemonies. As James Paul Gee expresses it, “... language-in-use is everywhere and always ‘political’” (1999, p. 1).

At a Home Language level in particular (and I follow the curriculum in using the term Home Language to refer to a level of proficiency rather than an indicator of which language a child speaks at home) it is envisaged that the subject “...provides learners with a literary, aesthetic and imaginative ability that will provide them with the ability to recreate, imagine, and empower their understandings of the world they live in” (South Africa. DBE, 2011(a) p. 11).

In terms of specific aims, Home Languages should enable learners to:

use language as a means for critical and creative thinking; for expressing their opinions on ethical issues and values; for interacting critically with a wide range of texts; for challenging the perspectives, values and power relations embedded in texts... (South Africa. DBE, 2011(a) p. 12)

So, in language education, we are hoping that a learner will develop who is capable not only of critically assessing his or her own ethical standpoint but also the ethical standpoint of the texts they encounter. These are extremely subtle and nuanced skills and require learners not only to understand, but also to empathise with alternative worldviews.

Surprisingly, the NCAPS (2011) does not align critical readership with the teaching and learning of literature, but rather with a text-based approach to teaching language. It specifies that “a text-based approach teaches learners to become competent, confident and critical readers, writers, viewers, and designers of texts” (p. 14). In discussing literature, by contrast, it stipulates that “the main reason for reading literature in the classroom is to develop in learners sensitivity to a special use of language that is more refined, literary, figurative, symbolic, and deeply meaningful than much of what else of they may read” (p. 14). Besides

the patronising assumptions about learners' reading matter, the absence of critical awareness from this reasoning strikes me as disturbing. In my experience it is most often through alternate world-views or ideas presented in literary texts that learners grow their ability to critique the world around them. The policy document goes further, saying that "literary interpretation is essentially a university-level activity, and learners in this phase do not have to learn this advanced level of interpretation. However, the whole purpose of teaching literary texts is to show learners how their Home Language can be used with subtlety, intelligence, imagination, and flair" (pp. 14-15). While the assumption that only the speakers of a language would study it at Home Language level is startling, more concerning is the idea that literature study is more for the enjoyment and savouring of the language than for analysis and the development of critical thought. I feel that this is out of keeping both with the spirit of the end-of-year examination (discussed below in 2.1.3), and with what many teachers would feel the purpose of literature study to be.

This is not the only problem with the study of literature in the current dispensation. The current setwork list for English Home Language, as well as the planned one for 2016 onwards are not only inexplicable but also inexcusable. That the current choice of play texts should be between The Crucible and Othello is mindboggling at many levels. The length and difficulty of the two plays are hardly comparable, but perhaps even more disturbing to me is that of the five texts on offer (two plays and three novels – Animal Farm, Pride and Prejudice, and The Great Gatsby) not one is South African, or African, or even set in the global south. The same is true of the new offering with The Picture of Dorian Grey and Life of Pi as the novel choices. The new list omits the option of a non-Shakespearean play. Hamlet is the only choice. This new list is, if anything, more disturbing than its predecessor for its restricted choice and complete absence of female authors besides its Eurocentric focus. The choice seemed incomprehensible to me not only in terms of the current urgencies around de-colonisation but also in light of reader-response theory, contemporary feminisms, current ideas about literacy, and indeed the Education Department's own stated policies of wishing to value indigenous knowledge (as outlined in the Literature review).

## Dramatic Arts Curriculum

Dramatic Arts grapples with similarly complex issues. The subject is defined as “the study of the representation of human experience in dramatic form for an audience.” The specific aims of the subject include the intention to:

- develop insight into how the dramatic arts affirm, challenge and celebrate values, cultures and identities
- engage with contemporary issues through the dramatic arts.

(South Africa. Department of Basic Education [DBE], 2011(b) p. 6)

These insights and engagements happen, inter alia, through the “analysis and interpretation of texts in context...” (South Africa. DBE, 2011(b) p. 4). Here again tension is evident in the phrase “... affirm, challenge and celebrate values, cultures and identities”.

## Bridging the Gap between the Aspirations of the Curriculum and the Realities of the Final Examination

Educators of both Home Languages and Dramatic Arts are faced with a challenge in the analysis of play texts. Educators must be sensitive to the extent to which their own backgrounds and those of learners impact on their interpretation of the texts. At times learners’ interpretation of texts may be sharply contrary to the dominant reading. In theory, this should not be a problem, as we are supposedly generating independent critical thinkers. In practice, however, examiners do not necessarily make allowances for individual interpretations. This results in a disjuncture between the curriculum policy aspiration and the chalk-face reality. The Chief Marker’s Reports on Marking of 2012 National Senior Certificate Examination (NSC) states the following about candidates’ answers to questions on The Crucible:

In addition, it must be understood that we in the 21st Century are engaging with events which happened 330 years ago, filtered through the mind and agenda of a man writing some 70 years ago. It is imperative to understand how attitudes to religion, witchcraft and theocracy have changed. The people of Salem may have feared witchcraft, or what they believed to be witchcraft, but THERE WERE NO WITCHES in the play! (South Africa. Department of Basic Education [DBE], 2012, p. 171).

Stating that attitudes to witchcraft “have changed”, implies a singular, dominant Western perspective – that witchcraft is no longer believed in. It also assumes erroneously that, within the readership of South African matriculants, there is, a homogenous opinion on the belief in witchcraft. The examiners’ concern is understandable – if it is not recognised that Miller did not believe that the majority of those accused in The Crucible were innocent of witchcraft, his satirical criticism of McCarthyism (and thus one of the major themes of the play) is missed. The emphasis in the examiners’ report, “THERE WERE NO WITCHES in the play!” is a clear indication that a considerable number of candidates writing the examination HAVE missed this theme. (To my mind, it also shows a lack of subtlety of interpretation on the examiner’s part, given that the Putnams sent their daughter to Tituba to conjure the spirits of her dead siblings and that Abigail drank a potion to kill Elizabeth Proctor, but that is beside the point.) However, the message is clear – in terms of examinations, a dominant reading is expected.

Unfortunately, examiners’ reports are not available for Dramatic Arts, though memoranda indicate a similar specificity.

In 1995 the then Minister of Education, Sibusiso Bengu, said in a keynote address at an Ilitha Arts Education Conference, that the policies of Christian National Education resulted in the imposition of a "culturally exclusive, Western-dominated, inequitable provision of education in which the rich cultural traditions, values and heritage of the majority of South Africans were suppressed" (Bengu as cited in Carklin, 1996, p. 53).

Back then the new curriculum was seen as an opportunity to redress those wrongs and provide “a system which embraces multiculturalism and encourages diversity of expression” (Carklin, 1996, p. 53). The extent to which we have failed in this vision is suggested by shocking stories being reported currently in the news (April 2015) such as the recent sadistic racist attack on a Northern Cape schoolboy and the Curro School ‘grouping’ of Gr 1 learners by race in Gauteng. These stories further illustrate the extent to which the constitution and curriculum are aspirational.

Thus it is vital, urgent even, for educators to find a way to balance the valuing of cultural perspectives and knowledge systems which the learners bring to the reading of texts, with



the dominant reading needed (arguably) to fully understand the text, and (certainly) to achieve well in the examination. An important aspect of this process, particularly in a multicultural classroom, is for educators to be open to, and facilitate within learners an openness to “deeply listening” to the cultural perspectives of others. It is also, hopefully, through this balancing act that the tensions in the curriculum that have been highlighted above can be resolved and the overarching aims achieved. (Again the easy answer!)

### The Texts

This study intends to examine the extent to which I have and have not achieved the delicate process described above in the teaching of The Crucible by Arthur Miller and Nothing But the Truth by John Kani.

The Crucible is set over 300 years ago in America. Discrepancies arise around contemporary readers’ different responses to witchcraft.

Nothing But the Truth is set in post-apartheid South Africa. One of the major characters, however, has been brought up in England and has adopted “Western ways”. Issues of cultural practices (cremation in particular) as well as gender and family hierarchy are highlighted in the play. For a full understanding of the conflicts, I believe, an appreciation of the perspective of both the South African and English family members is needed.

The two plays being studied serve as examples of a greater pedagogical challenge of teaching beyond the specific parameters of a learner’s and educator’s upbringing.

### 2.2 Key Theories and Theorists

Current research on teaching best practice in general (Hoekstra, Brekelmanns, Beijaard, & Korthagen, 2009), as well as English and Drama teaching (as specific disciplines) (Snow, 1991; Carlin, 1996; Luke & Freebody, 1999, Rafapa, 2015), and the teaching and learning of texts as a specific aspect within these subjects (Foster, 1997, Pike, 2011) form a practical basis for analysing classroom practice. I have relied too on my personal analysis which, though

inevitably biased, has value, based as it is on 20 years of teaching experience and 15 years of critiquing student teachers (both as a mentor teacher and a methodology lecturer).

The specific challenges and boons of a multicultural classroom will also be addressed and possible solutions to the challenges and ways of harnessing the boons through various methods including the use of drama (Boal, Stanislavski and Heathcote) will also be addressed.

Given the power dynamics of any classroom but in a multicultural classroom in particular, discourse analysis (Gee, 1999; Mayer, 2012; Martin & Rose, 2003; van Dijk, undated) provides a tool for analysing the subtleties of power and emotion embedded in lesson transcriptions, as well as suggesting alternatives to traditional classroom discourses that are better suited to multicultural classrooms.

Underpinning these practical and pedagogical enquires however is a deeper ethical, philosophical questioning which draws on cultural studies (Hofstede, 1991), (Keating, 2007); diversity training (Clements & Jones, 2008); feminisms (hooks, 2003; Ntseane, 2011); and indigenous research methodologies and knowledge systems (Mamdani, 1993; Mignolo, 2009; Nyoka, 2013). While these are diverse areas, their common ground is the examination of “Othering”, and interaction with “others”, and the other within. I believe that all teachers in our current global environment should be addressing like these because even though one may be teaching in an apparently homogeneous environment, one should be equipping ones learners for a heterogeneous, cosmopolitan world.

### Pedagogy and text

#### Literary Theory

One aspect of my investigation is the potential clash between the text and the world view of some of the learners in my class. In order to analyse this specific concern, it is necessary to hone in on the literary theories of the 20<sup>th</sup> and early 21<sup>st</sup> centuries and their impact on classroom literature teaching, and the purpose of literature education.

As early as the 1930s theorists such as Roman Ingarden who is regarded as one of the fore-runners of reader-response theory (which came into its own in the 1960s) were seeking alternatives to the close reading theory of New Criticism, and its predecessor Arnoldian

Criticism. Arnoldian criticism essentially subscribes to the 'Cultural Heritage model described below while reader-response theory acknowledges the links between the experience of reading and the experiences of the readers' lives, (Foster, 1997, p. 42) thus enabling readers (learners in the case of a literature classroom) to "bring all of themselves (their faith as well as their reason)" (Pike, 2011, p335) to bear on their experience of reading.

Further twentieth century literary theories are well summarised by Yaqoob:

Critical reading strategies such as that of colonial discourse analysis, Orientalism and contrapuntal reading encourage the learners to read canonical texts from a different lens which calls into question the universality of the text through a highlighting of the text's complicity with the ideology of imperialism. New historicism helps readers see silences and gaps in recorded histories and critically investigate the established discourses of history (Yaqoob, 2011, p. 511).

With regard to the idea of a "clash" between the worldview of the learners and that of the author's intended audience or readership, it could be argued, in line with mid-20<sup>th</sup>-century New Criticism, that "trying to recover authorial intent is a waste of time"

(Luke & Freebody, 1999,

[http://www.readingonline.org/past/past\\_index.asp?HREF=/research/lukefreebody.html](http://www.readingonline.org/past/past_index.asp?HREF=/research/lukefreebody.html) on [30/06/2014](#)).

Foucault argues that "texts and discourses have a way of taking on a life of their own, with local uptakes, interpretations, and convolutions made irrespective of their authors' intentions or the political contexts of their production" (Foucault as cited in Luke & Freebody, 1999). New Criticism regards the text as self-contained, but it is a problematic framework for a multicultural classroom as it works on "the assumption that [all readers] led the same sort of lives, shared the same views and read the same books and were all members of the same culture" (Foster, 1997, p. 41).

On the other hand, however, it has been suggested that "before readers can fully appreciate what an author is trying to communicate in text-based communications they need to have some understanding of the cultural experiences of the author" (Yamagata-Lynch, 2010, p. 13).

Ironically, despite this plethora of theoretical debate and controversy in the 20<sup>th</sup> century, all is for nought in the face of Grade 12 examinations which seem not to have changed since Arnold and New Criticism. The 2014 Examiners' Report, speaks strongly against reader-response theory. For example, it enjoins teachers to "acquire *the standard* [italics added] interpretation of the poem and teach learners only that" (p.237)! While this refers to poetry rather than to play texts, it is the same set of examiners who are responsible for the entire paper.

Differences in the perceived purpose and depth of literature teaching at high school may explain some of these paradoxes. What follows is a brief overview of theories about the purpose of literature teaching, as well as my personal perspective on this.

### Literature Pedagogical Theory

Jay Snow's critique (1991) of The Cox Models forms a useful starting point. Cox's five ways of seeing the role of English teaching are the "cultural heritage", "personal growth", "cultural analysis", "adult needs" and "cross curricular" models. Snow strongly criticises the first two, redefining them as the "Humanising the Masses" (p. 18) and "Moral Management" models, pointing to the extent to which these approaches to teaching perpetuate class exclusivity, and the status quo.

Snow has argued for the adoption of the "Cultural Analysis" model, but specifically as viewed through the lens of critical literacy, arguing along with Terry Eagleton, for the use of literature as a tool for exploring class and gender difference. To this he adds the importance of learners not being viewed as "passive receivers of culture" (Snow, 1991, p.22), stressing that "critical literacy emphasises the importance of learners experiencing themselves as actors in the world" (p.23). He concludes that "helping our students to use language and literature for critical analysis, and providing them with the linguistic resources necessary for access to the discourses of power, can enable them to reflect on their production as subjects and to participate in setting the agenda for social change" (p.26).

Similarly Janks argues that "critique enables participants to engage *consciously* with the ways in which semiotic resources have been harnessed to serve the interests of the producer and

how different resources could be harnessed to re-design and re-position the text”. (Janks, 2012, p.153) Although some, such as (Kress 2010) argue that critique is no longer relevant, I believe with Janks, and Snow (1991), that critical literacy is one of the most fundamental ways that learners can empower themselves in a world where text is constantly used to manipulate and control. Critical analysis empowers learners not only do uncover the inherent support of existent power structures but also to imagine and create alternatives, using language to reposition power.

My approach to teaching literature in particular (which I have always felt to be the core of the high school English classroom) has been a combination of Snow’s “Cultural Analysis and Critical theory” and the “Personal Growth” models. I have always believed my teaching to be geared towards social justice. I recognize now, however, that there are flaws in my reasoning. It has been my culturally inherited perspective that encouraging individualism and critical thinking in children is the best way to engender a move toward such social justice. Only very recently have I become aware that, in an African context, the bias towards individualism is a potentially negative perspective. Peggy Gabo Ntseane expresses this concern about individualism in an article entitled “Culturally Sensitive Transformational learning: Incorporating the Afrocentric Paradigm and African Feminism”:

A major criticism of [transformational learning theory] ... is that Mezirow’s description of transformational learning primarily addresses the individual’s capacity to use critical reflection and other rational processes to engage in making meaning. In cultural contexts where transformation as a way of knowing is determined by context and other factors such as gender, power, ethnicity, and class, this emphasis ignores culturally accepted collective learning experiences (2011, p. 309).

Keating’s (2007) nuanced discussion of individualism spoke particularly strongly to me. While criticising the naivety of the American Dream’s self-made man “status quo story” as well as individualism that leads to capitalist greed and superficial denial of difference, she is specific that her objection extends only to radical individualism:

I am not criticizing all forms of individualism. I value and understand the importance of personal agency, integrity, relational autonomy, and self-respect. Nor am I setting up a simple binary opposition between the

individual and the collective. Rather, I focus specifically on an extreme type of individualism that defines the self very narrowly, in *non*-relational, egocentric, possessive terms...This division sets up an adversarial framework that valorizes and naturalizes competition, self-aggrandizement, and fear” (2007 p. 26).

Being sensitised to the dangers of individualism has made me less sure of my stance in terms of the purpose of teaching literature.

The analysis of literary theory and pedagogical theory about the teaching of literature, in combination with the restrictions of the final examination (which do not nurture the kinds of skills needed for literary analysis in tertiary institutions), highlighted the need for creative solutions. It also pointed, however, to the fact that my “teaching instinct” would not be up to the task, rooted as it inevitably is in my own ‘cultural’ mores.

### 2.3 Culture

The topic of, and even the word, “culture” is a sensitive and complex one in South Africa at this time; I was, in fact, advised at an early peer review session to avoid it completely. I feel though that it is both unavoidable and extremely pertinent in the context of a multi-cultural school. While culture will always be only one aspect of the complex self, it is I believe a significant one, albeit fluid, dynamic and rejectable. The learners and I have struggled to find words adequate to describe our own and each other’s cultures, becoming entangled in the unwanted connotations evoked by words like “Westernised”, “traditional”, “modernised”. (As an example, in South Africa, Western is often associated with ‘modern’ and ‘wealthy’ and ‘better than’.) I am English speaking and have inherited many British cultural norms but I don’t consider myself British in any way. While I am “Westernised”, I am simultaneously “Africanised” and I seek to honour both of these influences. Perhaps I should use the term Euro-African. ‘Overseas’ is a place and a concept aspired to by many. I am certainly of the opinion that “local is lekker” but to exclude ourselves from technological and other developments in the rest of the world in an age of globalisation would be absurd. Similarly, my isiXhosa speaking learners are embedded in their history but also modern and “Westernised”/ “Colonised”/ “Globalised”. We all want the best of both worlds, though what we perceive as that “best” is sometimes radically different.

These linguistic struggles are a mirror of the identity struggles we are all caught up in, and the mere attempt to articulate these complexities has, I believe, been part of our growth. My class members and I have seen each other struggle, and we have skirted around sensitive words seeking politically correct ways to define ourselves without “othering” others. We have seen the similarities of our struggle. We have recognised that culture is dynamic. We have acknowledged the psychopathology of language and the Eurocentricity of our education system. We have bewailed the contradictions of wishing to be “modern” and part of a global landscape and at the same time wishing to retain our heritage as people of Africa. We have touched on the dominance of English as an academic language, the desirability but unavailability of Home Language education (for all official languages) as a language of learning, teaching and examining. We have battled for honesty and sensitivity in expressing our cultural perspectives. At times it has been harrowing, often it has been frustrating, but it has been so immensely valuable that I am extremely grateful that I did not heed the advice to steer clear of the topic. *(As I write this I am struck by the complexity of explaining the complexity of talking about culture; and it occurs to me that part of the problem is that we do not yet have words for who we are. Perhaps words will always be too concrete to capture our nuances.)*

It is vital that educators in multicultural classrooms not see culture as a monolithic or static concept particularly where learners (or texts or the educators themselves) see culture as falling into ethnic categories.

Welsh (2014) outlines some of the core concerns with ‘traditional’ ideas about culture such as seeing a “collective other” as “different or exotic”. Besides the obvious rifts that such a view creates between people, this concept also “often leads to the assumption that culture is a fixed, unnegotiable set of customs, traditions and social norms”. Such a static or essentialist view of culture, he suggest, is “typically defined by national, ethnic, racial or religious groupings” (Welsh, 2014, p. 236). The danger inherent in such views is obvious, and yet this is often the way the term “culture” is currently used in South Africa. My lesson transcripts reveal that I often make this mistake despite, at other times, warning learners of the problems of viewing culture as static.

In my analysis of culture, I will draw heavily on Hofstede's (1991) Cultural Dimensions theory. Hofstede distinguishes between the superficial elements of culture such as dress and ritual practices and the deeply embedded, often unconscious, values which are the essence of what a culture is and which are extremely hard, if not impossible, to alter. He lists four cultural dimensions: weak versus strong power distance; collectivism versus individualism; feminine versus masculine; and weak versus strong power avoidance. He asserts that a culture's positioning along each of these four spectra defines its core values. Of particular relevance, in terms of the lessons analysed, will be the point at which cultures are placed on the spectra of individualist versus collectivist, and hierarchical versus non-hierarchical.

Multicultural classrooms are potentially rich learning grounds, but they can just as easily become arenas for misunderstanding, conflict and suppression. With some learners feeling "silenced" or worse.

One of the key issues in dealing with multicultural environments, particularly for the educator, is articulating clearly one's own cultural beliefs and values (Clements & Jones, 2008, p. 55). A general problem with pinpointing one's own culture, as Hofstede notes, is that, as our values are mainly determined before we are ten, we are largely not even conscious of them, let alone able to observe ourselves transmitting them. If, however, one's beliefs and values are not made conscious and explicit, the danger is that by its very "invisibility" the educator's culture assumes the position of "norm", especially, in South Africa, if the educator is "white" and thus representative of the previous dominant dispensation.

This difficulty, I believe, applies equally to educators and educational institutions, as each school and university has an ethos that it seeks to perpetuate, and the world of academia is certainly vulnerable to the dominance of "whiteness". de Klerk's study (2000; 2002) of the same research site (among other sites) points to precisely this indicating that, at the time, while by far the majority of isiXhosa-speaking parents wanted their children to learn English as they felt it to be an educational advantage, some were "hoping to maintain Xhosa as a language and a culture for their children while at the same time promoting English and 'Englishness'" (2000, p. 210). Ironically, while I am arguing the ills of assimilation, de Klerk



was concerned that the level of assimilation that the parents in her study desired would not be achievable owing to the large proportion of “non-English [*sic*]” learners in the school (65%).

In discussing her own teaching of literature in the context of a multicultural society and class, Keating explains her epiphany on reading Toni Morrison’s “call for an examination of ‘whiteness’ in canonical U.S. American literature.”:

Of course! It only made sense to include analyses of ‘whiteness’ in class discussions of racialized meanings in literary texts. After all, we were already examining black, Latino/a, Native American, and Asian American literary traditions. By not also investigating ‘white’ traditions as ‘*white*’ we were converting literary ‘whiteness’ into the norm. In this schema, ‘minority’ writings become deviations from the unmarked (‘white’) norm (Keating, 2007, p. 59).

Similarly, in a South African context, Lesibana Rafapa urges literary critics to draw distinct definitions between works written by black and white South African authors, to highlight differences, in order to fully appreciate our diversity. “Characterising, recognising and appreciating the “strangeness” of South African English literature written by blacks is a gateway to the unity we aspire to as a nation. The “strangeness” I refer to here is a building block of empowering diversity” (2015, p. 3). I find Rafapa’s expectation that white critics in the apartheid years “should have” seen the “obvious” differences between black and white writers to be rather myopic, given that the focus of most educated people in those days was – of necessity – to prove the overwhelming SAMENESS of all people. Nonetheless I appreciate the present need for differentiation, while retaining an anxiety that we should never lose sight of the overwhelming sameness between people, lest we return to the horrors of the past.

With this self-caution in mind, in attempting to define my culture, I was foiled by the fact that, besides being multiple and dynamic like any culture, the culture of ‘white’ English speaking South Africans, seems to me largely unspoken and invisible. Interestingly, this is not a uniquely South African problem. In her attempts to explore literary “whiteness” Keating notes the frustration of discovering that “one of the most commonly mentioned attributes of ‘whiteness’ is its pervasive nonpresence, its invisibility.” She links this to “unmarked forms of superiority and power” and points out that the “association between ‘whiteness’ and

invisibility can apply to 'white'-raced people as well....Many people classified as 'white,' have absolutely no idea of what it means to be 'white'" (Keating, 2007, p. 64).

My personal grapple with the self-definition of culture is documented in the concluding chapter.

### Nurturing Diversity and Cultural Plurality in a Multicultural Literature Class – Possible Solutions.

#### Discussion

Many theorists and educators (Foster, 1997; Keating, 2007; Welsh, 2014) argue that the discussion that emerges from analysing literature from a variety of perspectives is a potentially powerful solution to meaningful engagement with culture within a school setting.

Foster (1997), argues that in a multicultural classroom in South Africa "literature and storytelling have important functions ... as they provide the discourses and opportunities for dealing with experience by discussing it" (p. 121). She goes on to point out, however, that this is not a simple solution. That multiple voices do not guarantee the absence of authoritative bias.

Oversimplified discussions can in fact mitigate against multiculturalism by encouraging participants to conform to how Wenger (1998) views "identity as being shaped, where self-identity is conceptualised, in part, as being the opposite of the cultural other. This means that merely having knowledge of a cultural other does not guarantee that one will identify with it, nor accept or respect it" (Wenger as cited in Welsh, 2014, p. 236).

At best, texts and discussion around the analyses of texts provide the opportunity for learners to explore the frameworks and positions of others and develop empathy, critical insight, tolerance and understanding. At worst classroom dialogue can exacerbate stereotyping and separatism.

Discussions of culture that stem from literary analysis can run the risk of dualistic thinking which can lead to the logic of repression:

Clearly, not all citizens of any country entirely share the same ideology, yet this is sometimes what is implied or assumed to be the case. Such essentialist, binary logic focuses on differences and tends to overlook the human dimension of culture and the possibility of similarities between cultural groups. It also ignores the human interactive potential of intercultural spaces to dynamically combine elements of self and other (Welsh, 2014, p. 237).

The idea of a classroom where “the human interactive potential of intercultural spaces to dynamically combine elements of self and other,” can be explored is, of course, the dream. However, as my experience shows, the classroom is equally likely to turn into a warzone. This indeed was one of my initial concerns when entering this research.

Such conflict may be inevitable. Clements and Jones (2008) assert that, “The challenge of diversity training ... is that by its very nature people are likely to be made to feel uncomfortable.” Keating (2007) similarly acknowledges that, “Conflict is perhaps inevitable when we bring social-justice issues into our teaching” (p. 38). Not all conflict, though, is entirely negative. The texture of the conflict is important. In order to avoid “overly simplistic two-sided debates”, Keating (2007, p. 38) employs a technique she terms “transcultural dialogues” which entail the simultaneous focus on difference and complex commonalities, which she claims, lead to deeper understandings of the complexity of self and ‘others’:

When we engage in transcultural dialogues, we do not ignore differences among distinct groups but instead use these differences to generate complex commonalities. Through this process of translation and movement across a variety of borders – including but not limited to those established by ability/health, class, ethnicity, gender, ‘race’, region, religion, and sexuality<sup>4</sup> – we engage in a series of convers(at)ions that destabilize the rigid

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<sup>4</sup> While agreeing with Keating on the use of inverted commas to indicated the problematization of ‘race’ as a category, I question why she has not opted for inverted commas around other descriptors such as class, gender and sexuality. Keating explains the extent to which the notion of ‘race’ in the USA was a social construct which developed in parallel to the slave trade. She also problematizes current categorisations by introducing the argument of hypodescent versus hyperdescent. Similarly, though the LGBT community would

boundaries between apparently separate individuals, traditions and cultural groups. These transcultural dialogues can be intensely painful, for they challenge students to (re)examine and perhaps move beyond the safety of their commonly accepted beliefs and worldviews.

With detachment and self-reflection, she notes, "Conflict, though painful, can change us in life-enhancing ways" (Keating, 2007, p. 39).

Even in discussions about culture which do not result in conflict, the mere discussion of cultural groupings can heighten the risk of stereotype threat (i.e. learners' performance being affected by the perception that they themselves hold, or they perceive others to hold of them being as a group "less than". Even though the discussion itself may be valuable, it "may also be undermining the opportunities of historically disadvantaged students within our classrooms" (Amoroso, Loyd, & Hoobler, 2010, p. 797).

The pat answer is to continue cross-cultural discussions but to do so with reflection. However, as Carklin points out, referring to the work of Gavin Bolton, "emphasising the need for reflection, participants in drama may merely reinforce their existing ways of looking- rather than modify or clarify them, perpetuating existing stereotypes and prejudices or simply maintaining the same outlook rather than enriching or challenging it (Carklin, 1996, p. 43).

The same is true of teaching. Reflection on pedagogical practice in itself can be a closed circuit.

### Exposure to Variation

Another of the key tools in Diversity Studies, is exposure to variation, "the key way in which we learn things is through being able to discern variation" (Clements & Jones 2008, p.60). The texts being taught in this study do just that, they expose learners to worldviews that are different from their own.

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argue along with some feminists for the distinction between ones "sex" as a biological fact, and ones "gender" as a social construct. Class, of course, is nothing BUT social construct.

This exposure to variation can be enhanced by the educator bringing more texts of difference into conversation with the set texts. In the teaching of literary texts, Keating in her “transformational multiculturalism” work at undergraduate level utilizes relation reading as a key component of her courses. By juxtaposing carefully selected readings, students are exposed to variation. Interestingly, however, her classroom focus is on looking first for the commonalities within these variations. “This relational approach facilitates what Françoise Lionnet describes as ‘non-hierarchical connections’ among differently situated cultural and historical traditions...” (Lionnet as cited in Keating, 2007, p. 42). This is what I attempted to do in introducing texts about Navajo marriage ceremonies to the Drama class (as discussed in the Chapter 4).

### Metadissonance

An additional strategy to enhance the effectiveness of exposing learners to a variety of perspectives is that of metadissonance.

This idea emerged from multicultural instruction for pre-service teachers in the US. Cognitive Dissonance Theory studies the way that people react when confronted with new information that does not converge with their pre-existing ideas, values and beliefs. Mc Falls and Cobb-Roberts experimented with introducing their students to the concepts of dissonance theory before beginning a course on multiculturalism, thereby inducing

*metadissonance*, which suggests that the learner is cognitively aware of experiencing mental discomfort due to dissonance. As a result of this awareness, the learner is less resistant to discrepant information, thus preventing the initial rejection or selective processing of this information and encouraging critical thinking (Mc Falls & Cobb-Roberts, 2001, pp. 169 -170).

They found that those exposed to metadissonance were more open to new ideas than the control group.

### Listening

McFalls and Cobb-Roberts (2001) suggest a teaching technique of active listening as a way of fostering respect for difference in the classroom:

The class discussion is an essential component because it involves the construction of knowledge through the interaction between the student, the teacher, and other students. The teacher appears not to say much but teaches through listening instead (p. 171).

Similarly, Keating (2007) calls for a “raw openness” when listening in a multicultural classroom when discussing texts of variation. “If, as I listen, I acknowledge both an unmapped common ground and each student’s complex personhood, I can remain open-minded. I don’t want to be trapped by the stereotypes often inhibiting the ability to listen fully, with open heart and mind. You know – those culturally sanctioned, monolithic categories that invite us to look at a person, label her, and assume that we *know* her...because of the identity groups to which she seems to belong, because of her previous comments, or because of other such signs” (p. 36). She offers a caution about listening that resonates very strongly with me. “Like others trained in the academy, I have honed my debate skills, learned to think on my feet in ways that interrupt my ability to listen fully. When I use these carefully developed skills in my classrooms, I can’t listen very well. Rather than simply *open* myself to students’ words, I’m busy anticipating my next response” (p. 38). This, sadly, absolutely describes the type of “listening” that has characterised my classroom interactions.

While the two theorists above advocate deep listening for teachers in particular, I would argue that it would be a valuable skill to encourage learners to develop as well.

### Drama Techniques

Amoroso, Loyd, and Hoobler (2010) suggest techniques that may help balance the potentially harmful effects of discussions (whether conflictual or not) around diversity. These include the use of co-operative learning, simulations of discrimination, manipulating the groups which learners identify with, providing counter-stereotype information, and perspective taking.

Co-operative learning encourages learners to engage in academic task with those not necessarily in their peer or identity groups. This recommendation comes with a caution against allowing groups to choose their own structure for fear that the group will then merely recreate typical social hierarchies in miniature.

Amoroso, Loyd, and Hoobler (2010) further suggest showing students what it feels like to be discriminated against by using role plays with random criteria (pp. 806 – 807). Secondly, they draw from identity theory to suggest that by altering or giving alternatives to the groups that students normally identify with can help destabilize traditional power group dominance (pp. 810). Further, they suggest reducing stereotyping by providing counter-stereotype information. Finally, they recommend “perspective taking” as a useful stereotype reduction mechanism (p. 812). Asking learners to imagine themselves in the position of other learners or fictional characters enhances empathy and increases the subtlety with which learners’ view other. Role-playing is one of the suggestions of activities designed to encourage “perspective-taking” (seeing a situation from the perspective of another person or character).

Within a Dramatic Arts classroom, many of these suggested activities occur naturally. Practical lessons are almost solely conducted in groups, and these groups are constantly altered – at times on a lesson by lesson basis. Sometimes the groups are divided at random, sometimes chosen by learners and at other times deliberately manipulated by the educator. “Perspective taking” is what characterisation is all about in acting particularly if Stanislavski’s ‘method’ (Moore, 1966) is employed. (Of course, there is nothing stopping an English teacher from using Drama techniques though less frequently, perhaps than in a Dramatic Arts classroom.)

It is not surprising to find so many Drama activities suggested by multicultural, and diversity training theorist. According to the general aims of Dramatic Arts as specified in the CAPS - FET policy,

Dramatic Arts is a **powerful tool** for developing skills of **cooperation and collaboration**.... Dramatic Arts .... [equips] learners with crucial life skills such as confidence, self-esteem, creativity, **communication skills, empathy**, self-discipline, **critical and creative thinking**, leadership and **collaborative teamwork** ... (p. 8)(emphases mine).

Furthermore, one of the specific aims is to:

- develop insight into how the dramatic arts affirm, challenge and celebrate values, cultures and identities

Thus both according to the curriculum and according to Drama theorists (Boal, 1979; Heathcote, 1991; Somers, 1996; Emiston, 2002, Pendergast & Saxton, 2013), Drama itself is a particularly powerful tool for bridging the gap between people of differing ideologies.

Heathcote specialised in the use of Drama in Education i.e. using Drama as a technique for enhancing learners' understating of other subjects such as History. She used improvisation to enhance empathy (and perspective taking – though she did not use the phrase):

Dramatic improvisation is concerned with what we discover for ourselves and the group when we place ourselves in the human situation.... Very simply, it means putting yourself in other people's shoes and, by using personal experience to help you to understand their point of view you may discover more than you knew when you started (Heathcote, 1991, p. 44)

Drama (and particularly role play and improvisation) involves the learner in "experiencing" scenarios in much the same way that the imagined "other" would experience them. This factor greatly enhances the learners' fellow-feeling. Boal uses the term metaxis to describe simultaneously being involved in a real and a fictional experience as one of the most powerful characteristics of Drama in this process, "the state of belonging completely and simultaneously to two different, autonomous worlds: the image of reality and the reality of the image" (Boal, 1995, p.43).

Thus learners, though Drama are able to be both themselves and "the other" and thereby not only to have a sense of what it may be like to be "the other" but also to get an idea of what "the other" may think of them. By stepping outside of themselves and looking through the eyes of a character, Drama students engage in what Bakhtin called dialogism:

According to Bakhtin's (1981) notion of dialogism, outsidenedness enables one to see the individual or collective self from the outside, as others do. This is an act of critical thinking and self-reflexivity where one imagines how he or she is perceived by others. It is a productive act that allows the self to consider alternative voices and to interact with the other dynamically.



Engaging outsidership can help generate new intercultural spaces and identity positions, as we look at ourselves differently and critically.

An ethical response to otherness is not to assimilate or repress the other, but to view and interact with the other in a way that values the other, whilst not denying the self (Bakhtin as cited in Welsh, 2014, p. 238).

Boal is particularly noted for using Drama to enhance liberation. Invisible theatre is one of the three branches of his Theatre of the Oppressed.

Invisible Theatre is public theatre which involves the public as participants in the action without their knowing it. They are the 'spect-actors' the active spectators, of a piece of theatre, but while it is happening, and usually even after the event, they do not know that this is theatre rather than 'real life'.... This is theatre which does not take place in a theatre building or other obvious theatrical context with an audience which does not know it is an audience (Boal, 2002, p. xxiii).

In its original form actors perform a short piece in a public area. The piece unusually subverts the 'acceptable behaviour' code of that community in some way. The intention is to start a dialogue or debate around the issue amongst the observers (or rather spec-actors). Sometimes this debate is fuelled by, "a couple of agents-provocateurs actors mingling with the public and expressing extreme and opposite reactions to the events of the scene" (Boal, 2002, p. xxiii). The audience members are then left to form their own opinions. Invisible Theatre "asks questions without dictating answers. This ... is fundamental to Theatre of the Oppressed – it is never didactic, it involves a process of learning together rather than one way teaching...." (Boal, 2002, p. xxiii). This concept is used in the introductory lesson to The Crucible discussed in chapter five.

Stanislavski is perhaps the best known Drama theorist in school contexts, being the father of "the system" of realist acting. Stanaslavski, as a director, required of his actors and engagement with the emotional life of the characters they portrayed. Two of the points in his system is use of "emotion memory" and "the Magic If" (Moore, 1966). The first encourages performers to in which encourage performers to remember situations in their lives when they experienced a situation akin to that of the character. The second asks performers to think as if they are the character, engaging so strongly with their character that they are able to conceive of their characters' response to any given situation.

### Issues of Power

Few situations can be more power driven than classrooms. Beyond the general hierarchy of teacher and learner, the discrepancy is further compounded in South Africa (and perhaps in a multicultural classroom in particular) by a historically Eurocentric curriculum and the hegemony of the English language (and thus, almost inevitably, an Anglophile worldview) in education. This concern is heightened in the learning areas of English and Drama, particularly when studying texts written in English.

Arguably perhaps, power differentials are even greater in a language class than any other in that, “literacy is a social practice is also to say that it is constrained, mediated, and shaped by relations of power-relations that may be asymmetrical, unequal, and ideological”

(Luke & Freebody, 1999,

[http://www.readingonline.org/past/past\\_index.asp?HREF=/research/lukefreebody.html](http://www.readingonline.org/past/past_index.asp?HREF=/research/lukefreebody.html) on 30/06/2014.).

While this quote refers specifically to literacy, I would argue that it is equally true, if not more so, of literature studies.

South Africa suffers from extreme power discrepancies. Despite 20 years of freedom from the oppression of apartheid, the country remains oppressed, not only by the residual hegemonies of the colonial and apartheid dominations but (partly, but not wholly, as a result of these, and partly due to the greed and corruption of the current dispensation) by an ever increasing poverty divide.

Welsh argues for the role of the teacher in determining moral judgements:

Teachers face a difficult balance in having to challenge overgeneralisations, negative stereotypes and discriminatory views. This should be done in a way that demonstrates a sensitive balance and openness to alternative views, whilst also being aware of ethical boundaries. There is tension between accepting all other positions as equally valid and judging certain positions or views as being unacceptable. This is where teachers’ professional and moral judgement is needed to negotiate and raise awareness of the ethical and

moral values of different positions. Before judging [whether] a position is morally acceptable or not, it is important to hear and consider a range of views as part of the process of forming judgement. This is where class discussion can be highly valuable to share a range of alternative views, to demonstrate respect for difference, to explore cultural norms, and to develop critical thinking (Welsh, 2014, p. 240).

However, it is my contention that it is a feat of superhuman ability for a teacher to manage such a discussion with the neutrality needed to forge and “negotiate new shared understandings and values” (Welsh, 2014, p. 240). The critical issue is that of ethical boundaries and culturally dominant thought forms, many of which we are not even aware of. (Even to see “critical thinking” as an achievement in the classroom is a culturally based norm centred on a Western democratic individualised view of the world, though most English teachers, are not conscious of this as a bias.)

Writing in a South African context, Stein and Newfield (2004) in assessing ways of “nurturing democratic culture within our language and literature classrooms” echo these concerns, pointing out that while deliberation is critical it also carries a risk of reinforcing the hegemonies of the past in that certain learners are more enculturated into argumentative modes than others:

In developing ... deliberative processes, the role of talk, of deliberation through discussion, is critical in developing students' ability to make reasoned arguments, to cooperate with others, and to appreciate the perspectives and experiences of other points of view. However, as we know through the work of Jim Gee and others on the nature of discourses and power (Fairclough, 1989; Gee, 1999), Western forms of critical argument privilege those who have been inducted into these forms of discourse, who know the rules of this game, and exclude those who have not had access to such discursive practices (Stein & Newfield, 2004, [http://www.readingonline.org/past/past\\_index.asp?HREF=/research/stein.html](http://www.readingonline.org/past/past_index.asp?HREF=/research/stein.html)).

Stein and Newfield are not arguing against critical thinking, but rather for the inclusion and valuing of other forms of discourse as well such as narrative. This is in line with work being done by Santos in Columbia (2015). Her aim has been to transform the communicative spaces within the university to include and validate storytelling. Simultaneously, she uses the storytelling genre as bridge to academic writing by pointing out the similarities between the

two forms of discourse. In my literature classes, while some storytelling is allowed the predominant mode of discourse is critical argument.

Thus, within the classroom setting, while I have always seen myself as a voice of difference (as a fervent eco-feminist and a strong advocate of multicultural education in its broadest sense) I now realise the extent to which I have re-enforced the paradigms which have been “invisible” to me. In contrast to my imagined position, I represent (though mostly unconsciously) the dominant ideology of the school which is still largely enshrined in a Western capitalist liberal humanist culture.

The nature of hierarchy and cultural, and linguistic dominance combined with educators’ positions of power within the hierarchy of schools creates a matrix of power that potentially mitigates against the sense of “safety” in the classroom, noted earlier as a vital element in making classroom interactions conducive to open, constructive cross-cultural discussion.

Critical Discourse Analysis points to the fact that:

crucial in the enactment or exercise of group power is control not only over content, but over the structures of text and talk. Relating text and context, thus, we already saw that (members of) powerful groups may decide on the (possible) discourse genre(s) or speech acts of an occasion

(van Dijk, p. 357

<http://www.discourses.org/OldArticles/Critical%20discourse%20analysis.pdf>).

In my classroom this is played out in the choice of texts (content) (except where dictated by the Department of Basic Education i.e. at matric level), in the control of turn taking, and the type of answers required (structures of talk). Furthermore, as the educator I get to decide what stories will or will not be told, when they will be told, by whom and in what order. From the perspective of discourse analysis this puts me in a position of extreme control and potential cultural dominance.

As bell hooks points out, the teacher is not the only potential dominator:

domination is not restricted to the teacher/student relationship but where there is diversity amongst the students particularly around the issues of race

and gender and sexual practice, it is possible for everyone to engage in power struggles and, in fact, 'for certain students to have potentially the power to coerce, dominate and silence' (hooks, 2003 p. xv).

It is the role of the teacher to create an environment both physically and psychologically which learners perceive to be "non-threatening". In his 2012 book, *Realising the Dream*, Soudien writes of the need for schools to be 'intimate spaces' where learners can feel safe despite the power dynamics at play. Within the larger school environment, it is not only classroom dynamics that contribute to a sense of safety, learners are also empowered and 'silenced' by broader social forces such as money<sup>5</sup>, gender and race. In addition other more intangible factors contribute including social/cultural factors such as an understanding of how to approach Heads of Department when they are in trouble in order to make the matter better not worse, or the ability to manipulate the Language of Learning and teaching, the role played by parents on committees like the governing body, emotional factors like feelings of shame about poor results, and the ability to gain access to powerful friendship circles, and many other subtle power dynamics.

#### 2.4 Discourse Analysis, Fostering Intellectual Authority and Embracing Multicultural Perspectives

I turned to discourse analysis primarily as a lens through which to analyse my transcripts because I expected it to help me analyse the power relationships in the classroom. What I did not expect, was that in Mayer's Classroom Discourse and democracy. Making meaning together (2012), I would unearth what for me would represent a major pedagogical paradigm shift (see 2.7.3).

##### Critical Discourse Analysis

Critical Discourse Analysis (CDA) offers the tools for investigating hierarchical interchanges (discussed above) in the classroom. As van Dijk says of CDA in particular, "rather than merely *describe* discourse structures, it tries to *explain* them in terms of properties of social

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<sup>5</sup> Even where school fees are not a concern (as is the case in a school like this where the fee alleviation policy is applied) money creates divisions in terms of being able to buy things like fancy stationery for projects, matric jackets, dance dresses and the like.

interaction and especially social structure. More specifically, CDA focuses on the ways discourse structures enact, confirm, legitimate, reproduce, or challenge relations of *power* and *dominance* in society” (p. 354).

CDA thus seeks to uncover the link between discourse and power working from the assumption that ultimately, the more control an individual or group has over discourse in a particular field, the more ability have to manipulate others.

We can split up the issue of discursive power into two basic questions for CDA research:

- 1 How do (more) powerful groups control public discourse?
- 2 How does such discourse control mind and action of (less) powerful groups, and what are the social consequences of such control, such as social inequality?

(van Dijk, <http://www.discourses.org/OldArticles/Critical%20discourse%20analysis.pdf> p. 355)

In a classroom context (as previously mentioned) the teacher most often controls the discourse not only in terms of content and style but also in terms of who gets to speak when. Of particular interest to this study is the extent to which the exercising of that control, both consciously and unconsciously, manipulates the thinking of the learners not only in term of the specific text studied but more generally.

### Appraisal Theory

Appraisal theory, a branch of Systemic Functional Linguistics (SFL) (Martin & Rose, 2003) revealed the emotional subtleties and textures of class discussions that would otherwise have remained hidden to me. “We use the resources of Appraisal for negotiating our social relationships, by telling our listeners or readers how we feel about things and people (in a word, what our attitudes are)” (p. 22).

Three major factors are considered when applying Appraisal Theory: attitude, amplification, and source. Each of these categories is further divided.

The first, attitude has three sub-sections – affect, judgement and appreciation. Affect (essentially feelings) might be positive or negative, directly or implicitly expressed. The second is judgement, which again has two aspects – personal and moral. The third category is

appreciation which indicates how positively or negatively that which is being spoken of is valued, referring specifically to things rather than people (as opposed to the previous two sub-sections). (Martin & Rose, 2003, pp. 25-36)

Amplification grades the intensity of expressions (p.54). Amplification can be heightened by means of force or focus. Force includes such aspects as intensifiers (e.g. “very”, “best”, “too”) of quantity, manner, degree and modality. Attitudinal lexis (content words) (p. 39) (e.g. happy, angry) and metaphor also add to the force of feelings expresses. Focus (p.42) can be sharpened or softened by such expressions as “not quite” “sort of” and “extremely”.

The last of the three elements of Appraisal Theory is source. Here distinction is made between whether the discourse is single voiced or multivoiced (p. 44). Has the speaker invoked heterogloss or projection to distance him or herself from the attitude expressed. Modality, “the semantic space between ‘yes’ and ‘no’” (p. 48) further nuances source, as do concession, such as “counterexpectancy” (p.51) (e.g. the use of terms like “but” and “although”), and “continuatives” (p. 53) (e.g. “still”, “even”).

Appraisal Theory thus provides a tool kit for assessing the subtleties of feeling, beyond the superficial.

### Student-led and Co-led Discussions

While the suggestions discussed under ‘Possible Solutions’ above offer useful approaches to fostering openness, discussion, and understanding in a multicultural classroom, Mayer’s investigations of student-led and co-led discussions in literature classrooms suggest a systemic, pedagogical change, and it is, perhaps, to these deeper levels of change that we must turn if our teaching is to address the needs of the 21<sup>st</sup> century. While the concept of student-led discussion is in no way new, it is certainly not common in South African classrooms (Baxen, Nsubuga, Hill, and Craig, 2014). Moving to student-led or co-led discussions represents a shift not just in teaching style but also in power dynamics within the class. This makes the idea both exciting and terrifying.

It is Mayer's contention that, through classroom discussions learners are able to better understand ideas and theories, and are moreover able to create new knowledge. Beyond this, she suggests that "students will also forge for themselves personal identities that include the desire and the capacity to exercise their own intellectual authority in collaboration with others" (Mayer, 2012, p. xi).

Mayer proposes that in order for students to gain "intellectual authority", the traditional teacher stronghold on positions one and three in the triadic set of Initiation, Response and Evaluation (the classic IRE sequence common to classroom discourse) needs to be loosened. "Intellectual authority has to do with what and how a person knows, *and also with the ways in which a person attends to what others know*. To possess intellectual authority means to be able to represent one's own knowledge in personally and culturally meaningful terms and also to be willing and able to understand the divergent views of others" (Mayer, 2012, p. 2). The concept of developing intellectual authority in learners seems one well worth striving for. Not only does intellectual authority empower students to present and value their own life experiences, it also enables them to argue their case with confidence in contexts in and beyond school.

Mayer acknowledges the powerful potential of classroom discussion but reminds us that, "Researchers... have found again and again that *discussion* is generally rare within classrooms and difficult to sustain. Applebee et al. (2003) found that even in English language and social studies classrooms in middle and high schools, the average amount of discussion is less than two minutes per hour" (Mayer, 2012, p. xi). This statistic is shocking.

A possible reason for the dearth of discussion may be fear, not only the learners' fears of expressing themselves and possibly being ridiculed, but also the teachers' fears of losing control and being displaced in the "social hierarchy of the classroom..." (Mayer, 2012, p. xii). It is thus perhaps the fear of losing discipline that has resulted in the ubiquity of the IRE discourse pattern common in classrooms. In the traditional IRE teaching pattern the teacher initiates the discussion in the first speaking turn of the triad, a student or multiple students respond or develop the discussion in the second turn and the teacher then evaluates the



students' offerings in the third turn. This pattern is familiar, and makes sense where the educational philosophy is one of the teacher as the fountain of knowledge and wisdom.

It has been suggested that this traditional IRE discourse triad, may be alienating to learners from different language and cultural backgrounds where more communal forms of discourse are the norm. This may also be a contributing factor to the lack of discussion in many classes (Mehan & Cazden, 2013, p 9).

In response to the criticism that the IRE pattern encourages recitation rather than reasoning, the description of the third position has expanded to include acknowledgement, reformulation, revoicing and comments. Both students and teachers may occupy this position. As a result of this expansion, the third move was renamed 'Feedback' rather than 'Evaluation', hence IRF (Initiation, Response and Feedback) rather than IRE (Mehan & Cazden, 2013, p.18).

Mayer takes this re-interpretation a step further. She proposes that all knowledge creation conforms to the IRF sequence if one sees it in slightly more generalised terms as framing, developing and evaluating (FDE). She suggests that learners should be encouraged to "participate across all three of these phases of the knowledge construction process" (2010, p.51).

Mayer argues that unless learners learn to affirm their own answers in the third turn, they will always be reliant on the teacher for intellectual authority. Similarly, if the educator always frames the discussion, he or she misses the opportunity of having the learners discuss the text from a perspective that interests them. Allowing students to frame discussions also allows the opportunity for their lived experiences to be brought to bear more easily on the analysis of text.

I follow Mayer's lead in analysing my classroom transcripts according to the FDE coding system but also looking at "the content and interpersonal tone of the classroom discussion in order to assess adequately the manner in which a particular teaching approach has been enacted" (p. 53). Appraisal Theory assists in this regard.

Mayer asserts that the depth of students' responses will be strongly affected by the teacher's interest in the student's opinion. While acknowledging the many ways that an experienced teacher can coax strong and thoughtful responses from learners in teacher-led discussions; her preference is always for student-led or co-led discussions as these allow the learners to grow into autonomous interpreters of text, and ultimately develop intellectual authority.

## CHAPTER THREE

### Research Methodology

#### Overview

In this chapter I will outline the co-methodologies of action research (Burns, 1999; McNiff and Whitehead, 2005; Mertler, 2012) and autoethnography (Ellis, Adams & Bochner, 2011; Chang, 2008).

Turning to the specifics of my research, I will sketch the national, provincial and local contexts of the study, and the data gathered. After a brief note on transcription, I introduce Discourse Analysis (Janks, and van Dijk Martin & Rose, 2003; Mayer 2012) which I have used as an analytical tool. Finally I will discuss some of the ethical considerations of this study.

Action Research and Autoethnography have been used as co-methodologies for this study. Both are emancipatory in concept, asserting lived experience as a valid object of research.

As the participant researcher, I tracked classroom interactions and discussions around the two plays (The Crucible and Nothing But the Truth) to assess the level of success of the learning and teaching of these plays with particular attention to the impact of the multicultural environment of the classes. Initial lessons were reflected on and subsequent lessons were video and/or audio recorded and analysed in terms of the role of the educator as well as the relative success of various teaching strategies and tools. Small group interviews were conducted and follow up questionnaires were completed by the learners.

My own lesson plans and reflections provided an additional data source as did learners' tests and exams, though I have only referred to these tangentially.

The specific challenges and advantages of a classroom where the educator and learners do not, on the whole share a socio-cultural background were focal points. Various branches of Discourse Analysis have been employed in the examination of lesson transcriptions, in order to unlock the power dynamics within the classroom.

Both in the personal nature of the final presentation of the research and in data collection, coding and reflection strategies, the study is autoethnographic. In that the study forms part

of my on-going development as a teacher of literature, it represents one loop of an Action Research cycle, with a brief reflection on the second loop.

While action research demands a chronological approach to data analysis, autoethnographic reflection is not as easily tamed. I have thus used the chronology of the lessons as a foundation but the reflections weave between time periods and reveal my development as both a teacher and a researcher.

### 3.1 Action Research and Autoethnography as Co-methodologies

Action research is ideally suited to a participant researcher of qualitative research in Education. It originated primarily as a way of allowing teachers to generate their own research rather than “being researched” by observers from the academy. Action Research does not deal in the realms of abstract theory, it “is refreshing as it is concerned with the classroom as it really is” (Burns, 1999. p 11).

As a research methodology it actively embraces the idea of researcher, and teacher reflexivity, driving change and improvement in classroom practice. In this research, I will assess the effectiveness of various teaching strategies, including Drama activities and classroom discussion, in the study of two play texts one in my English, and one in my Dramatic Arts class. From an autoethnographic perspective, I will be documenting the journey not only of my lessons, but also of my research process. The combination of these perspectives will hopefully result in positive changes in my classroom practice.

The basic action research cycle involves hypothesizing, planning, implementing, analysing, adjusting and re-hypothesizing:

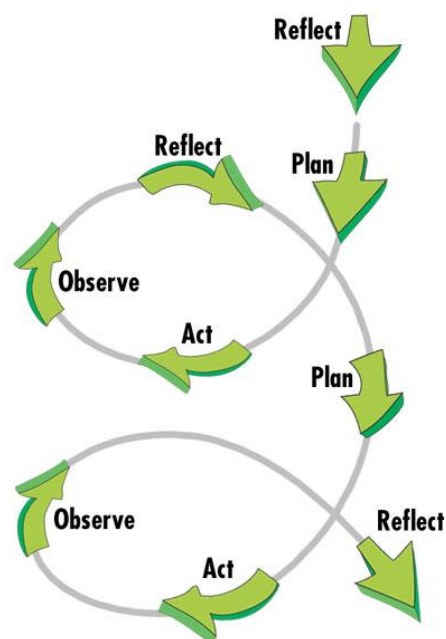
Figure 1: Action Research Cycle as per McBride & Schostak



(McBride & Schostak, <http://www.enquirylearning.net/ELU/SubFrame.html>)

The concept is perhaps better demonstrated by the ongoing spiral rather than a contained circle, suggesting as the spiral does the continuous nature of action research but also (hopefully) the progress:

Figure 2: Simplified Action Research Spiral as per Centre for advanced learning and teaching



(Centre for advanced learning and teaching, <http://celt.ust.hk/>)

Once the action plan has been implemented, it is reflected upon and analysed. Both “formative and summative reflection” (Mertler, 2012) are aspects of the process: the results of the final analysis steer the course for the next round of action, however mid-cycle reflection allows for “*revisions* to the process throughout its implementation” (Mertler, 2012, p. 45).

Essentially then, action research is a structured form of praxis “that is informed, morally committed action, not just activity” (McNiff and Whitehead, 2005, p. 32). In my research a number of adaptations occurred in terms of lesson planning and implementation as the research progressed, ranging from my attempting to speak less, and finish learners’ sentences less often, to changes in lesson concepts such as abandoning the pre-writing activities in The Crucible.

The Action Research cycle is perhaps deceptively simply in theory. A concern is that research has shown that, despite their best intentions to change their teaching practices, on the whole, “teachers assimilate new notions into their existing belief systems and use new language to describe their teaching without changing their underlying beliefs” (Hoekstra et al., 2009 p. 4). I hope that the Autoethnographic element of this study will discourage such a reversion to the status quo, or at the very least reveal the assimilation for what it is.

Autoethnography fits well with Action research as both methodologies are change agents. “Autoethnographers view research and writing as socially-just acts valuing positive social change over accuracy”

(Ellis, Adams, Bochner, 2011 <http://nbn-resolving.de/urn:nbn:de:0114-fqs1101108>). From an ethical perspective, however, accuracy, to me, seems an important component.

As the name suggests, Autoethnography combines the concepts of autobiography and ethnography, it, “merges the genres of autobiography and ethnography, where the narrator’s lived experience is at the core of the story” (Raab, 2013 p. 2).

In reaction against a typically “white, masculine, heterosexual, middle/upper-classed, Christian, able-bodied perspective... Autoethnography... expands and opens up a wider lens on the world, eschewing rigid definitions of what constitutes meaningful and useful research”

(Ellis, Adams & Bochner, 2011, <http://nbn-resolving.de/urn:nbn:de:0114-fqs1101108>). In the postmodern tradition, Autoethnography, asserts the validity of an individual's story as a useful insight into an aspect of culture. Autoethnography is by no means new, and within it are a wide range of sub-strands, however its highly personal approach to research is still often considered somewhat non-traditional. It is an ideal methodology for this research which is so personal in nature. Naturally, the hope is that one's personal experience is generalizable and thus becomes of value to others in the field too.

Autoethnography also offers a helpful distinction in terms of understanding one's relationship with others. A distinction is drawn between three different types of others:

"others of similarity" (those with similar values and experiences to self),  
"others of difference" (those with different values and experiences from self),  
and "others of opposition" (those with values and experiences seemingly irreconcilable to self) (Ngunjiri, W., Hernandez, K.C. & Chang, H., 2010, <http://jrp.icaap.org/index.php/jrp/article/view/241/186>).

This categorisation was particularly useful to me in terms of thinking about the changing dynamics in my Drama classroom between myself and the learners over the course of lessons around the lesson in which we fought about culture.

In terms of the action research cycle, much of the focus of my study was on pedagogical choices in a multicultural environment. While my first two research questions (restated below) focused on the learners' cultural backgrounds, as the study progressed, it became clear that in answering the second two research questions (focused more on my role) it would be necessary to swing the cultural camera back on myself. In this regard, Chang's (2008) exercises of autoethnographic enquiry were particularly helpful, along with Hofstede's (1991) four cultural dimensions, as an archaeology of self and culture. Although I only refer to these exercises tangentially in the conclusion with specific reference to the second loop of the action research cycle, they were an important part in my journey of critically evaluating my role in a multicultural classroom. Chang uses the term "edgewalker" to describe people who "constantly turn their former others of difference into others of similarity by reducing strangeness in others and expanding their cultural boundaries to include each other" (2008, p.29). I hope that the process of investigating myself and my own culture will enable me,

more readily to see such similarities, and expand my own cultural boundaries, so that I can become more of a cultural “edgewalker” as many of my learners already are.

### 3.2 Research Questions

My research questions are:

1. In a multilingual, multicultural class, how do learners understand play texts and answer questions based on them?
2. To what extent do the contexts in which the prescribed plays were written and set combine with learners’ various language and cultural backgrounds to restrict or enhance learners’ reading of these plays in classroom interactions?
3. How can educators best mediate play text analysis in order to affirm what learners bring to the text at the same time as stretching them beyond their starting points, honing their critical thinking skills and preparing them for examinations?
4. What in my teaching practice enables or constrains learners’ full understanding of texts, and the development of critical thinking skills?

For Noting But the Truth, my initial hypothesis, based on my experience of the first acrimonious discussion with the class on the culture clash in the play, was that many of the learners had positioned me (in autoethnographic terms) as an “other of opposition”, classroom discussion would no longer be an effective method of engaging with this central theme of the text. I further hypothesized that the use of drama practical activities could effectively be used to enhance learners’ ability to see a situation from multiple points of view.

The planning process involved the adjustment of my original lesson plans to include 4 “camouflaged lesson”.(I coined the term to indicate the fact that, although these lessons were valid Drama practical lessons in their own right, I had an additional hidden agenda embedded within them.)

In the implementation phase, these 4 lessons as well as the other, more standard lessons were recorded - 10 lessons in all, spanning a month. (The lessons on the play were



interspersed with other unrelated practical lessons, as well as lessons in which the learners rehearsed for showing of scenes from the play. These lessons were not recorded.)

Revisions were minor and were implemented mainly as adjustments to planned lessons taking more time than I had intended them to take, rather than conceptual shifts. In particular, the drawing of Thando's designer dress had to be shifted to a homework exercise, and taking photographs to represent the themes and characters of the play was omitted.

In The Crucible lessons, revisions included abandoning the start of the lesson writing activities which were intended to link learner experience to the text, but which were not effective, again owing to timings of lessons not going as planned.

### 3.3 Bias and the use of Autoethnography

The awareness that "...all thought is fundamentally mediated by power relations which are socially and historically constructed" (Kinchloe and McLaren, as cited by Carspecken, 1996, p. 4) is perhaps more vital in a classroom than anywhere.

A potential weakness of action research in the particular context of my study, is the use of inductive reasoning as a theoretical approach to data analysis. As this research is located in a multicultural context, and the risk of bias and misinterpretation thus particularly high, especially in this case where, as the teacher/researcher, I may share cultural similarities with some learners and not others.

Given these and other power dynamics previously discussed, I have attempted to consciously work against my own bias by making one of the foci of the study the intrinsic power imbalance in the teacher learner relationships. The use of multiple data sets – lesson transcripts, learners' reflections, my teacher journal, small group interviews and learners' work – results in tri- or polyangulation. This is a "method for bringing different kinds of evidence into some relationship with each other so that they can be compared and contrasted" (Elliott, 1991, p.82). Polyangulation is one of the ways to ensure, at least in theory, a level of objectivity, but in reality the more data one has the easier it is for data selection to reinforce bias. I have attempted to critically analyse the extent to which I affirm and exclude various perspectives,

but ultimately I fall on the side of believing that impartial research (particularly as a participant researcher) is impossible.

I am, like anyone, a product of my life and upbringing. I am a prisoner to unconscious thought patterns, and I am driven by a strong self-preservationist ego, all of which will mitigate against objectivity. It is, I believe, impossible to be completely unbiased. This was a factor in choosing Autoethnography as a co-methodology, given that, it embraces the subjectivity of the researchers position. Like Action Research, autoethnography relies partly on intuition in the coding of data and the extraction of themes for research. The difference is that, as a methodology, Autoethnography is intrinsically explicit in its subjectivity.

Even though some researchers still assume that research can be done from a neutral, impersonal, and objective stance (Atkinson, 1997; Buzard, 2003; Delamont, 2009), most now recognize that such an assumption is not tenable (Bochner, 2002; Denzin & Lincoln, 2000; Rorty, 1982). Consequently, autoethnography is one of the approaches that acknowledges and accommodates subjectivity, emotionality, and the researcher's influence on research, rather than hiding from these matters or assuming they don't exist (Ellis, Adams, Bochner, 2011, <http://nbn-resolving.de/urn:nbn:de:0114-fqs1101108>).

Rather than attempting the impossible - to eradicate bias; by using the techniques of autoethnography, I hope to foreground the subjectivity of my interpretations thus revealing the bias for what it is. Ultimately this will be no more (and no less) than my personal reflection and analysis of teaching in the specific multicultural environment I find myself in. However, it is my hope that, to the extent that other educators resonate with my experience, my findings may be as useful to them as they are to me, thus merging the personal with the cultural. Autoethnography is perhaps unique in the sense that it is, "a qualitative method that offers a way of giving voice to personal experience for the purpose of extending sociological understanding" (Wall, 2008, p.38) and as an approach to research that "demonstrates the numerous layers of consciousness as a way to connect the personal to the cultural" (Raab, 2013 p. 2).

There is a massive stylistic spectrum of work labelled as autoethnographic, from the extremely personal and literary, “the presentation of an autoethnological study may be done in the form of memoir, personal essays, short stories, journals, scripts or poetry” (Raab, 2013 p. 2) to the extremely formal and academic.

The academic protocols of my undergraduate studies lead me toward academic style, and I am conscious of the fact that what I am writing is not a memoir but a dissertation. On the other hand to do justice to the methodology and honour its postmodern challenge to “canonical ways of doing research” (Ellis, Adams, Bochner, 2011, <http://nbn-resolving.de/urn:nbn:de:0114-fqs1101108>), I feel it is imperative to bring a more personal, pleasurable readable style to bear on the writing. “By producing accessible texts, she or he may be able to reach wider and more diverse mass audiences that traditional research usually disregards...” (Ellis, Adams & Bochner, 2011, <http://nbn-resolving.de/urn:nbn:de:0114-fqs1101108>). I have thus opted to position myself somewhere between a “reflective ethnography”, a “personal narrative” and a “layered account” as compromise position.

The first two forms emphasise the personal, “*Reflexive ethnographies* document ways a researcher changes as a result of doing fieldwork” (Ellis, 2004, p.50). “*Personal narratives* are stories about authors who view themselves as the phenomenon and write evocative narratives specifically focused on their academic, research, and personal lives” (Ellis, Adams, Bochner, (2011) <http://nbn-resolving.de/urn:nbn:de:0114-fqs1101108>). Layered accounts, on the other hand fit more comfortably with traditional academia, “*Layered accounts* often focus on the author’s experience alongside data, abstract analysis, and relevant literature” (Ellis, Adams, Bochner, (2011) <http://nbn-resolving.de/urn:nbn:de:0114-fqs1101108>).

A layered account should give a sense of the process of the researcher’s emergence through the process of the research. In the case of this study, my initial reflections as a teacher, form one stratum of my reflection. To this is added my perspective as a researcher. As the research has progressed, however, I have been influenced by the works that I have read, and thus, though my final, italicised comments, my emergence as a researcher is revealed.

A layered account thus vacillates between the academic and the personal. The resulting mixture of styles is fully autoethnographic in “the spirit of transcending the dichotomization” (Ngunjiri, W., Hernandez, K.C. & Chang, H., 2010, <http://jrp.icaap.org/index.php/jrp/article/view/241/186>) of science and art.

It is my hope that Chang will be proved right in his assertion that autoethnographic “self-reflection can lead to self-transformation through self-understanding. The cultural understanding of self and others has the potential of cross-cultural coalition building.” (2008, p. 57) and that through greater understanding of myself I will thus forge stronger understandings and bonds with my learners.

### 3.4 Context

#### 3.4.1 South African Context

The South African context in 2015 is perhaps best described by Gareth van Onselen in his book Holy Cows, The ambiguities of being South African:

In truth, all South Africa’s contradictions can be found elsewhere, to one degree or another. But rarely do you get them all in one place and each so fundamental and well set: patriarchy and equality; culture and constitutionalism; wealth and poverty; racial nationalism and liberal individualism; freedom and control; the past and the future; bigotry and human rights; modernity and traditionalism; democracy and monarchy; a Western idea of liberty and an African idea of collectivism; and a hundred more (van Onselen, 2015, p. 7).

In the context of schools, similar contradictions are played out. Besides the differences between people, for many learners, their school and home have come to represent two distinct worlds. Learners are thus torn between aspects of themselves, making the identity formation of adolescence all the more angst ridden.

In the basic education sector, there has been a similar schizophrenia over the last 20 years: from the old divided systems of the past, to Outcomes Based Education (OBE) (which promised context specific flexibility in terms of content, the valuing of indigenous and local knowledge, and a focus on the development of skills, attitudes and values) to OBE’s multiple

revisions the last of which – the National Curriculum and Assessment Policy Statement (NCAPS) – has in all but name, taken us back to a system very similar to the system of the “white” education departments of the past, with a restricted Eurocentric syllabus. Examples of this include the marginalisation of Pan African and Asian theatre in the new Dramatic Arts curriculum, and the exclusion of indigenous knowledge in Mathematics. While this Eurocentricity applies to most subjects, it is perhaps most clearly evident in the selection of texts in English Home Language (as discussed previously in 2.1.1).

### 3.4.2 Provincial Context

The Eastern Cape is the third largest province in South Africa with a population estimate of over 6 600 000 (The 2011 census recorded a population of 6 562 053.) It is also one of the poorest provinces with the highest unemployment rate (expanded) in the country. It has a roughly 60/40 urban rural distribution. The dominant language by far is isiXhosa with 78.8% of the population having this as their first language. Afrikaans comes second at 10.6%, followed by English at 5.6% (South Africa. Statistics South Africa, 2006).

### 3.4.3 School Context (The research site)

#### 3.4.3.1 Demographics and Language

The school at which I teach, and in which this study will be conducted, is an all girls’ school that draws predominantly from Grahamstown but also has boarders coming from both urban and rural<sup>6</sup> areas. Mthatha is our major feeder area for boarders. The home language demographics of the learners of the school in 2014 were: 269 isiXhosa-speaking, 94 English-speaking, 39 Afrikaans-speaking, 6 Zulu-speaking, 2 seSotho-speaking, 2 seTswana-speaking learners, and 5 learners who classified their language as “other” than one of the official languages listed in the EMIS options.

The staff component at the school has a different language profile. This is partly because of the language of learning and teaching (LOLT) of the school being English but mainly (perhaps

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<sup>6</sup> The terms rural and urban should not be conflated with poor and rich respectively as the opposite is often the case in our school.

relatedly) because almost all applicants are English speaking. Of the 28 teaching staff including one intern, 17 have English as their home language, 3 Afrikaans, 3 isiXhosa, 1 Zulu and 3 have a mix of English and another language (with the three other languages being seSuthu, Swahili, and Afrikaans).

In terms of management roles, of the 5 grade heads, 3 have English as a home language, 1 has isiXhosa, and one a mixture of Afrikaans and English. Of the 6 management team members including the principal, and deputy, 5 speak English and one Afrikaans.

For the sake of those who may read this data looking for hidden clues to race, I should perhaps add that the relative profusion of Afrikaans speaking staff is partly owing to Afrikaans being one of our Additional Language choices (along with isiXhosa), and partly owing to the school's employment policy. Given two candidates of equal or close qualification, preference is given to the candidate from a historically disadvantaged group, and/or to the candidate who has more to offer in terms of sport. (This latter category is a recent one, and will be short lived. It is merely in response to a specific shortage we have now due to a current preponderance of staff members who are very strong in terms of the Arts and so-called 'cultural' activities, and has only been applied once.)

The school policy encourages the speaking of English in the building and at school functions. Educators are free, however, to allow discussions in other languages in their classrooms for specific tasks, at their discretion.

The reasons for this policy are complex and beyond the scope of this study, but include the fact that matric exams in subjects other than languages are still not available in languages other than English and Afrikaans despite legal moves to push for home language education; and the fact that the most sought-after universities in South Africa still teach predominantly in English. The policy is thus based on the principle that it is in the learners' best interests to improve their skills in English and at the best way to do this is utilizing the concept of immersion for those for whom English is not a home language. Furthermore in the past, many parents have been outspoken about the fact that one of their main motivations for sending their daughters' to our school is so that they may gain a strong grounding in English (de Klerk,

2000). The majority of learners speak isiXhosa as a home language but isiXhosa is not offered as a Home Language subject, rather as a First Additional Language.

At a practical level also, the use of English as a lingua franca, it could be argued, creates a space for multicultural engagements. It could equally be argued that it creates a power discrepancy between learners in terms of verbal interaction. Many of the educators do not speak isiXhosa, some grew up at a time when African languages other than Afrikaans were not taught at English schools and have either not tried, or tried and failed to learn the language as an adult. Some just chose Afrikaans at school. More subtle, intangible and sub-conscious considerations may be institutional rigidity, random self-perpetuation, and public/parental opinion.

My personal application of the language policy at the school has been to allow learners to choose their own language when working in groups for Drama practical lessons provided everyone in the group is included. Drama students are encouraged to explore all languages for their practical work, though most often they stick to English. (This might have something to do with how few isiXhosa monologues turn up on a Google search!) Class discussions in both learning areas are restricted to English. I strongly discourage the use of other languages in the English HL classroom except for the purpose of helping a peer to find a word or phrase, as I feel that competence in a language can only be gained through consistent use. This is heightened in an Eastern Cape context where less than 6% of the population has English as a home language and thus natural exposure to English in social environments outside the classroom is limited for those whose families are not English.

#### 3.4.3.2 Resources, quintile, money and 'class'

The school is relatively well-resourced. The school buildings are beautiful and well-maintained and house a well-stocked library and two computer labs with 30 computers each. All computers have internet access. There are also a handful of computers available in each of the large hostels. All learners have text books for most subjects, and thorough notes replace text books where text books are unavailable or considered inadequate. While the school is classified as quintile 5, indicating the affluence of the surrounding 5 kms, the socio-economic bracket of the learners is varied. Many families from the 5kms surrounding the

school send their children to one of the two private schools in the area. However some affluent families, and many academic families prefer the public school model (or perhaps the school itself) and choose it even though they could afford the private school fees. About 30% of the school says in hostel or private boarding facilities, and these are learners from affluent families (many who live in Mthata, and many who work for the government or other institutions that require much traveling). For the rest, we draw learners mainly from 10kms away. Schools in that area are classified as quintile 3 sadly the learners at our school that come from the poorer areas don't benefit from poverty alleviation schemes like the Nutrition Programme. The school is a fee paying school. Fees in the year the lessons were recorded – 2014 – were R1225 per month. The only add-on to this is dances and fundraising socials which are not compulsory, sports tours but bursaries can be applied for, FET Art fees as Art happens at the Johan Carinus Art Centre which charges for materials. However as government's fee alleviation policy is strictly adhered at the school, no learner is excluded on the basis of money. (This of course is a somewhat simplistic argument because access is a broader issue than fees, it includes, among other things, physical access – poorer people tend to live further from the city centre, conceptual access etc.) Nevertheless I feel comfortable in saying that we have a very wide range of learners in terms of socio-economic bracket. I would argue that accusations of so called 'classism' often levelled at school like ours may have more to do (at least in our case) with institutional inculcation and absorbed accent than financial or family backgrounds. The one exception to this though is that I would estimate that more than 60% of the learners in the school have at least one parent who has completed high school, and many have tertiary qualifications. To balance this of course are the many child-headed families both as a result of bereavement and migration for work purposes.

#### 3.4.3.3 The Research Site as a Multicultural (or not) Environment

Twenty years post democracy, the school in which my research takes place is one of the few schools in the province which has maintained the "multicultural" environment that we all dreamed of in the days when a "rainbow nation" did not sound like a cliché. Whereas many other "ex-Model-C" schools either remained almost exclusively white enclaves (these especially in wealthy areas in cities larger than ours) or conversely experienced "white flight",



the school I teach in has maintained a balance more or less in line with the demographics of the country and of our town<sup>7</sup>.

We pride ourselves on the extent to which we prepare our learners for the realities of the present, and on the extent to which we develop leadership, and we are acutely aware that we are among the few places where learners can lift themselves from a history of poverty to a future of so-called “middle-class success”<sup>8</sup>. In 2014’s matric results, for example, the school achieved a 97% Bachelor’s Pass rate and a 100% pass rate, meaning that the majority of our learners have the possibility (finances/bursaries allowing) to pursue further studies, and are thus more likely to have access to higher paying jobs.

We cannot however escape the fact that we are still fossilized in the patriarchal hegemonies of the past. The very definition of “ex-model-C schools” as “multicultural” is contested (Wa Azania, 2015), and the aspiration to ‘class’ is elitist and arguably Eurocentric. Whether deliberately assimilationist or not, I believe that it was all by inevitable that most schools which had been previously “Whites only” would succumb unconscious assimilation owing to the issue of “cultural capital”:

Bourdieu argued that the culture of the dominant social groups is transmitted as universal, legitimate knowledge and that different classes in society do not have equal access to this culture. The possession of cultural capital ensures the continued power of the dominant culture in a society (Foster, 1997, p. 27).

As a school, we are, without even being aware of it, perpetuating the mores of a specific culture. Policies, rules and expectations unconsciously re-create the mould of Liberal Humanism or Neo-liberalism to which, I would say, the majority of the academic staff subscribe.

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<sup>7</sup> Ironically, de Klerk describes this same school as having apparently been a victim of “white flight” in her 2000 study when the percentage of isiXhosa speaking learners was a mere 65%. I feel, given the demographics of the province, this says more about de Klerk than the school.

<sup>8</sup> Space prevents a full critique of the concept of class but I trust that my phrasing implies my cynicism. None-the less the idea that education can provide options that can lead to financial stability is largely valid.

The school has certainly tried to adapt and move with the times: we<sup>9</sup> were amongst the fore-runners in opening our doors to children of all races; we have not excluded a girl from school due to pregnancy for over 15 years; we adopted a secular policy in order to accommodate learners of all religions and have accommodated changes to the uniform accordingly; we were enthusiastic in adding isiXhosa as one of our additional languages many years ago<sup>10</sup>; and were among the first state schools to adopt a broad-based leadership system and move away from the more elitist prefect system. In all these matters, the issue is not so much that they have been done but that we were progressive in terms of the timing of when we implemented these changes.

In all the transformational measures mentioned above, however, we have relied on our liberal ideology and common sense, but needless to say we are trapped by what and who we are as "common sense tends to privilege conscious knowledge and experience, more often than not reproducing the liberal humanist versions of subjectivity" (Jordan and Weedon as cited in Foster, 1997, p. 29).

In a similar vein, we have welcomed multiculturalism in our minds. We prided ourselves on "celebrating our diversity". For example, we enthusiastically embraced Arts and Culture, a subject with the potential to transform, when many other schools eschewed it. We have

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<sup>9</sup> When challenged by my supervisor to define who "we" refers to in this context, I was struck by my inability to give an honest answer. I certainly know these have been the policies implemented, I know that I and the colleagues I know best on the staff have supported them, I can speak with a fair amount of certainty of the various School Management Teams' unanimity, and for the majority support given by the various governing bodies of the times (without which the policies would not have been passed). The only move that I am aware of having caused controversy, was the secularising of the school. Ultimately that was a compromise between those who wanted a broad religious ethical teaching and those who wanted to keep the previous exclusively Christian tradition, and it was a heated and lengthy discourse involving the entire school community, and various religious members of the larger community who involved themselves uninvited. The learners *en masse* tend to have more conservative perspectives than the staff and management. It was learner resistance, for example, to the idea of uniform change that has kept the school in blazers and ties despite the fact that they are (to my mind) obviously inappropriate both in terms of climate and politics. Learners though, while central, are extremely transient in the life of a school, and so in general, when I think of the ethos and politics of the school, I tend to think of the staff. I also believe that for the most part the learners imbibe the ethos from the staff – for better and for worse.

<sup>10</sup> We considered introducing isiXhosa as a home language but rejected it for a number of reasons, not least of which the fact that other subjects' examinations are not available in isiXhosa, and that – as revealed by de Klerk's studies (2000, 2002) – the majority of parents whose home language was isiXhosa sent their children to the school expressly so that they would learn, and learn in, English. Having isiXhosa as a home language would, we felt have made the position of our "emersion" language policy weaker, and work against the intentions of the patents. However, as mentioned elsewhere, these decisions are currently under revision.

actively sought policies and practices to protect minority groups (including religious minorities, minorities caused by entering the school from smaller feeder schools, minorities of race and gender identity.) I thus found Foster's critique of the notion of 'celebrating diversity', chilling. (I apologise for multi-author quote, but I feel that to paraphrase would not do justice to this well-referenced summary):

Programmes of multicultural education, while they remain informed by common-sense versions of what is best, are likely to result in "assimilation in which the cultural heritages of a group of pupils are consciously submerged in a process of integration into the mainstream" (Coutts, 1990, p. 5). Klein maintains that Celebrating cultural diversity in school was, as ethnic minority communities had known for years, no solution to racial discrimination" (Klein, 1993, p. 70). The reason for this is that so long as common sense informs us that culture is what 'others' have it will be seen as "... a mark of ethnicity and difference. What has changed in this hegemonic formulation/ strategy is that diversity is not ignored in the dominant cultural apparatus, but promoted in order to be narrowly and reductively defined through dominant stereotypes. Representation does not merely exclude, it also defines cultural difference by actively constructing the identity of the 'Other' for dominant and subordinate groups" (Giroux as cited in Foster, 1997, p. 30).

Thus, given the fact that the racial demographic on the staff has not transformed in the same way as that of the learners, both the issue of unconscious cultural transmission/indoctrination and that of cultural "othering" have despite our best intentions played a strong role in the school.

The reason for the lack of transformation on the academic staff is again mainly an issue of applicants. (An easy excuse for those looking for one no doubt, but in all honesty we have NOT been looking for an excuse.) Of the current 28 staff members, 4 have been there for over 20 years, of the rest bar 2 whose interviews happened in the two years when I was not at school, there have only been 2 cases where a 'white' candidate has been selected over a suitably qualified candidate 'of colour' owing to other strong factors which emerged in the interview. In one instance the candidate 'of colour' was employed at the very next vacancy. We also have one 'white' staff member who was second in line to a candidate 'of colour' who turned the post down in favour of a better salary elsewhere. We initiated learnership and internship programmes to assist with our transformation. One of our learnerships has

remained and is now a grade head. Another moved to an independent school. Our interns have all moved on to other jobs or to complete their studies full time. Thus of the academic staff of 28 in 2015, 21 were 'white'. Even more problematically (in relation to the student demographic) is the fact that all 6 of the management team members are white. This despite succession planning to alter this demographic. For all the posts of teachers on management in 2015, spanning the 12 years of those 6 appointments, only 2 candidates 'of colour' applied. Both held the position of school Social Worker/Councillor rather than educator and were thus not eligible for the post. (I mention these factors because I believe it is all too easy for people to look at statistics of this nature in schools and make assumptions of institutional racism without understanding the very real contextual factors.)

Like "culture" the term "multiculturalism" is complex and contested. While demographically, the school has learners of many different ethnicities, does that necessarily make it multicultural? As has been argued, assimilationist and amalgamationist models of the past have arguably created uni-cultural multi-ethnic environments rather than multicultural ones. None-the-less, I have continued to use the term multicultural for ease of reference.

Thus the "multicultural" school at which my research is conducted, despite the best intentions of the management has been a site of assimilation. While arguably less so than other schools like it and albeit through ignorance rather than malice, it **has** perpetuated the hegemonies of the past, in its attempts to create a freer future. As an educator I have, unconsciously, done the same.

### 3.5 Data

#### 3.5.1 Sample Groups

The two classes (the English Home Language Home Language class and the Dramatic Arts class) are different from each other but seven pupils are in both classes. English HL is a compulsory subject while Dramatic Arts is an elective.

In establishing the demographics of the classes I have used the same terminology used in the 2011 census and learners have chosen their own population group and language groups

during EMIS analysis. The Dramatic Arts class has a combination of 4 coloured and 19 black African learners.<sup>11</sup> The majority of the black African learners are isiXhosa speaking with a few exceptions – one is French speaking and one both English and Xhosa speaking. Two coloured learners speak English as a home language and 2 speak Afrikaans. The intern who videoed the lessons and also contributed to class discussions is an isiXhosa speaking black African woman.

In the English class of 27, 21 learners self-identify as “black”, 3 “coloured” and 3 as “white” There is a preponderance of isiXhosa speaking learners with a smattering of black African, white and coloured learners who have English as their home language and two Afrikaans home language speakers. The girls come from a wide range of income groups. Some students are sponsored learners, a number are on the fee alleviation programme, while other families have sufficient money for overseas travel. Both urban and rural backgrounds are represented. It is perhaps worth noting, however, that there is no direct correlation between geography and economy when it comes to individual learners. On the whole our learners with the lowest family income levels are from Grahamstown, whereas a number of learners from rural areas are from families with very high incomes (boarding fees are a prohibitive factor for poorer families). Both classes are thus linguistically, economically and culturally diverse.

### 3.5.2 Data Sources

Multiple data sources are available for both plays.

Artefacts and documents

- Curriculum documents
- Test and Exam papers
- Teacher’s lesson plans and reflections
- Learners’ reflections and work

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<sup>11</sup> It is ironic that the year I decided to conduct this study based on a multicultural classroom should be the only year in the history of the subject of Dramatic Arts at the school (before and after to date) that there have been no white learners. None-the-less, as ethnicity is only one of many levels of culture, I do not think that the study is in any way invalidated. Furthermore, I as the (white) teacher also form part of the class dynamic.

- Questionnaires
- Records of marks achieved

Recorded data:

- Video and/or audio recordings of lessons (10 for Nothing But the Truth and 12 for The Crucible)
- Recording and Transcripts of Small Group Interviews

In addition, for The Crucible there are Examiners' reports on end of year Grade 12 examination papers and my written reflections on past experiences of teaching The Crucible.

Transcripts of the lessons will be analysed to ascertain the impact of learners' backgrounds on their readings of the plays. Both learners' and my journalled reflections on specific lessons will shed further light on this question.

In order to diagnose what teaching practices best mediate play text analysis and enable or constrain the development of critical thinking; lesson plans, small group discussions and learner questionnaires will be used, in combination with my lesson plan and reflections on lessons.

These multiple data sources offer different perspectives on the intended, the enacted and achieved curriculum, highlighting the differences between espoused and actual beliefs, and behaviour.

### 3.5.3 Data Collection

Data collection included videos and/or audio recordings of English and Drama classes. The lessons on these texts are interspersed with other topics and thus spanned the first term. Ten lessons on Nothing But the Truth (31 January 2014 to 14 March) were recorded and twelve on The Crucible (11 February 2014 to 25 March 2014). Most of the Nothing But the Truth lessons were recorded by an intern teacher who was observing those lessons and who was also one of my critical friends in the research process.

Learners were asked for written reflections on the initial lessons of both plays (30 January 2014) .

Learners' work (in particular March tests) was photocopied where relevant.

Small group discussions were held with two groups of learners in November. Group 1 was a group of four students who discussed both Nothing But the Truth and (spontaneously) The Crucible. Group 2 was composed of two learners who discussed Nothing But the Truth.

The learners were all from my Drama class, although one girl from each group was also (coincidentally) in my English class. The groups were composed completely of volunteers. Group 1 consisted for four learners. All four were Xhosa speaking. A fifth, English speaking learner was meant to have joined the group but forgot. She then became one of the two members of Group 2. The other learner was Xhosa speaking (as was the intended third learner who was unable to attend due to transport problems.) In Group 1, all four learners were boarder, in Group 2 both were "day girls".

I had initially intended to conduct a number of focus group discussions at the end of the year. Unfortunately, however, time constraints (partly because of the extended examination timetable both for trials and finals) made this impossible. My solution was to conduct two focus group/group interview hybrids for Nothing But the Truth. After the small group discussions, I decided to survey additional class members using questionnaires. With the Drama class only a sample were surveyed (partly because 6 of them had already participated in focus group discussions and partly because the questionnaire was administered after they had finished their final Drama exam. As Drama was their last school exam ever, I was loath to ask them to remain behind after the finishing time, I thus asked the invigilator to give the questionnaire to any learners who finished their exam ahead of time (excluding those already involved in focus group discussions) resulting in 8 questionnaires being completed (over a third of the class).

The advantages of the questionnaires being given immediately after the final exam were threefold. The first advantage was a purely practical one: all the learners were present. The second and third were conceptual: it was beyond a doubt, at that point, that their responses

could in no way be seen to affect their marks; learners would never have to see me again. I hoped that these factors would encourage an entirely honest approach. Disadvantages to this timing were, conversely, that I would never see the learners again and would thus be unable to ask follow up questions (I am not a social media type of teacher), or get clarity on answers that seemed illogical or not really to be answering the question. Luckily there were few such inconsistencies. A further factor of the timing is that sweet and co-operative though they are, by the end of an exam, any learner just wants to go home with an inevitable tendency to succinctness in answering.

With the English class I gave the questionnaire to the entire class. The survey was also administered after their setwork exam but as this was not their last exam, they spent more time on it.

According to Acocella (2011) what sets Focus Groups apart from other forms of qualitative data gathering techniques is firstly the fact that the data is generated by a group rather than an individual, and secondly that “the heuristic value of this technique lies in the kind of interaction that emerges during the debate” (p 1125).

In a Focus Group, the moderator will “propose a discussion topic and will wait for the answer to that topic to generate from the dynamics of opinions expressed in the group” (Acocella, 2011, p. 1129). The moderator would thus never pose individual questions to members in the group in turn.

Advantages of Forum Discussions include that one participant’s ideas can be a catalyst for another’s. Furthermore, ideas are often clarified because “the interaction among the members of the group allows participants to formulate their own point of view by confronting the other people invited. This helps them define their position more precisely and acquire a better knowledge of their own ideas” (Acocella, 2011, p. 1133).

I wanted to create an atmosphere of discussion that would foster such rich interaction but I was very aware of time constraints. I thus opted to guide the discussion with questions to each member hence following the format of a group interview initially. I hoped that after



each round of questions discussion would be stimulated by the varieties of answers given. However, in the event, there was little discussion among participants of the first group (although at the time it was my impression that there had been). In the end then, the discussions were essentially group interviews. This approach did, however ensure that no one participant could completely dominate the group.

I was conscious that there would be a strong possibility that complete honesty might not be a realistic goal even in the small group setting of a focus group. "Conformism can derive from the pressure of social conventions, thus pushing participants to express more socially desirable and stereotypical answers" (Acocella, 2011, p. 1134). As I am both researcher and teacher, students are likely to feel they should give the answer that I want. In addition, as the groups were composed of volunteers, these are logically the pupils most likely to want to please me (as suggested by their willingness to give up afternoon time to participate in the discussion). I hoped to overcome this somewhat by explicitly giving them permission to be honest, however, I recognise that this is a very small counterbalance, and this factor must be considered in the analysis.

The small group sizes were ideal as they countered the effect noted by Acocella (2011, p. 1132.) that the quality of individual responses is in inverse proportion to the number of participants. Indeed, the discussion in Group 2 (with 2 participants) seemed more natural, relaxed and spontaneous than that of Group 1.

It could also be argued that these small group discussions were essentially a group adaptation of interactive interviews which:

provide an "in-depth and intimate understanding of people's experiences with emotionally charged and sensitive topics" (Ellis, Kiesinger & Tillmann-Healy as quoted by Ellis, Adams, Bochner, 2011, <http://nbn-resolving.de/urn:nbn:de:0114-fqs1101108>).

### 3.6 Transcription

After listening to all the lessons and making notes on each, I made rough transcriptions of the majority of the lessons in order to assist with coding and selection. I transcribed 2 lessons from

each play in full. These lessons were selected because they provided the richest data in terms of classroom discussion on the specific themes being analysed i.e. the clash of cultures in Nothing But the Truth, and witchcraft versus law in The Crucible. In addition I have transcribed sections of other lessons in detail where the discussion pertains to the specific topics being analysed. (Appendices B and C respectively.)

I have mainly used of the following key for transcription. It is an adaptation of that used by Bloome, Carter, Christian, Otto, and Shuart-Faris (2005, p. 245).

[...?]	Indicates the teacher discourse move of using upward inflection midsentence to indicate to the learners that they should complete the sentence or provide the next word.
XXXX or ??? or [WORD INAUDIBLE]	Indecipherable speech
...	Short pause
....	Long pause
Line 1 Line 2 [...]	Overlap
[description]	<i>Nonverbal behaviour or transcriber comments for clarification purpose</i>
S	Unidentified student speaking
SS	Many students speaking at once
T	Teacher
capitals	Shouting or raised volume
Font changes	To differentiate between discussion and reading from the text

### 3.6.1 Recording and Reporting on Learners' Written and Spoken Contributions

When including the reflections of the learners, I was faced with a dilemma – to edit or not to edit? On the one hand I felt I should reflect their writing “warts and all” in the spirit of honesty and full and accurate disclosure; also so that it doesn’t look like I’m trying to pretend to be a better English teacher than I am by ‘cleaning up’ their work. On the other hand, when the

learners are representing their cultural perspectives and beliefs, I am concerned that not editing their work (which they themselves have not had the opportunity to edit) will when juxtaposed with my (by the end many times proof-read and edited) writing smack of trying to make my perspective look stronger. In the end I decided on a compromise position both for learners' reflections and for transcriptions of lessons and interviews.

I have not corrected grammatical or vocabulary errors in order to best convey the "voice" of each learner, unless the error would obfuscate meaning for the reader. In these cases, where I have made minor adjustments (for example correcting the gender of the pronoun) I have used square bracket to indicate my interference. I have corrected spelling because I don't feel that spelling errors speak to the concerns of the research in any way. In addition - at a completely practical level - Microsoft Word tends to make spelling corrections as one types which often go undetected, so for the sake of consistency it seemed the most appropriate choice.

In order to protect learners' anonymity, I have randomly assigned numbers to each learner from S1 to S23. Where I know the source, I have included the number. In many instances, however, I do not know which student is speaking, as the camera was focused on me at the front of the class. Similarly many learners chose to remain anonymous in their reflections. I allowed for this option as I was more concerned with getting truthful responses than with knowing which individual learner held which opinion.

### 3.6.2 Recording and Reporting on my own Reflections

Reflections from my Teacher Journal are referenced as (for example) TJ/2015/12 (indicating year and month). I have not given page references, nor have I appended all of my journalled reflections as, given the realities of teaching in multiple venues, while simultaneously directing a play and studying, many reflections were recorded on the backs of learners tests, mark lists, pieces of paper, notes on my computer, or added at the bottom of lesson plans, and thus do not come in a neatly paginated as the name "Teacher Journal" implies.

On a number of occasions I have returned to early drafts and been aware of ironies or subsequent shifts in my own position. At times I have merely re-written the section, but

where I thought that the shifts were of interest from an autoethnographic perspective, I have left the original and commented in italics on my subsequent reflections.

### 3.7 Data Analysis:

#### 3.7.1 Coding

I have used an open coding system, allowing theoretical categories to emerge from the data during the research process. The inductively generated themes that emerged from Nothing But the Truth were:

- The difficulty of discussing culture.
- The use of family anecdote to relate to character and define culture.
- Laughter and other ways of creating a safe environment for discussion.

The theme that emerged most strongly from The Crucible was my hierarchical control of classroom discussions including:

- My steering of interpretations around the theme of witchcraft
- My control of what was admissible in discussions

In addition, the predictable shape of the lessons in The Crucible pointed to a lack of creativity in planning.

Even in the brief outline above a distinction in texture becomes clear between the teaching of the two text with Nothing But the Truth having categories that are shared between the learners and myself, whereas The Crucible has teacher dominated categories. While one expects a difference between the two subjects, the extent of the difference is extreme.

#### 3.7.2 Tracking

The decision to allow learners to hand in anonymous questionnaires and reflections in both classes hindered my ability to track individual learners' development over the course of the lessons. This complication, however, is outweighed by the honesty that anonymity brings.

### 3.8 Discourse Analysis

I have drawn from different branches of the field of Discourse Analysis, to analyse different aspects of my data. I have relied predominantly on the work of Susan Mayer (2012) and her analysis of classroom discourse in an attempt to unpack the extent to which classroom **discussions** have indeed taken place, and the extent to which learners within the class have been encouraged to develop intellectual authority, as well as critical insight into cultural difference while at the same time retaining a sense of cultural integrity.

In analysing other aspects of the data, for example learner reflections and questionnaires, as well as small group interviews, I have veered more towards Systemic Functional Linguistics (SFL). In this regard Appraisal Theory has been a particular focus, analysing as it does the, “the kinds of attitudes that are negotiated in a text, the strength of the feelings involved and the ways in which values are sourced and readers aligned” (Martin & Rose, 2003, p22). Overarching these two is Critical Discourse Analysis (van Dijk, <http://www.discourses.org/OldArticles/Critical%20discourse%20analysis.pdf>) which seeks to unpack the power structures at work in any given environment (in this case the classroom) as revealed through discourse, in order to move toward a more equitable social system. These and other theorists were discussed in greater depth in 2.7 of the Literature Review.

While I have primarily relied on these three branches of Discourse Analysis as critical lenses through which to analyse the data, the ‘grounded theory’ branch of Action Research, encourages one not to apply a theoretical stance to the data but rather allow the theory to emerge from the study. Hence, in part, my compromise position of allowing some of the data to speak for itself, and some to be filtered through my personal narrative.

### 3.9 Ethics and validation

An important ethical consideration of this study was the monitoring of the use and abuse of power by the educator (especially as I am a participant researcher).

#### 3.9.1 Informed Consent

I obtained informed consent from all of the learners (verbal) and their parents/guardians (written) in both classes to tape lessons and use learners’ contributions to lessons, and work in the research. A copy of the consent form is attached (Appendix A).

In both cases, the entire class consented to participation in the research.

For the small group discussions, I asked for volunteers.

### 3.9.2 Validity

The use of multiple data sources (delineated above) ensured triangulation (or rather polyangulation) of data, increasing the reliability and validity of my findings.

From an ethnographic perspective however, “questions of reliability refer to the narrator's credibility. Could the narrator have had the experiences described, given available ‘factual evidence’?” (Ellis, Adams, Bochner, 2011, <http://nbn-resolving.de/urn:nbn:de:0114-fqs1101108>)

Here again, multiple data sources are useful. Some would even say mandatory. According to Wall, some “conservative” autoethnographers have, “called for the use of multiple sources of evidence to support personal opinion, suggesting the need for “hard” evidence to support “soft” impressions (2008, p. 45). In this case, transcriptions of lessons and small group interviews, and learners’ questionnaires, in particular provide the “hard” evidence.

### 3.9.3 Anonymity

In order to protect learners’ anonymity, they have been allocated numbers in transcripts and analyses. While the relevant transcripts will be included as appendices, I have not made video recordings available besides to my supervisor. Audio recordings were made available to my supervisor and two transcribers, one of whom knew none of the learners, and one of whom was a colleague. This is vital as, particularly with video, presenting such recordings would invalidate the concept of anonymity.

### 3.9.4 Critical Friends

Consultation with critical friends (colleagues) about my perceived interpretations was used to validate my findings. In particular the teacher intern who sat in on and videoed some of the Nothing But the Truth lessons was an invaluable resource. Firstly Drama teaching is the field that she is studying, secondly she was often an observer (and videographer) of the lessons, and lastly as she is Xhosa, she brings a perspective of a different cultural lens to bear. Moreover it the cultural lens of many of the learners. A disadvantage of this colleague is that

she was previously a pupil of mine and thus has no doubt been partly “indoctrinated” by me. (However, having been out of school for a number of years, the power differential between us is significantly lower than that between the learners and myself.)

## CHAPTER FOUR

### 'Nothing But the Truth' – Autoethnographic Reflections and Analysis of Data

#### Overview

In the first part of this chapter, I analyse the initial lesson in which my class and I came into conflict which sparked this research. . I move on to discuss the subsequent lessons, analysing three lesson segments. I primarily employ Appraisal Theory (Martin & Rose, 2003) primarily Mayer's (2012) Framing, Development, Evaluation (FDE) discourse structure as a lens, in combination with Critical Discourse Analysis (CDA) (van Dijk, <http://www.discourses.org/OldArticles/Critical%20discourse%20analysis.pdf>).

#### 4.1 Initial lesson

##### 4.1.1 Background

At the beginning of Act 2 of Nothing But the Truth, Mandisa, the niece of Sipho and cousin of Thando, arrives in South Africa from England bringing her recently deceased father's ashes with her. In Act 1 Sipho and Thando eagerly anticipates Mandisa's arrival, never having met her as her entire upbringing has been in England, subsequent to her father, Themba's, exile during the struggle. Mandisa's West Indian mother had promised in a letter to return Themba to South Africa to be laid to rest with his family as per Xhosa tradition and Themba's wishes. Mandisa enters in Scene 2 complaining of the unfriendly welcome. Sipho follows, complaining that she was meant to bring back the body of his brother but has failed to do so (as Mandisa had brought only the cremated remains). This becomes one of the central conflicts of the play.

As we read this section, it became apparent to me that the learners, on the whole, while deeply empathetic with Sipho, were completely unwilling to consider the perspective of the character of Mandisa. In my reading of the text, Mandisa, having been brought up in England, had no inkling of how angry the South African family members would be about cremation and is justifiably distraught and angry about her reception by her uncle. Mandisa's anger, the fact that she and her mother had had the audacity to a) decide what to do with Themba's body, and b) decide to cremate it, enraged the majority of my learners. This is exacerbated by the



fact that she speaks to her uncle as a peer rather than as an elder. The learners, on the whole, regarded Mandisa as snobbish, disrespectful and rude. They were not willing to consider the situation from her point of view. I felt that this was doubly problematic in Dramatic Arts as, not only is there a need (from a literary perspective, specifically, when it comes to doing well in the written exam) to understand both Mandisa and Siphó's perspectives, and thus the conflict of the text; there is also a need from a Dramatic perspective to be able to understand a character that you will be required to perform in practical lessons linked to the text. I thus attempted to defend Mandisa, and the fight that ensued was one of the most emotionally charged disagreements in my teaching career.

*One of my critical friends, Olwethu Bunu pointed out in her commentary of this section (see Appendix J) that I need to explain in this section the reason for Siphó being so upset about the cremation. In the Xhosa tradition, it is believed that the spirit of the dead resides within the body until the body has been properly buried with his family members. At which time the ancestors welcome the spirit to join them. If the body is "burned" (cremated) the spirit is unable to return to the ancestral home.*

*I found it interesting to note, on reflection, that my bias in Mandisa's favour is still evident in the background section above as revealed not only by my not explaining the reason for Siphó's perspective (as I have now done in the preceding paragraph) but also in the choice of phrasing such as "Mandisa ... is **justifiably** distraught " and "I thus attempted to **defend** Mandisa". One could further argue that "had had the audacity to" has an unnecessarily scathing tone, as opposed to "felt entitled to" once again betraying my feelings about the learners' attitudes.*

#### 4.1.2 Class Conflict – "The Fight Lesson"

Both the cultural split of the debate and the intensely emotive flavour of the lesson comes out strongly in the learners' reflections. The table below summarises these reflections.

As this was the lesson that prompted my action research, it took place before I began recording lessons, and in my analysis I therefore rely on my own reflections as well as my learners' reflections which were written 3 days later. 20 girls handed in reflections which is 87% of the class of 23. The prompt that I gave for writing their reflections is given below:

**Instructions about writing a reflection on “The Fight lesson” Thursday 30 January**

*NB this is not a transcription but as accurate as possible a recording from memory done immediately (while the learners were busy writing).*

T: Do you remember the lesson the other day when we talked about cultural perspective of the writer and the cultural perspective of the reader? Write as honestly as you can what your feelings were about that discussion. Don't be scared to be honest – it's not for marks and I promise not to hate you because of your response. I know some people were angry and that's fine – write about that – that's what makes this whole thing interesting. It's a very sensitive subject. What was said to make you angry?

S: Must we write our names?

T: If you feel you won't be able to be honest if you write your name then don't, but please do at least write your home language because obviously there will be a difference between the responses of someone who comes from an Afrikaans background and someone who comes from a Xhosa background or an English background. Is there anyone who is a Xhosa person but has English as their home language?

*2 learners put hands half up.*

*Class suggestions of Xenglish.*

T: Ok perhaps just write Xenglish for now.

S: Ms Hayes What if you are Xhosa but Westernised?

*(general muttering “yo” from the class)*

T: No that's fine write that - Xhosa in brackets western. I think everyone here is westernised to a certain extent but perhaps some people are closer to their heritage and their tribal roots or their ritual roots rather.

SS: Ja.

T: That's also what part of this will be about I think – everyone has the right to define their culture themselves.

*After some writing time*

S: Ms Hayes should we include our clan names because some of us have different beliefs.

T: Absolutely, I you feel it is relevant.

*On re-reading this prompt, I note with horror my use of the word “tribal” with all it’s potentially patronising connotations. I am glad to see at least that I caught myself in the moment, though I am not sure that the word ritual is much of an improvement. Traditional would have been a much better choice.*

All 20 reflections are recorded in Appendix D. In summary, most learners’ reflections focused on whether they felt that Themba’s wife or his South African family had the right to decide on his cremation. Three girls specified their clan names which reveals their awareness of the fact that Xhosa people are not homogenous in belief or culture.

**Table 1: Summary of learners’ reflections on the culture clash of ‘the fight lesson’**

Home language and number of learners represented in that group.	Xhosa (14)	Xhosa and English (1)	English (2)	Afrikaans (2)	French (1)
Felt the wife should decide			2	2	1
Felt the S. A. family should decide	9	1			
Saw both sides	5				

Interestingly , at the time of first drawing up this table, what struck me was not the fact that the only learners who saw both sides of the argument were Xhosa speaking learners, but rather that 10 of the Xhosa speaking learners saw only the South African family’s perspective. I pick up on this bias later in the chapter.

Although I was aware that cremation is not traditionally practised by amaXhosa people, I had not anticipated how strongly learners would sympathise with Sipho in his anger about the fact that Mandisa dared to bring back his brother’s body in cremated form, and so I

endeavoured to put across to the class the perspective of the dead man's wife in England as I perceived it from an English/Western perspective. The result is accurately captured in a second learner's reflection:

One learner (S6), in her reflection on the lesson, summarised the conflict thus, "the culture clash between western Englishmen [sic] and traditional Black South Africans became very heated." One of the aspects of appraisal in SFL, used to evaluate strength of feelings, is amplification. Linguistically, force is raised here by both the use of the intensifier "very" and the metaphor "heated".

Similarly:

S20: When we were talking about the culture clashes between the "McKay" and Makhaya families in Nothing But the Truth I became angry. The anger was being fuelled by the matter of fact that I felt like my culture and my traditions were being criticized and undermined. The anger escalated when Ms Hayes was showing us how things are from the perspective of Mandisa because all I wanted to focus on was the (sic) Mandisa doesn't care about our culture and with each point that Ms Hayes brought forward, I wanted to defend the culture of Xhosa people. This is how I was brought up.

It was blatantly obvious (both in the lesson itself and from the learners' reflections) that a number of learners were extremely angered by the discussion. (Note again here the heat metaphor in "fuelled" as well as the repetition of the word "anger".)

In looking back I realise that for many of the learner and for me this lesson marked a transition from viewing each other (in autoethnographic terms) as others of difference, to viewing each other as others of opposition. I saw it as my responsibility to shift the perspective back to others of difference, both on my own behalf and that of the character from England – Mandisa.

The issue that caused the most anger was around whether or not the aunt had the right to decide to cremate her husband. The essence of this aspect of the debate is well captured in the following reflections:

(Anon.): In Xhosa culture (well in my culture) ... from a Xhosa point of view, he [Sipho] has every right to be angry, first when a man dies, his wife has little right to do anything, if his brother is still alive. The only thing the woman is supposed to do is mourn her husband, she has no right to make sure [presumably intending “such a”] drastic decision. Sipho had every right to be angry.

In a similar vein:

(Anon.): What Mandisa’s mom did (getting the body to be cremated and sending it home) was really rude. This I say because at the end of the day Sipho was going to have to lay Themba to rest, what do you expect him to do with ashes.

The first learner above uses heteroglossia (multi-voicedness) by referencing the Xhosa culture, in asserting the perspective that “Sipho had every right to be angry.” The repetition of the phrase “had every right to be angry” and in particular the inclusion of “every” which sharpens the focus, further strengthen the force of her position, as does the use of “drastic” as an intensifier. However it is interesting to note that, while she is clear in her judgement that Sipho “had every right” (and thus by implication Mandisa and her mother had no right) to be angry, her personal affect is absent. The distinction between Xhosa culture and “my culture” could be interpreted in two ways, I think. Firstly, it may just be that the learner wants to own being Xhosa, and felt that saying “In Xhosa culture” created too much of a remove. Alternatively, she might be wanting to distinguish between the specific beliefs of her clan and family and Xhosa culture as an abstract generalised hypothetical monolith. Interestingly, she and two other of the 17 isiXhosa speaking learners in the class included their clan names.

In contrast to the first learner, the second learner owns her judgement as her own, (monogloss) clearly stating the impropriety “rude” of Mandisa’s mother’s actions. The force of the sanction is raised by “really”.

On the other side of the discussion:

(S21): I think that [what] Mandisa's Mother did was right because it her husband she has the right to have to cremate him if she wants to also the Idea that she is Westernised for them it makes more sense to burn someone else body then send to his original home (SA). It might seem unfair, and disrespectful to Themba's family. The point is that Themba's family do not own his body, they have no say because he is married to a westernised woman, and as his wife, she makes the decision.

Of interest here is the fact that, like the first learner above, "she has no right", this learner also invokes moral absolutes "she has the right". The contrast is highlighted by the use of the same indication of propriety in terms of judgement i.e. the word "right". This parallel on both sides of the argument highlights at a linguistic level, the emotional and logical clash that was played out in the classroom. (Logical in the sense that on each side of the cultural divide, the argument seemed logical to the arguer.)

The intensity of the emotions felt is further highlighted in the following excerpt from a learner (S18) defending Mandisa. Note the frequent use of intensifiers, indicated in bold:

I don't agree with Siphso thinking that he's entitled to decide what happens with his brother's remains when he hasn't **even** attempted to speak to him for his **entire** adulthood. Mandisa did Siphso a **huge** favour by traveling halfway across the world to bring him what was left of Themba, [a]nd then Siphso **immensely** disrespects Mandisa and yells at her when he should be grateful that she **even** came to South Africa. Cremation in Britain is equivalent to a proper burial in SA but Siphso can't see it that way.

In addition to the intensifiers, verbs like "disrespects", and "yells" indicate her clear social sanction of Siphso.

#### 4.1.3 Feminisms and Culture

In the course of the argument, I added "fuel to the fire" by expressing the view that from a Western perspective it was sexist to say that the aunt should have consulted her dead

husband's brother before deciding to cremate him (especially as the brothers had had no contact for 20 years). I added that from the aunt's point of view, she would consider herself the closest family member. I should perhaps have mentioned that both the British and South African legal systems would classify her as the next of kin, thus giving her the legal prerogative to make decisions as she did. Perhaps the focus on legality may have created a distance from the issue of morality and made the discussion feel less judgmental. I did not. In the course of this discussion I used the term "sexist" which was (understandably) particularly inflammatory. Student 3, who was one of the 5 who recognised both sides of the cultural debate, expressed the following:

I admit that the African culture has a patriarchal sense of view but I didn't see where the sexist part came from and that made me irritated as I saw no sexism.<sup>12</sup>

The repetition "I didn't see where the sexist part came from" and "I saw no sexism." in so short a sentence, as well as the debating term "admit" show the intensity of her feeling on this matter as well as the fact that she felt obliged to defend her stance and her culture.

From an action research point of view this lesson, and this comment in particular, gave me pause. I was concerned that I had upset and offended the learners - their anger was palpable. I was particularly concerned that this anger had been invoked around cultural issues which are sometimes seen as a taboo subject. I am at pains to avoid slipping into the assimilationist model as discussed earlier, and feared that, with regard to this lesson, the learners would feel that I had invoked the spirit of colonialism to reign down superior wisdom on their heads. More than that, I was concerned that I may have done just that. At the point at which the conversation escalated from disagreement to argument I became aware of (and uncomfortable with) my conspicuous whiteness, and the danger of becoming the baton of Eurocentrism. I was interested to see my concerns mirrored (almost word for word as I had expressed them) in a paper on teachers in the U.S:

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<sup>12</sup> To my mind conceding to patriarchy but denying sexism seemed a logical inconsistency but contemplating the possibility of this paradox, resulted in a long investigation into ethics and African feminisms which I have touched on here but explored in somewhat more detail in Appendix G.

Further, the issue of difficult racial dialogues is not just a problem affecting university faculty and students; it exists in the public K-12 school settings as well. The findings of this study show secondary literature teachers who facilitate class discussions in which race is the topic face discomforts due to personal conflicts relative to their own level of racial awareness, as well as an awareness of their students' race and/or culture. Teachers realized they must teach literature that engages and meets the needs of students of color; however, they have concerns over ensuing discussions of topics often considered taboo (Burnett-Brown, 2014, p. 1).

As a committed feminist I feel strongly that part of my job as an educator is to teach gender politics. I believe that it is imperative to interrogate issues of gender politics and challenge notions of patriarchal hierarchy, specifically in a country where domestic violence and rape are as rife as they are in South Africa at the moment. Altbeker suggests, and I agree, that there is a strong link between patriarchal attitudes in South Africa and gender based crimes, "Domestic violence, in other words, is a manifestation of male attitudes to women in a country in which violence is depressingly common... the same is true of other sexual crimes" (Altbeker, 2007, p. 88). Nevertheless, patriarchy is deeply embedded within amaXhosa culture, and is understandably an extremely personal and sensitive issue. *Moreover feminism is in no way monolithic, and many African feminists distance themselves from "Western feminists" claiming that their approach to feminism is more inclusive of men (Ntseane, 2011).*

On first analysis, this lesson seemed like a disaster. It seemed to me that I had used an inappropriate educational tool (that of engaging in a discussion/argument with the class) for achieving my pedagogical outcome (the learners' fuller appreciation of the conflict in the text and of the characters' perspectives). Furthermore, in that I see myself as a liberal, culturally sensitive individual, I felt that the tool was inappropriate too for conveying the gender messages that I (as a feminist) felt it important to convey. In addition, the fact that I had only a limited understanding of many learners' strong beliefs about cremation, and about brothers having more say than wives, meant that I was improvising in the argument which is certainly not ideal with extremely emotive topics.

The situation was further complicated by the particular demographics of the class, in that, had there been more learners who shared my perspective, or were willing to voice a perspective other than the dominant one in the class, the discussion would have been less



polarised and potentially less hostile with me acting as the mediator between two opposing voices rather than as the one of opposing voice. (Although S17 and S21 agreed with my side of the argument, as revealed in their reflections above, in the lesson only one learner, S20, very briefly made a point in support of my argument as documented below.)

From the learners' perspective, for some their objective became to defend their culture. My objective became to convince them of an alternative viewpoint (unfortunately also my own). As a result the greater common object of teaching and learning (understanding the text in this particular case) was, to my understanding at the time, compromised. Subsequently, I have moderated though not completely changed my opinion on this lesson, as discussed below).

Had I not challenged the gender bias in Siphos position, an opportunity for exploring the overarching educational goal of encouraging critical thinking (so evident in S17's comment below) would have been missed:

S 17: When we were talking about cultural clashes the other lesson, it was a bit weird hearing that the father is sexist even though at a Western perspective it is true. It was weird because it is normal in our culture for males to rule and be in charge of things. Matter of fact it has always been that way. Us Xhosa people say that the man of the house is "intloko" which means head of the house.

It is believed that males make the best decisions (even though that is totally not true) but it is something that has been pumped in our heads for the past years.

One aspect of Appraisal theory is the analysis of sources of attitudes. Three dimensions are used to analyse source – Projection, Modality and Concession. This extract is an excellent example of all three of dimensions which the learner invokes to make explicit her difference in opinion from her cultural norm.

On first analysis the absoluteness of the cultural perspective is established through modality in the sentence, "Us Xhosa people say that the man of the house is "intloko" which means

head of the house.” The extreme positive pole in terms of modality is used – “is” not, “should be,” not “ought to be” not “is mostly” but “**is**”. Similarly “males **make** the best decisions”. The firmness of these statements set up the surprise in the “counterexpectancy” (Martin & Rose, 2003) of the definitive statement “even though that is **totally not true**”. However, on closer inspection the surprise is not that surprising given the projecting phrases “it is normal in our culture” and “It is believed” which the learners uses to distance herself from the cultural norms.

This extract highlights for me the potential for such discussions to lead, not only to critical thinking which is the core business of education in South Africa, but also to much needed change in ideas about gender. There is no use in teaching gender studies as an abstract concept if it has no bearing on learners’ lived experiences. However, the ethical dilemma of balancing critical thinking with cultural sensitivity is a difficult one especially in this specific case where I am the only white person in the classroom, as the potential for an ‘us and them’ (or rather in this case a ‘me and them’) polarity is very real. Such a polarity would obviously be extremely detrimental to the teaching and learning relationship.

A further defence for my having pushing the gender line of argument is that while other learners in the class shared my perspective, they felt silenced by the vehemence of the majority. Only one girl spoke up and in a small group interview discussion she revealed the following:

S20:...I remember I sided with Ms Hayes like about one of the answers and then everyone attacked us,

S5: ja

S20: and I was like “we’re just SAYING”

Her perspective gave further weight to my conviction that, though I might need to find ways to broach the topic more gently, I could not shy away from the discussion of sexism in this instance. Had I not spoken out strongly, I could potentially have allowed the four girls who (it seems from their reflections) shared my view of the wife having the right to decide, to feel

that their opinion must be wrong given that the view of the majority (by volume if not as strongly by number) was so strong.<sup>13</sup>

The challenge, though, of how to balance cultural sensitivity and progressive gender thinking, remains.

Diversity training comes with the reassurance that it is the role of the diversity trainer to

- Constantly expose and challenge assumptions.
- Recognize and take account of the fact that coming to see the world differently and having your assumptions challenged is very likely to be an uncomfortable, even painful, process... (Clements & Jones, 2008, p. 116).

Discomfort is unavoidable, “if we are to bring to the surface and address any prejudices we may hold...” (Clements & Jones, 2008, p.57).

However, being exposed to ideas that conflict with your pre-conceived notions is not necessarily a negative experience. It would be wrong to deny a child the frisson of educational challenge as bell hooks engaging describes of her elementary school education:

To be changed by ideas was pure pleasure. But to learn ideas that ran counter to values and beliefs learned at home was to place oneself at risk, to enter the danger zone. Home was the place where I was forced to conform to someone else’s image of who and what I should be. School was the place where I could forget that self and, through ideas, reinvent myself (hooks, 1994, p. 3).

It is interesting to note the comment of my critical friend, intern and past pupil, Olwethu Bunu, in this regard (see Appendix J for her full comment):

I’m not sure if this is going to make sense or not but, one thing that I would have liked to see is the explanation of the different dynamics of the learners. For example having been a student and read the play one of the things that I had a difficult time grasping is the fact that I came from two different

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<sup>13</sup> In a note at the end of the year, Student 20the girl quoted above thanked me for teaching her “to stand up for what I believe in at all costs, and to have my own opinion.” I believe that this lesson played a strong role in creating that impression.

worlds that were polar opposites. At home I was taught all about the role that my traditions had in my life and the importance of my culture in making me who I am. At the same time I went to school where I learnt that my culture had elements of sexism which I had never looked at before, it taught me to question the things that I was taught at home and how it affects me as a young woman. Now this was hard as we (young Xhosa girls) were taught from a young age never to question cultural practices that have been done for many years before us thus we are left being asked who are we to question things that had been done before our time.

Thus with ironic recognition of the fact that, in the process of challenging learners' points of view, it is not always possible **not** to offend, and, for the moment at least, I make my peace with choosing gender activism over cultural sensitivity. Ultimately too, I can fall back on the curriculum, to justify this stance. Critical thinking is at the very core of the current curriculum (and is central to subjects like Home Languages and Dramatic Arts) it is thus unavoidable that one should grapple with thorny issues. It is precisely through these difficult interactions with texts that learners develop their critical faculties.

This lesson reveals the naïveté of the concept that I originally hoped to probe through this research (taken from an early draft) that “the multicultural classroom environment is fertile ground to explore different perspectives. Learners can and do benefit from the perspectives of others.” This statement is belied by two factors in this instance. Firstly, as was previously mentioned, only one learner spoke up on the “for the wife” side of the debate, and secondly, only two learners reported experiencing a shift in perspective. It is probable that my optimism stemmed from my own shift in the course of the discussion as reflected in my journal:

While I will never fully understand the reaction of horror that many of my learners have expressed to the concept of cremation, the strength of their reaction has given me a deeper understanding of and sympathy for Siphos.

Again, my critical friend's observations are extremely pertinent:

What I noticed was how the class was divided in how they saw the issue of Siphos and Mandisa. What was interesting for me to see was how the coloured learners who are normally vocal in many of issues that were dealt with in class

but when it came to the cultural debate faced in the book they seemed to dim themselves as if they did not want to say anything that would offend their black classmates who were quite vocal and staunch in their traditional beliefs. Although you tried to push the boundaries with the learners it seemed like it took some of the learners time to see that the aim of the discussion was to learn from each other and that anything said in the class would not be taken personally or used against them outside the class.

The idea of certain learners muting their opinions for fear of causing offence I find incredibly interesting, as it mirrors my own internal conflict.

While I have made peace with the necessity for broaching the gender issue, it is clear to me that, in answer to my first two research questions, class discussion is not always the best tool for addressing potentially contentious issues, especially where contrasting backgrounds come into play. (While my learners', in their end of year reflections disagree with me - as discussed later – I was, and remain, clear on this point.) It was clear to me that, for the majority of the class, a more subtle approach would be needed. As a result, I made a number of revisions to my original lesson plan.

*I presented a paper entitled "Literature in a multicultural classroom" at the ALARA International Action learning and action research conference in 2015 based on this chapter. In the feedback one delegate suggested that I find another name to describe this lesson rather than the "fight" lesson. He suggested the "critical" lesson. I, however, felt that that would not do justice to the emotional intensity of the lesson (with which other delegates agreed). Another delegate made the point (perhaps echoing the sentiment of the first) that the very fact that my learners were prepared to fight with me should be seen as an achievement, suggesting as it does their valuing of critical thinking over acceptance of the voice of the teacher. In particular, their preparedness to voice their differing opinions despite the tense mood in the classroom, is perhaps noteworthy. This point seemed obvious once I heard it, but perhaps because of the emotions of the lesson, I had been unable to see it.*

## 4.2 Modified Lesson Plans

In response to my early reflection on “the fight lesson” I modified my lesson plans for the rest of 2014 (the year in which my main data collection occurred) to include a series of lessons designed specifically to encourage the learners to see things from multiple perspectives which will be discussed in more detail later in this chapter. This was a revision of the current action cycle rather than an entirely new cycle. I did this because, while I was willing to recognise my role in creating a fractious atmosphere in the class and willing to admit that I could have handled the situation better, I was also shocked at the extreme stubbornness of many members of the class who were not prepared to even acknowledge the potential validity of a different perspective perhaps best summarised in one learner’s suggestion in her reflection on “the fight lesson”:

S 22: Personally, I’m not too cultural but if you want to be part of someone else’s family (get married to them) it only makes sense to do some research first. Find out what’s appropriate and what isn’t in their culture. I don’t believe in burning people to ashes and because of that, anyone who gets married to any of my family member[s] cannot randomly decide to burn **my** people to ashes. **Their beliefs shouldn’t clash with mine.** (Emphasis mine)

Linguistically, (Martin & Rose, 2003) her initial low intensity in “**not too** cultural” is belied by the imperative mood of “do some research first” and “Find out what’s appropriate”, as well as the word “my” in “**my** people” which serves as an intensifier in terms of cultural identification. The emotive construction of “burning people to ashes” prepares the reader for the counter-expectant judgement (in terms of social sanction) of impropriety in “Their beliefs **shouldn’t** clash with mine.”

### 4.2.1 Drama as Solution

Learners’ engagement in practical Drama classes develops empathy, collaboration and critical thinking (as discussed in the Literature Review). Thus, I created a series of lessons which were specifically designed to encourage learners to see things from multiple perspectives.

*At the time my focus was still solely on the LEARNERS' ability to engage with the perspectives of others.*

While dealing closely with one of the major themes of the play, I was careful initially to avoid the specific topics in the play (such as cremation) so that the learners could approach the themes from different angles. (Hence my coining of the term “camouflaged lessons.) In addition to these lessons, girls were working on performances of Nothing But the Truth. Each girl performed at least two small sections from the play for assessment purposes. These lessons were interspersed within the original lesson plans which constituted, besides practical lessons, reading and discussing sections of the play.

#### 4.2.2 The Camouflaged Lessons

The outline of the lessons was the following:

##### **Lesson 2:**

Using the apartheid villains and heroes you researched, get into groups with at least one hero and one villain per group. Share the information you have discovered about each character then improvise a scene involving your characters.

##### **Lesson 3**

###### **Part 1:**

(after a complete break from the play to allow learners to “cool down” after lesson one’s heated discussion)

Dance lesson in which groups end up having to dance to the rules they have stipulated for another group.

**Part 2:** Unprepared speech on which subject should be dropped from the school’s curriculum due to imaginary budget cuts and which one should stay; then reversed and having to argue for that subject to stay.

##### **Lesson 6**

Improvisation on a scenario where you are in conflict with your parents because of something that you think is your right to decide but they think is up to them.

Reading of section where Sipho won't let Thando go to Johannesburg

### **Lesson 8**

Listen to the reading about Navajo wedding customs. Improvise the meeting between parents of a Xhosa child and a Navajo child.

Show and discuss

In the early stages of my research I wrote:

The focus of my research at this point shifted slightly to assessing the success or failure of the series of “camouflaged lessons” in addition to general class discussion. I wanted to examine the extent to which I had managed to facilitate the learners’ ability to see issues from a different perspective, specifically a different cultural perspective, without imposing my own perspective and being guilty of Eurocentrism and an assimilationist model of dealing with learners in a multicultural classroom environment.

*Retrospective reflection has highlighted the extent to which even my stated focus (above) betrays the extent to which I have been programmed by what Keating (2007) would call “normalizing concepts”. I am only interested in the extent to which my LEARNERS can see things from different perspectives, not whether or not I can see **their** perspective. Thus, implicitly, either I understand their perspective fully, or my perspective is ‘right’.*

Of these lessons the one that yielded the most interesting discussion around culture was lesson 8. An analysis of this lessons, as well as insights drawn from end of year small group interviews and follow-up questionnaires follows.

#### 4.2.3 Lesson 8 - the Navajo lesson

In this lesson, I read a section of a novel by Tony Hillerman on Navajo wedding customs which differ significantly from Xhosa traditions in that the newlyweds are expected to move in next to the **bride’s** parents’ home. While primarily a practical lesson, this lesson was specifically designed to encourage an understanding of cross-cultural perspectives, still working on empathy with Mandisa. The structure of this lesson involves what Keating (2007) refers to as



relational reading exposing learners to different cultural perspectives. However as the focus was more on difference than similarity, Keating's intentions were not honoured.

In the discussion after their skits, there is a difference of opinion about Coloured as compared to Xhosa culture. It is interesting to note here that as a "non-member" of either of those groups, I was fairly easily able to facilitate the discussion, in which offence had been caused, but which ended harmoniously (in contrast to the initial fight lesson which did not).

<b>L12 (a coloured learner): I think there is a resolution because my aunt she is marrying a black man. And at first it was like a struggle because he went to my grandmother instead of going to my uncle because my grandfather's dead and then there was like a big argument but they finally agreed on a settlement even though she wasn't black and [shrugging] it worked out fine.</b>	<b>E – countering D – justifying</b>
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<b>Teacher (1<sup>st</sup> comment): OK. That's interesting. That's good to know. Yeah?</b>	<b>E – Ratifying</b>
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<b>L5 (a black learner): But I think it's not much of a resolution because there was a ... the other tradition is not as strong as... the ... the... Xhosa tradition and stuff so that's why it worked out [teacher looks at previous speaker] they...[gesticulating]...its its [hands suggest intermingling]</b>	<b>E – countering</b>
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<b>Teacher (2<sup>nd</sup> comment): [laughing] I'll do L19's [not the previous speaker but also coloured] face for you [teacher raises eyebrows tilts head and frowns in a manner that suggests strong disagreement or indignation at the comment that "the other tradition is not as strong as ...the ...the... Xhosa tradition"]</b>	<b>R – helping bring implied countering opinion to the table</b>
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<b>Various": hmm (knowingly)</b>	<b>E – ratifying</b>
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<b>L5: It's not AS strong</b>	<b>D – justifying</b>
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**Teacher (3<sup>rd</sup> comment): so are you saying the coloured culture isn't as strong as the Xhosa culture?** D – clarifying

**Various: no/hmm/[general discussion]**

**L5: [simultaneously] that's what I'm saying** D – acknowledging

**Teacher (4<sup>th</sup> comment): whoa whoa let's hear the coloured ladies on that** F – inviting

**L10: no, there's no rules from MY side but..** D – answering

**Teacher (5<sup>th</sup> comment): L19, you clearly disagree** F – inviting  
D – justifying

**L19: no, I was just thinking like ([to L12] was it your coloured aunt or your aunt x?...oh) no I think like, there are some coloured people. Maybe not me personally, but there are coloureds who are like very strict on what they do and are very conserved [sic] and that kind of thing, so I think I can agree that both cultures are strong.**

**L12: you get coloured parents who say you are going to marry a coloured and you get coloured people who say choose outside of the coloureds.** D – elaborating

**Teacher (6<sup>th</sup> comment): pathibly [then correcting] possibly although we have very different cultures within South Africa, we are also influenced by each other. So possibly there's more possibility of an understanding because at least - even if we disagree- at least maybe we have a sense of where the other person's coming from? One two [indicating order of speakers]** D – observing

**[general quiet assent]**

**L4: I think that's why culturally people they don't like you to marry into a different family, family that's a different culture to theirs because there's going to be a quarrel over a few matters.** D – offering/ Interpreting

**Teacher (7<sup>th</sup> comment): issues ja absolutely and it's interesting because that's often interpreted as racism** E – Ratifying  
D – modifying

**[general: yes ja]** E – ratifying

**Teacher (8<sup>th</sup> comment): but there is a lot of subtlety that is beyond that. Ja [pointing to next learner]** D – elaborating

**L2: I think about what L5 said. I don't think it's necessarily right to use the word strong. It's not that it's not as strong. Maybe maybe [others offering suggestions like "different"] yes it's very different maybe we maybe they are more liberal... and then we are more strict, we are more conservative. So to say that our culture is stronger....[general contribution unclear]** E – countering

**Teacher (9<sup>th</sup> comment): OK good. Let's talk.. anything else about this group? Let's talk about group 2.** E – Ratifying  
F – inviting

In terms of discourse moves, the first move from the teacher, although a ratifying move is not stated authoritatively: "OK. That's interesting. That's good to know. Yeah?" The terms "interesting" and "good to know" place the learner in the position of authority and the teacher as the recipient of knowledge. This is appropriate given that the learner is offering personal cultural experience. Furthermore, affirming narrative rather than argumentative interaction allows learners to bring their life experiences to bear on the topics under discussion.

In terms of FDE analysis, however, it is significant that the control of the discussion is not handed over as evidenced by: "let's hear the coloured ladies on that" and "One two [indicating order of speakers]" and "Let's talk about group 2". Rather than countering learner

L5's comment that the Xhosa culture was stronger than the coloured culture, I clarified it and encouraged a counter argument from L19, "you clearly disagree" (5<sup>th</sup> comment). In contrast to the fight lesson then, I take on the role of referee rather than combatant, encouraging learners to see other's perspectives rather than taking up the fight myself - a more efficient and less conflictual interaction. It was interesting to note too that L19 rather than saying she disagreed with L5 concluded "so I think **I can agree** that both cultures are strong" as though someone had made this point already (which no one had). It is possible that being invited by me to challenge L5 felt like an acknowledgement of her perspective.

My teacher's journal reflection on the lesson at the time was:

It was interesting to note that other than elopement no resolutions were found. So it seems that in the view of the learners the issues of lobola and the daughter joining the husbands' family in Xhosa culture; and the son going to live with the mothers' people in Navajo culture are irresolvable culture clashes. (Alternatively they just felt that a lack of resolution would make for good theatre in the short time allocated.)

Although this stands from a Dramatic perspective, the discussion above indicates, I think, that learners were engaging intellectually at a complex and subtle level with regard to the potential for contrasting cultures to forge resolutions (or not forge them).

A moment in one of the skits brought to light an element of the gender discussion which had been such a contentious issue in the original lesson. In this context, however, I was able to pick up on it and highlight it rather than making the point myself. Again a subtler technique that made it easier to avoid anger:

T: ...I really like the line about "my daughter is not a dress"[referring to lobola]. I thought that was (that was what you said, hey?)

[silent assent]

T: I thought that was such a strong symbol for... the clash... it's like "how is it that you think my daughter can be bought like something from a shop and put somewhere? And that she's not that." I really thought that that was a clever interpretation. Good.

*In final analysis, I note, however, that while avoiding anger, I have certainly not missed the opportunity to, once again reinforce the supremacy of my own cultural and individual perspective.*

#### 4.3 March Tests

Answers to one of the questions in the March test paper (part of which came from the 2013 November external examination) shed some light on learners' ability to see issues from multiple perspectives.

Learners were asked:

7.6 You have been selected to play the role of EITHER Mandisa OR Thando. Explain how you would use Stanislavski's acting techniques in your preparation and performance of the role. (8)

(South Africa. Department of Basic Education [DBE], 2013)

The following answer demonstrates a clear empathy with Mandisa (emphases mine):

Given circumstance: In the play, a circumstance Mandisa has to face is that Sipho and her elders are confused and angry at the fact that Themba's body has been cremated, and Mandisa hasn't brought Temba's whole body back to South. This **confuses and frustrates Mandisa** because in London, cremation is seen as a **norm**. I would imagine myself in the same position and work on how I would react and deal with the situation, which would be that I'm in the midst of confusion and be very frustrated at these people **disrespecting my culture and norms**.

Emotion Memory: I would think of a time in which my family members **who think their way of life is correct and mine is completely absurd**, like wearing pants to a homecoming. Where I live and come from, women can wear what they want. At my father's home, which is "my home" women are only allowed to wear long skirts. This confuses and frustrates me. Their **narrow mindset** frustrates me.

I know the basic things about Mandisa, like that she's from London, grew up there and is very **liberal**.

In terms of discourse analysis, this answer shows both an ability to appraise Mandisa's situation affectively "this confuses and frustrates Mandisa", and to recognise the moral judgements made against her "disrespecting my culture and norms" and "completely absurd". The increased amplification caused by the use of the intensifier "completely" shows that she is imagining Mandisa's othering as an intense experience. The use of inverted commas around "my home" implies having brought a critical mind to bear on the patrilineal definition of home. The fact she use a very similar pairing in terms of attitudinal lexis to describe both Siphon "confused and angry" and Mandisa "confuses and frustrates", suggest a very balanced perspective.

These linguistic clues combined with the personal detail about failing to understand the convention of not wearing pants, suggest a more than superficial attempt to understand both characters' perspectives.

In terms of Stanislavskian technique the use of "emotion memory" and the "magic if" are important aspects of preparing for a role. As the name suggests, "Emotion memory brings back our past experiences" (Moore, 1966, p. 57). One must find a time in one's life when one would have felt as the character now feels. The 'magic if' requires an actor to ask what s/he would do if s/he were in the same situation that the character is in. "This "magic if," as Stanislavski called it, transforms the character's aim into the actor's. It is a strong stimulus to inner and physical actions" (Moore, 1966, pp. 31-32). Both techniques are powerful tools for building empathy.

This type of "perspective-taking" exercise is of value not only in terms of an appreciation of literature, and an ability to perform a role well. Studies have found that exercises like these can significantly reduce the tendency to stereotype "the Other" in general as the "perspective-taker's reduced stereotyping [is] generalized beyond the individual target to the target's status group. (Galinsky & Moskowitz as cited in Amoroso, Loyd, and Hoobler, 2010, p. 813)

My journal reflection at the time of marking this test was:

I've been struggling all term to find a way to encourage the class to see things through Mandisa's eyes and ironically the answer is so obvious it's painful; and it came to me by fluke because I used last year's final exam as an assessment at the end of term 1. One of the questions was about Stanislavski's method as it would relate to one of the characters in Nothing But the Truth and OF COURSE the learners who chose Mandisa automatically put themselves in her shoes and started looking for parallel circumstances in their lives to mirror hers. The solution is inherent in the subject but I was too busy looking for it to see it.

My initial thought is that next year I should do a Stanislavski exercise first before discussing cultural differences in upbringing but on reflection it is important for the girls to first recognise the cultural differences before putting themselves in her shoes otherwise it is likely that they will just see her as rude; and nothing will be gained (TJ/2014/3).

Undoubtedly the use of Stanislavski will be an asset moving forward regardless of the timing.

The insight I gained from the lessons mentioned above and the March test spoke to two of my research questions in particular:

1. In a multilingual, multicultural class, how do learners understand play texts and answer questions based on them?

Answer: learners are best able to fully understand and answer questions on play texts when they can relate to the feelings of the characters, while the reading of the text and classroom discussion are form the foundation for learners' understanding, practical Drama activities (and the discussion that follow them) are best suited to facilitating a deep level of empathy with characters.

2. To what extent do the contexts in which the prescribed plays were written and set combine with learners' various language and cultural backgrounds to restrict or enhance learners' reading of these plays in classroom interactions?

Answer: If learners have similar backgrounds to characters this can enhance their understanding and empathy with the character. It is harder for learners to empathise with characters from different backgrounds but, again, Drama techniques, particular Stanislavskian techniques can enhance learners' ability to analyse multiple perspectives. Improvisation exercise which encourage learners to explore parallel themes but with reference to their own lived experience encourage perspective taking which, whether consciously or not, enhances learners' abilities to recognise the validity of ideas different from their own, and thus engage more fully with characters from different backgrounds. Moreover, acting the role, or even preparing to act the role of a character from a different background is an extremely powerful way of engaging with that characters' perspectives especially in 'method acting' techniques are used. The use of drama is particularly helpful where the issues or themes under discussion are potentially sensitive or contentious, as much of the integration of the cognitive dissonance experienced happens internally – between the self and character – rather than externally between people. Coming to terms with both sides of a subtle and emotive issue is, I believe one of the hardest aspects of critical thinking, and being able to manage this internally is an even greater achievement. I believe that Drama provides the “tools” to enable learners to develop this skill without even noticing that they are doing so.

#### 4.4 Small Group Interviews – The Long View

Answers in the group interviews (conducted at the end of the year – Appendix E) and learners' comments in the follow-up questionnaires (8) (Appendix F) shed further light on the learners' feelings both towards the initial fight lesson and subsequently. I focused my questions on their responses to Mandisa, as she is the character who catalyses the conflict.

The questionnaires provide a good sense of the range of learners' responses to Mandisa. The question, 'Please think back to the first time you “met” Mandisa as a character. What was your attitude to her?' elicited the following selection of answers:



**Table 2: Selection of Learners' Responses to the Nothing But the Truth questionnaire**

I thought she was rude and disrespectful
I thought that she was this disrespectful young lady who thought that she was better than anyone else.
I thought she was a snob, but it got me excited because I wanted to see how the story would unfold.
I disliked her very much because of the way she spoke to Sipho.
She was disrespectful, I did not like her
I thought she was being rude and just had bad attitude towards her uncle. So at first I wasn't convinced [sic] about her.
It was neutral, didn't see anything wrong with her, to me she was a clear symbol of times that have changed.
I thought she was a really confident person, and it was clear that she wasn't from SA.

Six of the 8 respondents to the questionnaire said that they had initially judged Mandisa negatively, one neutrally and one positively. This is in line with my impressions of the classes responses at the time as discussed in 4.1 above. In terms of Appraisal Theory, judgement of people's characters is divided into two categories: moral and personal (Martin & Rose, 2003, p.28). At the one extreme, "I **disliked** her **very much** because of the way she spoke to Sipho." reveals a direct negative personal judgement of "disliked" which is amplified by the intensifiers "very much". Similarly, Mandisa is condemned by the moral judgements "she was **rude** and **disrespectful**" and "**a snob**".

At the other end of the spectrum, Learner 12's comment "I thought she was a **really confident** person" is direct moral praise again amplified by the intensifier "really". Thus strong feelings are evident both among the learners who admired and those who criticised Mandisa.

I asked the learners in the small group interviews how I might handle the issue of the conflict and learners' extremely negative attitudes to Mandisa better next year. Three of the four

learners in the first group felt that the “fight” lesson should not be avoided. They expressed the feeling that the conflict itself had highlighted their appreciation of the text and the issues of the play:

S 3: I also think the emotional like the Drama and the fight worked really well because I think, OK, I’m speaking for myself now, had that whole fight and that whole drama in the beginning had that not happened, I don’t think I would have been as focused to the book as I am now because, because of that drama I started looking at things. I started actually analysing everything that happens. Like no, Ms Hayes why does she think like this? Whites are like this. So I donno, I think, with the emotions the whole drama thing, I think it made me take the thought out of the classroom if that makes sense

T: mmmmm

S 3: So I started to actually think about things that we were discussing; outside, and not only about the book itself. And I think it’s also nice to have to read a book when you have that whole broad insight, looking at things, looking at marriage issues, at other issues, and all that

T: mmmm

S 6: and I just liked the drama

T: OK good

Similarly one of the answers to the questionnaire revealed an increased sense of engagement saying it “makes a person want to read more”.

A perspective of one of the girls in the second group was that the lesson should be repeated exactly as it had been done this year because if it weren’t for the fight:

S20: ... then the girls won’t be able to see for themselves like you’ll just be telling them and they’ll just absorb. They need to argue to see that things are different. And...

T: So even though they were angry with me?

S20: Ja

Thus in retrospect, the learners, on the whole felt that the “fight” lesson had been pedagogically effective. I however, was still concerned about the complexity of my cultural insensitivity.

In the second group discussion (mentioned directly above) both learners felt that I had **not** been culturally insensitive, both felt that, conversely, the class had been culturally insensitive to me:

T: And in your honest opinion was I culturally insensitive?

S5: I don't think you were. I think the class, I think the class was more culturally insensitive

T: [laughing] That's interesting

S5: They were honestly.

T: OK

S5: Because, I'm not trying to you know [silent pushing down gesture] people. But you see most of us, of the the black scholars in the class, we have these strong opinions and we just wanted to get them out there you know

S20: Mmm

S5: No matter how, how badly it comes out, we just want to to get it out there 'cause we want you to respect our culture NOW.

T: Yes [Laughing]

S5: But we don't understand that it's not just black people who have culture. Other people have cultures as well. We also have to respect other people's cultures, and the one way that we will respect other people's cultures is when we understand it. But we're so busy TALKING that we're not not trying to listen.

All four girls in the first small group interview, in contrast, expressed the idea that (although they couldn't at this late stage in the year remember the details) they do remember feeling offended at the time.

In the follow-up survey conducted with additional members of the class, the question asked was:

I asked one of the focus groups if they felt that I had been culturally insensitive in that “fight lesson”. The girls in the groups said that they did not think I had.

Please rate your agreement/disagreement with this:

A. Strongly agree B. agree C. disagree D. Strongly disagree

In response to this, of the 8 learners who completed the questionnaire, 4 strongly agreed, 2 agreed, 1 disagreed and 1 strongly disagreed.

Interestingly, despite the fact that two learners felt that I HAD been culturally insensitive, when asked if I should try to avoid this “fight lesson” 100% of the learners surveyed by questionnaire said that I should repeat it. This view was shared by 5 of the 6 learners in the discussions.

My initial response to this unexpected outcome was as follows:

While I was concerned that the “fight lesson” was not a good way of addressing cultural issues as presented in the play, the class on the whole, seem to think that it was an excellent introduction to the cultural themes of the play. The heated nature of the discussion, learners felt, caused them to become more deeply engaged with the themes of the play. TJ 2014/12

There seems to be a disparity between how the learners remember the lesson by the end of the year and how they responded to it the week following the lesson – they are far more positive in retrospect.

It is possible that reflection after the initial anger had worn down may have caused a shift. In terms of Diversity Training, Clements and Jones point out that “it is important for the trainer to realize that reflection is something that may happen at the time of the experience (this is sometimes called reflection in action) or at a later time (reflection on action)” (2008, p.55).

The comment made in one of the small group interviews that the class had been culturally insensitive to me, rather than the other way around was unexpected and fascinating. It suggests, not only a movement from that first lesson to see another viewpoint, but also a critical self-reflection. It was interesting that a number of learners (6 out of 8) in answering the questionnaire concurred with her assessment of the class being insensitive in the questionnaire. This suggests success in terms of the aims of my camouflaged lessons. However, whether this is a result only of the growth engendered by the **text itself** or a combination of this and lessons designed to enhance tolerance is impossible to say (especially as the learners were, on the whole, not conscious of the intention of those lessons). It is thus not really possible to say to what extent my third and fourth research questions (restated below) have been answered in this case.

3. (How can educators best mediate play text analysis in order to affirm what learners bring to the text at the same time as stretching them beyond their starting points, honing their critical thinking skills and preparing them for examinations?)
4. What in my teaching practice enables or constrains learners' full understanding of texts, and the development of critical thinking skills?)

An interesting point raised by a member of the first small group interviews was the issue of me being white and the extent to which that fuelled the learners' resistance to my arguing for the Western perspective.

S 3: And the fact that you were defending Mandisa

S6: [...] She WAS Mandisa

S 3: You WERE Mandisa. So you, OK sorry the fact that you're white and so WESTERN, you're already a western person

[Laughter]

S 3: As much as we are influenced by Western culture we still have OUR culture as well. So we were like "WHOA. We gonna stick to this because you are Mandisa right now and we just don't care at all and we care about this so why are you arguing about it? So that was what kinna ticked me off.

T: [...]oh okay

S3: I felt like you are in the Western culture and as much as we kinna expect these things but then right now you are pushing and shoving and you're not giving our culture a chance, we don't... our culture to be there or anything to

T: ja

S 3: ...be there or something

T: Ja ja ja

S 3: so that was what ticked me off

This perspective is extremely enlightening. Not only does it confirm my own previously stated qualms at being the sole white person in the class and advocating a "white"/Western perspective, it also confirms what research suggests, that when the teacher comes from a different background from the learners it can affect learners' results negatively (Ladson-Billings, 1995).

From my perspective, I was meeting the force of the learners' resistance to Mandisa with equal force (to which they agreed, however, I am aware that my phrasing of this was the epitome of a leading question so don't hold much store by their consent.)

The statement by S3, "as much as we are influenced by Western culture we still have OUR culture as well," suggests the complexity in the notion of culture being dynamic, and also perhaps the importance of the fact that learners feel they are in control of which aspects of Western culture they do and don't assimilate. (Although to what extent the notion that they are in control is true given the "invisibility" of "white" culture discussed in the Literature Review, is a moot point.)

While I am comfortable with the **arguments** made on the day of the initial fight lesson, I am not comfortable with the fact that learners felt that their culture was not being made room for.

It is clear from diversity training, multiculturalism instruction, and educational theory that resistance is to be expected when people's dearly held beliefs are challenged. Hofstede points out that:

as soon as certain patterns of thinking, feeling and acting have established themselves within a person's mind, (s)he must unlearn these before being able to learn something different, and unlearning is more difficult than learning for the first time (Hofstede, 1991, p. 4).

Pre-service teachers in multicultural training are:

asked to listen to and talk about issues that contradict their personal frames of reference. Emotional reactions to discussions of this sort may range from "cognitive dissonance to emotional shock" (Noel as cited in Mc Falls & Cobb-Roberts, 2001, p. 165).

Thus, considering my initial lesson, I should not be surprised by the reactions of anger. Mc Falls & Cobb-Roberts go on to note that many of their students are concerned that if accepted, the new ideas with which they are confronted may further isolate them intellectually and emotionally from their communities. This concern becomes more pronounced by physical separation from their own communities. It is interesting to note that many of my learners are boarders and thus like the college students described above, separated from their families and communities.

So, while part of me is with the learners in believing that the lesson had positive effects in the long term, and at peace with the fact that resistance and anger are a normal and natural part of the process of being exposed to different views of the world; another part of me thinks that it makes sense that I should do everything in my power to lessen learners' feeling of discomfort, and of cognitive dissonance at the same time as not avoiding tough issues.

The learners were also, no doubt, less aware than I was of the effort and careful planning that I needed to put in to "win them back". Furthermore, had I not succeeded in this, I have no doubt that feelings would have been completely different, even nine months later. While it is well established that strong emotion, even anger, is a powerful aid to learning, I ultimately agree with Franklin (as quoted by Mc Falls & Cobb-Roberts) "We must begin to encourage a

dialogue [on multiculturalism]; one without acrimony but with civility. —John Hope Franklin, Chair, Advisory Board for the President's Initiative on Race (1999)" (Mc Falls & Cobb-Roberts, 2001, p. 164).

Even by the end of the year, while all participants in the small group interviews had eventually come to see Mandisa in a positive light, 2 respondents to the questionnaire still felt that Mandisa was rude and disrespectful and felt that their attitude hadn't changed since their first encounter with her.<sup>14</sup> One learner in the small group interview made it clear that although she had forgiven Mandisa she still did not agree with the way she spoke to Sipho.

Z: I don't forgive her talk whatever, I just forgave her because she resolved a lot of things if it

T: [...] Ja

Z: Weren't for that I'd still won't...I don't agree with it

T: You don't agree with the way she speaks

This suggests not so much a broadening of cultural perspective but rather a plot related situational change of perspective. Again, this distinction makes it difficult to answer research questions 3 and 4 with any certainty.

Small group interviewees were also asked whether or not they were conscious of me manipulating them in terms of understanding other people's perspectives. The answer was a unanimous "no". All but 2 of those who answered the questionnaires responded that they had not been conscious of my manipulating them. In the small group interviews, even after having the lessons pointed out to them, most felt that the lessons had had no influence on them.

However one learner in the interview responded:

It makes sense because honestly, that exercise about actually looking at the cultural clash, had that exercise not been done, I don't think I would have

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<sup>14</sup> Note that my formulation here including "eventually" and "still" implies that I expect the learners to have come around to my way (implicitly the "right" way) of thinking.



understood the book as well as I did; because it actually gave me time to sit down and go “OK, so THIS is Mandisa’s culture. Let me write it down. Oh shame, poor Mandisa, she ALSO has a culture.<sup>15</sup> She also believes in something. Oh shame, she’s not a bad person after all. OK, this is what happens in South Africa, OK too bad it doesn’t happen that way. So I think your pushiness and you actually making us do those things made me say, “OK, I forgive her”.

Interestingly her response, although meant to be about camouflaged lessons, seems to refer more to the initial fight lesson again.

In order then to try to assess if the camouflaged lessons had had any success, I turned to the transcripts of those lessons. An interesting contrast was evident in learners’ opinions before and after the improvisation at the beginning of lesson 6. In the previous lesson, learners indicated shock in response to Mandisa suggesting that Thando should decide for herself whether to go to Jo’burg and/or England with her cousin.

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S: [reading] It’s up to you Thando if you want to go with me you are old enough to make decisions for yourself

T: how old is this woman?

SS: twenty – six

S: so disrespectful

Despite my pointing out that many staff members were younger than Thando, and more independent, the learners stuck to their perspective, saying that the difference was:

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S: I think culturally...

SS: [yes]

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<sup>15</sup> It is possible that the learner’s initial reluctance to recognise that Mandisa has a culture could be attributed to a tendency to teach of culture as an artefact of “otherness” i.e. something which people who are not “white” possess. This was a danger in the former Arts and Culture curriculum (to which these learners would have been exposed) which had both the potential to enhance learners’ multiculturalism and to restrict it depending on how well it was handled. It is equally possible that this was merely internal resistance.

S: Our parents are more... principled

After the improvisation at the beginning of lesson 6 (in which a learner acted being horrified that her parents had applied for her to go to a university that she wasn't interested in) I asked the learners to respond to questions starting by focusing specifically on the improvisation and leading on to questions more specifically related to the text. They voted by raising their hands with their eyes shut. The total number in the class was 22 that day. The following responses are relevant here.

How many people feel that you should decide where you live, where you decide to settle eventually	22
Please keep your hands up if you feel that includes overseas	21
How many people feel that once they are working they should be allowed to choose where they go on holiday	19

The difference between numbers agreeing to the first and the last question may well be because of the word "eventually" as, in the previous day's discussion it had been made clear that there is a massive difference, particularly in Xhosa culture, between whether you are living in your parents' house or not (regardless of age).

I put the overall change in feeling from it being extremely disrespectful for Mandisa to suggest that Thando choose for herself, to 19 out of 22 people feeling that they should be allowed to choose where to go on holiday once they are working, down to the improvisation which brought the concept of freedom of choice from the abstract to the personal.

Thus the concept in general of Thando's life decisions being made by her father was perfectly acceptable to my learners but once this notion had been turned through improvisation into

a “**thought in experience**” (Pendergast & Saxton, 2013, p. 5-6) (emphasis mine) the learners’ perspective changed.

Thus, overall, an expanded awareness seems to have been created, and, on the whole, it seems that I have both in my classroom interactions (subsequent to the initial lesson of contention and arguably even within it) and in terms of lesson design, handled the cultural issues within the play fairly well bringing my learners in the end to a fuller understanding of the characters and themes of the play through the use of classroom discussion and practical Drama exercises. In particular, in terms of discussion, although teacher learner conflict seems not to be a long-term problem and has some benefits in terms of sparking interest, I would argue that teacher as mediator of argument rather than as arguer is a better pedagogical choice. Thus in general term, I would say that the use of Drama activities was extremely beneficial in enhancing perspective taking thus leading to a fuller understanding of character including as relates to issues of culture and gender. Both the acting of scenes (which occurred in lessons other than those videoed, but are referred to tangentially in the March test) and in improvisations that were recoded were I believe beneficial.

(I also believe that having the opportunity to perform for learners from another school and discuss and debate the scenes afterwards may have been extremely beneficial though I didn’t think to specifically interrogate this at the time.) This, in essence, addresses my third research question:

3. How can educators best mediate play text analysis in order to affirm what learners bring to the text at the same time as stretching them beyond their starting points, honing their critical thinking skills and preparing them for examinations?

As to the examinations, In Dramatic Arts, it seems there is no conflict between the examination and what I would naturally be nurtured in the classroom, though in the absence of an Examiners’ Report it is hard to be sure. Certainly there is nothing to suggest that a learner’s interpretation provided it is substantiated would NOT be accepted (as there is in English.) Thus everything that enhances critical thinking (as outlined above) would presumably also benefit them in the exams.

In terms of my fourth research question, “What in my teaching practice enables or constrains learners’ full understanding of texts, and the development of critical thinking skills?” much of what enables understanding has been touched on in answering question three. In terms of constraints, however, two issues stand out for me. The first is the notion of “white” culture being invisible and thus dominant under “normal” circumstances. I imagine that if I were more in the habit of being explicit with myself and my learners about my cultural norms, the conflict between Sipho and Mandisa would not have seemed so strange to them in the first place, and my defence of Mandisa would not have evoked such a strong response. (*I also would have been less inclined to want the learners to see things from my perspective, and more able to listen to theirs.*) The second major constraint, is my control of discussions linked to text. While I seem able to hand over some control of the lesson when assessing practical tasks, I hold the reins when it comes to discussion of text which does not enable learners to engage fully in critical thinking or develop intellectual authority.

Other potential improvements are explored below.

#### 4.5 Plans for the second cycle of Action Research

The special care that is demanded of me as a white teacher teaching in a multi-cultural classroom, is akin to that referred to by Boal when asked whether it was different for him working with a women only group:

No. Yes and no. Because when I work-with men or women-I try not to impose my opinions. I defend my opinions but I try not to impose them. When it's exclusively women, it's something special. When I work with immigrants or workers, for instance, they don't consider me to be their oppressor. But when there are only women, I am a man, so I symbolize oppression. From the very beginning, I have to make a certain effort-I'm not macho-but I'm a man and so it is much more difficult (Boal, A., Cohen-Cruz, J., and Schulzman, M. (1990) p. 67).

Cognisance must be taken of the difficult history of our country. Consequently, following the advice of the one learner who suggested that I introduce the issues prior to reading that particular section of Nothing But the Truth, I devised the following questions which could be used next year as pre-reading material either for writing or discussion:

1. Should we allow people to marry cross-culturally?
2. Who should get to decide where I should be buried when I die and indeed whether I need to be buried?
3. (this for later in the text) At what age should girls be able to choose where they want to live?

All three questions would, I imagine, prove rather controversial, but would not carry the same heightened emotion as the issue in the play does, concerned as it is with the rituals around death which are so highly emotive and highly personal, thus hopefully paving the way to a less acrimonious discussion.

In addition, the strategy of metadissonance (Mc Falls & Cobb-Roberts, 2001), in which learners are **prepared**, by way of a warning from the educator, for the internal conflict that they are likely to experience on encountering a particular text or viewpoint, is worth embracing in the Drama classroom. Nothing But the Truth is only one of many examples of where Drama learners are challenged to see the world in very different ways from those that they are used to, and being able to make sense of one's reactions to such exposure would, I believe be very helpful.

It is perhaps arguable that part of what resulted in the intensity of the argument in this particular class with this particular issue was caused, not by the class being multicultural, but by the class not being multicultural ENOUGH. Had I not been virtually the sole voice speaking for Mandisa (even though there were others with the same perspective), I could have taken the role of arbitrator between groups of different cultural perspective, rather as the representative of one opinion. As McFall and Cob-Roberts further point out:

The class discussion can facilitate the presentation of several perspectives. Additional support for the importance of discussion can be found in the constructivist theory, which emphasizes that learning takes place through social interaction and the learner takes an active role in the construction of personal knowledge (Piaget, 1952; Vygotsky, 1978 as cited in McFall and Cob-Roberts, 2001, p. 170).

*I noted with irony that only after completing the write up on this lesson and the learners' reflections (almost a year after the initial teaching) did I begin to wonder to what extent the learners in the class who do not come from a Xhosa background had understood Sipho's perspective. I could state in my defence that it was obvious from the class discussion that they did, but this is a thin argument as not every learner participates in class discussion. Furthermore, given that I hadn't constructed the question, I can't honestly say I was paying attention to a potential answer to it. It is possible that I assumed that because I understood his position, others would too. I think the truth is that I subconsciously assumed my position to be the "norm" and focused my attention on "corrective measures" for those of a different view. My teaching is constrained by my subconscious affiliation with certain members of the class ('others of similarity') and non-affiliation with "others of difference". Again, more conscious recognition of my own culture and MY (and thus by implication 'others of similarity') need to understand the cultures of others in relation to my culture should address this issue.*

In summary then enabling factors would include

- classroom discussion and even argument though it would be preferable for the educator to mediate rather than engage in the argument.
- the use of drama techniques including acting the roles and improvising around the themes enhances empathy and critical thinking.
- where themes involve culturally sensitive issues, exposure to variation as suggested in critical multiculturalism is effective (as in the Navajo lesson).
- Explicit acknowledgement of "white" culture AS a culture as a general practice.
- More student-led and co-led discussions both in practical and theory lesson allowing learners to develop their intellectual authority and critical thinking skills.
- Preparing learners in advance for the fact that they might be shocked or troubled or unsettled by information with which they are about to be confronted.
- Preparing students with pre-reading introductions to the contentious themes.

## CHAPTER FIVE

### 'The Crucible' – Autoethnographic Reflection and Data Analysis

#### Overview

In this chapter I will give an overview of the different challenges presented in teaching The Crucible as compared to Nothing But the Truth. I will then analyse learners' responses to the introductory "Invisible Theatre" (Boal, 2002) lesson, followed by the analysis of sections of transcripts from three (of the ten recorded) lessons. My focus in these three analyses will be on the power dynamics and extent of teacher control in discussions, as this was the most interesting element that emerged from my initial coding of the lesson transcripts. I will utilise Mayer's (2012) FDE coding system, in particular.

The Crucible is in a completely different category from Nothing But the Truth. Firstly, I have taught the play many times before, and am thus aware of some of the pitfalls. From experience, I know that one of the potential problems is that when learners bring their own world experience to bear on the issue of witchcraft in The Crucible, an entirely different interpretation to that intended by Miller is derived. Lastly, The Crucible was taught as the play text in English not in Dramatic Arts.

Unlike with many literary works, we are fairly clear about Miller's intentions in The Crucible for two reasons. Firstly the sections of prose often point to his perspective, and secondly, he wrote the play specifically as social commentary against the 'witch-hunt' of McCarthy's anti-communist campaign, of which Miller himself was a victim.

When The Crucible was set for matric I designed an introductory lesson based loosely on Augusto Boal's (1979) invisible theatre in an attempt to draw attention away from the issue of witchcraft, and focus it more on the theme of fairness.

The motivation for this decision was based on experiences I had had ten years previously, teaching The Crucible to learners who firmly believed in witchcraft and thus sided with Miller's antagonists (Abigail and the girls) rather than his protagonists (the Proctors etc.). I anticipated that (to quote my second research question) "the contexts in which the [play was]

written and set” would, once again, “combine with learners’ ... language and cultural backgrounds to restrict” rather than to “enhance their readings of the plays.” This exercise was designed as a pre-emptive measure to avoid a reading of The Crucible that (as discussed in the Literature Review), would have been detrimental to learners’ results in the final examination.

We (my colleagues in the English department and I) have been using this introductory lesson for a number of years now. In analysing the teaching of The Crucible, I wanted to assess the efficacy of this lesson as a starting point, (in the words of my research question), to assess whether this was a good strategy to “mediate play text analysis ... honing their [the learners’] critical thinking skills and preparing them for examinations”. In addition I had attempted to construct writing activities that would connect the play to the learners’ experiences in other ways, thus hoping still to derive the benefits of reader-response theory (again, in terms of my research question, enabling me to “affirm what learners bring to the text”) while avoiding the problem of learners siding with Abigail (thus “preparing them for examinations”). Lastly, I wanted to observe and analyse my handling of the reading and discussion of the text in class.

### 5.1 The Introductory Lesson

The day before the introductory lesson, I enlisted 3 learners to be part of an Invisible Theatre intervention (Boal, 2002) in which the teacher after having briefly left the classroom (or hall in this case) returns to accuse three learners of having contravened her instruction to stay in their seats. The three learners are sent to be severely punished by the principal. A message is sent that one is pleading her innocence to which the teacher replies furiously that this is untrue and the child must be punished based on the evidence that the teacher “recognised their guilt in their auras”. Two of the three primed participants were “guilty” of going against the instructions of the teacher while one was entirely innocent. Two possible scenarios follow. Either one or more of the learners has the courage to speak out against this injustice eliciting dialogue around the issue; or no-one speaks out in which case the teacher continues teaching for a few minutes and then stops and opens the discussion revealing that the



accused learners were part of the “performance”, and calls on the audience to reflect on their participation or lack thereof.<sup>16</sup>

It is debatable whether Boal himself would categorise my version of Invisible Theatre as a “creative heresy” (a positive term to denote a variation from the original form of Invisible Theatre that is acceptable because it furthers the essential cause of positive change) or an “unacceptable deviation” (“not adaptations of Theatre of the Oppressed to special conditions and local problems, but total treason to the philosophical basis of this form of theatre, which must be Theatre , *about, to* and above all *of* the Oppressed.”).

It is perhaps the latter to the extent that, as a teacher, I could arguably fall into the role of “the oppressor”, furthermore, my intention in the performance of this intervention was to deliberately guide my pupils in a particular direction. However, to the extent that I used the methodology to highlight potential injustices in our school environment, and learners’ complicity in these, I believe that the lesson was in line with Boal’s intentions. In terms of the English curriculum, the entire exercise, while steering learners in the direction of the examination (in terms of text analysis), was designed to enhance critical thinking and “empower [learners’] understandings of the world they live in” (South Africa. DBE, 2011 (a) p. 11).

Over the years (about six now) that we have “performed” this introductory lesson, not once has a learner stood up for the innocent child. In discussion afterwards many have claimed that they didn’t notice and so were unable to comment. Many though have known that the learner was being unfairly treated but were scared to stand up for her. One or two learners over the years have said that they honestly intended to address the issue with me after the lesson. This year was no exception. Learners were asked to write reflections on this lesson the following day (25 of the 27 learners in my class completed this reflection – although the Invisible Theatre lesson was conducted with the whole grade only my class participated in the reflection process). Some of the comments, in no particular order, are listed below:

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<sup>16</sup> A more detailed description can be found in the lesson plan which has been added as Appendix K.

1. It made me see things from different perspectives and how one should not be ashamed or scared to say what one thinks.
2. The reason [for no one defending the innocent child] is because everyone knows that Ms Hayes doesn't like children that don't listen, and when she's angry, she is angry and therefore we were scared to ask her what was going on because whoever had the guts to ask would most likely get their head bitten and feel embarrassed afterwards. Everyone knows that "Dragon Lady" – (term she uses in Drama when we didn't do our homework and she looked unhappy while saying) is a Lady one would [not] want to mess with.
3. I honestly wasn't aware of what was happening.
4. One must stand up for what's right ... ask for tangible proof.
5. I felt rather ashamed and disappointed because no one out of our whole grade stood up for [the innocent learner], imagine that was me and my friend who sat next to me didn't mention that I am innocent
6. If I took her part and said she done nothing, would she do the same for me?... I guess I was being selfish but, yet again that's life.
7. In our minds an angry teacher is always right and you don't argue with her. I learnt that we would rather let one of our peers get into trouble than speak up for them. Just because we don' want to be implicated, and we are afraid of that particular teacher.
8. Standing up to someone who has higher authority is very hard.
9. After we got it, it was hilarious and it did make us do some thinking.
10. Most of us had seen that [the innocent learner] did not stand up but all we did was keep quiet. This showed me that the society we live in no matter how innocent a person is they will not speak up because they do not want to get in trouble, so they would rather let that person suffer.
11. I honestly wouldn't have had the guts to approach you afterwards even though I knew you were wrong.
12. Many people can be caused to keep quiet because of the one individual who is wrong because that individual has got authority or influence them in some way.
13. So in a school environment ... I don't know how the lesson helped, because we did speak out [referring to an incident when the matrices didn't like a joke that one of the

staff members had made and they complained about it] but the response we got was basically telling us to shut up.

14. I actually realised something about myself. I'm the type of person who would sit back and do nothing when injustice is being done. I know it's not a good thing but I'm a coward and I can't help it. I think it could be because of the society I grew up in. When someone older than you says something whether it's wrong or not, you have to obey.

The comments above represent the spectrum of reflection fairly well.

My initial response after reading the learners' responses was:

"To my mind these comments indicate the success of the lesson in general terms (though its success in terms of The Crucible is yet to be determined). Certainly some self-reflection has happened, as well as some critique on both the micro-society of school, and society at large."

I found the last comment particularly interesting. Most of the learners are brought up at home with a similar notion – respect and obey your elders. And from the school's perspective, we are sending a mixed message: stand up and be an individual and stand for what is right but "an angry teacher is always right".

Many learners are from a background that values collectivism yet at school the ethics of individualism are preached (but with extreme restrictions). It must be extremely confusing (TJ/2015/01).

*The multiple references to authority (2, 7, 8, 10-14) indicate the very high power distance (in Hofstede's terms) at the school in general and in my classes in particular. Considering the scores I gave myself on Hofstede's cultural dimensions (see Graph 1 in the concluding paragraph for further details) – a 1 for power distance, and a 10 for individualism – a further layer of irony emerges. If I really did represent a 1 in terms of power distance, I wouldn't embrace "dragon lady", and my learners would be less anxious about challenging me when angry. This is an example of what Whitehead (2009) terms "a living contradiction". My self-image does not match my behaviour. The school similarly, not only 'preaches' individualism as I commented in my initial reflection, it (unconsciously) values individualism as one of the*

*cultural 'norms' of invisible whiteness. However, the school too is a 'living contradiction'. Learners are expected to intuit when they should be individuals and when they should be subservient underlings. Learners are encouraged to explore their creativity but must wear uniforms. They should think for themselves but are, for by far the majority of the time, spoken to as part of a collective – "school", "class", "girls", "ladies", even (as my transcripts embarrassingly reveal) "guys" are common appellations.*

*Ultimately, like many other data sources in this study, the learners' reflections on this lesson were of more interest in terms of analysing myself than of analysing the lesson. In a focus group discussion at the end of the year<sup>17</sup> all four learners felt that, although it was an interesting lesson, it wasn't necessary as a tool to divert learners from a focus on witchcraft, as the witchcraft in The Crucible was unbelievable to amaXhosa learners anyway, as "our witchcraft is very different from that witchcraft." "That is not witchcraft that is just silliness."*

I followed this up with a questionnaire (Addendum F) given to the whole class (though only 26 learners handed it in.) Answers revealed that although most learners (22 of 26) felt that the introductory lesson was a good one, only eight gave reasons that were similar to the intentions of the lesson plan i.e. to hone in on the theme of the unfairness of relying on spectral evidence.

The questionnaire also revealed that while exactly half of the learners believe in witchcraft by far the majority of learners did not feel that the witchcraft in The Crucible was realistic, with only five finding it believable:

- Yes in the sense that the girls could experience such stuff
- Yes, the poppet situation seemed real because you hear so many stories about vudu [sic] dolls

Although I believe in witchcraft, I do not believe that any of the witchcraft in The Crucible was realistic, simple because children accused the people and what do they know about the depth of witchcraft?!

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<sup>17</sup> The group was convened to discuss Nothing But the Truth, but ended up talking about The Crucible as well which produced the anomaly that three of the four learners in the discussion were not in my English class. This did not seem extremely important, however, as most of the discussion revolved around the introductory lesson which was conducted with the whole grade.

- Yes, the drinking blood of Abigail [to] kill Elizabeth is something that would happen in the Witchcraft [sic].
- Some of it was, certain parts are things I have heard about.
- Yes, the conjuring that happened it [sic] the woods was realistic.

Of those who did not think it was realistic, two cited cultural differences in the interpretation of witchcraft:

- It did not seem realistic to me because I believe in African witchcraft. I do not know enough about the witchcraft spoken about in The Crucible.
- It didn't seem realistic because they [sic] way I believe in witchcraft it is totally different

Two others were just adamant that it was not realistic

- No, not at all
- No

Three, however, gave text based reasons which may or may not have been influenced by my steering

- No. Too many people were being accused at once. It seemed as though the girls were accusing people for the power.
- No, there was no evidence showing what the people did.
- No, it was clearly visible that the girls' actions were driven by the questions asked by Danforth. [I take to mean Hale's questions.]

The fact that only five learners felt that the witchcraft was believable suggests perhaps, that my concerns from previous teaching experiences were overanxious. On the other hand, although only 13 learners claimed to believe in witchcraft, 16 believed that Abigail was "guilty" of witchcraft (and 15 said the same of Tituba). This statistic paints a somewhat different picture.

22 of the 26 respondents felt that the introductory lesson was a good way to start. Some reiterated the "moral lessons" that had been articulated in their reflections (above) but thematic links were also highlighted:

- That is exactly what was happening in The Crucible. There was no evidence/proof to the accusations.
- Because that is what happens in the play they are judged based on “unrealistic things”
- It gave us the idea of the book and how the people just believed what others fault [sic] and showed us that was wrong
- Gave me in [sic] idea of what the play is about and made me feel/experience how being a witness of something wrong and being unable to do anything about it.
- It showed us how people are accused for no reason
- Because people believe in whatever people say and believe in unnatural things and start accusing people of witchcraft
- The lesson was related to the accusing of people and the others not wanting to be involved
- It shows how unseen and untangible [sic] things are not realistic

Two learners appreciated it for the sheer joy of the novelty, “Drama is always a good way to introduce a story 😊” (*her smiley face not mine, though the comment did make me smile*) and “Immediately we were intrigued, an [sic] wanted to see more”.

Although only six learners were aware of being manipulated by me in their thinking about witchcraft

- You showed a different way of viewing it. “If you go searching for the devil, you’ll find him” this doesn’t only apply to witchcraft but to life in general.
- People were blamed for things they havnt [sic] committed
- Believing that witchcraft is true (*answer to Q 1 No*)
- Certain things don’t just happen
- You made it sound absurd. That people only believe it exists because of the Bible which misleads people. (*answer to Q1 Yes*)
- Conversation we had in class challenged our way of thinking about witchcraft

The transcripts reveal clear manipulation. [The comment about the Bible is rather disturbing!]

My initial summary of these responses was:

By the end, the learners clearly understood the parallels between the exercise in the initial lesson and play (although some needed the links pointed out for them by others in class discussion). This, in combination with the positive response from the initial reflections, and the fact that a few learners may still be at risk of misinterpreting the “guilt” of witchcraft if not gently steered in towards the tangible evidence side of the argument, suggests that the lesson is well worth starting with.

*As the study has progressed and my reflections on culture and individualism in particular have deepened, it seems to me that this lesson is a prime example of enculturation into my individualistic way of thinking. None the less, for its novelty, and its ability to spark critical thinking (which is, ultimately, one of the critical outcomes of our education system), I will continue to support its value in our programme, despite my qualms. Thus I conclude that this lesson, though not strictly necessary in terms of mediating textual analysis (research question three) for which it was originally intended, definitely “enables learners’ development of critical thinking skills” (research question four).*

#### Transcript analysis

After watching the first few videos I wrote, “I never let these children speak. I interrupt them, I finish their sentences for them and I repeat everything they say!” Discourse analysis (Mayer 2012), speaks of “revoicing” as a valid discourse move in classrooms. Teachers often repeat what a learner has said using slightly more academic vocabulary, and ensuring that all learners have heard the response. This suggests that the repetitions are pedagogically valuable. Not so the interruption, and the finishing of sentences. Although I endeavoured to rectify this during the course of the year, habits are hard to break. Besides these interruptions, my micro-control and steering of lessons was a prominent pattern in the transcripts of The Crucible hence my decision to use Mayer (2012) as my primary discourse analysis tool for this play. Appraisal Theory (Martin & Rose, 2003) adds nuance to the analysis of power dynamics within the lessons.

## 5.2 IRE and Teacher Steering

The extract below, occurs early in the lesson cycle – the third lesson on The Crucible. (See Addendum C for the full transcript.) I have selected it both for its typical and atypical features. The section of the lesson is the part between listening, and responding to a few learners' reading of their creative writing, and the section which is mostly devoted to reading the text aloud.

A number of issues emerge from the extract. The first is that the pattern of me taking every second discourse turn is established. At times in this lesson, in fact, I have a dialogue with myself – asking and answering questions when learners' answers are not forthcoming. Secondly, this extract is a very clear part of the pattern of me controlling the learners' interpretations in terms of the issue of witchcraft. Lastly, an excessive use of upward inflecting questions to prompt learner responses is seen. (I am relieved to say that this pattern does not persist in other transcripts!)

The self-dialogue is, I suspect, an unwillingness to make peace with silence. This is something I have often observed in student teachers, and wouldn't have expected it of myself 20 years down the line. I have often encouraged student teachers to be comfortable with silence. The question, I suppose, is how much silence is too much? Studies have suggested that the longer the pause after a teacher's question, the better the quality of the learners' answers is likely to be. Specifically, a "wait time" of longer than three seconds has the advantages of:

- Increased length of student responses;
- More frequent student contributions;
- Increased logic of students' explanations;
- An increase in the use of evidence to support inferences;
- An increase in the frequency of speculative responses;
- An increase in the number of student questions; and
- An increase in participation from more reluctant learners (Loughran, 2010, p.9).

While most teachers wait less than two seconds, a gap of up to 15 is recommended. Hence Loughran posits that "teachers ... should increase their wait time and decrease their air time" (2010, p.9).



In the following snippet both the hypercontrol of the witchcraft theme and the use of upward inflected questions are evident:

T: OK. So what do we know of; what HAS been happening because it's really important that we're clear about what witchcraft there is and what witchcraft there isn't. What do we know for sure? We know that Putnam, Mrs Putnam, Ruth. Not Ruth, Ruth is the child. Goody Putnam sent her children; her child to..?	F	Questioning
	F	Questioning
	D	Answering, clarifying
	F	Questioning
Ss: Tituba	D	Answering
T: So that..?	F	Inviting
Ss: she could contact the dead	D	Answering
T: so that she could contact those dead babies of hers, right? Further we know that Abigail has..?	E	Repeating to ratify
	F	Questioning
S8: drunk blood	D	Answering
T: Drunk a charm of blood, with the intention of ..?	E	Repeating to ratify
	F	Questioning
Ss: killing Proctor's wife/ Goody Proctor	D	Answering

In defence of this questioning technique, (which is not that common in the transcripts, I am pleased to say), I do remember that my feeling of the class on that day was that it was like drawing blood from a stone. Perhaps this is why I reverted to what I consider a primitive tool. Also, however, all tools have their purposes, and what this one is good for is eliciting specific pieces of information, which is what I was attempting to do here.

In and of itself the clarification of "what witchcraft there is and what witchcraft there isn't" may seem understandable. As a part of the larger pattern, however, it shows an overbearing attempt to control this aspect of the reading. It is interesting that form matches content so to speak, in that I occupy every second move without fail, thus keeping tight reins on what is said. Much of this dominance is, no doubt, due to the fact until doing this study, I was still

thinking of my current learners as being of the same (homogenous) opinion as my students from a decade before. In other words, all believing in witchcraft and not being concerned about the validity of spectral evidence. The results of the survey analysed earlier indicate how wrong I was in this assumption.

### 5.3 The Cat Lesson and Teacher Domination

This is the fourth last of the 12 lessons. I have addressed it before lesson five as it shows the pattern and lesson five the exception. In this lesson my very deliberate steering of the classroom discussion is evident at a number of levels. The entire first half of the lesson comprises me trying to get the learners to the point of observing that those lower in the social hierarchy tend to be the first accused of witchcraft. (One has to wonder if it wouldn't have been more educational to have just said so!)

Secondly, I very deliberately steer the sympathy of the learners away from Mary Warren:

MARY: I'll not be ordered to bed no more, Mister Proctor! I am eighteen and a woman, however single!

PROCTOR: Do you wish to sit up?—then sit up.

MARY: (Stamping foot.) I wish to go to bed!

T: which shows how mature she is right?	F&D	Interpreting
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(This is an example of a larger pattern of strongly pushing to ensure that learners don't under any circumstance empathise with Abigail and the girls)

Thirdly, I control what tangential discussions will and will not take place. I refuse two side-tracks – witchcraft versus Satanism and the supernatural forces:

T: Satanism and witchcraft. Ja I ... I dunno hey. Personally I think there is a difference. Um ... can we not go into that today? Can you ask that question again like next week sometime when half my brain isn't somewhere else?	D	Answering
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T: OK can we n... let's not go into a whole other [meaning whole new topic]. It's again like one of these. We're going to get into a whole other thing and the point that I'm trying to make is that I would like	D	Steering
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you to see the link between the people who are generally accused of witchcraft and the issue of hierarchy in the society.		
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In terms of FDE, this shows a resistance to allowing the learners to frame the discussion. This can be justified in terms of keeping the learners “on track” in terms of covering the curriculum, but at the same time is an exertion of dominance in the classroom. (Although we did return briefly to the Satanism issue, it was done in a class that wasn’t on The Crucible, so it was unfortunately not transcribed.)

This dominance is seen most strongly in my refusal to even hear the story about the cat.

S2: um Ms Hayes, there’s this other woman right? She she lived next door to this other woman who had a cat and it was a black cat. So she looks at the cat [???] OK maybe this cat every time I come home from work it’s always in front of my door.	F	Offering
T: hungry	D	Countering
[laughter]		
S2: and she doesn’t know why. So [???] let me close all my windows and lock everything but then when she comes back the cat is still there. Ok so one day she thought she’ll try something with this cat. So she actually pours like boiling water.	D	Elaborating
T: [After a sharp inhale of breath. In a soft pleading tone] No, please don’t tell stories like that I CAN’T, I CAN’T deal with that.	E	Disciplining
S2: I’m sorry Ms Hayes		Apologising
T: because that [angry now] THAT is wickedness. THAT is what people should go to jail for the rest of their life for.	E	Judging
S2: But Ms Hayes	D	Countering
T: I’m SORRY I DON’T CARE I DON’T CARE if you pour boiling water over a cat you should ROT IN HELL FOREVER. Imagine if someone poured a pot of boiling water over you! Do you hear what I’m saying?	E	Disciplining; judging; controlling
S2: OK Ms Hayes but then like when she actually saw the next door lady	D	Defending
T: You know what, I don’t care	E	Exerting authority
S2: she was burned	D	Elaborating

T: [...] I don't care. I DON'T CARE what the rest of the story is because the person who is the witch in that, the evil person in that is the COW who poured the boiling water on the living creature. And if there was some coincidence that the lady had a fire on in ... And did you see this thing? Because those are the classic stories that go around. I mean how close were you to this story? Is this one of I know someone who knows somebody?	E	Disciplining ???? exerting authority  Questioning
S2: no it's my aunt	D	Answering
T: your aunt poured the water	D	Clarifying
S2: No. told us the story	D	Answering
T: OK so somebody who knows somebody. I'm very glad it wasn't your aunt who poured the water. I'm sorry I just ... I can't I CAN NOT ABIDE by that sort of cruelty. It's like, it's worse than killing something just for fun. It's like torturing something just for fun. I c I CANNOT so, ja, please... you have to spare me. I, I can't. Please remember I don't even kill things to eat them. I I can't abide that sort of cruelty.	E	Sanctioning

Interestingly here, I use my own moral stance as a justification for the fact that I should not be expected to listen to student 2's story, "I c I CANNOT so ja please... you have to spare me. I, I can't. Please remember I don't even kill things to eat them. I I can't abide that sort of cruelty." Note the extreme polarity in the modality of "CANNOT" (Martin & Rose, 2003, p. 49). As for my students, however, their moral objections to what I wish to discuss never come under discussion.

Part of my anger (suggested in the transcript by the use of capital letters, and evident in the audiotape through emphatic tone and volume) is about the story itself, and the poor cat. An element of my anger though is about being forced to listen to this story, when I have indicated that I do not wish to hear it. As Christie points out, "since the teacher-student relationship is asymmetric, it is the teacher who exercises particular power in offering information, in eliciting information and in directing the nature of activity ..." (2002, p. 16). This discourse pattern is so ubiquitous in classrooms that I have come to expect that it will always be the case. Student 2's deviation upset me. This is perhaps evident in the sharp escalation of mood

in my use of regulative register from request “please don’t tell stories like that” to almost threatening in the implied moral judgement in the rhetorical “Do you hear what I’m saying?”

Interestingly, S2 was not to be deterred by my authority, and squeezed her story regardless.

*I note my judgement, once again in the use of the word “squeezed”.*

This was quite remarkable especially considering the emotional intensity of my opposition.

Both the force and judgement (Martin & Rose, 2003) of my response is extreme, as shown in the following snippets:

if you pour boiling water over a cat you should ROT IN HELL FOREVER.	E	Disciplining; judging;
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The moral judgement in “rot in hell” is amplified by the attitudinal lexis of “hell”, the sharp focus of “should” and “forever”.

because that [angry now] THAT is wickedness. THAT is what people should go to jail for the rest of their life	E	Judging
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Here again, the attitudinal lexis of “wickedness” intensified by “for the rest of their life.”

[...] I don’t care. I DON’T CARE what the rest of the story is because the person who is the witch in that, the evil person in that is the COW who poured the boiling water on the living creature.	D	Disciplining; exerting authority
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It’s like, it’s worse than killing something just for fun. It’s like torturing something just for fun.	D	Elaborating
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I use a number of moral judgements expressed as social sanctions of propriety: “wickedness”, “worse than killing something for fun”. In terms of graduation my opinion is expressed with sharp focus, using strong attitudinal lexis (“witch”, “evil person”, “COW”) to make my point. “Cow” is also an incredibly sexist and speciesist label for a self-proclaimed feminist and animal rights supporter. This certainly represents both a moral conflict, and a perfect example of irony, as the whole point of my resorting to expletives was in defence of the cat! (It also shows

how difficult it is to express an extremely strong feeling without resorting to extreme vulgarity.)

These strong feelings are expressed to the nth degree: “forever”, “for the rest of their life”, and the absolute pole is used in terms of modality “That is wickedness”, “THAT is what people should go to jail for the rest of their life for” and “the evil person in that is the COW”. Emphasis is further created by the use of repetition. “I don’t care” is repeated five times in a very short discourse sequence.

I was correct on picking up on the heterogloss of the learner’s story. (This repetition of a second or third hand story is precisely how factual evidence is distorted and/or discounted.) Note the double projection in “um Ms Hayes, there’s this other woman right? She lived next door to this other woman who had a cat”, however using this as a reason to negate the learner’s story is not valid.

The last (and perhaps most telling) mechanism of control is to refuse to let the learners continue reading without me when I have to leave the class at the end of the transcript.

In rare moments when I ease up on the control, the learners help each other to articulate meaning:

S4: um their commonness and they don’t really have much say	D	Answering
S11: contribution	D	helping
S4: like say in the society. So the people that are in the highest places...	D	Elaborating

Once again (as with the issue of feminism in Nothing But the Truth) this lesson posed a moral conflict for me: to what extent do I have the right to be the sole selector of valid discussion topics in a classroom? While it is certainly practical that the teacher should take responsibility for timing and curriculum coverage and thus decide which side-tracks can and can’t be afforded (as with the Satanism and supernatural forces); excluding a story that is on track in terms of the discussion at hand merely because he or she doesn’t like it, is surely a bridge too far. On the other hand, as an individual, I defend my right to protect myself from things I find

spiritually scarring: in a social context I would remove myself from a conversation like this by simply walking away, I choose not to read literature or articles involving animal cruelty and I never watch the news on TV precisely because, unlike printed media, it does not afford one the option of choosing not to read/see the details of news items one finds disturbing. In a classroom setting I don't have the liberty to simply walk out, neither do my learners. I, in this instance, have utilised my authority as a staff member to attempt to silence the story about the cat simply because I don't like it. I am very aware though (although it has never been tested) that I would not afford a learner the same liberty. Imagine, "I'm sorry Ms Hayes, you must stop talking about land claims now because I find it personally upsetting". It just wouldn't happen. I could put up the defence that I try to be sensitive to what would upset the learners, for example avoiding discussion on death when I know that one of the learners has just experienced the death of a close family member, but realistically one doesn't have a clue what 28 learners' individual sensitivities might be. Also, realistically I know that if I discovered that someone had been upset by a discussion, I would probably justify having had the discussion as "educational" and "good for them".

Malaika Wa Azania's vitriolic description of attending former Model-C schools as "daily living in the boiling fire of white supremacy" (2015, p. 5), while possibly true for herself, is at best an exaggeration as a generalisation. None-the-less, the residual effect of the "invisible" 'white' norm is, I have no doubt, still a factor in many schools that were once entirely 'white' in the old dispensation. It is inevitable that it would be unless a school had specifically deconstructed and deliberately changed these norms, for, after all, the reason they are called norms is because they feel normal to us (whoever the 'us' might be in a specific setting). Interestingly, a story she tells to illustrate the extent to which she was 'other' and 'othered' at school also involves a pet. The teacher came to school crying because her dog had died. Other learners were comforting the teacher. "Without thinking, I burst out laughing. It seemed absurd to me that an adult would literally cry because a dog had died. Someone asked me angrily why I was laughing and I replied 'Who cries over dogs? A dog is not a human being so why would anyone cry when it dies? It's stupid!'" (2015, p. 63). At which the teacher stormed out of the classroom and then returned to berate her for being selfish, heartless and insensitive. An argument followed which ended with the child (Wa Azania) screaming "You white people are not normal! Imagine a normal person crying for a useless dog!"

I recount this story because I think that the similarities are interesting both in terms of content and emotional intensity. I think the juxtaposition of the two classroom incidents shows the complexity of a cultural impasse. However, of most interest to me was the depth of my anger when I read this snippet. Even though I read it a number of months after first analysing this lesson, I am conscious that, while I have intellectually acknowledged that I should not have reacted with such anger, emotionally I still believe that I am 100% right. I was literally shocked that Wa Azania, the adult writing the story, did not in any way critique the reaction she expressed as a teenager. My anger on reading this, and my sympathy for the teacher, suggested to me that I would react exactly the same way were this Crucible lesson to recur tomorrow, despite my reasoned self-criticism below:

Arguably this lesson can be seen as both an example of, and a metaphor for, this continued unconscious colonisation. An example, in that it shows me disallowing as valid, a learner’s contribution on the topic of discussion; metaphoric in that my attempt to silence the learner (repetition of “I don’t care”) symbolises the unconscious attempt of the curriculum and those who transmit (or impose) it to silence the voice of the other.

#### 5.4 Student-led Discussion

In this lesson, lesson 5, I was called out of class, but the tape continued in my absence. Two matters of significance are observable. I continue to show the pattern of attempting to keep an incredibly tight hold on the witchcraft theme. The extent of my desire to control learners’ reading is almost pitiful to observe as I even attempt long distance control by saying as I leave the classroom:

T: Okay, sorry, you can carry on reading now. Please, when you get to the part about the doll, just calm yourselves and remember that Abigail is a very deceitful person. Abigail had the doll, I’ll talk more about that later, but just before you jump to conclusions, just think about ... If you jump to a conclusion, just keep an open mind so we can discuss it just now.	F	
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This lesson also demonstrates the effectiveness of student-led discussion. As I was out of the class, the learners had to fend for themselves and did an exceptionally good job of it. Not



only did they get through a significantly larger section of the text than they would have had I been present constantly interrupting (as can be seen by contrast with the transcripts of other lessons), when it was necessary, they were able to discuss and clarify admirably:

S 5: Okay guys, can I ask you a question? So, this man, Cheever, comes to their house and he comes to arrest Elizabeth. Oh, so what they are saying is that Elizabeth had a needle in her.	F	Questioning Clarifying
OTHER SS: No, Abigail had a needle in her.	D	Answering
S 5: Abigail had a needle in her and then they found.....	D F	Expanding questioning
OTHER SS: A needle in the doll.	D	Answering
S 5: So they think it's a voodoo doll?	F	Questioning
S 20: It is a voodoo doll.	D	Answering
S 9: It is, but it was spread by Mary Warren.	E	Ratifying and clarifying
SS: (Murmurs)		

In this discussion, learners (of necessity) occupy all the discourse moves. They frame, discuss and evaluate (and carry on reading).

It is interesting to note the extent to which the discourse pattern is entirely familiar, despite a student occupying what would traditionally be teacher discourse moves, even down to multiple students completing the questioning student's sentence in the third and fourth turns above.

Furthermore, as is revealed by their answers when I returned, the learners' discussion in my absence was sufficient for there to be clarity about the fact that Elizabeth was not guilty:

T: You reckon that Mary Warren and Abigail framed Elizabeth? I'm so glad that's what you reckon.	D E	Clarifying Ratifying
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S: I think Abigail was framing Mary Warren, because Abigail was next to Mary Warren when she was knitting it, so she knew that the needle was there.	D	Expanding
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Sadly, once I returned to class, even when I did allow the students to steer the direction of the discussion, I followed up, not by letting other students respond, but with a long teacher monologue.

Anything else interesting, any queries or questions from what you read?	F	Inviting
S: Hale, now. It says that Hale was always asking the Proctors the questions, now he's with them. He's on their side now, since Elizabeth is arrested, Hale is now on their side, which is, I don't know. He was asking them hard questions, as if they were not Christians, but now he's on their side.	F	Questioning
T: Ja, I see what you're saying ... I think ... my interpretation of Hale is that Hale is dedicated to the truth. Hale really wants to find out the truth. When he arrives, he obviously believes there's witchcraft in Salem and he's zealous, he's enthusiastic for his cause, you know. Remember, and I did test that section, 'if there are witches, we will hunt them down, we will crush the devil'. He's passionate about what he believes in. But with Mary Warren testifying now that it was pretence, he's not convinced that the court is going in the right direction. And that was why, possibly. Remember he said he came to form his own opinion of people, before he heard them testify in court? So he's really trying to grapple with truth of what's going on here. And I think he can see, as I'm sure you can. What's going on with Paris, in this little scene here?	D	Answering and Elaborating
	F	Questioning

### 5.5 Conclusion

What emerges from the transcripts is a very clear steering from my side. I repeatedly reinforce Abigail's guilt and motives, what exactly she has and hasn't done and why. I preempt Mrs Putnam's accusation of witchcraft for the death of her babies. I am at pains to make it clear why Mary Warren would change her confession even before she confesses, and

I attempt to point the learners toward an interpretation of mass hysteria by bringing in a contemporary example from the news.

It was my hope that by using such deliberate steering, I would leave intact both the learners' cultural beliefs about witchcraft, and the text. However, while this was partly successful, I believe that it resulted in an over-restrictive handling of the text, and rigidity in lesson design. Moreover, the one occasion that the discussion did move to witchcraft, brought with it an interesting power struggle and ethical dilemma. The writing activities fell out of step with the text, and as a result I abandoned them in favour of classroom discussion linking the text to personal experience, which worked better, but resulted in lessons that were uni-faceted.

My first thoughts after reviewing the full set of lessons were:

In teaching The Crucible, my lesson designs have been entirely uninspiring. I used the 5 minute writing activity to pre-empt thematic concerns and create hooks to connect them to learners' lived experience. Beyond that, however, I left the text to teach itself, guiding reading in class, and discussing issues as they emerged. I relied entirely on plenary discussions, probably in my anxiousness to steer the learners' interpretation of the text. The answering of questions was left for homework and quiet work lessons. Much could be gained, I think from a more varied lesson design, incorporating more Drama like activities, and group and pair discussion.

*While I stand by the need to include more Drama based activities (although I recognise that time constraints do not always allow for this) and interactive exercises, I cannot agree that I left the text to teach itself. In my anxiety to avoid learners siding with the girls in the play, I trusted neither my learners nor the text. I believe my teaching was the worse for it. My tight control of discussion and even of reading, must have "constrained learners' **full** understanding" of the text (as I put it in my fourth research question) and it must undoubtedly have constrained their enjoyment.*

## CHAPTER SIX

### Conclusion, implications and possibilities for further study

In this chapter I will reflect on the implications of this study as it has impacted on me as an educator, and in terms of possible broader implication for the teaching of English and Dramatic Arts, as well as education more broadly. Besides matters of pedagogy, issues of culture, both personal and institutional come to the fore.

#### 6.1 Implications for Myself as an Educator: the second cycle of Action Research

The original intention of this research was to look only at one cohort of learners and to end with suggestions for the second cycle. However, as I am still writing at the end of the second cycle, it seems a waste not to reflect on the changes made and my reflections on them. As I do not have transcripts, or questionnaires for this group, no classroom data analysis is possible. From an autoethnographic perspective, however, it is perhaps the richest segment.

As noted in the literature review, learning new ideas and theories, and deciding, based on these, to change one's teaching practice; and *actually* changing one's teaching practice are two different things. We learn from Systems Theory that a system will shift in order to *restore* itself following a change unless there is a strong pull factor to a new paradigm. In addition, some of the recommendations suggested at the end of the first cycle came from readings and revelations arrived at too late to catch the second (and, as fate would have it, the last) year of matrices that I would teach. Despite this, however, I did implement some actual changes in my teaching of both English and Drama classes.

Two easy adaptations in teaching Nothing But the Truth were making my own culture explicit throughout the year, and probing the learners to argue multiple sides of the cultural debates when they arose, rather than taking one of the sides myself. With regard to talking about my own "white" culture, I was completely open with the class of 2015 as to why I was talking about my culture. I was conscious of the fact that it would be easy, in attempting to release myself from the bondage of the unconscious transmission of "invisible" cultural norms, to focus too much on "white" culture, and thus assert dominance in a different way. So I explained my thought process and tried to make sure that such comments were balanced

with comments about other cultures (which almost inevitable flowed naturally from the learners after comments from me.)

At the request of the learners, I attempted to draw up a list of things that I felt defined my culture and read it to them. (It was very short!) What was interesting to me in this exercise, was to gauge from the learners' responses which elements resonated most strongly with their observations of (or feelings of belonging to, as the case may be) 'white' culture. (The full list is included in the section below entitled Owning Myself – as an educator and as a person.)

Although there was agreement to a greater or lesser degree on most points, the point that sparked the most enthusiasm and discussion, was the idea of the "stiff upper lip" which I believe English South Africans have inherited from Britain, and the idea of being friendly. The class erupted with laughter. Yes, a number of girls confirmed, 'you' (plural) are always smiling [much headshaking to suggest the craziness of the attribute]! One learner offered a perspective from her father which amounted to the opinion that Afrikaans-speaking white people are more trustworthy than English-speaking white people because at least they will be rude to your face rather than smile at you and be racist behind your back. When I pointed out that this implied the belief that all white people were inevitably racist she concurred, suggesting that this was what she had been brought up to believe. I didn't push her as to whether she still felt that.

After completing the reading of Nothing But the Truth (towards the end of the year), I drew up a table of my culture -mediated perspectives around the core cultural conflicts in the play and asked learners to evaluate my perspectives in light of their own and vice versa. I (perhaps too honestly) was clear that this was for my personal and research interest and not for marks. As a result (and partly because it was the very death of the year) only five students returned the worksheet. However, even from that small sample, the subtleties of difference and similarity were interesting. Were I to continue teaching this text to matrics, I would prescribe the exercise, as its answers clearly show the extent to which cultural perspectives cannot (and should not) be homogenised.

Discussions around the issue of “white” South African culture and its relative invisibility, were among the most interesting lessons of the year for me. I was absolutely delighted when one of my “black” learners, in thanking me at the end of the year, particularly mentioned how much she too had enjoyed those discussions. She said that it had given her ammunition in conversations about racism, to explain the perspective of the “other”.

Unlike the 2014 cohort that formed the basis of the study, there were two “white” learners in this Drama class. This made it easier for me to keep my promise to myself of not becoming one of the combatants in cross-cultural debates. I would leave it to the “white” girls to give the Western/ European/ Euro-African perspective. Delightfully, however, my type-casting did not bear fruit as both assiduously defended the Xhosa traditions as represented by Siphos against Mandisa’s (the expatriate cousin’s) Western ideas. Perhaps co-incidentally, or perhaps precisely because of this, “black” girls then defended Mandisa (suggesting perhaps the extent to which the learners were adept at ‘perspective-taking’ or perhaps the extent to which they shared Mandisa’s Westernised perspectives). At times this was spontaneous, at times prompted by my questioning how learners would prepare if they were required to perform Mandisa’s role on stage. The latter shows my progress on two fronts – firstly, I asked rather than told, and secondly, I remembered to bring Stanislavskian skills, inherent in Drama, to bear on the exercise. Both of these techniques proved as successful as the research suggested they would be. My subjective impression was that despite a lack of conflict in Nothing But the Truth, the learners responded just as well to the text as the previous cohort had, and that conversations around culture were more subtle and less stereotyped.

In the English class, teaching The Crucible too, I implemented two changes, the major one was restraining myself from undue attempted manipulations, again allowing learners to second-guess their own and each other’s assumptions about witchcraft. The second was the incorporation of (alas only) one Drama exercise.

The first required an enormous amount of restraint, particularly when two extremely outspoken members of the class got their minds fixed on the idea that Elizabeth must be a witch (based on the idea that “where there’s smoke there’s fire”). Their commitment to this conviction continued for a number of lessons despite other learners in the class pointing to

textual evidence to the contrary. In the end, however, they were won over, and as a result of not having been shut down immediately by me (as would have happened in the past) were more comfortable with their conversion, I think.

The drama activity was structured and I took the idea from a suggestion on a teachers' blog. The activity involved role-playing a situation where lying to the judge would allow one the possibility of escaping death. One's chances were improved if one sold out other people in the process. The whole game lasted only 15 minutes but gave a strong springboard for conversation when discussing the "psychology" of the girls in the play.

Besides the changes discussed above, I experimented a little in both classes with student-led discussions. As with the discussion of "white" culture, I explained the theory to learners before we began. None-the-less the lessons were excruciating both for me and for the learners, accustomed as we all are to me delivering the verdict on learners' answers and ideas. Discussions often went around in circles, with learners on both sides repeatedly looking to me for confirmation of their perspective. It was almost physically painful for me to hold my tongue. What was absolutely confirmed though is that, in the absence of supportive teacher authority, the learners had to (and did) turn back to the text to defend their perspectives.

I concluded that this process was such a break from the teaching norm in our school, it would need to be scaffolded from Grade 10 and that it was unrealistic to expect matrics to adapt to it in their final year (especially considering how long discussions around a single point can take). In the meantime, I found we were all more comfortable with co-led discussions (though still it was very hard for me to break the 20 year habit of confirmation and affirmation of "correct" answers. Despite my difficulties with this process I am completely converted to the concept and, were I to continue with matric teaching, I would definitely retrain myself to embrace co-led discussions around literature, working toward the occasional student-led discussions. I have started converting colleagues to the concept.

I even tried out a student-led lesson in Mathematics based on the assumption that it was not transferable to this subject, but discovered it to be remarkably effective. The major problem with this technique was how strange it felt for me as an educator. I literally felt that I wasn't doing enough to earn my salary. Ultimately, I think that this system has led me to an

understanding of what it means to be a facilitator in the class rather than a teacher. Make no mistake, I have paid lip service to the concept my whole career but now I know that it is not only possible but powerful, AND that it doesn't necessarily mean endless "group work".

The sound bite version of what I've learned in terms of my own teaching practice:

SHUT UP, teacher!

Listen (REALLY, openly, undefensively) LISTEN more - talk less.

Ask more - tell less.

If there must be an argument, be a catalyst – not a combatant.

Drama works – use it!

Work hard toward your own redundancy.

## 6.2 Personal Implications: Owning Myself

This study has encouraged me to reflect on my own culture (to whatever extent such an amorphous thing can be defined) and to attempt to articulate it, as well as my personal worldview.

I am a whitish South African woman. I'm not Christian, I hate rugby, I don't have a husband or children, and I don't braai! Despite all of this, I still consider myself a representative of my culture. Who then, am I?

In attempting to define my culture and personal perspective, I first chose my nine most dearly held values as part of the diversity health check of Clements, & Jones (2008). (The full check is attached as Appendix I.) They were integrity, courage, standing up for what is right, passion, creativity, optimism, reliability, joy, and honesty.

*Throughout the process of this research I have had occasion to question and challenge these. Most notably the concept of "what is right" has become problematized through my study of culture and ethics. There have also been more specific instances, for example, when including the health check as an Appendix, I omitted the section on my prejudices even though I was conscious of the extent to which withholding my list of prejudices de-values the autoethnographic nature of my study. The irony of the fact that I had listed "courage" as one*



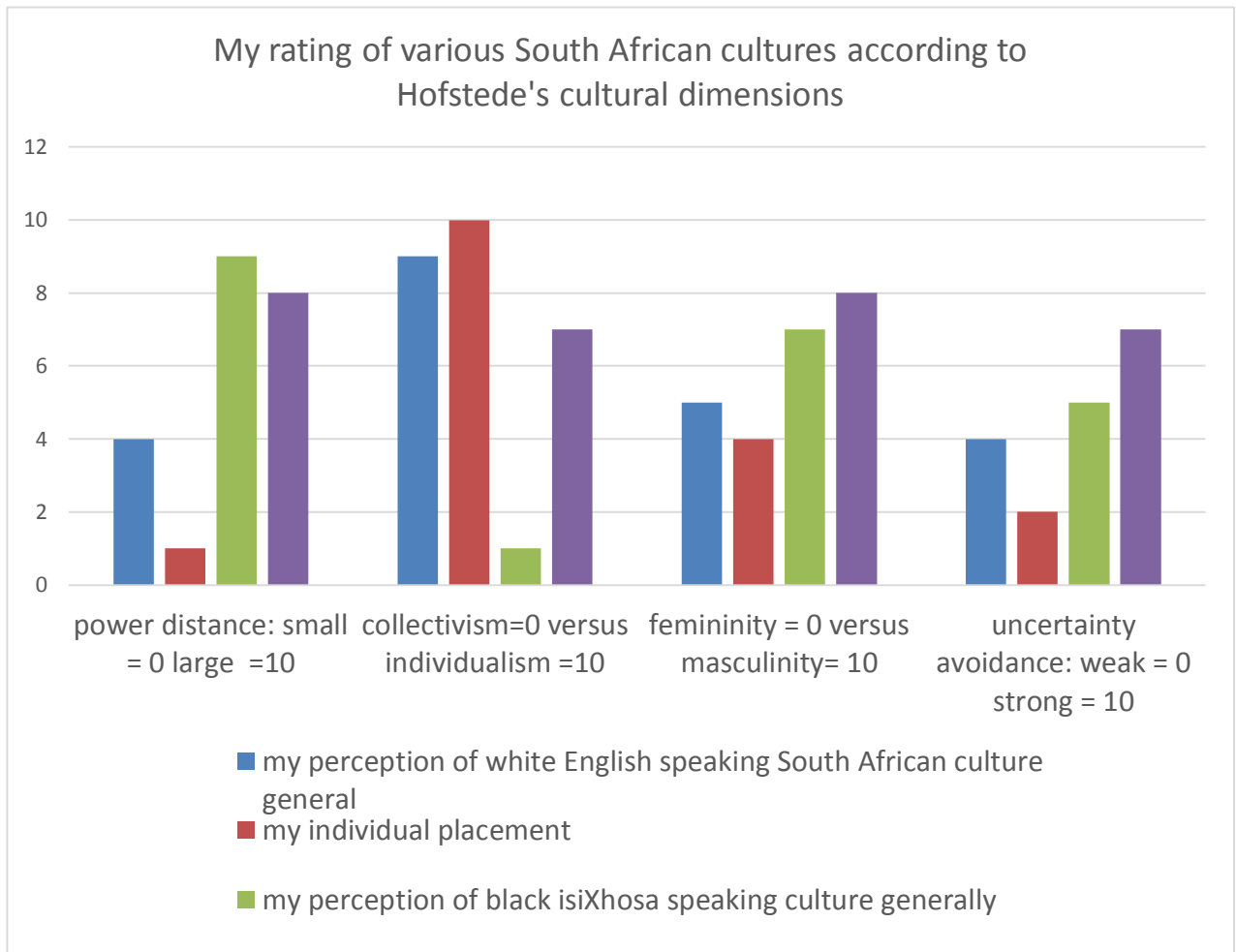
*of my most dearly held values is a strong pointer to my being a “living contradiction”*  
(Whitehead, 2009).

My next step in attempting to define my culture involved looking at Hofstede’s (1991) four cultural dimensions: weak versus strong power distance, collectivism versus individualism, feminine versus masculine, and weak versus strong power avoidance. I plotted these as a mark out of 10, with 0 representing the extreme of the first quality mentioned in each pair, and 10 representing the extreme of the second. I plotted a graph for each of the following:

- my perception of white English speaking South African culture
- my perception of my personal worldview/ personal culture
- my perception of black isiXhosa speaking culture
- my perception of white Afrikaans speaking culture

I recognise that I have absolutely no authority to state a case for my own culture as a collective, let alone that of anyone else, and that it is almost impossible for anyone to generalise something as amorphous and dynamic as a culture. I offer this solely as an analysis of my own lived experience.

**Graph 1: My rating of various South African cultures according to Hofstede’s cultural dimensions**



What is particularly significant here are the massive discrepancies between my positioning as an individual (represented by the second column) and my perceptions of the positions of the members of my classes, (as represented by the third and fourth columns) in the power distance and collectivism/individualism categories.

Interestingly, Hunt, as cited in de Klerk (2000) whose paper I read after I had completed the graph above, concurs with my analysis of the discrepancies between the dimensions describing “African” cultures as feminine, “largely collectivist” and with a high power/distance and low uncertainty avoidance while describing “white (English)” culture as relatively masculine, individualistic and on the other side of both power/distance and uncertainty avoidance spectra. (Hunt as cited in de Klerk pp. 200 -201)

In looking at this graph I was initially rather self-congratulatory about how **little** conflict there is in our classes. Then I remembered: as my learners come from really strong (in my perception) power distance communities, it is likely that their instinctive (or rather enculturated) response would be to defer to my opinion given that some of the key descriptors of large power distance societies in terms of education are, “teachers are expected to take all initiatives in class; teachers are gurus who transfer personal wisdom, students treat teachers with respect.” (Hofstede, 1991, p. 37). Moreover, given a stronger orientation (in my view) towards collectivism they are likely to believe that “harmony should always be maintained and direct confrontations avoided”. Thus the fact that there were disagreements at all is a miracle. Having said all of this, however, it is also true that many of my learners, regardless of their home culture, have been enculturated by many years in our school, so the issues are always more nuanced than they seem. What would, in retrospect, have been extremely useful would have been to ask each of them to plot for their culture, themselves as individuals and for my culture. Alas that bird has flown.

Later in the process I made a culturegram as per Chang (2008). My three most dominant identifiers in this were religion (Pagan), my profession (teacher/creatrix) and language (English). Chang observes that “My African American students tend to include their racial identity as one of the three primary identities, while White students tend to focus more on non-racial identities .... Female students tend to include their gender identity more frequently than male students in their primary identities” (Chang, 2008, pp. 99 -100). I found it interesting to note that I chose neither race nor gender, though I did toy briefly with gender.

I also attempted to outline the presuppositions used as a starting point when teaching, which Keating (2007, p. 34) highlights the importance of making explicit:

### 6.3.1 My Presuppositions (as per Keating)

- All humans are equal. Despite our many differences in, amongst other things context and culture, we are more similar than we are different (unless we deliberately choose to make it otherwise).
- All life is sacred and deserving of respect.
- Divine immanence permeates the world and all who live on her, but many humans are disconnected from this power and magic.
- People are intrinsically 'good'. Everyone has a justification for their habitual behaviours that make these behaviours appear right to them.
- The world could be a better place for all but we must first imagine it so, and then begin to act on our imaginings.
- All formal education systems are flawed by their very mass nature, but there is massive potential within them none the less.
- Not just stories, but words themselves have power and thus a teacher of texts has a particularly onerous stewardship.
- Drama is arguably the very best subject there is in our current curriculum.
- Unspoiled natural spaces have a healing effect on people. The sea in particular has the ability to dwarf human problems and reconnect us with our eternal selves.
- We should all do our best to make the world a little better off when we leave it than it was when we came into it.

The list of features (including a random mixture of cultural artefacts, rituals and values) that I read to my learners, in the second year for the study, as my beginnings of a definition of my culture as a white, English-speaking South African was:

- Tea – not so much as a beverage but as a ritual (latter morphed to coffee in South Africa)
- Stiff-upper-lip
- Friendliness – smiling
- Individualism
- Care for animals particularly domestic animals (inherited from Britain)

- Valuing the environment
- Increasingly valuing equality
- Increasingly valuing shared parenting, nuclear family
- Non-hierarchical
- Valuing silence
- The braai (inherited from Afrikaans culture)
- Sport watching
- Christianity moving to nominal Christianity/atheism  
(The three points above are not aspects of my culture that I 'own')
- Embracing change
- Make do (perhaps inherited from “ ‘n boer maak ‘n plan”)
- Pop-in

These are my tentative, temporary beginnings of an attempt to try to define myself and my own culture. I have no doubt that my suggestions above may be strongly contested or criticised by other 'white' English-speaking South Africans. As with members of all cultures, for me the journey will be an endless and ever-changing one. My culture too will constantly morph. I believe that there would be significant value in further explorations of this nature, particularly in multicultural educational settings.

### 6.3 Implications for English and Dramatic Arts Teaching

In summing up, I will address each of my research questions in turn:

1. *In a multilingual, multicultural class, how do learners understand play texts and answer questions based on them?*

The answers here are largely predictable and generic: learners understand through reading, through discussion with peers, through discussion with the teacher, and by relating what they read to what they know of the world. However, it is worth noting that learners of different cultures respond differently to different styles of classroom questioning and discussion. Learners from collectivist societies tend to respond better to less individualistic styles of teaching and learning. Drama exercises help learners to make connections between the text

and lived experience, to engage emotionally with a wide range of characters, to make peace with the cognitive dissonances with which the text confronts them and thus develop a deep, personal engagement with themes.

- 2. To what extent do the contexts in which the prescribed plays were written and set combine with learners' various language and cultural backgrounds to restrict or enhance learners' reading of these plays in classroom interactions?*

While learners are open and interested in the context of the setting of the text, and the author's perspective, this is essentially an intellectual engagement, whereas their engagement with characters is more visceral and emotional. The heart tends to rely on instincts and the "wiring" of upbringing including culture. Once the intellect is brought to bear on the matter, one can adjust this perspective though interestingly perhaps never wholeheartedly (as suggested by phrases from the focus groups such as "I forgave Mandisa"). In the case of The Crucible, of the half of the class that did believe in witchcraft, many were unconvinced by the "brand" of witchcraft presented in the play. In terms of the remainder, however, it is more likely that their belief in witchcraft enhanced their enjoyment of the play rather than restricted it, albeit not to the satisfaction of examiners. Similarly, in Nothing But the Truth, despite my original conviction that learners would not fully enjoy or understand the play if they did not see the perspectives of both Siphos AND Mandisa, I would now argue that precisely their deep animosity toward Mandisa may have been what created the frisson of excitement as they read. Then, as the play progressed, their perspective changed (as evidenced in the small group interviews and the questionnaires), which again enhances the reading experience, bringing as it does the need to re-evaluate one's original perspective. It is arguable then that my concerns about the conflict in the "fight lesson", which in part were the catalyst for this study: the cross-cultural "misunderstandings" which might "restrict" learners' readings and understandings of texts, may be exactly what "enhances" their reading. The impact of drama exercises on learners' ability to empathise with characters, as mentioned above, is suggested in the classroom transcripts (though not in their reflections).

3. *How can educators best mediate play text analysis in order to affirm what learners bring to the text at the same time as stretching them beyond their starting points, honing their critical thinking skills and preparing them for examinations?*

Throughout my school and university career, I wrote my conclusions to essays first before writing the essay. I attempted the same technique with this study, which has given me some amusement reflecting on my original thoughts. Below is the answer to research question three that I hoped/ predicted I would get (written in October 2014):

It seems that it is possible, with carefully chosen lessons and activities, to facilitate learners to transcend the known world of their own cultural frameworks and acknowledge, and be respectful of, the culture of the other in order to more fully come to grips with the texture of the dramatic texts that they are studying. Essentially this is textbook Vygotskian Zone of Proximal Development. It is in the selection of best tools or activities that the success hangs as well as the care with which the educator handles this particularly sensitive matter.

Perhaps the most significant implication for teaching Drama texts more broadly is the observation that, in this study, many of the most effective techniques were derived from Drama exercises both in the Dramatic Arts and the English classes. In the study of The Crucible the Invisible Theatre exercise that occurred before the play text was issued highlighted some of the major issues of the play in a way that made them accessible to the learners. This exercise had a strong emotional component (one of the two factors most likely to encourage learner recall).

In the Nothing But the Truth lessons the dance rules that were turned around and given to the inventors of the rules made a huge impact on the learners and again, because it was emotional and personal, allowed them to integrate and transfer (albeit unconsciously for some) the idea of seeing things from the perspective of the other.

In both classes learners were influenced by Stanislavski's "magic if" and "emotion memory" techniques to reach a degree of greater empathy with "the other". This is clear in the Drama class's responses in their first term test to Mandisa, and in the class's response to Mary Warren in The Crucible lesson (transcription 24/3/14). The inclusion of Dramatic techniques devised for actors in the teaching of play texts and of literature in general thus seems extremely advisable. (Early draft of conclusion)

I cannot dispute the value of drama activities as discussed earlier. However, my earlier arrogance astounds me! There is certainly no concrete evidence that the Invisible Theatre lesson or the dance exercise were successful. My conclusion (for now) is that the best thing an educator can do is to get themselves (and their egos) as far out of the picture as possible and allow the learners to navigate that ground for themselves as much as possible. In a multicultural classroom – of all places – learners have the capacity to stretch each other and themselves beyond their comfort zones. While it is easy to pay lip service to this idea, it is more difficult, as a teacher to honour it, allowing the learners the space for such stretching. Time constraints are a factor, but teacher psychology and a tendency to revert to a style that feels "normal" are, I believe more significant.

On the matter of examinations, rather than micromanage the learners' reading of the text as I did particularly with The Crucible, I feel it is best just to be honest with the learners and say that while any substantiated answer is theoretically valid, the examiners are looking for a specific interpretation. (The year after I recorded the lessons, I showed the English class the examiner's report which was an easy way of accomplishing this.) Teenagers are very skilled at tailoring their answers to suit their audience at the best of times – why not for examinations?

My attempts to articulate my own culture (in the second cycle of the action research) have been extremely helpful as discussed in the section entitled "Personal Implications: Owning Myself" below.



4. *What in my teaching practice enables or constrains learners' full understanding of texts, and the development of critical thinking skills?*

Attempting to “keep control” of the reading process, while giving the illusion that all is progressing well, hinders the learners’ understanding of the texts and the development of their critical thinking skills. While I elicit specific responses from the class, and react to their spontaneous responses, I keep a very strong hold on the direction of the discussion and the interpretation of the text. This certainly ensures that, for those paying attention, the “correct interpretation” as per exam expectations is “delivered” (see comments on the examiners’ report pp 12-16 for the background to my scathing reference here to “correct interpretation”). However, much could be gained (such as the enjoyment of peer interaction, the development of intellectual authority, and the engagement of linking a text to one’s own experience of life) from an approach that allowed the learners more freedom to explore their own and each other’s interpretations.

The variety of activities, particularly in the Drama classroom around the text and working with the themes of the text were, I believe, a very successful element of my teaching practice. I feel my teaching of English would be improved by the inclusion of more Drama-based activities, and have realised that, ironically, since I began teaching Drama as a subject seven years ago, my inclusion of Drama activities in English has dwindled.

One of the more subtle factors that emerged was the number of times we laughed in a class (even when dealing with serious issues). This factor, I feel instinctively is perhaps the single most important feature of my teaching, and the most significant factor in our ability to keep positive and engaged despite disagreements. Kamler (2001) addresses the effects of such subtleties on educational success.

The concept of culture is a complex and multi-layered one. Discussions about culture (perhaps particularly in a country like South Africa) are difficult and potentially fractious. My experience suggests, however, that far from avoiding the topic, educators should use the opportunities presented by texts to delve into the topic. Even when discussions became heated, and perhaps precisely because they did, learners were intensely engaged. In being

forced to think about how the playwright's perspective, or the original audience's perspective (in the case of The Crucible), or the character's perspective (in the case of Nothing But the Truth) was different from their own, learners were taken on a journey of self-discovery. They were obliged to define their own perspectives, views and ideas (most of which we generally take for granted). They then had the opportunity through discussion to reflect on the differences and similarities between their own standpoints and those of theoretically similar and dissimilar backgrounds. Lastly, they were asked to reflect on these different perspectives and assess their potential validity and value. In diversity training, one of the key elements is for participants to get to the point that they are able to acknowledge that a completely different perspective may be equally valid. I believe that the learners in these classes made huge strides in recognising this idea. I also believe (along with diversity trainers) that this is an incredibly important skill in an increasingly globalised world and is vital to our ability to co-habit peacefully with others who are different from us.

As importantly, by being forced to engage with the different worldviews and cultural perspectives of my learners, and the texts, I too have had the opportunity to clarify my perspective and acknowledge (at least intellectually) the equal validity of contradictory perspectives.

I hope that other educators will be able to take from this study, if nothing else, the courage to tackle the issues of cultural and other differences head on, despite their complexity and potentially flammable nature. When I began this study, I was unsure of the ethics of imposing a certain reading of the text on learners. I was worried that learners would feel that I was attempting to impose a "white Western" perspective on them and might feel that I was undervaluing their backgrounds and cultures. Now, I am conscious that imposing a specific reading is the least of my worries in terms of cultural imposition and am convinced of the educational value of examining this complex ground.

Potential areas for further research include:

- Conducting a survey of learners, students and staff to Hofstede's cultural dimensions as a starting point for discussion around culture and a way of unearthing differences and, perhaps more importantly, similarities. This exercise would, I believe point both clarify and

problematize the issue of “culture” given that it would be unlikely for any two individuals to have exactly the same profile. I believe that this is one of the ways that we can move towards “unlearning race” (Souldien, 2012) by focussing rather on our underpinning beliefs as recognising our essential sameness as human beings but also being specific about where our individual and (at times) collective worldviews diverge.

- Scaffolding the process of “converting” learners and educators from a teacher-based framework to a learner based one.
- Considering if the learners’ and the educator’s core principles are at complete loggerheads, is progress possible?
- Is it enough for the educator to state his or her non-negotiables (as suggested by Keating, 2007), so that the learners know these are the biases they are dealing with?
- If this were the case would each learner be similarly entitled? If so, how possible is it to identify one’s own boundaries BEFORE they are pushed.
- Is one (both teacher and learner) entitled in the 21<sup>st</sup> century to have non-negotiable boundaries? Alternatively, is it possible to negotiate one’s non-negotiable boundaries and if so what support can be offered to educators to do this?

#### 6.4 Broader Educational Implications – indigenous knowledge, de-colonising ourselves and the curriculum

In the week I began writing my literature review, the University of Cape Town’s senate voted to take down the statue of Cecil John Rhodes on their campus following student protests. Rhodes University has addressed similar concerns by students here concerning both the statue of Rhodes and the university’s name. The Vice-Chancellor, Dr Sizwe Mabizela, has said that for now the name will remain, as it has come to be associated with an internationally acclaimed academic institution rather than an individual colonist. He has also been clear that the name should only change should the entire university community support this change. The conversation, however, is very much still open. Dr Hugh Masekela, on being awarded an Honorary Doctorate at the 2015 Rhodes University graduation ceremony said, “If we would worry about getting rid of colonial items then we would be walking around naked, because even the clothes we are wearing are colonial .... We like a colonial lifestyle. We are originally village people” (Masekela Magic, 2015). While humorously true, this statement represents perhaps the voice of the activist of the past, not the present.

The student protests voice an underlying dissatisfaction among, primarily (but certainly not solely), black African students in South Africa: a dissatisfaction that speaks of much more than names and statues. In South Africa, universities, like schools, have essentially adopted an assimilationist model to integrating people of diverse backgrounds into a Euro-Western academic tradition. Furthermore, the student protests, and #feesmustfall in particular, speak to deep social dissatisfactions with the increasing poverty gap, “in a world where the discourse of participation, access and transformation sit in uneasy tension with socio-economic and political processes devoted not to equality or the common good, but to realising neo-imperial and neo-liberal agendas” (Balfour, 2015, p. 2).

In his inaugural lecture, Dr Mabizela (2015) questioned the extent to which Rhodes University’s curricula and pedagogy have sufficiently adapted to a diverse student population, “to what extent have we engaged our curricula and pedagogic approaches to respond to this diversity and to draw on the richness that it presents? Are we still privileging and valuing knowledge from some parts of the world to the exclusion of that which comes from other parts of the world?” He also highlighted the need for students to be inducted into the “intricacies of knowledge-making”.

Mignolo concurs, “De-colonial options have one aspect in common with de-westernizing arguments: the definitive rejection of ‘being told’ from the epistemic privileges of the *zero point* what ‘we’ are, what our ranking is in relation to the ideal of *humanitas* and what we have to do to be recognized as such” (Mignolo, 2009, p.3).

In calling for an Africanization of the academy Mignolo stresses that “it is not enough to change the content of the conversation, that it is of the essence to change the *terms* of the conversation” (2009, p.4).

In terms of matric English, however, we seem to be regressing, with return to canonical patriarchy and Eurocentrism.

A primary school learner in a study in the 90s in Port Elizabeth expressed the following idea about reading choice: “If we white people carry on reading books from white authors then actually we are never going to know how black people feel because we are never going to be black in our lives” (Foster, 1997, p. 120). The network selectors would do well, I believe, to consider her thoughts, and aim at a broader selection including more relevant, local, multicultural, multi-gendered choices.

Changing content such as choice of text, however, is (one would have thought) the easy part. De-colonising and de-Westernising the way we think about, construct and value knowledge is a far harder task. Interestingly, while there is a fair amount to be read condemning the way things have been, and calling for transformation, ideas of what form that transformation might take, what its substance would be, what the specifics of a new paradigm might be, are few and far between.

Interestingly, Mayer’s (2012) move to co- and student-led discussions, simple adjustment though it is, has the potential to transform the school literature classroom to a space where “more distributed forms of knowledge construction” take place.

Mignolo, speaking in the context of universities, suggests that “de-colonial options start from the principle that the *regeneration* of life shall prevail over primacy of the *production and reproduction* of goods at the cost of life” (2009, p.3). Further, he calls for a lens of geo-politics and body-politics as a step in ridding Africa of the bonds of inherited Western thinking and judgement.

Certainly, if diversity is to be dealt with ethically, not only what is taught but how knowledge is generated and valued, must be interrogated. It is necessary to look beyond the curriculum, and beyond our inherited British and American models of knowledge construction for answers (although ironically, it seems to me that Britain and America have a greater research output in terms of diversity than we do. This is perhaps not surprising given their general research and knowledge-production dominance, but given the intense vibrancy of the many cultures in our country, I would have hoped for a greater output on this matter as regards education from South Africa.)

A potential solution is to use imported models but alter them to suit our context and needs. Ntseane (2011) identifies four “African values” to which Western pedagogical models can be adapted in order to make them relevant in an African context. These are that:

(a) there is no absolute knowledge because of the communal involvement in knowledge construction and knowledge acquisition, (b) spiritual obligation that is influenced by the metaphysical world means that the knowledge context is complex, (c) knowledge is communal because societal change depends on collective responsibility, and (d) gender roles/expectations are critical for processing knowledge (Ntseane, 2011, p. 307).

Two things concern me about suggestion (c), the first is the potential for continued inequality in the concept of “gender roles/expectations”. Secondly, and more importantly in the context of this study, the danger in the concept of adaptation is that it could be used to add superficial changes without really interrogating the substructure of Western inherited ideas. Keating warns of this in relation to classroom literary studies. She argues that melting-pot-multiculturalists ignore such issues as wealth and opportunity when asserting the supremacy of canonical texts. They also ignore the fact that those who create the frameworks for assessing “value” in a text come from one particular cultural position. In a classroom context, even though “multicultural” texts may be included, if teaching strategies and critical techniques do not alter, the substructure of dominance will never change. (Keating, 2007, p.11). Despite these concerns, Ntseane’s approach seems a valuable starting point, and one that is perhaps needed

In a poignant speech in 1993, Mamdani cautioned South African universities to learn from the mistakes of those in other African nations. He warned of applying superficial and short-lived affirmative action policies, he warned of the dangers of ignoring the need to not just de-Westernize, but also truly de-colonize. He advised that reform should:

involve a redress for the majority but historically disadvantaged communities whose sweat and blood has indirectly built the facilities at all universities, and who must now be guaranteed a meaningful representation in defining the needs that should shape the agenda of research and teaching at all institutions (Mamdani, 1993, p. 19).

We ignored him to our peril (the next few years will no doubt make clear the nature of that peril) and as a result we have not achieved as thorough a freedom as we may have.

I believe that a large-scale, qualitative analysis using Hofstede's cultural dimensions to plot people's ratings of their own and others' cultures in South Africa would make for an extremely useful starting point when discussing issues of de-colonisation in both the Higher and Further Education contexts. Leading on from that would be the implication of these scores in terms of mutual understanding and interaction.

## 6.5 Conclusion

At the end of this journey I find myself no longer teaching in a so-called multicultural school, but heading a school in which the only other person (as far as I can tell) who is not a black South African isiXhosa-speaking person, is one white male staff member. Furthermore, I will no longer be teaching English or Dramatic Arts but Mathematics. This surprising turn of events at first glance makes this research seem both ironic and pointless. However, ultimately, the close examination, critique and articulation of my own culture will (I believe) stand me in good stead in an environment of cultural 'others'. My deeper understandings of the complexities of personal culture, will enable me to see more readily than before, similarities with others of difference without a naïve wash of "people are all the same" that my liberal white South African upbringing and experiences engendered. It will also help me, I hope, to recognise and understand my blind spots (and thus hopefully work against them). Hopefully too, my reflections on a multicultural teaching space will be generalizable enough to be of benefit to other educators both in South Africa and elsewhere. Furthermore, the concept of co- and student-led lessons and discussions may begin to take a stronger foothold in South Africa. My observations on the usefulness of Drama methodologies in a multicultural environment, as well as the notion of the importance of deeply interrogating one's own culture in order to fully understand one's reaction to other people's cultures may have some contribution to make in terms of the discussion on social cohesion currently underway at universities and more broadly in South Africa. Lastly, I hope that I may have contributed in some small measure to the de-colonising, and de-Westernising not only of myself, but also of future English Home Language network lists, and to the extent to which personal narrative and expressive style are seen not only as acceptable and valid in an Education Masters theses,

but also as valuable - in line with the autoethnographic concept of honest personal accounts contributing understanding to the greater whole. I hope also to have contributed in some small measure to the study of what it is to be a 'white' South African 'woman'. Let us name and honestly examine our ephemeral boxes of 'race' and 'gender', the better to understand and hopefully, finally transcend them.

Mandela commented, on his liberation from jail, that the political victory of the time represented not freedom itself but merely "the freedom to be free, the right not to be oppressed" (Mandela, 1994, p. 617).

Stein and Newfield argue that when education is able to "shift the gaze" (Stein & Newfield, 2004, [http://www.readingonline.org/past/past\\_index.asp?HREF=/research/stein.html](http://www.readingonline.org/past/past_index.asp?HREF=/research/stein.html)) of learners it enables reflection, responsibility and self-critique thus enhancing and co-constructing the democracy of our country and moving us closer toward freedom.

It is my hope that by shifting the gaze, not only of my learners, but also of myself, I can contribute a small step in that movement toward freedom.



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### SUPERVISOR'S STATEMENT

I confirm that the thesis of the following candidate has been submitted **with** my approval.

*Please complete using BLOCK LETTERS*

Surname: HAYES.....

First names: NICHOLA.....

Student number: G89H6599.....

Department: INSTITUTE FOR THE STUDY OF ENGLISH IN AFRICA

Name of supervisor: Prof Monica Hendricks.....

*M. Hendricks*

.....  
SUPERVISOR SIGNATURE DATE

*Please note that your supervisor's approval to submit your thesis does not imply that the examination process will be successful.*

\*Delete whichever does not apply

/sjs

## APPENDICES

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### APPENDIX A – CONSENT FORM FOR LEARNERS

Dear Parents/guardians

#### Consent to participate in Masters' research of Ms N Hayes

I have recently begun a Masters' in Education through Rhodes University. It is my hope that through this study, my teaching and that of others will be refined and improved. My intended research revolves around the teaching of drama scripts. In particular I will be focussing on The Crucible; Nothing But the Truth.

I wish to investigate how learners' cultural perspectives affect their reading of the plays and how as the educator I should best work with the learners around issues of culture when they come up in plays, given that culture is a very personal and thus a very sensitive topic. It is important for everyone to feel that her culture is valued but at the same time be able to see the perspective of people from different cultures. How to achieve this in the classroom is the nub of my research.

I would thus like to request your permission for your daughter/ward (who is in a class of mine studying one of the abovementioned texts) to be included in the research.

I will be taping all my lessons on these plays. Some of these lessons will then be transcribed and analysed and used as part of the thesis. In addition I will ask the class for written feedback on certain issues. I will also interview a couple of volunteers from each class. Furthermore, work done in class as well as answers to tests and exams may be part of the data I use. The girls will remain anonymous but the fact that the research is happening at VG will be clear because we are the only girls' public school in this district.

I would be extremely appreciative of your permission for you daughter to be a participant in this research. Please contact me if you have any concerns or questions.

N. Hayes

083 443 9625

[nhayes@vghs.co.za](mailto:nhayes@vghs.co.za)



I \_\_\_\_\_ (full name of parent or guardian) hereby agree to allow my daughter/ward \_\_\_\_\_ (full name of learner) to be a participant in Ms Hayes's research towards her Masters Degree.

## APPENDIX B – TRANSCRIPT OF ‘NOTHING BUT THE TRUTH LESSON - NAVAJO

T: I just want to read you something quickly- it is from a novel that I’m reading at the moment and I just thought it was interesting that this came up last night – given the discussion we were having the other day.

Um [paging] it’s talking about this woman – they say everybody likes her because she’s just so friendly and happy and cheerful [reading] “and brimming with good nature but not today. [??]

T: Today as she drove west on route 64 towards shiprock...[kids passing things] pakarakee [body language and facial expression acknowledge an ignorance of pronunciation] it’s set in an area [searching for words]where the native American’s uh.. live [learner inaudible but presumably “don’t you say American **Indians?**”]

S4: No

T: thank you – why “no”?

S4: because it’s not

SS: it’s not.. it’s insensitive

T: Why?

[???

T: AAAND.. did we discuss this the other day?

S4: yes in English

T: oh in English.[???] We were talking about the fact that if you call someone “American Indians” it implies that they come from somewhere else as opposed to being the indigenous people of the country; and that makes it easier to colonise. [???] as the Americans more-or-less did

T: [reading] ... she had been anything but cheerful. Her mother had been full of those personal questions that are tough to answer, ‘was she absolutely SURE about Jim Chee?(who’s her fiancée) Hadn’t she heard that the Slow-Talking Dinee clan produced unreliable husbands? Did she [though it should have been ‘he’] still intend to become a medicine man, a singer.’”(which is kinna like a [hand gestures seem to emphasise the vagueness of the correlation]a sangoma... close to that anyway). ‘Shouldn’t she see about finding another job before getting married. And was this Chee just a sergeant – STILL?’ and so forth. Finally ‘where were they going to live?’

‘Didn’t Bernie realise, sorry, [correcting] Didn’t Bernie **respect** the traditions of the Dinee’ (which is like their clan). ‘Chee would, at least he **SHOULD** [hesitation] be joining **THEIR** family. She wouldn’t be joining his. [one learner looks at friend with what appears to be a puzzled expression on her face]. He should be coming to live with them. Had she found them a place?’ And so it went. A very stressful visit dragged on until she agreed to drive down and have a talk to Holsteen Pashakan [head movements and hesitation seem to indicate not being sure of pronunciation] who, as his [should have been her] mother’s elder brother was her clan father.” [now paraphrasing] and she comes to visit him and she told him that she loved him and so forth [dismissive hand gestures seem to indicate that that what follows is not the point.] OK what I want you to quickly improvise for me in groups of 4 no groups of 6 – 2 mothers; 2 fathers; 2 children. We are having the pre-marriage discussion between someone of this culture [holding up the book] and someone of Xhosa culture.

S: “hmm”. [Silence.]

T: See where it takes you. You can use the quad if you do it quietly

**T:I just want to read you something quickly- it is from a novel that I’m reading at the moment and I just thought it was interesting that this came up last night – given the discussion we were having the other day.**

**Um [paging] it’s talking about this woman – they say everybody likes her because she’s just so friendly and happy and cheerful [reading] “and brimming with good nature but not today.**

[??]

**“Today as she drove west on rout 64 towards shiprock...”[kids passing things]”pakarakee [body language and facial expression seem to acknowledge an ignorance of pronunciation] it’s stet in an area [searching for words]where the native American’s uh..live**

**[learner inaudible but presumably “ don’t you say American Indians**

F	–
Questioning	

<b>Child B: No</b>	D – Answering	
<b>T: thank you – why “no”?</b>	E – ratifying	
<b>Child B: because it’s not</b>	D- justifying	
<b>SS: it’s not.. it’s insensitive</b>	D – justifying	
<b>T: Why?</b>	D – clarifying	
<b>[???</b>		
<b>T: AAAND.. did we discuss this the other day?</b>	D – clarifying	
<b>Child: yes in English</b>	D- answering	
<b>T: oh in English.[??] We were talking about the fact that if you call someone “American Indians” is implies that they come from somewhere else as opposed to being the indigenous people of the country; and that makes it easier to colonise.</b>	D – informing	
<b>[??/???????? as the Americans more-or-less did</b>		
<b>Teacher reading”... she had been anything but cheerful. Her mother had been full of those personal questions that are tough to answer, ‘was she absolutely SURE about Jim Chee” (who’s her fiancée) “Hadn’t she heard that the Slow-Talking Dinee clan produced unreliable husbands? Did she [though it should have been ‘he’] still intend to become a medicine man, a singer.”(which is kinna like a [hand gestures seem to emphasise the vagueness of the correlation]a sangoma... close to that anyway). “Shouldn’t she see about finding another job before getting married. And was this Chee just a sergeant – STILL?’ and so forth. Finally ‘where were they going to live?’</b>		
<b>Didn’t Bernie realise, sorry, [correcting] Didn’t Bernie respect the traditions of the Dinee” (which is like their clan).</b>		

“Chee would, at least he SHOULD [hesitation] be joining THEIR family. She wouldn’t be joining his. [one learner looks at friend with what appears to be a puzzled expression on her face]. He should be coming to live with them. Had she found them a place?’ And so it went. A very stressful visit dragged on until she agreed to drive down and have a talk to Holsteen Pashakan [head movements and hesitation seem to indicate not being sure of pronunciation] who, as his[should have been her] mother’s elder brother was her clan father.” [now paraphrasing] and she comes to visit him and she told him that she loved him and so forth [dismissive hand gestures seem to indicate that that what follows is not the point.]

OK what I want you to quickly improvise for me in groups of 4 no groups of 6 – 2 mothers; 2 fathers; 2 children. We are having the pre-marriage discussion between someone of this culture [holding up the book] and someone of Xhosa culture. [someone in class “hmm”. Silence.]  
See where it takes you.  
You can use the quad if you do it quietly

F - inviting

[general exodus; one child’s hand is up but is not seen by teacher; shortly intern (operating video camera, comes up to that group who ask]

Learner 3: is it Western Culture?

F –  
questioning

Intern: no it’s Japanese

D- Answer

Learners: Oh [laughing] Japanese!

D-  
acknowledging

Intern: so it’s Japanese culture versus [...?]

D- clarifying

Learner3: Xhosa

D – answering

[inaudible]

Learner4: What I know is that they get... the woman is not allowed to	D – informing	
Learner 4: for marriage ...yes... and they have to be in another room separately from the whole family like the, the woman who is getting married does not stay with her family anymore she goes and stays with [??] and her husband's there BUT??? And there's that hole wig thing where you have to dress up	D – informing	
Other learners: oh ja!	D- affirming	
S 13: I didn't know that		
S4: S23 has big issues about wanting to be the child		
{cut to }		
S 4: but where's the conflict; where's the clash	D- challenging	
Intern: white wedding	D - Suggesting	
Learner 6: EWE!	D- acknowledging	
S 4" white wedding cool , so you're going to want a white wedding, we are going to say no white wedding	D - clarifying	
Vanash (in character): Ok Hi everyone I am here to speak on behalf of my daughter...		
Intern: but you just can't enter in a Xhosa family		
S 13: but that's the westernised thing you see		
Intern: Galoko		
S 4[simultaneously] the problem is wena you can't come with the Western		
OK how about you come and do that and then we stop you "no you can't do that; you don't do things like this you have		

to stand close to the guy ; you have to say [singing] Ma zodida [joined in song by second learner]		
Zimkita: yes and then you must ask for money and they must be like why are you conning us because		
S 4: organye you can knock and then no one's going to open for you and then you wonder why and then you think OHHH..		
S: He's the guy right?		
[random improve attempt with many people speaking together]		
Zimkita: remember guys in the white, in the white...for white people...for white people only only the girls' parents pay for the wedding, not the ....; you see the husband he doesn't pay for anything ; he just asks for blessings; but for us though , we pay for everything. Because the money , the money		
V: let's stop discussing..		
V: hi mr jomandloovoo		
[general laughter]		
Nelly[ in background]: guys guys she must be white she must be [animated gesticulation] white, they're, hyper.	D- challenging	
V: I'm here with my son and we'd really like to speak about this whole marriage thing so if we can just sit down and if you guys have some coffee or something		
???		
Z: [ushering her out the door] ma'm ma'm		
V: but we need to speak about this we can't just avoid this marriage because my son wants to get married to your daughter		
Z: you can't just come in ... we have to let you in; you have to erase us		

<b>V: Erase you? What's that all about? Honey, I don't understand that.</b>		
<b>U: Say something!</b>		
<b>[all speak at once</b>		
<b>Zim: [to camera] welcome to the drama class!</b>		
<b>SHOWING:</b>		
<b>Siya enters as Xhosa mother attempts respectful handshaking – unsuccessful sits on floor</b>		
<b>S 18:Your culture wants my son to move to your house.</b>		
<b>S2: as you say it's my culture:</b>		
<b>S 18:No I cannot agree with what you are saying; my son is the head of the house so your daughter must move to MY house</b>		
<b>S2: I thought you were the head of the house</b>		
<b>S 18: I AM the head of the house that is why your daughter must come and live with my son</b>		
<b>[lovers escape to corner of room and talk unheard]</b>		
<b>S1: what about lobola – huh? We have paid a lot hey?</b>		
<b>S2: Your culture - why can't you just respect MY culture for ONCE</b>		
<b>S 18:I'm sorry , my son will NOT live at the woman's house; your daughter will move to my house</b>		
<b>and she will be treated like umakoti</b>		
<b>S1 calling son: Rava what do you have to say about all of this?</b>		
<b>L: DO I have a say in any of this</b>		
<b>N; No</b>		
<b>S2 you're KIDS</b>		
<b>Do I have a say in any of this - this is MY marriage</b>		



Class claps		
T: Hang on a sec.. is that your end		
S 18: well...		
S 18: OK		
S 18: well fine – if none of you care what we have to say, we’re eloping[exiting]		
E: Jabu!		
E: you see now – your son –he just took my daughter		
Group 2:		
....		
Ta: What is this lobola business		
S: It happens in our culture and you have to respect it		
N:My daughter is not a dress		
S: I don’t care if she is a dress or not she is.. you are going to pay lobola		
S2 He means that we are supposed to pay lobola for your daughter which means that she is supposed to come and live with me in our house		
Ta: Lovie; You know when I married your father right I bought a house; he came to live with US!		
K: Mom...		
T:I am not paying for half something so that you can go live somewhere else		
K: mom um we already have		
S2: Ma’m my father feels that we paid for the lobola so your daughter has to come and live with me in OUR new home		
K: yes {reaching for something in pocket} new home; we bought a home mom; we bought a home; here, here’s the		

deed it's OURS TOGETHER as a one. I'm not moving to their home

S2: OUR home

The end

Scene 3

And her name will be...

We can't discuss these matters with the children present.

Is she talking to ME!

Scene 4

Where are the bottles of brandy – it takes 3 before I can even open my mouth!

Discussion afterwards:

Z: I thought the way the different characters were defined by their accents was really distinctive.

D - observing

NOTE:  
no framing  
– framing  
implied  
by habit

T: Absolutely

E - Ratifying

K: I liked their resolution – them eloping – I think that that worked out really well.

D – observing

T: Absolutely – they were the only ones who actually really found a resolution.

E – Ratifying  
D – elaborating

The last group had a - maybe there will be one day a resolution but everybody else chose to leave it unresolved.

There resolution was – their resolution of the PLAY was a lack of resolution in terms of the family. Um and I ... was that?

E – clarifying

I wanted to ask, because obviously dramatically that kinna makes sense but was it also because it feels a bit unresolvable?

[general assent from the class including snippets such as]:  
it's not going to ..conflict

T:[affirming response]: Exactly you can't make; It's not going to be – oh well [reaching for words] in 30 seconds we'll all understand each other and move on. Absolutely, so it was a very good resolution. E – Ratifying

L: No, I just want to say that in reality it wouldn't happen that way – that there IS a resolution – I think that the argument would have gone on for months D – countering

T: hmm ja, so you don't think eloping would solve it D – clarifying

L: Probably but it would be disrespectful to both cultures and their families would just cut them off. D – elaborating

P: I don't think they would E – countering

T: elsewhere. Mm certainly it's not an EASY solution D – modifying

S: Ms Hayes I don't think that like things would necessarily be like disrespectful to BOTH cultures because like a number of westernised families they don't really see anything wrong with eloping it's just.. it's one of those things. E – countering

T: Isn't there a contradiction in what you are saying? E – countering

L: ja, there is D – Answering

T: because your're saying "it's no disrespect to the culture but westernised families" which implies that they – the fact that you said they are Westernised... what do you mean by that? D – clarifying

S: I mean that... how am I going to say it now.. in Xhosa D – answering

L: In Xhosa families D - helping

S: NO not Xhosa families! D – countering

T: oh so not WesterNISED families but Western families D - clarifying

S: yes, yes[laughing] E - ratifying

<b>T: but neither of these cultures are ...</b>	E- countering
<b>Various: Western</b>	D – helping
<b>T:..Western cultures they are both very deeply rooted in their own cultural traditions and heritage</b>	D – justifying
<b>L: I think the problem would have been solved for the couple; not necessarily for the families.</b>	D – modifying
<b>T: Good; nice</b>	E – Ratifying
<b>P (coloured): I think there is a resolution because my aunt she marrying a black man? And at first it was like a struggle because he went to my grandmother instead of going to my uncle because my grandfather's dead and then there was like a big argument but they finally agreed on a settlement even though she wasn't black and [shrugging] it worked out fine.</b>	E – countering D – justifying
<b>T: OK. That's interesting. That's good to know. Yeah?</b>	E – Ratifying
<b>T:But I think it's not much of a ... because there was a ... the other tradition is not as strong as... the ... the...Xhosa tradition and stuff so that's why it worked out [teacher looks at previous speaker]they...[gesticulating]...its its[hands suggest intermingling]</b>	E – countering
<b>T: [laughing] I'll do Xs (not the previous speaker but also coloured)face for you [raised eyebrows tilted head and frown ]</b>	R – helping bring implied countering opinion to the table
<b>Various'': hmm (knowingly)</b>	E – ratifying
<b>S:It's not AS strong</b>	D – justifying
<b>T: so are you saying the coloured culture isn't as strong as the Xhosa culture?</b>	D – challenging
<b>Various: no/hmm/[general discussion]</b>	
<b>S:[simultaneously]that's what I'm saying</b>	D – acknowledging

<b>T: whoa whoa let's hear the coloured ladies on that</b>	F – inviting
<b>O: no, there's no rules from MY side but..</b>	D – answering
<b>T: L, you clearly disagree</b>	F – inviting
<b>L: no, I was just thinking like (was it your coloured aunt or you aunt x...oh) no I think like, there are some coloured people. Maybe not me personally, but there are coloureds who are like very strict on what they do and are very concerned [sic]and that kind of thing, so I think I can agree that both cultures are strong</b>	D – justifying
<b>P: you get coloured parents who say you are going to marry a coloured and you get coloured people who say choose outside of the coloureds</b>	D – elaborating
<b>T: pathibly possibly although we have very different cultures within South Africa, we are also influenced by each other. So possibly there's more possiblilty of an understanding because at least - even if we disagree- at least maybe we have a sense of where the other person's coming from? One two[indicating order of speakers]</b> [general quiet assent]	D – observing
<b>Z: I think that's why culturally people they don't like you to marry into a different family, family that's a different culture to theirs because there's going to be a quarrel over a few matters</b>	D – offering/ Interpreting
<b>T: issues ja absolutely and it's interesting because that's often interpreted as racism</b>	E – Ratifying D – modifying
[general: yes ja]	E – ratifying
<b>T: but there is a lot of subtlety that is beyond that.</b> Ja{pointing to next learner]	D – elaborating
<b>S: I think about what N said. I don't think it's necessarily right to use the word strong. It's not that it's not as strong. Maybe maybe{others offering suggestions like different} yes it's very different maybe we maybe they are more</b>	E – countering

liberal... and then be are more strict we are more conservative. So to say that our culture is stronger....[general contribution unclear]

T: OK good.

E – Ratifying

Let's tak.. anything else about this group? Let's talk about group 2.

F – inviting

{cut to}

V:I just thought that Nazi's silence said a lot about...

D – interpreting

T: [nodding and smiling] it was excruciating

D- helping  
elaborating

V:Ja, it just showed what she really though although she didn't say anything

D- explaining

T: absolutely, ja

E – Ratifying

S: I liked X's anxiety it was like it was really nervous

D – observing

T: mm you could feel it, it was tangible. I really like the line about "my daughter is not a dress". I thought that was (that was what you said, hey?)

E – Ratifying  
D – checking in

[assent]

D –  
acknowledging

T: I thought that was such a strong symbol for... the clash... it's like how is it that you think my daughter can be bought like something from a shop and put somewhere and that she's not that. I really thought that that was a clever interpretation. Good. Yes

D – observing  
interpreting

L: I also thought that S played her role well in trying to get involved in her marriage negotiations and trying to ...

D- observing

T: trying to mediate, yes, between the different, ja , absolutely. Good.

E – helping revoicing  
Ratifying

[cut to]

S (x): Usually we have this idea that you know, Xhosa people are dramatic in everything they do. So when they said Oh OH[demonstrating hands to the head]

D - interpreting

---

**T: so like the melodrama of it?**

D – clarifying

**S: ja**

D -  
acknowledging

Ratifying 11/14 instances from teacher.

## APPENDIX C – TRANSCRIPTS OF ‘THE CRUCIBLE LESSONS’

### The Crucible Lesson 3

[laughter]T: thank you ladies, let’s read		
[rustling of books being retrieved from bags]		
T: Tell me, what was happening when we ended? [pause] OOOH it’s been games day	F	Questioning
[laughter]		
Abigail, I’ll remind you, people left in the room at this point: Abigail Mercy Lewis and Betty	D	Prompting
I’ll let you off this time but next time it’s on you.		Disciplining
Yes	F	Inviting
S16: Betty woke up and she was crying for her mom and it was kind of weird ‘cause her mom had died	D	Answering
T: has been dead for many years. Yea?	D	clarifying
S16: ja and um, Abigail had told Mercy that they, um had told Mercy everything that the uh the reverend knows, that Paris knows and that they should not confess more; add any more information to what they already know. And that if, they’ll all get punished instead; Abigail won’t get punished alone, they’ll all get punished together.	D	Answering
T: Correct and...?	E	Affirming
you looked like you had a revelation just a moment ago	F	Inviting
[laughter]		
S17: I don’t know if this is real??? But someone is sleeping	F	venturing
T: Betty is sleeping	D & E	Clarifying and affirming
S17: and then we discover that she wasn’t really sleeping she heard everything	D	Evaluating
T: that’s right.	E D	Ratifying Clarifying



How do we discover that? How do we work out that Betty isn't asleep?		
S8: um she says to Mercy that she didn't tell	D	Justifying
T: to Abigail	E	correcting
S8: that Parris, that they drank blood	D	justifying
T: [...]because Abigail says to Betty Oh I've told them everything so you don't need to be scared. And then she, Betty, says OH? You didn't tell him that you drank blood.  OK, good	D	Elaborating and Interpreting  E – Ratifying
S8: to try to kill Proctor's	D	Elaborating
T: to try to kill Proctor's..?	D	clarifying
S8: wife	D	Answering
T: wife. OK. So what do we know of; what HAS been happening because it's really important that we're clear about what witchcraft there is and what witchcraft there isn't.  What do we know for sure? We know that Putnam, Mrs Putnam, Ruth. Not Ruth, Ruth is the child. Goody Putnam sent her children; her child to..?	E F F	Ratifying  Questioning  Questioning
Ss: Tituba	D	answering
T: So that..?	F	Inviting
Ss: she could contact the dead	D	Answering
T: so that she could contact those dead babies of hers, right? Further we know that Abigail has..?	E F	Repeating to ratify  Questioning
S8: drunk blood	D	answering
T: Drunk a charm of blood, with the intention of ..?	E F	Repeating to ratify  Questioning
Ss: killing Proctor's wife/ Goody Proctor	D	answering

<p><b>T: killing Goody Proctor, Proctor's wife.</b></p> <p><b>What interactions have we heard of before between Abigail and Goody Proctor? [pause]</b></p> <p><b>Remember Paris asked Abigail mm?</b></p>	<p>E</p> <p>F</p> <p>F</p>	<p>Repeating to ratify</p> <p>Questioning</p> <p>prompting</p>
<p><b>S18: Didn't they have an affair?</b></p>	<p>D</p>	<p>clarifying</p>
<p><b>T: OK nnnn you're getting ahead of yourself. You're right but it's just because you read ahead. So we're getting there.</b></p> <p><b>At this point what we know is that Tituba...?</b></p>	<p>E</p> <p>F</p>	<p>Countering</p> <p>prompting</p>
<p><b>S4: worked for them</b></p>	<p>D</p>	<p>answering</p>
<p><b>T: she worked for the Proctors and Goody Proctor fired her and; Goody proctor fired Abigail and; because Parris said to Abigail, "is your name clean? There's no smirch or smear or whatever on it"</b></p> <p><b>And she said certainly it's clean and he said but he's heard said that Goody Proctor doesn't come to church any more ..?</b></p>	<p>E</p> <p>D</p> <p>F</p>	<p>Ratifying</p> <p>Elaborating and justifying</p> <p>Questioning</p>
<p><b>S16: because of her</b></p>	<p>D</p>	<p>answering</p>
<p><b>T: because she doesn't want to sit next to something dirty. Something soiled. OK you are all staring at me like the weekend has been too long. Are you with me?</b></p>	<p>E</p> <p>D</p>	<p>ratifying and justifying</p>
<p><b>Ss: yes OK</b></p>		
<p><b>T: OK. So at this point ??? we would assume that it was something to do with the way that she was fired, or something about the fact that she was fired that Abigail is really upset about and that's why she is trying to kill her.</b></p>	<p>D</p>	<p>Informing/answering own question</p>

5.3 The Crucible Lesson 4 The Cat Lesson

[General chatting]

NH: OK so my question was: what is the significance of the fact that it is mentioned that Goody Good is not married in terms of the issue of hierarchy?

Hmm

T: S1?

S1: I I would not know

Teacher: yes because your mind's on another planet try to come back and be with us

S2: it might represent you so [???

T: in what way?

S3: [inaudible]

Teacher: ja the you're thinking... it's interesting, hey. Have you read the lottery yet

S3: no

T: because in the lottery that's exactly what happens but we'll get to that later

Um you're on the right track though

S 2: Ms Hayes um it's saying that she's probably at the bottom of the hierarchy because she's not married and

S4: commoner

S5: and if she is that old

T: (interrupting) she is commoner. You're right. We haven't established but yet but she is, true.

S4: [???]she's a commoner and also she's so old and it means that no one has ever wanted to marry her.

T: OK

S4: there has to be such status when marrying a person
[inaudible question to which teacher responds]
T: she's not a prostitute no, but definitely yes, she's old so no one has ever married her and no one has ever wanted to marry her and in that society...
S5: why has nobody ever liked her?
T: we never know, but what it... so A she's old and B she's unmarried. What were you going to say?
S2: No, I was just thinking what the Salem uh the rules whatever they say about women who have children who are unmarried?
T: Oh ja. There would have been quite harsh punishment for that absolutely um
S[???
T: think about have you ever heard of any accusations of witchcraft in South Africa?
[general] yes "all the time"
T: OK other than all the time. Like you, like were talking when it gets serious and people get like stoned
S4: stoned
T: or whatever
[general hmmm ha]
T: can you think of any. Anyone who CAN think of an example: can you describe the person?
S5: It was an old woman from Jo Slovo location in Mthatha and they stoned that woman. No they burned her.
T: mmm
S5: they light up the whole house while she was inside because they believed that she was killing uh the boys
S2: oh ja
T: OK, good. Can anyone else think of an example...that they have know of.
(T2:[another teacher arrives and asks an inaudible question???)
T: um there was something that I was thinking of about ?? play? Until.... Back?? Um I can't think now but thank you
Ts: I'll wait a few minutes
T: thank you )
[meanwhile learners chat among themselves]

T: yes
S6: what about that situation where that boy, um, killed, um his um gran um and
S5: [???
S6: yes the family thing and is that witchcraft or is that satanic
S7: what's the difference? What's the difference? Is there a difference actually? Between Satan and ...
T: Satanism and witchcraft. Ja I ... I donno hey. Personally I think there is a difference. Um Can we not go into that today can you ask that question again like next week sometime when half my brain isn't somewhere else???
[Gentle laughter]
S8: Were you asking about the appearances of people that are accused?
T: a yes I was asking
S8: they're usually old
S7: ja
S8: women
T: Most often[...]they are old women who live by themselves
S:[...]they live by themselves
S8: they're very unselected
S9: and they've got cats
T: no, no, no. Ok the cats is more like all the people that we suspect than necessarily the people that we accuse and stone. And like the long grass and the you know there are all sorts of things that we say if somebody is all of the those things... sorry what did you say?
S9: sometimes the old church
S10 religious
S4: very religious
T: OK yes
S5: can I ask why do, the majority of the time we associate cats.. and witches
SS; ja witches, bad luck; it's a normal contradiction???
T: I dunno. From old stories. You know in the olden days.
Ss[shhh please]

T: I'm talking about Shakespeare's time and there was a belief and it does come up here too, that some witches were shape-shifters. Um.. if you've read Harry Potter
Ss: ja/no
T: the idea of shape-shifter comes up there. But so that's ONE thing but there's also the idea that witches have familiars um which is like a spirit, like an evil spirit that takes on bodily form and then that bodily form and then that bodily form was generally the form some kind of an animal. [...] So like a frog or a cat or a snake or a lizard but
S4: [...]snake, lizard
T: in Harry Potter they bring up the point, and that is quite historical that there would always be some deformity [???] would be have something wrong somewhere down the line which would be the indication of the evil. So it's a very old fashioned???
S8: it's kinna like old school
T: literally we're now talking Shakespeare's time so if you read Macbeth you'll see it in there and then a couple of ideas just lingered
S4: Sabrina
T: ja all the stories about witches those ancient ideas kind of linger.
S2: um Ms Hayes, there's this other woman right? She she lived next door to this other woman who had a cat and it was a black cat. So she looks at the OK maybe this cat every time I come home from work it's always in front of my door.
T: hungry
[laughter]
S2: and she doesn't know why. So [???] let me close all my windows and lock everything but then when she comes back her cat is still there. Ok so one day she though she'll try something with this cat. So she actually pours like boiling water.
T: [After a sharp inhale of breath. In a soft pleading tone] No please don't tell stories like that I CAN'T, I'CANT deal with that.
S2: I'm sorry Ms Hayes
T: because that [angry now] THAT is wickedness. THAT is what people should go to jail for the rest of their life for.
S2: But Ms Hayes

T: I'm SORRY I DON'T CARE I DON'T CARE if you pour boiling water over a cat you should ROT IN HELL FOREVER. Imagine if someone poured a pot of boiling water over you! Do you hear what I'm saying?
S2: Ok Ms Hayes but then like when she actually saw the next door lady
T: you know what, I don't care
S2: she was burned
T[...] I don't care. I DON'T CARE what the rest of the story is because the person who is the witch in that, the evil person in that is the COW who poured the boiling water on the living creature. And if there was some coincidence that the lady had a fire on in... And did you see this thing? Because those are the classic stories that go around. I mean how close were you to this story? Is this one of I know someone who knows somebody?
S2: no it's my aunt
T: your aunt poured the water
S2: No. told us the story
T: ok so somebody who knows somebody. I'm very glad it wasn't your aunt who poured the water. I'm sorry I just ... I can't I CAN NOT ABIDE by that sort of cruelty. It's like, it's worse that killing something just for fun. It's like torturing something just for fun. I c I CANNOT so ja please... you have to spare me. I, I can't. Please remember I don't even kill things to eat them. I I can't abide that sort of cruelty.
S9: Ms Hayes. Can I please ask the class something? How does supernatural forces work because [???
T: OK can we n... let's not go into a whole other. It's again like one of these. We're going to get into a whole other thing and the point that I'm trying to make is that I would like you to see the link between the people who are generally accused of witchcraft and the issue of hierarchy in the society. So what is the link?
S5: They don't have husbands to defend them.
T: It's often people who don't have husbands to defend them. What about the age factor?
S4: hm old
T: and what's the link?
[???
T: [repeating] OK they are knowledgeable and have lived through a lot. And in terms of hierarchy?
S4: um their commonness and they don't really have much say

S11: contribution

S4: like say in the society. So the people that are in the highest places...

T: Absolutely. So it's the people who are on the periphery of society, people who are weak in the society are preyed on first when people accuse other people of witchcraft and it's the same now today as it has been for generations as it was in the time when this was set. The same in England, the same in America which OK brings up a whole philosophical concept about what the whole accusation of witchcraft is and how come it's always the weak people in society who are accused and never the strong. Not never, but always it starts with the weak people. Hierarchically. So that's just [???

OK let's read please.

Reading

ELIZABETH: (Softly.) I am accused?

MARY: You were somewhat mentioned. But I said I never see no sign you ever sent your spirit out to hurt no one, and seeing I do live so closely with you, they dismissed it.

ELIZABETH: Who accused me?

MARY: I am bound by law; I cannot tell it.

PROCTOR: (In disgust at her.) Go to bed.

MARY: I'll not be ordered to bed no more, Mister Proctor! I am eighteen and a woman, however single!

PROCTOR: Do you wish to sit up?—then sit up.

MARY: (Stamping foot.) I wish to go to bed!

T: which shows how mature she is right?

PROCTOR: (In anger.) Good night, then!

MARY: Good night. (She goes out L. He throws whip down.)

ELIZABETH: Oh, the noose, the noose is up!

PROCTOR: There'll be no noose...

S11: what's a noose

S5:ra rope

T: What sort of a rope?

S5: To hang people.



[some soft discussion]

T: Ja? Is everyone clear?

S4: yes

T: Ja[indicating to continue]

ELIZABETH: She wants me dead; I knew all week it would come to this!

PROCTOR: They dismissed it. You heard her say...

ELIZABETH: And what of tomorrow?-she will cry me out until they take me!

PROCTOR: Sit you down...

ELIZABETH: She wants me dead, John, you know it!

T: Who's "she" think carefully before you answer.

Ss: Abigail

PROCTOR: I say sit down! Now, we must be wise, Elizabeth.

ELIZABETH: Oh, indeed, indeed!

PROCTOR: Fear nothing. I'll find Ezekiel Cheever. I'll tell him she said it was all sport.

ELIZABETH: John, with so many in the jail, more than that is needed now, I think. Would you favour me with this?-Go to Abigail.

PROCTOR: What have I to say to Abigail?

ELIZABETH: John...grant me this. You have a faulty understanding of young girls. There is a promise made in any bed...

PROCTOR: What promise?

ELIZABETH: Spoke or silent, a promise is surely made. And she may dote on it now-

T: OK what promise is she talking about? She says, "there's a promise made in every bed" Abigail is holding onto this promise whether you said it or you didn't say it you've made her a promise. What promise?

Ss:[married, love]

T: na,na,na,no

S: Ms Hayes wouldn't it be, I'm leaving my wife to be with you?

T: Ja. I am going to be with you. That is essentially the promise she's talking about.

And she may dote on it now. I am sure she does-and thinks to kill me, then to take my place. It is her dearest hope, John, I know it. There be a thousand names, why does she call mine? There be a certain danger in calling such a name-I am no Goody Good that sleeps in ditches, nor Osburn drink and half-

witted. She'd dare not call out such a farmer's wife but there be monstrous profit in it. She thinks to take my place, John.

T: OK Sorry so just analyse that for a sec. So what else do we learn about, remember I've been saying all along there's a significance about the names that they are called. So first of all Putnam was the first one to mention them, Goody Good and Goody Osburn, but now there are all these other 30 however many women in jail. So what do we...? We've learned already about Goody Good...

S5: she's low on the hierarchy she sleeps in ditches

T: she sleeps in ditches so she's homeless. She's got no husband, she's homeless. And Goody Osburn?

Ss: he's drunk

T: she's drunk.

S5: Oh is it a lady?

T: Ja. If it's Goody, then it's a lady. Goody is essentially Mrs

S5: it only says Goody Good

T: OK but previously they have said Goody Osburn

S5: oh

T: Ja um

S11: Ms Hayes

T: Ja

S11: You say that they say Goody Good it means Mrs but then this woman you say that she is unmarried

T: Ja it means, sorry it's a female

Ss: Miss, MS

T: Ja, it's a female... ja um ja. It's bizarrely ...because it is GoodWIFE but as you say, she's not married. So. I'm also confused. Well spotted. Um.

S3: shh

T: so now what does it tell us that Abigail has now got to the point where she is willing to accuse Elizabeth? Cause look... is Elizabeth right?

S13: YES!

T: How do we know?

S6: because we know who Abigail is

T: Ok because we know Abigail's character. And how else do we know Elizabeth's right?
S11: Earlier when she got into trouble Abigail said that she some blood in ritual
T: [...]who said that? Not Abigail
Ss: Betty
T: cause remember Abigail said," I told them everything"? And she [meaning Betty] said on no you haven't you didn't tell them you drank a charm to kill Goody Proctor. So Goody Proctor is right. Absolutely right. We are in no doubt about this. Abigail wants her dead. And why?
SS:[she wants John]
T: [...] I mean it makes sense. We don't have absolute proof of that but we have enough suggestion that it's beyond question. OK shall we swop readers? V you wanted to read. Who else? Let's see S thank you.
ELIZABETH: John, have you ever shown her somewhat of contempt? She cannot pass you in the church but you will blush...
PROCTOR: I may blush for my sin.
ELIZABETH: I think she sees another meaning in that blush.
PROCTOR: And what see you? What you see, Elizabeth.
ELIZABETH: I think you be somewhat ashamed, for I am there, and she so close.
PROCTOR: When will you know me, woman? Were I stone I would have cracked for shame this seven-month!
ELIZABETH: Then go-and tell her she's a whore. Whatever promise she may sense-break it, John, break it.
PROCTOR: Good, then. I'll go.
T: why is he angry?
SS: he knows it's true
T: absolutely
ELIZABETH: oh how unwillingly.
JOHN: I will curse her hotter than the hottest ccc
T: cinder

JOHN: But pray, begrudge me not my anger.
ELIZABETH: Your anger. I only ask you ...
JOHN: Woman I am so base. So you truly think me base?
ELIZABETH: I never called you base
S14: what's base
Ss: shallow
T: not shallow. Um low, common, um. Like animal like. In a negative sense
JOHN: Then how do you change me with such promise? The promise
T: hang on? Oh, <b>charge</b> me, how do you charge me with such a promise. How do you accuse me of such a promise in other words
JOHN: The promise that a stallion gives a mare
Ss: stallion that's a horse
T: Oh ja. The promise a stallion gives a mare.
Ss: hmm [suggestively]
JOHN: gives a mare I gave that girl
ELIZABETH: then why do you anger with me when I bid you to break it.
JOHN: Because it speaks deceit and I am honest. But I'll plead no more. I see you, your spirit twist around the single error of my life and I will [???
ELIZABETH: You'll ??? with me when you come to know that I will be you only wife or no wife at all. She has an arrow in you yet. She has an arrow in you yet and you know it John Proctor
[Stage directions for entry of Hale]
PROCTOR: Why, Mister Hale! Good evening to you, sir. Come in, come in.
HALE: I hope I do not startle you.
ELIZABETH: No-no, it's only that I heard no horse...
HALE: You are Goodwife Proctor.
PROCTOR: Aye: Elizabeth.
HALE: I hope you're not off to bed yet.
PROCTOR: No-no...let you come in, Mister Hale. We are not used to visitors after dark, but you're welcome here. Will you sit you down, sir?
HALE: I will. Let you sit, Goodwife Proctor.
PROCTOR: Will you drink cider, Mister Hale?
HALE: No, it rebels my stomach—I have some further

T: Ok and stop. Sorry. We'll start with you next time. Tell me quickly the significance of the moment when Hale enters?

S14: Hale enters and he's

T2[entering]: Can we do the, we can do the dark colours?

T: Ja, I'll be there now

S14: Staring at Elizabeth

T: Absolutely. Tell me about, like, if you were Hale, the moment that you walked in. What was happening as he walked in?

Ss: fighting they were arguing

T: they were having a massive argument

Outside learner: Ms W says that's all ??? till interval.

#### 5.4 The Crucible 20 March – Lesson 5

T: That's really one of the questions, more than why he's asking them.

S: .....

T: Yes. He's trying to establish if these people are really true Christians. Why?

S: Because of Elizabeth and her being accused.....

T: Not accused yet, but..... All right. And how's it going for them so far?

S: For Elizabeth, not so well, because she's too honest in her honesty.

T: Exactly. So what was Elizabeth too honest about?

S: .....

T: And she said, if you say someone can go to church, live a good life and be a God-fearing person and do only good deeds and be a witch, then I don't believe in witches. 'Cause he asked, "Do you believe in witches?" Basically she's saying I don't believe in your definition of 'witch'. If you're saying that I could be a witch, then I tell you I don't believe in it. It wasn't a very good answer.

But from our perspective, do you see that there's a certain amount of dramatic irony in the fact...Do you remember what dramatic irony is?

SS: Hmmm (in an affirming way).

T: Being aware of something that the character is not aware of. Hale is suspicious of her because of her answer. But why does she answer as she answers? Why does she give that answer? Because she's being..?

SS: Honest

T: Honest. And what is honesty? It's the sign of true Christian virtues. So the very things that makes him suspicious of her, is actually the thing that should confirm to him that this is a decent, Christian, God-fearing, honest woman. So that's dramatic irony there. What else was ironic? How did John kind of lose.....

S: .....he forgot one of the ten commandments.

T: Which one did you forget?

S: ....Adultery

T: Adultery, okay. If I ask you in the exam, don't tell me he forgot one, tell me which one.

.....

It is ironic, because.....

Who's going to read?

(Appoints SS). Stage Directions. Hale. Francis. Proctor. Great. Elizabeth. Abigail.

S: Page 67

[SS read an extract from "The Crucible"]

[Hale stares at her.]

PROCTOR: She do not mean to doubt the Gospel, sir, you cannot think it. This be a Christian house, sir, a Christian house.

HALE: God keep you both; let the third child be quickly baptised, and go you without fail each Sunday in to Sabbath prayer; and keep a solemn, quiet way among you. I think -

[Giles Corey appears in doorway.]

GILES: John!

PROCTOR: Giles! What's the matter?

T: .....You ignored the punctuation and that is a sin.

S: Sorry.

T: Repeat.

GILES: John!

PROCTOR: Giles! What's the matter?

GILES: They take my wife.

[Francis Nurse enters.]

GILES: And his Rebecca!

PROCTOR [TO FRANCIS]: Rebecca's in jail!

FRANCIS: Aye, Cheever come and take her in his wagon.

T: Okay, what do we make of that?

SS:.....

T: ...Of all people. Of all people, that's the person that most tells us they've lost the plot. Okay carry on.

FRANCIS: We've only now come from the jail, and they'll not even let us to see them.

ELIZABETH: They've surely gone wild now, Mr. Hale!

FRANCIS [going to Hale]: Reverend Hale! Can you not speak to the Deputy Governor? I'm sure he mistakes these people -

HALE: Pray calm yourself, Mr. Nurse.

FRANCIS: My wife is the very brick and mortar of the church, Mr. Hale - [indicating Giles] - and Martha Corey, there cannot be a woman closer yet to God than Martha.

HALE: How is Rebecca charged, Mr. Nurse?

FRANCIS [with a mocking, half-hearted laugh]: For murder, she's charged! [Mockingly quoting the warrant] 'For the marvellous and supernatural murder of Goody Putnam's babies.' What am I to do, Mr. Hale?

HALE [turns from Francis, deeply troubled, then]: Believe me, Mr. Nurse, if Rebecca Nurse be tainted, then nothing's left to stop the whole green world from burning. Let you upon the justice of the court; the court will send her home, I know it.

FRANCIS: You cannot mean she will be tried in court!

HALE [pleading]: Nurse, though our hearts break, we cannot flinch; these are new times, sir. There is a misty plot afoot so subtle we should be criminal to cling to old respects and ancient friendships. I have seen too many frightful proofs in court - the Devil is alive in Salem, and we dare not quail to follow wherever the accusing finger points!

PROCTOR [angered]: How may such a woman murder children?

HALE [in great pain]: Man, remember, until an hour before the Devil fell, God thought him beautiful in Heaven.

T: Do you know to what is being referred to by that?

SS:.....Satan...

T: Satan. Whose other name is?

SS: Lucifer

T: Lucifer. Which means?

SS: Angel of death....beautiful angel.

T: It's light, bearer of light. I can't remember exactly, but it's the One of Light. Remember ..... Satan was the most admired, the most holy of the angels and then he became arrogant and tried to challenge God's power and that is why he was struck down to hell. For his arrogance. So what Hale is saying is that the good can fall.

GILES: I never said my wife were a witch, Mr. Hale; I only said she were reading books!

T: Okay. Do you see why I objected now to some people saying he accused his wife of witchcraft? It is very clear that he was just asking a question about something that made him a bit uncomfortable. So please don't jump, like the court jumped.

HALE: Mr Corey, exactly what complaint were made on your wife?

GILES: That bloody mongrel Walcott charge her. Y'see, he buy a pig of my wife four or five year ago, and the pig died soon after.

[Teacher is called out of class]

T: Okay, sorry, you can carry on reading now. Please, when you get to the part about the doll, just calm yourselves and remember that Abigail is a very deceitful person. Abigail had the doll, I'll talk more about that later, but just before you jump to conclusions, just think about...If you jump to a conclusion, just keep an open mind so we can discuss it just now.

GILES: So my Martha, she says to him, "Walcott, if you haven't the wit to feed a pig properly, you'll not live to own many," she says. Now he goes to court and claims that from that day to



this he cannot keep a pig alive for more than four weeks because my Martha bewitch them with her books!

[Enter Ezekiel Cheever. A shocked silence.]

CHEEVER: Good evening to you, Proctor.

PROCTOR: Why, Mr. Cheever. Good evening.

CHEEVER: Good evening, all. Good evening, Mr. Hale.

PROCTOR: I hope you come not on business of the court.

CHEEVER: I do, Proctor, aye. I am clerk of the court, now, y'know.

[Enter Marshal Herrick, a man in his early thirties, who is somewhat shamefaced at the moment.]

GILES: It's a pity, Ezekiel, that an honest tailor might have gone to Heaven must burn in Hell. You'll burn for this, do you know it?

CHEEVER: You know yourself I must do as I'm told. You surely know that, Giles.

And I'd as lief you'd not be sending me to Hell. I like not the sound of it, I tell you; I like not the sound of it. [He fears Proctor, but starts to reach inside his coat.] Now believe me, Proctor, how heavy be the law, all its tonnage I do carry on my back tonight. [He takes out a warrant.] I have a warrant for your wife.

PROCTOR [to Hale]: You said she were not charged!

HALE: I know nothin' of it. [To Cheever]: When were she charged?

CHEEVER: I am given sixteen warrant tonight, sir, and she is one.

PROCTOR: Who charged her?

CHEEVER: Why, Abigail Williams charge her.

PROCTOR: On what proof, what proof?

CHEEVER [looking about the room]: Mr. Proctor, I have little time. The court bid me search your house, but I like not to search a house. So will you hand me any poppets that your wife may keep here?

PROCTOR: Poppets?

ELIZABETH: I never kept no poppets, not since I were a girl.

CHEEVER [embarrassed, glancing toward the mantel where sits Mary Warren's poppet]: I spy a poppet, Goody Proctor.

ELIZABETH: Oh! [Going for it] Why, this is Mary's.

CHEEVER [shyly]: Would you please to give it to me?

ELIZABETH [handing it to him, asks Hale]: Has the court discovered a text in poppets now?

CHEEVER [carefully holding the poppet]: Do you keep any others in this house?

PROCTOR: No, nor this one either till tonight. What signifies a poppet?

CHEEVER: Why, a poppet [he gingerly turns the poppet over] a poppet may signify - Now, woman, will you please to come with me?

PROCTOR: She will not! [To Elizabeth] Fetch Mary here.

CHEEVER [ineptly reaching toward Elizabeth]: No, no, I am forbid to leave her from my sight.

PROCTOR [pushing his arm away]: You'll leave her out of sight and out of mind, Mister. Fetch Mary, Elizabeth. [Elizabeth goes upstairs.]

HALE: What signifies a poppet, Mr. Cheever?

CHEEVER [turning the poppet over in his hands]: Why, they say it may signify that she - [He has lifted the poppet's skirt, and his eyes widen in astonished fear.]

Why, this, this -

PROCTOR [reaching for the poppet]: What's there?

CHEEVER: Why [He draws out a long needle from the poppet] - it is a needle! Herrick, Herrick, it is a needle!

[Herrick comes toward him].

PROCTOR [angrily, bewildered]: And what signifies a needle!

CHEEVER [his hands shaking]: Why, this go hard with her, Proctor, this - I had my doubts, Proctor, I had my doubts, but here's' calamity. [To Hale, showing the needle.] You see it, sir, it is a needle!

HALE: Why? What meanin' has it?

CHEEVER [wide-eyed, trembling]: The girl, the Williams girl, Abigail Williams, sir. She sat to dinner in Reverend Parris's house tonight, and without word nor warnin' she falls to the floor. Like a struck beast, he says, and screamed a scream that a bull would weep to hear. And he goes to save her, and, stuck two inches in the flesh of her belly, he draw a needle out. And demandin' of her how she come to be so stabbed, she - [to Proctor now] - testify it -were your wife's familiar spirit pushed it in.

S: Okay guys, can I ask you a question? So, this man, Cheever, comes to their house and he comes to arrest Elizabeth. Oh, so what they are saying is that Elizabeth had a needle in her.

OTHER SS: No, Abigail had a needle in her.

S: Abigail had a needle in her and then they found.....

OTHER SS: A needle in the doll.

S: So they think it's a voodoo doll.

S: It is a voodoo doll.

S: It is, but it was spread by Mary Warren.

SS: (Murmurs)

PROCTOR: Why, she done it herself! [To Hale] I hope you're not takin' this for proof, Mister! [Hale, struck by the proof, is silent.]

CHEEVER: 'Tis hard proof! [To Hale] I find here a poppet Goody Proctor keeps. I have found it, sir.

And in the belly of the poppet a needle's stuck. I tell you true, Proctor, I never warranted to see such proof of Hell, and I bid you obstruct me not, for I -

[Enter Elizabeth with Mary Warren. Proctor, seeing Mary Warren, draws her by the arm to Hale.]

PROCTOR: Here now! Mary, how did this poppet come into my house?

MARY WARREN [frightened for herself, her voice very small]: What poppet's that, sir?

PROCTOR [impatiently, pointing at the doll in Cheever's hand]: This poppet, this poppet.

MARY WARREN [evasively, looking at it]: Why, I - I think it is mine.

PROCTOR: It is your poppet, is it not?

MARY WARREN [not understanding the direction of this]: It - is, sir.

PROCTOR: And how did it come into this house?

MARY WARREN [glancing about at the avid faces]: Why - I made it in the court, sir, and - give it to

Goody Proctor tonight.

PROCTOR [to Hale]: Now, sir - do you have it?

HALE: Mary Warren, a needle have been found inside this poppet.

MARY WARREN [bewildered]: Why, I meant no harm by it, sir.

PROCTOR [quickly]: You stuck that needle in yourself?

MARY WARREN: I - I believe I did, sir, I -

PROCTOR [to Hale]: What say you now?

HALE [watching Mary Warren closely]: Child, you are certain this be your natural memory? May it be, perhaps, that someone conjures you even now to say this?

MARY WARREN: Conjures me? Why, no, sir, I am entirely myself, I think. Let you ask Susanna Walcott - she saw me sewin' it in court. Or better still: Ask Abby, Abby sat beside me when I made it.

PROCTOR [to Hale, of Cheever]: Bid him begone. Your mind is surely settled now. Bid him out, Mr. Hale.

ELIZABETH: What signifies a needle?

HALE: Mary - you charge a cold and cruel murder on Abigail.

MARY WARREN: Murder! I charge no -

HALE: Abigail were stabbed tonight; a needle were found stuck into her belly -

ELIZABETH: And she charges me?

HALE: Aye.

ELIZABETH [her breath knocked out]: Why - ! The girl is murder! She must be ripped out of the world!

CHEEVER [pointing at Elizabeth]: You've heard that, sir! Ripped out of the world!

Herrick, you heard it!

PROCTOR [suddenly snatching the warrant out of Cheever's hands]: Out with you.

CHEEVER: Proctor, you dare not touch the warrant.

PROCTOR [ripping the warrant]: Out with you!

CHEEVER: You've ripped the Deputy Governor's warrant, man!

PROCTOR: Damn the Deputy Governor! Out of my house!

HALE: Now, Proctor, Proctor!

PROCTOR: Get y'gone with them! You are a broken minister.

HALE: Proctor, if she is innocent, the court -

PROCTOR: If she is innocent! Why do you never wonder if Parris be innocent, or Abigail? Is the accuser always holy now? Were they born this morning as clean as God's fingers? I'll tell you what's walking Salem - vengeance is walking Salem. We are what we always were in Salem, but now the little crazy children are jangling the keys of the kingdom, and common vengeance writes the law! This warrant's vengeance! I'll not give my wife to vengeance!

ELIZABETH: I'll go, John - Proctor: You will not go!

HERRICK: I have nine men outside. You cannot keep her. The lair binds me, John, I cannot budge.

PROCTOR [to Hale, ready to break him]: Will you see her taken?

HALE: Proctor, the court is just -

PROCTOR: Pontius Pilate! God will not let you wash your hands of this!

ELIZABETH: John - I think I must go with them. He cannot bear to look at her. Mary, there is bread enough for the morning; you will bake, in the afternoon. Help Mr. Proctor as you were his daughter - you owe me that, and much more. [She is fighting her weeping.

To Proctor]: When the children wake, speak nothing of witchcraft - it will frighten them. [She cannot go on.]

PROCTOR: I will bring you home. I will bring you soon.

ELIZABETH: Oh, John, bring me soon!

PROCTOR: I will fall like an ocean on that court! Fear nothing, Elizabeth.

ELIZABETH [with great fear]: I will fear nothing. [She looks about the room, as though to fix it in her mind.] Tell the children I have gone to visit someone sick.

[She walks out the door, Herrick and Cheever behind her. For a moment, Proctor watches from the doorway. The clank of chain is heard.]

PROCTOR: Herrick! Herrick, don't chain her! [He rushes out the door. From outside]: Damn you, man, you will not chain her! Off with them! I'll not have it!

I will not have her chained!

[There are other men's voices against his. Hale, in a fever of guilt and uncertainty, turns from the door to avoid the sight; Mary Warren bursts into tears and sits weeping. Giles Corey calls to Hale.]

GILES: And yet silent, minister? It is fraud, you know it is fraud! What keeps you, man?

[Proctor is half braced, half pushed into the room by two deputies and Herrick.]

Proctor: I'll pay you, Herrick, I will surely pay you!

HERRICK [panting]: In God's name, John, I cannot help myself. I must chain them all. Now let you keep inside this house till I am gone! [He goes out with his deputies.]

[Proctor stands there, gulping air. Horses and a wagon creaking are heard.]

HALE [in great uncertainty]: Mr. Proctor -

PROCTOR: Out of my sight!

HALE: Charity, Proctor, charity. What I have heard in her favor, I will not fear to testify in court. God help me, I cannot judge her guilty or innocent - I know not. Only this consider: the world goes mad, and it profit nothing you should lay the cause to the vengeance of a little girl.

PROCTOR: You are a coward! Though you be ordained in God's own tears, you are a coward now!

HALE: Proctor, I cannot think God be provoked so grandly by such a petty cause. The jails are packed - our greatest judges sit in Salem now - and hangin's promised. Man, we must look to cause proportionate. Were there murder done, perhaps, and never brought to light? Abomination? Some secret blasphemy that stinks to Heaven? Think on cause, man, and let you help me to discover it. For there's your way, believe it, there is your only way, when such confusion strikes upon the world. He goes to Giles and Francis. Let you counsel among yourselves; think on your village and what may have drawn from heaven such thundering wrath upon you all. I shall pray God open up our eyes.

[Hale goes out.]

FRANCIS [struck by Hate's mood]: I never heard no murder done in Salem.

PROCTOR [he has been reached by Hale's words]: Leave me, Francis, leave me.

GILES [shaken]: John - tell me, are we lost?

PROCTOR: Go home now, Giles, We'll speak on it tomorrow.

GILES: Let you think on it. We'll come early, eh?

PROCTOR: Aye. Go now, Giles.

GILES: Good night, then.

[Giles Corey goes out. After a moment:

MARY WARREN in a fearful squeak of n voice]: Mr. Proctor, very likely they'll let her come home once they're given proper evidence.

PROCTOR: You're coming to the court with me, Mary. You will tell it in the court,

MARY WARREN: I cannot charge murder on Abigail.

PROCTOR [moving menacingly toward her]: You will tell the court how that poppet come here and who stuck the needle in.

MARY WARREN: She'll kill me for sayin' that! [Proctor continues toward her.] Abby'll charge lechery on you, Mr. Proctor!

PROCTOR [halting]: She's told you!

MARY WARREN: I have known it, sir. She'll ruin you with it, I know she will.

PROCTOR [hesitating, and with deep hatred of himself]: Good. Then her saintliness is done with. Mary backs from him. We will slide together into our pit; you will tell the court what you know.

MARY WARREN [in terror]: I cannot, they'll turn on me -

[Proctor strides and catches her, and she is repeating, "I cannot, I cannot!"]

PROCTOR: My wife will never die for me! I will bring your guts into your mouth but that goodness will not die for me!

MARY WARREN [struggling to escape him]: I cannot do it, I cannot!

PROCTOR [grasping her by the throat as though he would strangle her]: Make your peace with it! Now Hell and Heaven grapple on our backs, and all our old pretense is ripped away - make your peace! [He throws her to the floor, where she sobs,] "I cannot, I cannot..." [And now, half to himself, staring, and turning to the open door]: Peace. It is a providence, and no great change; we are only what we always were, but naked now. [He walks as though toward a great horror, facing the open sky.]

Aye, naked! And the wind, God's icy wind, will blow!

[And she is over and over again sobbing, "I cannot, I cannot, I cannot," as...]

THE CURTAIN FALLS

### ACT THREE

[The vestry room of the Salem meeting house, now serving as the anteroom of the General Court.

As the curtain rises, the room is empty, but for sunlight pouring through two high windows in the back wall. The room is solemn, even forbidding. Heavy beams jut out, boards of random widths make up the walls. At the right are two doors leading into the meeting house proper, where the court is being held. At the left another door leads outside. There is a plain bench at the left, and another at the right. In the center a rather long meeting table, with stools and a considerable armchair snugged up to it. Through the partitioning wall at the right we hear a prosecutor's voice, Judge Hathorne's, asking a question; then a woman's voice, Martha Corey's, replying.]

HATHORNE'S VOICE: Now, Martha Corey, there is abundant evidence in our hands to show that you have given yourself to the reading of fortunes, Do you deny it?

MARTHA COREY'S VOICE: I am innocent to a witch. I know not what a witch is.

HATHORNE'S VOICE: How do you know, then, that you are not a witch?

MARTHA COREY'S VOICE: If I were, I would know it.

HAWTHORNE'S VOICE: Why do you hurt these children?

MARTHA COREY'S VOICE: I do not hurt them. I scorn it!

GILES' VOICE, ROARING: I have evidence for the court!

[Voices of townspeople rise in excitement.]

DANFORTH'S VOICE: You will keep your seat!

GILES' VOICE: Thomas Putnam is reaching out for land!

DANFORTH'S VOICE: Remove that man, Marshal!

GILES' Voice: You're hearing lies, lies!

[A roaring goes up from the people.]

HAWTHORNE'S Voice: Arrest him, excellency!

GILES' Voice: I have evidence. Why will you not hear my evidence?

[The door opens and Giles is half carried into the vestry room by Herrick.]

GILES: Hands off, damn you, let me go!

HERRICK: Giles, Giles!

GILES: Out of my way, Herrick! I bring evidence -

HERRICK: You cannot go in there, Giles; it's a court!

[Enter Hale from the court.]

HALE: Pray be calm a moment.

GILES: You, Mr. Hale, go in there and demand I speak.

HALE: A moment, sir, a moment.

GILES: They'll be hangin' my wife!

[Judge Hawthorne enters. He is in his sixties, a bitter, remorseless Salem judge.]

HAWTHORNE: How do you dare come roarin' into this court! Are you gone daft, Corey?

GILES: You're not a Boston judge yet, Hawthorne. You'll not call me daft!

[Enter Deputy Governor Danforth and, behind him, Ezekiel Cheever and Parris.

On his appearance, silence falls. Danforth is a grave man in his sixties, of some humor and sophistication that does not, however, interfere with an exact loyalty to his position and his cause. He comes down to Giles, who awaits his wrath.]

DANFORTH [looking directly at Giles]: Who is this man?

PARRIS: Giles Corey, sir, and a more contentious -

GILES [to Parris]: I am asked the question, and I am old enough to answer it! [To

Danforth, who impresses him and to whom he smiles through his strain]: My name is Corey, sir, Giles Corey. I have six hundred acres, and timber in addition. It is my wife you be condemning now. He indicates the courtroom.

DANFORTH: And how do you imagine to help her cause with such contemptuous riot? Now be gone. Your old age alone keeps you out of jail for this.

GILES [beginning to plead]: They be tellin' lies about my wife, sir, I -

DANFORTH: Do you take it upon yourself to determine what this court shall believe and what it shall set aside?

GILES: Your Excellency, we mean no disrespect for -

DANFORTH: Disrespect indeed! It is disruption, Mister. This is the highest court of the supreme government of this province, do you know it?

GILES, [beginning to weep]: Your Excellency, I only said she were readin' books, sir, and they come and take her out of my house for -

DANFORTH [mystified]: Books! What books?

GILES [through helpless sobs]: It is my third wife, sir; I never had no wife that be so taken with books, and I thought to find the cause of it, d'y'see, but it were no witch I blamed her for. He is openly weeping. I have broke charity with the woman, I have broke charity with her. He covers his face, ashamed. [Danforth is respectfully silent.]

HALE: Excellency, he claims hard evidence for his wife's defense. I think that in all justice you must -

DANFORTH: Then let him submit his evidence in proper affidavit. You are certainly aware of our procedure here, Mr. Hale. [To Herrick] Clear this room.

HERRICK: Come now, Giles, [He gently pushes Corey out.]

FRANCIS: We are desperate, sir; we come here three days now and cannot be heard.

DANFORTH: Who is this man?

FRANCIS: Francis Nurse, Your Excellency.

HALE: His wife's Rebecca that were condemned this morning.

DANFORTH: Indeed! I am amazed to find you in such uproar; I have only good report of your character, Mr. Nurse.

HATHORNE: I think they must both be arrested in contempt, sir.

DANFORTH [to Francis]: Let you write your plea, and in due time I will -

FRANCIS: Excellency, we have proof for your eyes; God forbid you shut them to it. The girls, sir, the girls are frauds.

DANFORTH: What's that?

FRANCIS: We have proof of it, sir. They are all deceiving you.

[Danforth is shocked, but studying Francis.]

HATHORNE: This is contempt, sir, contempt!

DANFORTH: Peace, Judge Hawthorne. Do you know who I am, Mr. Nurse?

FRANCIS: I surely do, sir, and I think you must be a wise judge to be what you are.

DANFORTH: And do you know that near to four hundred are in the jails from Marblehead to Lynn, and upon my signature?

FRANCIS: I -

DANFORTH: And seventy-two condemned to hang by that signature?

FRANCIS: Excellency, I never thought to say it to such a weighty judge, but you are deceived.

[Enter Giles Corey from left. All turn to see as he beckons in Mary Warren with Proctor. Mary is keeping her eyes to the ground; Proctor has her elbow as though she were near collapse.]

PARRIS [on seeing her, in shock]: Mary Warren! [He goes directly to bend close to her face.] What are you about here?

PROCTOR [pressing Parris away from her with a gentle but burnt motion of protectiveness]: She would speak with the Deputy Governor.

DANFORTH [shocked by this, turns to Herrick]: Did you not tell me Mary Warren were sick in bed?

HERRICK: She were, Your Honor. When I go to fetch her to the court last week, she said she were sick.

GILES: She has been strivin' with her soul all week, Your Honor; she comes now to tell the truth of this to you.

DANFORTH: Who is this?

PROCTOR: John Proctor, sir. Elizabeth Proctor is my wife.

PARRIS: Beware this man, Your Excellency, this man is mischief.

HALE [excitedly]: I think you must hear the girl, sir, she -

DANFORTH [who has become very interested in Mary Warren and only raises a hand toward Hale]: Peace. What would you tell us, Mary Warren?

[Proctor looks at her, but she cannot speak.]

PROCTOR: She never saw no spirits, sir.

DANFORTH [with great alarm and surprise, to Mary]: Never saw no spirits!

GILES [eagerly]: Never.

PROCTOR [reaching into his jacket]: She has signed a deposition, sir -

DANFORTH [instantly]: No, no, I accept no depositions. [He is rapidly calculating this; he turns from her to Proctor.] Tell me, Mr. Proctor, have you given out this story in the village?

PROCTOR: We have not.

PARRIS: They've come to overthrow the court, sir! This man is -

DANFORTH: I pray you, Mr, Parris. Do you know, Mr. Proctor, that the entire contention of the state in these trials is that the voice of Heaven is speaking through the children?

PROCTOR: I know that, sir.

DANFORTH [thinks, staring at Proctor, then turns to Mary Warren]: And you, Mary Warren, how came you to cry out people for sending their spirits against you?

MARY WARREN: It were pretense, sir.

DANFORTH: I cannot hear you.

PROCTOR: It were pretense, she says.

DANFORTH: Ah? And the other girls? Susanna Walcott, and - the others? They are also pretending?

MARY WARREN: Aye, sir.

DANFORTH [wide-eyed]: Indeed. [Pause. He is baffled by this.] He turns to study Proctor's face.

PARRIS [in a sweat]: Excellency, you surely cannot think to let so vile a lie be spread in open court!

DANFORTH: Indeed not, but it strike hard upon me that she will dare come here with such a tale. Now, Mr. Proctor, before I decide whether I shall hear you or not, it is my duty to tell you this. We burn a hot fire here; it melts down all concealment.

PROCTOR: I know that, sir.

DANFORTH: Let me continue. I understand well, a husband's tenderness may drive him to extravagance in defense of a wife. Are you certain in your conscience, Mister, that your evidence is the truth?

PROCTOR: It is. And you will surely know it.

DANFORTH: And you thought to declare this revelation in the open court before the public?

PROCTOR: I thought I would, aye - with your permission.

DANFORTH [his eyes narrowing]: Now, sir, what is your purpose in so doing?

PROCTOR: Why, I - I would free my wife, sir.

DANFORTH: There lurks nowhere in your heart, nor hidden in your spirit, any desire to undermine this court?

PROCTOR [with the faintest faltering]: Why, no, sir.

CHEEVER [clears his throat, awakening]: I - Your Excellency.

DANFORTH: Mr. Cheever.

CHEEVER: I think it be my duty, sir - [Kindly, to Proctor]: You'll not deny it, John.

[To Danforth]: When we come to take his wife, he damned the court and ripped your warrant.

PARRIS: Now you have it!

DANFORTH: He did that, Mr. Hale?

HALE [takes a breath]: Aye, he did.

PROCTOR: It were a temper, sir. I knew not what I did.

DANFORTH [studying him]: Mr. Proctor.

PROCTOR: Aye, sir.

DANFORTH [straight into his eyes]: Have you ever seen the Devil?

PROCTOR: No, sir.

DANFORTH: You are in all respects a Gospel Christian?

PROCTOR: I am, sir.

PARRIS: Such a Christian that will not come to church but once in a month!

DANFORTH [restrained - he is curious]: Not come to church?



PROCTOR: I - I have no love for Mr. Parris. It is no secret. But God I surely love.

CHEEVER: He plow on Sunday, sir.

DANFORTH: Plow on Sunday!

CHEEVER [apologetically]: I think it be evidence, John. I am an official of the court, I cannot keep it.

PROCTOR: I - I have once or twice plowed on Sunday. I have three children, sir, and until last year my land give little.

GILES: You'll find other Christians that do plow on Sunday if the truth be known.

T: Okay... (SS want to continue). Sorry, I know. We're going to get there soon. Did you stop and have discussions?

S: Yes, twice.

T: Tell me what I missed.

S: The doll.

T. The doll. What do we think about the doll?

S:.....

T: You reckon that Mary Warren and Abigail framed Elizabeth? I'm so glad that's what you reckon.

S: I think Abigail was framing Mary Warren, because Abigail was next to Mary Warren when she was knitting it, so she knew that the needle was there. So...

T: The extent to which Mary Warren is complicit, it's hard to judge. She might be innocent and the fact that she's prepared to now stand up and go against Abigail, which you can imagine how scared she must be. So that does, I think it support your opinion that she was perhaps not particularly involved, but certainly Mary Warren, ja.

Anything else interesting, any queries or questions from what you read?

S: Hale, now. It says that Hale was always asking the Proctors the questions, now he's with them. He's on their side now, since Elizabeth is arrested, Hale is now on their side, which is, I don't know. He was asking them hard questions, as if they were not Christians, but now he's on their side.

T: Ja, I see what you're saying. I think, my interpretation of Hale is that Hale is dedicated to the truth. Hale really wants to find out the truth. When he arrives, he obviously believes there's witchcraft in Salem and he's zealous, he's enthusiastic for his cause, you know.

Remember, and I did test that section, 'if there are witches, we will hunt them down, we will crush the devil'. He's passionate about what he believes in. But with Mary Warren testifying now that it was presence, he's not convinced that the court is going in the right direction.

And that was why, possibly. Remember he said he came to form his own opinion of people, before he heard them testify in court? So he's really trying to grapple with truth of what's

going on here. And I think he can see, as I'm sure you can. What's going on with Paris, in this little scene here?

S: Paris does not want to listen to what Proctor has to say.....supported.

T: Why. Okay, let's not go that far. Why is he so determined that Danforth mustn't listen to Paris. To Proctor, sorry. Why is Paris so determined that Danforth mustn't listen to Proctor?

S: 'Cause Proctor doesn't like him.

T: A, because Proctor doesn't like him, absolutely.

S: Maybe he doesn't want Mary Warren to testify the whole truth, that Abigail and thingy to be involved. And that Betty listens to Abigail.

T: Absolutely. Because it was very convenient when these girls all started crying out, because suddenly, think about the first act - first scene particularly - what was his great concern in life?

SS: .....

T: And then suddenly everything turned to 'Ah, all these **other** witches in Salem', that had nothing to do with his household and now he's scared. Exactly, that their focus .....

END OF LESSON



**APPENDIX D - LEARNERS' REFLECTIONS ON 'FIGHT LESSON' IN 'NOTHING BUT THE TRUTH'**

**30 JANUARY 2014**

<b>Learners' reflections on fight lesson 30 January 2014</b>			
Language	Sided	Learner	
A	W		<p>Afrikaans:</p> <p>I believe everybody has a equal say on their perspectives on cultures, It is unfair though, to force a personal opinion on somebody who belongs to a different clan. I also believe even though a man and women end up getting married to each other, some families have some say on what gets to happen with the body. Not the extended family, but the people (the dead man/women) has been living with in a home for years, - wife, children.</p>
A	W	S19	<p>I feel Mandisa as well as her mother had every right to cremate Themba. Siph always envied his brother anyway so I don't think he should feel offended.</p> <p>Mandisa and her mother could have buried Themba in England and not have told Siph, at least they had the decency to send his ashes back home. (to South Africa)</p> <p>I do also understand that Siph is angry. Maybe not for himself but because his a very cultured man and in his culture cremation seems wrong, which I think he is just trying to honour his culture.</p>
E	W(s) )	S18	<p>Home language – English; Extremely Westernized coloured girl</p> <p>The culture clash between Western Englishmen and traditional Black South Africans became very heated. I can sort of understand both the English and African perspectives, but definitely learn more to the side of the English. I don't agree with Siph thinking that he's entitled to decide what happens with his brother's remains when he hasn't even attempted to speak to him for his entire adulthood. Mandisa did Siph a huge favour by traveling halfway across the world to bring him what was left of Themba. And then Siph immensely disrespects Mandisa and yells at her when he should be grateful that she even</p>

			came to south Africa. Cremation in Britain is equivalent to a proper burial in SA but Siphon can't see it that way.
E	W	S12	My thoughts are that Themba's wife had the right to make the choice of him being buried or not. Themba had lived most of his life with her in London. Thando is not wrong but his not right to think it is his place to say what happens with Themba. I feel Themba's wife has more of a say over Themba than Thando. Themba's wife is obeying her husband's wish so I feel Thando should respect that because she could have easily have kept his ashes with her and Mandisa
F	W	21	Language: French Clash of culture in Nothing but the truth I think that what Mandisa's Mother did was right because if her husband she has the right to have to cremate him if she want to also the idea that she is Westernised for them it makes more sense to burn someone else body then send to his original home (SA). It might seem unfair, and disrespectful to Themba's family. The point is that Themba's family do not own his body, they have no say because he is married to a westernised woman, and as his wife, she makes the decision.
X	S		18 year old Xhosa Girls Clan name – mam'Yirha Home Language – Xhosa  <u>Culture Clash</u>  In Xhosa culture (well in my culture) We are raised to thinking that man is head of the house, woman subject to what their husbands say. Your family (immediate family) plays a role in your life whether you are married or not. In this case Siphon is angry, that his brothers body was "burnt" Xhosa reference in contrast to cremated, by his Western wife from land. From a Xhosa point of view, he [Siphon] has every right to be angry, first when a man dies, his wife has little right to do anything, if his brother is still alive. The only thing the woman is supposed to do is mourn her husband, she has no right to make sure [presumably intending "such a"] drastic decision. Siphon had every right to be angry.

X	w/s	S8	<p>At first I thought it was correct for Sipho to feel betrayed and disrespected. I did not take Mandisa's &amp; her mom's point of view in account until Ms Hayes stated that it was rude and disrespectful of Sipho to talk down to Western culture. I realised that I was being biased @ first. Even though I too would've preferred for the actual body to be imported, I understand the Western culture and its own way of doing things. I thought about how my family in the lalis would feel if I cremated my mother, and they would have reacted the same way because other than my family here in Grahamstown, we're very conservative and follow customs that have been done in the past, that are seen as the right way of doing things.</p>
X	S		<p>Home Lang: Xhosa</p> <p>What Mandisa's mom did (getting the body to be cremated and sending it home) was really rude. This I say because at the end of the day Sipho was going to have to lay Themba to rest, what do you expect him to do with ashes.</p> <p>Personally, I'm not too cultural but if you want to be part of someone else's family (get married to them) it only makes sense to do some research first. Find out what's appropriate and what isn't in their culture. I don't believe in burning people to ashes and because of that, anyone who gets married to any of family member cannot randomly decide to burn my people to ashes. Their beliefs shouldn't clash with mine.</p>
X	S		<p>Home language: Xhosa</p> <p>Due to the lesson we had, the idea of cultural differences, is starting to strongly affect black people, especially if in the family there is someone who is actually more Westernised. In reference of the book "Nothing But the Truth" Mandisa, should've never disagreed with her uncle's idea of having the funeral in South Africa and do all the Xhosa traditions, because, I mean that's where Themba originally comes from.</p> <p>From my perspective it was quite fair that the funeral is done where he was born, so that all the respected Xhosa procedure is done properly and not just be buried where he worked, and that is good for his children too, to know where their father's root is. In Xhosa that's what's most important.</p>

X	s/w		<p>In my culture we have a lot of rules that my family do not follow but in the form of criminating a body of a loved one is beyond acceptable [Intending, I think, NOT acceptable]. If you are Xhosa cultured and you marry a Westernised person before the two of you get married the should be an agreement on how things are going to work around the house. For instance if something from the Westernised culture clashes with the Xhosa culture then they could should come to an agreement on something because each person feels their culture is more important that the other. Respect should be given to each other’s culture because culture clashes can turn out to be a big problem.</p>
X	s/w	S14	<p>Language: isiXhosa</p> <p>A westernised Xhosa girls</p> <p>I was closed minded and sided with Siphos because in my culture, Xhosa culture we do not burn bodies, we bury bodies but in my life time I only attended 1 funeral and I didn’t see the body but I saw the coffin.</p> <p>In a Xhosa culture men are known as the superior of their families and if the father has died and the a boy is the last born, they will be the head of the house no matter how old they are.</p> <p>But when Ms Hayes was telling us about the Western culture it made sense why Themba’s body got cremated.</p>
X	S	S16	<p>Xhosa</p> <p>Mandisa brought her father back to S.A. in ashes, he was cremated. The problem with this is that in my culture it is very rude to make decisions for the one who has passed on without consulting the uncles and fathers of the family. Cremating is also a rare thing, because the ancestors prefer the body and also the family, because the family and those close to the one who has passed on need to be given the chance to look at him/her before they are buried. Also during the funeral, well before an ox is slaughtered, this is because the elders need to communicate with the ancestors &amp; tell them what is going on and also because that person didn’t die in his/hers hometown the elders need to tell the ancestors that they have brought the body back home safely &amp; thank the ancestors for accompanying them on their journey without any “hassles” given by the one who has passed no.</p>

X	s/w	S17	<p>Xhosa</p> <p>When we were talking about cultural clashes the other lesson, it was a bit weird hearing that the father is sexist even though at a Western perspective it is true. It was weird because it is normal in our culture for males to rule and be in charge of things. Matter of fact it has always been that way. Us Xhosa people say that the man of the house is “intloko” which means head of the house.</p> <p>It is believed that males make the best decisions (even though that is totally not true) but it is something that has been pumped in our heads for the past years. However there is a big problem when it comes to marriages of the different race.</p>
X	S	S20	<p>Xhosa</p> <p>When we were talking about the culture clashes between the “McKay” and Makhaya families in “Nothing but the truth” I became angry. The anger was being fuelled but the matter of fact that I felt like my culture and my traditions were being criticized and undermined. The anger escalated when Ms Hayes was showing us how things are from the perspective of Mandisa because all I wanted to focus on was the (sic) Mandisa doesn’t care about our culture and with each point that Ms Hayes brought forward, I wanted to defend the culture of Xhosa people. This is how I was brought up.</p>
X	s		<p>Xhosa</p> <ul style="list-style-type: none"> <li>• People being burned is never right because, then I feel as though you can never visit that persons grave because, there won’t be any body or spirit that’s still alive.</li> <li>• I also believe that’s it disrespecting the dead person. As well as also if the person died in another place they should be buried at theory own home, where all your relatives are.</li> <li>• Also I feel as though a person’s real home is at the mothers house and could be at the fathers house and that can only be if your parents are married</li> <li>• And with witchcraft I cannot comment much because it’s wrong and yes people can die from that. It’s just selfishness</li> </ul>
X	S		<p>Xhosa</p> <p>In my culture there are things we find insulting. Xhosa people find it really disrespectful to cremate a body, because that is not part of our culture. On the day of the funeral in our culture there is a time where the person’s body is put for viewing. The family of the person</p>



			who died are the only people who can see the body. We do not believe in cremating because we believe that a person's spirit is being destroyed.
X	s/w	S3	<p>Xhosa (Home Language)</p> <p>Clan Name: Ma Gasela</p> <p>Looking from the perspective of Siphon (protagonist), I identified with how shocked he was when Mandisa came with the urn. As a Xhosa person this is not a norm but due to my cultural background I wasn't as shocked at some point as my family is pretty laid back about the whole cremation thing. The lesson was too dramatic as there were two cultural clashes, I could say I was a fence-sitter as I identified with both the African and Western Cultures. I admit that the African culture has a patriarchal sense of view but I didn't see where the sexist part came from and that made me irritated as I saw no sexism.</p>
X	S	S4	<p>Xhosa speaking</p> <p>Mandisa's arrival</p> <ul style="list-style-type: none"> <li>• Cremated Themba</li> <li>• Culturally and morally wrong for Xhosa</li> <li>• Siphon had every right to react like that because of his beliefs</li> </ul> <p>Themba's request to be buried at home.</p> <ul style="list-style-type: none"> <li>• Aunt Thelma &amp; Mandisa do not own Themba and so does the family back in SA</li> <li>• Themba request meant that he wanted everything done in the right way (culturally)</li> <li>• Thelma was not doing Siphon &amp; the family a favour by sending the body down but she was simply doing what he's husband wanted</li> <li>• She should have made the means to communicate with the family properly, so she could know &amp; understand what was going</li> </ul>
X	S		<p>Xhosa: Home Language</p> <p>My family is very traditional, we still do traditional rituals and we don't cremate people in our family. What Mandisa and her mom had done wouldn't have been acceptable because brides in traditional Xhosa families don't have much of a say in big decisions.</p> <p>I understand how Siphon felt at that moment and feel that Mandisa and her mom were disrespectful to the family and ancestors.</p> <p>In traditional Xhosa families the mothers' traditions don't matter much, hence the kids get their dads surnames and clan names.</p> <p>I feel like Mandisa's mom had to consult Siphon before making such a decision.</p>
X (e)	S	S6	<p>English –Xhosa speaking</p> <p>Clan name: Mam Qwathi</p>

		<p><u>Views on Culture clashes “Nothing but the Truth”</u></p> <p>I think that Siphos anger towards the cremating of his brother’s body is quite accurate, as a Xhosa man. Mandisa’s mother should’ve considered the fact that Themba was a black African man who still viewed S.A. as his home regardless of the years he spent living in England. Mandisa’s mother was told by Themba that he wanted to be buried with his mother and father in S.A. I feel that if he had wished to be cremated he would’ve have specified that. Having ashes sent to S.A, is indeed more practical but as I said at the beginning, Themba is an African man with African morals and values that ought to be respected.</p>
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## **APPENDIX E – QUESTIONS FOR DISCUSSION IN SMALL GROUP INTERVIEW**

Think about your response to the first lesson on NBT where we discussed the cultural differences between Mandisa and Siphos etc. Do you think your reaction would have been the same now/ do you think your attitude towards Mandisa is different now?

Why?

Were you aware of any exercises we did in class that were designed to make you see things from someone else's perspective?

(If "no" prompt with eggs – dance lesson rules for other group that became your rules; improve where Kanyisa was the parent that had applied and accepted a place at university for her daughter and wouldn't allow her to go elsewhere; discussions of different funeral ideas in different cultures. Improv with apartheid villains and heroes)

Do you think any of these changed your thinking/feeling about the play at all?

These were my intentions – honestly as you can rate success or lack of success. What could I do better next time?

## APPENDIX F “NOTHING BUT THE TRUTH” QUESTIONNAIRE

1. Please think back to the first time you “met” Mandisa as a character. What was your attitude to her?
2. Do you think your attitude towards Mandisa is different now?  
Yes/No (please circle)
3. Why?
4. Were you aware of any exercises we did in class that were designed to make you see things from someone else’s perspective? If so, please specify.
5. Read your response to the first lesson on NBT where we discussed the cultural differences between Mandisa and Siphos etc. In focus groups we’ve come to call this the “fight lesson”.
  - a) Do you feel the same way now?
  - b) If not, why not?
  - c) Do you think I should try to avoid this “fight lesson” next year? Yes/no
6. I asked one of the focus groups if they felt that I had been culturally insensitive in that “fight lesson”. The girls in that group said that they did not think I had. Please rate your agreement/disagreement with this :  
A. Strongly agree B. agree C. disagree D. Strongly disagree (please circle)
7. One member of the group further said that she felt the class had been culturally insensitive to me in that lesson. Please rate your agreement/disagreement with this :  
B. Strongly agree B. agree C. disagree D. Strongly disagree (please circle)
8. Any other comment you would like to add?

## APPENDIX G - PATRIARCHY VERSUS SEXISM: ETHICS AND FAIRNESS

It had never occurred to me before that patriarchal could have anything but a negative connotation, and I initially could not separate the concepts of patriarchy and sexism. I am still not able to separate them entirely but can imaginatively engage with the idea that (given that role division doesn't necessarily create a power imbalance) a positive patriarchy is possible, in which men take the major responsibility of care for the family, while at the same time allowing women equal rights and freedoms. On the other hand, "care for" is very close to "protection of" and the idea that women need "looking after" more than men do is, to my mind diminutising and inherently, implicitly unequal.

I am unaware of a real case where the construct of a non-sexist patriarchy exists, ultimately, although it has given me food for thought, I have not really changed my perspective. Castell's definition (below) as quoted by the YWGSA Research team is one that I endorse, suggesting as it does the strong link between male dominance in the family and institutionalised hierarchies.

The connections between economic and political struggles, leadership styles and authoritarianism are for me well-captured in Manuel Castell's definition of patriarchalism, the "founding structure of all contemporary societies...characterized by the institutionally enforced authority of males over females and their children in the family unit...a structure which permeates the entire organization of society, from production and consumption to politics, law, and culture...where interpersonal relations and thus personality are marked by domination and violence..." (1997, p. 193).

"Castells' definition here is suggestive in linking ... economic and political struggles to the most basic of social structures: organization based on fear, violence, bonds of loyalty and obedience orchestrated through the rule of symbolic fathers." (YWGSA Research team, 2013, unpagged)

The description of patriarchal leaders as “symbolic fathers” suggests to me both the reason why looking at gender politics at a microcosmic level is painful and also why it is a necessary pain.

In looking to the field of diversity training for guidance, one of the most challenging concepts that I encountered is the idea that ethics (not just beliefs) can be completely different for different people and peoples. Concepts such as fairness were things that I had previously taken for granted as being universal. Now, I was challenged to consider on what grounds I based my judgement of “fairness”. As an example, according to Hofstede’s cultural dimensions theory, someone in a collectivist society will “take employees’ ingroup into account” when making hiring and promotion decisions whereas in an individualist society, such decisions would be based on “skills and rules only” (Hofstede, 1991, p.67). In my construction of ethics (based on an individualist framework) this difference would be termed “nepotism” versus “fairness”, rather than two different versions or “fair”. (A fuller discussion of my personal ethics is in the concluding chapter.)

Beabout and Wennemann have identified a number of prominent but contested theories of ethics, many of which are diametrically opposed:

- Egoism – the view that the best course of action to be taken in a given situation is governed by self interest.
- Conventional morality – the view that the standard for determining right and wrong is to be governed by the conventional rules and practices of society. In many ways this is a problematic as a framework for responding to diversity because of the assumptions that may be attached to the culture of the majority group in a particular society.
- Utilitarianism – the ethical approach that say that a particular course of action or decision should be the one that generates the greatest good for the greatest number of people.
- Duty ethics – the view that duty is the highest and ultimate standard. An action is morally right if it is done solely for the sake of duty.
- Virtue – the ethics of virtue have their roots in the work of the Greek philosophers Plato and Aristotle. Aristotle saw virtue as a state of character which developed as a result of wisdom, justice, temperance and prudence. (Beabout and Wennemann as sited in Clements and Jones, 2010, p. 24)

Conventional morality, utilitarianism and virtue correspond to the three major categories in normative ethics: deontology, consequentialism and virtue ethics respectively. With virtue ethics a presumed universal moral “rightness” is in question.

The list below provides an illustrative example, succinctly demonstrating the slippery ground of ethics. The distinctions between the listed statements are often subtle; some resonate with one’s ethical mores, some with one’s management training. The list also (at least for me) highlights the difference between what Hofstede terms the “desirable” and the “desired”. In abstract terms, no doubt as a result of my Christian upbringing, I know that “the answer” is number one. However, in all honesty, my actions are probably better reflected by statement two (with all the arrogance and assumption that goes with it). My politically correct self would have you believe that number three is how I behave, although I am aware that recent studies suggest that number four might be fairer. My inner people pleaser, in all honesty often stoops to number five, and number six is probably the subconscious criterion by which I determine the desert mentioned in number two.

1. I treat others as I like to be treated
2. I treat others as they deserve to be treated
3. I treat all people the same
4. I treat people according to their needs
5. I treat others as they want to be treated
6. I treat others according to the way they treat me.

(Clements & Jones, 2008, p. 115)

The quagmire of ethical considerations seemed only to deepen the more I read. It was thus with great relief and fellow-feeling that I read Bauman’s reference to “chronic uncertainty”:

Relativism and foundationalism are untenable and ‘ethics has become a matter of individual discretion, risk-taking, chronic uncertainty and never-placated qualms’ (xxiii) while one always has to guard against imposing one’s beliefs on others. According to Bauman (xxiv), this means that ‘[e]xistential insecurity – ontological contingency of being – is the result’. The absence of shelter and security can be overwhelming when we accept that we no longer have a universal truth to guide us.

(Schoeman, 2014, p. 73)

Though comforting, however, this is not a solution. In her thesis on identity formation as a key to transforming teaching and learning in South Africa, Schoeman (2014) argues convincingly that the education system (at a national level) should be viewed as a complex (as opposed to a simple or complicated) system.

At a microcosmic level, the classroom too is a complex system, and as such subject to complexity theory analysis and ethics. According to complexity ethics there are no fixed rules, one knows this. None the less one must make a choice. One must recognise that this choice will need to be remade, and perhaps differently later. One must acknowledge it will impact negatively on some; none the less one must make it with imagination, critical reflexivity and a sense of irony to temper one's angst:

In a world of overwhelming contingent complexity, irony not only draws 'attention to the status of our strategies' but it 'lightens the burden of self-awareness' (Woermann and Cilliers, as cited by Schoeman, 2014, p. 75)



**APPENDIX H – ‘THE CRUCIBLE’ QUESTIONNAIRE**

**Mini questionnaire on The Crucible** (to be answered immediately after the setwork exam)

1. Do you, personally, believe in witchcraft?

Yes	No
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2. If yes, did any of the witchcraft in The Crucible seem realistic to you? Please explain.

3. Did you at any stage believe that any of these people were “guilty” of witchcraft.

	Yes	No
Goody Osborne		
Elizabeth		
Rebecca		
Tituba		
Abigail		

4. Did your opinion about that change at all as you read?

	Yes	No
Goody Osborne		
Elizabeth		
Rebecca		
Tituba		
Abigail		

5. If yes, explain briefly why.

6. Were you aware of being manipulated/guided by me in your thinking about witchcraft?

Yes	No
-----	----

7. If yes please explain.

8. Think back to the first lesson introducing the Crucible. The one in the hall with some students being accused of misbehaviour when I claimed that I know they were guilty because I could see their auras.

Now that you have finished with the text, do you think that that was a good way to start?

Yes	No
-----	----

9. Why/why not?

10. What is your home language?

11. Which of these do you think best categorises your outlook on life (please cross the most appropriate)

Extremely traditional	Traditional but with some divergence	Middle of the road	Somewhat divergent	Extremely divergent from traditional perspectives
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**APPENDIX I - DIVERSITY HEALTH CHECK**

“Diversity health check” (Clements & Jones, 2008, p4)

<p>What do you understand diversity to be?</p>	<p>Difference in terms of culture, race, religion, gender, philosophy etc.</p>
<p>What are your nine most treasured values?*</p>	<p>Integrity, courage, standing up for what is right, passion, creativity, optimism, reliability, joy, honesty</p>
<p>If someone asked you what were your prejudices – what would you say? What would you say you were doing to manage them?</p>	<p>[Although I completed the answer to this in great detail, it is too embarrassing, offensive and potentially incriminating to publish. Suffice to say my prejudices spanned religion, language, gender, and tangentially (with regard to volume) ethnicity. Needless to say too, on examination one become aware of the absurdity of the generalisations of prejudice, and in terms of management, has but to remind oneself of the real people in the ‘categories’ one is prejudiced against, people one teaches, close friends to recognise the absurdity of these views. In fact, 3 of my 5 closest friends would have to be struck out of my life if a bureaucrat were to arrange my life according to my prejudice list.</p> <p>The one prejudice I am prepared to print is against anyone who doesn’t love animals, my judgement is that they must be spiritually backwards. While I recognise that this is, like all the others, a prejudice, I obviously hold it so dearly that I am not</p>

	<p>ashamed of it even though intellectually I can argue against it.</p>
<p>What diversities do you recognize in:</p> <ul style="list-style-type: none"> <li>• Society at large?</li> <li>• The organization or company you work for?</li> </ul>	<p>(question problematic because it has been preceded in the book by a reference to race, gender; sexual orientation; religion and beliefs; and so these naturally spring to mind, though interestingly I have already forgotten 2 (the 2 were age and disability)</p> <p>Also language, ways of thinking and expressing yourself – conservative vs liberal, creative/divergent vs conformist</p> <p>Urban rural???</p> <p>Rich poor???</p> <p>Empowered disempowered??</p> <p>The school's diversities match society's</p>

<p>Are you able to give examples of</p> <ul style="list-style-type: none"> <li>• Institutional racism</li> <li>• Institutional discrimination</li> </ul>	<p>A) If someone would be unlikely to get a promotion because of the colour of their skin; or unlikely to have their opinions “heard” because of their race</p> <p>b) As above but for other diversities; (subtle eg if dreadlocks were not allowed – discriminates against Rastafarians); women sidelined to secretarial/service duties/ jobs reserved for certain sexes/races</p>
<p>Think about when you discuss diversity issues with people, and give some examples of what issues make you feel defensive.</p>	<p>When people assume that all white South Africans were supportive of apartheid and that no white people were involved in the struggle. When people assume that because I’m not Christian, I’m not religious</p>
<p>Make a note of the main legislation in the UK that deals with discrimination</p>	<p>In SA it’s the constitution, and various quota legislations</p>
<p>What is the European Convention on Human Rights</p>	<p>No idea</p>
<p>Give some examples of how you promote diversity in your interactions with others.</p>	<p>In class I have posters/images of multiple religions. I use teaching materials that promote gender equality, I talk about issues of equality with classes. I celebrated the diversity of our school. I try to remember to say things like. If you have a boyfriend (<u>or girlfriend</u>) one day...</p> <p>(I try to be accepting and understanding of people’s perspectives. I try to educate myself about various cultures and religions</p>

	so that I can better understand multiple perspectives.)
What communities do you identify with?	Not really a “communities” person; but seem to have a sense of “my people” at the Anglican fete.
Give examples of how you are demonstrating leadership in support of diversity	Push for multi-religious assemblies; encouraging affirmative action promotion posts; vote against uniform; try to be aware of, and bring in structures to support minority groups who may feel marginalised eg class division; hostel

\* I struggled to define values precisely, and to differentiate between these and behaviours or morals. In the end I stopped worrying about the distinctions. I also found it really hard to find 9 values (and recognise that choosing honesty AND integrity is possibly a cop out considering their great overlap).

*Reflection: It was interesting that I did not include age or physical or mental “ability” in my list of various diversities.*

*I am conscious of the extent to which withholding my list of prejudices de-values the autoethnographic nature of my study, and aware of the irony of the fact that in the previous answer I have listed “courage” as one of my most dearly held values. Yet another pointer to my being a “living contradiction”.*

#### *Skills and attributes of diversity trainers*

<b>Skills</b>		<b>Attributes</b>	
Intervention		Flexibility	✓
Facilitation		Knowledge of law	
Conflict management		Knowledge of policy issues	
Asking tough questions	✓	Self-awareness (eg of own prejudice, attitudes, values and beliefs)	✓
Managing group dynamics	✓	Resilience	
Managing resistance strategies		Belief in what you are doing	✓

Communication		Deep understanding of the issues	
		Positive outlook	✓
		Recognition of own limits	
		Sincerity	✓
		Sensitivity to people's needs and concerns	✓
		Non-neutral in facilitation	✓
		'Walk the talk'/own ethos	✓
		Well trained in diversity	

(Clements & Jones, 2008, p. 59)

Reflective note: I find it rather amusing now, at the end of this process to think that I thought at the beginning of it that I had, "Self-awareness (eg of own prejudice, attitudes, values and beliefs)", considering how much I have uncovered that was previously invisible to me. I shudder to imagine how much more there is to uncover.

Modern and post-modern attitudes

<b>Modern/materialist</b>		<b>Post-modern/ post –materialist</b>	
Increased wealth/economic growth		Wider quality of life issues	✓
Deference and respect for legal authority		Challenges to status quo	✓
Extended family and social obligations		Individual self-expression	✓
Allegiance to large institutions (Church, trade unions, etc.)		Individual value systems and increasing acceptance of and respect for social and cultural diversity	✓
Hierarchy		Heterarchy	✓
Male values of authority		Female values of authority	✓

Source: Local Government Association (2000) as cited in (Clements & Jones, 2008, p. 72)

Reflective note: It has been interesting to return, at the end of this study, to this health check which was one of the first exercises I did. I am struck on relooking at the modern/post-modern table that much of what I have ascribed to "cultural" difference in terms of Hofstede's

cultural dimensions of collectivism vs individualism could as accurately be interpreted as a modernist/postmodernist difference, with no reference to culture at all. As this difference tends to play itself out in terms of culture in the classroom, however, the distinction could be argued as arbitrary. On the other hand, one could make a case for the idea that the more I insist on labelling such differences as cultural, the more I reinforce an inherited South African trait of interpreting the world through the lens of colour (as there is a strongish correlation between 'race' and culture in this country.)



## APPENDIX J – REPORT FROM A CRITICAL FRIEND

Hi Nicci I read your chapter and here is some of my little feedback I have. What I focused on mostly was the class dynamics as that was where I was an observer most of the time. I hope this helps with your research and is what you were looking for. I was as honest as possible.

1. On the chapter of *Nothing but the Truth*, you speak of African culture but don't go in depth with what you meant. For example I would have liked to have seen you go in-depth as to why the girls disagreed not only say it was because of culture. You could say that the main reason that the girls were on Siphos side because in the Xhosa culture it is customary that the males family make the decision on how he is buried, most importantly, one has to understand that after the burial there are certain rituals that the family must do so that the male can go into the spiritual world and become an ancestor that will protect and guide his family. Now with Mandisa and her mother deciding to cremate her father those rituals can't be performed as her father will not be accepted in the spirit world and so his soul will be left roaming the earth.
2. I'm not sure if this is going to make sense or not but, one thing that I would have liked to see is the explanation of the different dynamics of the learners. For example having been a student and read the play one of the things that I had a difficult time grasping is the fact that I came from two different worlds that were polar opposites. At home I was taught all about the role that my traditions had in my life and the importance of my culture in making me who I am. At the same time I went to school where I learnt that my culture had elements of sexism which I had never looked at before, it taught me to question the things that I was taught at home and how it affects me as a young woman. Now this was hard as we (young Xhosa girls) were taught from a young age never to question cultural practices that have been done for many years before us thus we are left being asked who are we to question things that had been done before our time.
3. If I'm not mistaken I think I was in one of these lessons and one of the things that I noticed was how the class was divided in how they saw the issue of Siphos and Mandisa what was interesting for me to see was how the coloured learners who are normally vocal in many of issues that were dealt in class but when it came to the cultural debate faced in the book they seemed to dim themselves as if they did not want to say anything that would offend their black classmates who were quite vocal and staunch in their

traditional beliefs. Although you tried to push the boundaries with the learners it seemed like it took some of the learners time to see that the aim of the discussion was to learn from each other and that anything said in the class would not be taken personally or used against them outside the class. This for me was one of the things I noticed as an observer in one of the classes you taught.

Olwethu Bunu

## **APPENDIX K - LESSON PLANS ON 'THE CRUCIBLE'**

### **Revised Lesson plans on *Nothing but The Truth***

#### **Lesson 1**

##### **24 January**

Into to post-apartheid SA theatre

Consider briefly major themes of pre- 94 SA theatre.

Learners to consider "what now?"

Powerpoint on Theatre of Reconciliation

Begin reading the play

Aims: To re-enforce the reactive nature of theatre genres. Brief overview of socio-political context.

To get learners engaged and excited with the reading of the text.

To pave the way for the major themes of the play

##### **(30 January – reflect on lesson 1)**

#### **Lesson 2**

##### **31 January**

Using the apartheid villains and heroes you researched, get into groups with at least one hero and one villain per group. Share the information you have discovered about each character then improvise a scene involving your characters.

The aim of this lesson is threefold, partly to begin familiarising learners with the names that they will encounter both in this play with regard to the truth and reconciliation hearings, and to see if they are able to construct a scenario in which these vastly different characters are able to co-exist/see each other's perspectives/ engaging in interesting dialogue, while practicing improvisation with particularly challenging parameters.

Reflection: massive fail on the second and third outcome – they just killed each other – to be expected, I suppose.

#### **Lesson 3**

##### **3 February**

##### **Part 1**

Double prac lesson

The “hidden agenda” of this lesson is to promote an understanding of both sides of an issue. Ostensibly the first half of the lesson is a movement lesson and the second focuses on voice.

Energiser

Touch the back wall side wall etc. last to get there is out

Warm up

Keep the space alive;

1clap – jump (differently each time)

2claps – lean

3 claps - fall to floor roll and immediately get up again and keep walking

4 claps – freeze

Then group dividing game:

Groups of 2; 4; 3; 8 finally “get into 4 equally sized groups”

Body of part 1

Two times two groups will be paired with each other and told they are to choose 3 rules for the other group to abide by while dancing the dance which was to follow.

Teacher gives deliberately nasty examples “their feet aren’t allowed to touch the floor or their hands must be in the air the whole time”

Groups are given 3 minutes to decide on rules. They then announce rules to their peer group in front of the whole class and teacher. Teacher then demonstrates three dance moves (one jazzy vinestep; one hip hop type arm isolation and one physical theatre like drop swivel and get up)

Groups are told to use all three steps plus their rules to choreograph a short routine. Then they are told the twist – they have to dance to their OWN groups’ rules.

10 mins to prepare – teacher facilitates

10 mins to show and receive peer and teacher feedback

5 mins for reflective discussion

## **Part 2**

Learners are told to imagine that VG has to lose 2 subjects because of departmental budget cuts. They have to argue which two subjects should go and which one subject should stay (speech no longer than 2 minutes).

5 minutes to prepare argument

30 mins each learner argues her case from stage focussing on projection.

Last 5 minutes – without preparation each learner must then speak for no more than 30 seconds, arguing the opposite (i.e. why one of the subjects they said should go, should stay)

Closing: Each learner should state that although they feel that X subject should be dropped' they acknowledge the fact that there are good reason for keeping it; and that other people may have a different perspective

**Reflection: this was a really successful lesson. The dances were extremely interesting from a Dramatic perspective as well as a good demonstration of the issue of seeing things from another person's perspective.**

**There was, in the end no time for the closing but perhaps this is a good thing. Perhaps closing was too didactic and possibly leaving the idea of seeing both sides of the story clear but unstated as a specific purpose of the lesson may allow the learners to transfer the skill more easily/ with less resistance.**

#### **Lesson 4**

**12 Feb**

Parent's influence – overstepping the boundaries

Sipho didn't get the job

Aims: the pre-reading discussion is aimed at pre-emptively linking the lives of the learners to Thando's life. Encouraging them to empathise with her.

**Reflection: improve worked well to "bring it home" interesting scores on the quick vote.**

#### **Lesson 5**

**13 Feb**

What Sipho lost - part 2

Read and discuss

The main aim of this lesson is to encourage a deeper psychological understanding of Sipho. Also to lay the ground for his anger about Mandisa's mother's affair with Themba

#### **Lesson 6**

**17 February**

Prereading: dialogue – improv a scenario where you are in conflict with your parents because of something that you think is your right to decide but they think is up to them.

Read to the section where Sipho won't let Thando go to Jo'burg.

Point out importance of "People always take things from me. It's been like that all my life."

P32

Discuss injustice of Sipho not getting the job. Exiles vs stayers. Discuss symbolism of an exile getting the job.

Act out various ways of being angry – sipho's "Shut up" on p34 is a good example.

Discuss similarities and differences between the improv; their own experience and what has been read.

Home-work: Complete worksheet on conflict in pages 38-43.

Aims: to encourage learners to see the similarities between the themes of the play and their own life experiences. Deepen understanding of post 94 perspectives (exiles vs stayers)

Integrate prac and theory – improve and anger refinement

**Reflection – timing way out - I'll be luck to finish this in 2 lessons. Quick homework task set:**

**"List all the things that we know of that Sipho has lost so far."**

**Nazi saying that both exiles and stayers had it equally hard was I think a breakthrough – so balanced – so calm – wow.**

**I don't regret the extra time spent discussing exiles or issues that learners feel their parents shouldn't have a say in – fruitful I think. (Highly amused by the outcry about the matric dance dress!)**

**In future years it would be good to do My Name as a poem before this scene.**

## **Lesson 7**

Read to the dress

Draw the design of the dress that Thando has bought from Mandisa

Aims: using the creative practical aspect of theatre design through the designing of Mandisa's designer dress, I hope to engage the less academic learners with the symbolic aspects of the theme and character.

**Reflection:**

**Needed to happen for homework**

**Ultimate designs successful though links to symbolic concepts not always well expresses – feedback needs to include the concept that symbolism can't be 100% individual – the general population has to "get it".**

**Lesson 8**

**19 February**

Listen to the reading about Navajo wedding customs. Improv the meeting between parents of a Xhosa child and a Navajo child.

Show and discuss

Aims: Essentially a prac lesson but specifically designed to encourage an understanding of cross-cultural reflection but in a de-politicised way (in terms of SA race politics), still working on empathy with Mandisa's cultural perspective.

**REFLECTION**

**It was interesting to note that other than elopement no resolutions were found. So it seems that in the view of the learners the issues of Lobola and the daughter joining the husbands' family in Xhosa culture; and the son going to live with the mothers' people in Navajo culture are irresolvable culture clashes. (Alternatively they just felt that a lack of resolution would make for good theatre in the short time allocated.**

**Lesson 9**

**25 Feb**

Read

Discussion of funerals

Complete the table

Answer the wrap up questions

**Lesson 8**

**26 Feb**

Take photographs to represent the themes/characters of the play symbolically

**Reflection: ran out of time for this lesson – ended up mopping up from previous lessons, discussion of Catharsis valuable tie in with previous theory.**

**27 Feb**

Rehearse scenes for Ntsika, show and feedback.

**Reflection: on track, accents need attention**

**Lesson 10**

**3 march**

Read to the end

Complete the list of what Sipho lost

Individual reflections on the play

TRUTH and RECONCILIATION

Discuss universal themes.

Aim: This lesson is primarily a summary of the play and its major themes but I also feel it is important, having spent so much time talking about cultural differences, to spend some time looking at cultural similarities. I feel it is vital to end with a reminder that different though we are we are more the same than we are different. Looking at the universal themes of the play is an ideal way to achieve this.

**Reflection: fairly successful despite my temper tantrum about the returning of PATs – valuable time lost.**

**Lesson 2**

**31 January**

Apartheid villains and heroes

**Aims:**

The aim of this lesson is threefold, partly to begin familiarising learners with the names that they will encounter both in this play with regard to the truth and reconciliation hearings, and to see if they are able to construct a scenario in which these vastly different characters are able to co-exist/see each other's



perspectives/ engaging in interesting dialogue, while practicing improvisation with particularly challenging parameters. (Teacher's lesson plans)

**Reflection:**

This lesson was almost as troubled as the last, as revealed by my reflection: "massive fail on the second and third outcome – they just killed each other – to be expected, I suppose," The problem arose from the fact that the characters I had chosen were too disparate, and the learners had too superficial a knowledge of them for the improvisations to end any other way. It was almost impossible for the learners to find any form of resolution. I had set them up to fail.

In retrospect, however, I am aware that this lesson did more good than harm. Firstly, the initial aim of familiarising them with the names of the people they were later to read about was achieved. Secondly, the learners were unaware of my second aim, and thus didn't know that they had failed in that regard. Most importantly though, I feel that this lesson formed a conduit for the expression of some of their anger from the first lesson, and paved the way for moving forward as a class.

**Lesson 3**  
**3 February**

**Aims:**

The "hidden agenda" of this lesson is to promote an understanding of both sides of an issue.

Ostensibly the first half of the lesson is a movement lesson and the second focuses on voice.

**Reflection:**

This was a really successful lesson. The dances were extremely interesting from a Dramatic perspective as well as a good demonstration of the issue of seeing things from another person's perspective.

**There was, in the end no time for the closing but perhaps this is a good thing. Perhaps closing was too didactic and possibly leaving the idea of seeing both sides of the story clear but unstated as a specific purpose of the lesson may allow the learners to transfer the skill more easily/ with less resistance.**

## **Lesson 6**

**17 February**

Prereading: dialogue – improv a scenario where you are in conflict with your parents because of something that you think is your right to decide but they think is up to them.

Aims: to encourage learners to see the similarities between the themes of the play and their own life experiences  
Deepen understanding of post 94 perspectives (exiles vs stayers)

Integrate prac and theory – improve and anger refinement

**Reflection – timing way out - I'll be luck to finish this in 2 lessons. Quick homework task set:**

**“List all the things that we know of that Sipho has lost so far.”**

**Nazi saying that both exiles and stayers had it equally hard was I think a breakthrough – so balanced – so calm – wow.**

**I don't regret the extra time spent discussing exiles or issues that learners feel their parents shouldn't have a say in – fruitful I think. (Highly amused by the outcry about the matric dance dress!)**

**In future years it would be good to do My Name as a poem before this scene.**

## THE CRUCIBLE – LESSON PLANS

In general the idea is that the text will be read for the most part in class. As we have ample time for this the advantages outweigh the disadvantages. The advantages include:

- As it is a play it should ideally be seen in performance, reading aloud is a fairly good second best
- teacher can steer understanding especially around tricky issues such as the witchcraft.
- It ensures that all learners are in the same place (other than those who read ahead of course, but for them the advantage is the repetition).
- Also some parts being read by the teacher means learners hear relatively good reading.

Learners are provided with a set of notes including contextual questions and essay questions. On the whole these will be completed for homework and in quiet work lessons to allow maximum reading time in class. Although there are significant advantages to “breaking up a lesson” in terms of activities; our lessons are relatively short -45 minutes and so by the time 5 minutes of writing has happened it is not necessary to diversify activities with senior classes, and the advantage is not breaking the flow of the text unduly.

Vocabulary and spelling lists based mainly on words from the networks will also be distributed in the first week and tested – 10 words at a time- each Monday morning. This is based on the idea that it is better for learners to encounter and learn unfamiliar words that they will encounter in the network texts BEFORE they meet them in the texts, as this enables them to feel more empowered as readers.

### Writing tasks

Based on a rough estimate of where we will read to in the text each lesson the following will be set as writing tasks at the beginning of each network lesson. The primary aim of the writing tasks is to ensure that each learner writes at least something in English (the language as opposed to the subject) each day. The secondary aim is to provide a personal “hook” for one of the major issues or themes that I predict will be coming up in the lesson.

1. Telling the truth versus letting a lie to get out of trouble
2. Fights with the next door neighbour
3. A wise old person that I know
4. Betrayal
5. Fear
6. Going along with the crowd

7. Regret
8. Loyalty
9. The time I had to completely change my mind about something serious
10. My reputation

Below are specific lessons that do not follow the general pattern:

	Aims	General task	Specific details
1	Establish and personalise some of the central issues in <u>The Crucible</u> .	Language lesson – revision of textual exiting with note as a guise	<p>Whole grade in the hall</p> <p>Pre-set other teacher to interrupt; 3 learners (2 to misbehave 1 to behave)</p> <p>Teach as normal until the interruption (about 10 minutes)</p> <p>Instruct class to get on with work quietly and not to get out of seats</p> <p>Return after about 3 minutes. Accuse the guilty and the innocent</p> <p>Continue teaching</p> <p>Interruption 2 asks if I am sure they are guilty as one is pleading innocence</p> <p>I state loudly enough for all to hear that I know she is innocent because I can read auras, and she should be punished double for lying.</p> <p>Continue teaching for a brief period then stop and discuss the “activity”</p>
2	Begin reading and capture learners’ interest in the play. Ensure that learners are clear of what is fact and what is a lie in terms of the girls in the play	<p>Pre-reading activities</p> <p>Read as much of Act 1 as can be got through in a lesson.</p>	<p>Remind about previous lesson, and it’s connection partly to encourage anticipation. Ask what they expect might come up.</p> <p>Smell the book</p> <p>Look at the cover, ask what hints are provided</p>

7	<p>Show contemporary example of mass hysteria to reinforce the idea that the girls are not being bewitched by Mary Warren</p>		<p>Show article on data projector of girls with “spontaneous bruising”</p> <p>Also Wikipedia article on dance madness</p> <p>Ask learners what they make of these phenomena</p> <p>Ask learners to relate article to the text</p>
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**APPENDIX L – WORKSHEET BASED ON ‘NOTHING BUT THE TRUTH’**

**CONFLICTS OF OPINION/CULTURE IN NOTHING BUT THE TRUTH**

	Sipho’s perspective	Mandisa’s perspective	Thando’s perspective	What I think about the issue
The cremation of Themba.				
Thando being “allowed” to go to Johannesburg.				
Amnesty from the Truth and Reconciliation commission.				

<i>(Give other examples)</i>				

Fill in the following table giving each character's perspective in objective, non-biased language. At least two characters must be filled in for each issue.



## APPENDIX M – PROPOSAL APPROVAL AND ETHICAL CLEARANCE LETTER



CENTRE FOR HIGHER EDUCATION RESEARCH, TEACHING AND LEARNING  
P O Box 94, Grahamstown, 6140, South Africa  
Email: chertl-admin@ru.ac.za  
Tel: +27 (0)46 603 8171/3  
Fax: +27 (0)46 622 8587

19 February 2015

To whom it may concern

**Approval of Masters in Education proposal and ethical clearance:**

**Name Nicole Hayes (Student Number: G89H6599 )**

**Ethical Clearance and Proposal Approval Reference: 2014.06.4**

*Provisional Title:* Interrogating the specific challenges of teaching play texts in heterogeneous classrooms in the Eastern Cape

*Supervisors:* Dr Monica Hendricks

This letter confirms the approval of the above proposal at a meeting of the Faculty of Education Higher Degrees' Committee on 7 August 2014.

In the event that the proposal demonstrates an awareness of ethical responsibilities and a commitment to ethical research processes, the approval of the proposal by the committee constitutes ethical clearance. This was the case with this proposal and the committee thus approved ethical clearance.

Yours sincerely



Prof S. McKenna  
Chairperson of Education Higher Degrees Committee  
[s.mckenna@ru.ac.za](mailto:s.mckenna@ru.ac.za)

## APPENDIX N – EASTERN CAPE DEPARTMENT OF EDUCATION PERMISSION LETTER



STRATEGIC PLANNING POLICY RESEARCH AND SECRETARIAT SERVICES  
Steve Vukile Tshwete Complex • Zone 6 • Zwelitsha • Eastern Cape  
Private Bag X0032 • Bisho • 5605 • REPUBLIC OF SOUTH AFRICA  
Tel: +27 (0)40 608 4773/4035/4537 • Fax: +27 (0)40 608 4574 • Website: [www.ecdoe.gov.za](http://www.ecdoe.gov.za)

Enquiries: B Pamla Email: [babalwa.pamla@edu.ecprov.gov.za](mailto:babalwa.pamla@edu.ecprov.gov.za) Date: 08 May 2015

Ms Nicola Hayes  
P.O. Box 601  
Grahamstown  
6140

Dear Ms Hayes

### PERMISSION TO UNDERTAKE A MASTERS STUDY: INTERROGATING THE SPECIFIC CHALLENGES OF TEACHING PLAY TEXTS IN HETEROGENEOUS CLASSROOMS IN THE EASTERN CAPE

1. Thank you for your application to conduct research.
2. Your application to conduct the above mentioned research at Victoria Girls' High School under the jurisdiction of Grahamstown District of the Eastern Cape Department of Education (ECDoE) is hereby approved based on the following conditions:
  - a. there will be no financial implications for the Department;
  - b. institutions and respondents must not be identifiable in any way from the results of the investigation;
  - c. you present a copy of the written approval letter of the Eastern Cape Department of Education (ECDoE) to the Cluster and District Directors before any research is undertaken at any institutions within that particular district;
  - d. you will make all the arrangements concerning your research;
  - e. the research may not be conducted during official contact time, as educators' programmes should not be interrupted;
  - f. should you wish to extend the period of research after approval has been granted, an application to do this must be directed to Chief Director: Strategic Management Monitoring and Evaluation;
  - g. the research may not be conducted during the fourth school term, except in cases where a special well motivated request is received;



- h. your research will be limited to those schools or institutions for which approval has been granted, should changes be effected written permission must be obtained from the Chief Director: Strategic Management Monitoring and Evaluation;
  - i. you present the Department with a copy of your final paper/report/dissertation/thesis free of charge in hard copy and electronic format. This must be accompanied by a separate synopsis (maximum 2 – 3 typed pages) of the most important findings and recommendations if it does not already contain a synopsis.
  - j. you present the findings to the Research Committee and/or Senior Management of the Department when and/or where necessary.
  - k. you are requested to provide the above to the Chief Director: Strategic Management Monitoring and Evaluation upon completion of your research.
  - l. you comply with all the requirements as completed in the Terms and Conditions to conduct Research in the ECDoE document duly completed by you.
  - m. you comply with your ethical undertaking (commitment form).
  - n. You submit on a six monthly basis, from the date of permission of the research, concise reports to the Chief Director: Strategic Management Monitoring and Evaluation.
3. The Department reserves a right to withdraw the permission should there not be compliance to the approval letter and contract signed in the Terms and Conditions to conduct Research in the ECDoE.
  4. The Department will publish the completed Research on its website.
  5. The Department wishes you well in your undertaking. You can contact the Director, Ms. NY Kanjana on the numbers indicated in the letterhead or email [nelisakanjana@gmail.com](mailto:nelisakanjana@gmail.com) should you need any assistance.

  
\_\_\_\_\_  
**NY KANJANA**  
**DIRECTOR: STRATEGIC PLANNING POLICY RESEARCH & SECRETARIAT SERVICES**  
**FOR SUPERINTENDENT-GENERAL: EDUCATION**



**APPENDIX O – EASTERN CAPE DEPARTMENT OF EDUCATION PERMISSION LETTER**



**RHODES UNIVERSITY**  
Grahamstown • 6140 • South Africa

**SUPERVISOR'S STATEMENT**

I confirm that the thesis of the following candidate has been submitted **with** my approval.

*Please complete using BLOCK LETTERS*

Surname: HAYES.....

First names: NICHOLA.....

Student number: G89H6599.....

Department: INSTITUTE FOR THE STUDY OF ENGLISH IN AFRICA

Name of supervisor: Prof Monica Hendricks.....

*M. Hendricks*  
.....  
SUPERVISOR SIGNATURE DATE

*Please note that your supervisor's approval to submit your thesis does not imply that the examination process will be successful.*

\*Delete whichever does not apply

/sjs

