

DRAMATIC LEARNING



Children play a traditional game at //Aqri+ah in Namibia. Dancing in a circle, one partner mimics an animal and the other responds, making animal noises. Those too young to play sit on sidelines, watching and laughing

Jane Burt

Dramatic Learning

a case study of theatre for development and environmental education

**Thesis submitted in partial fulfilment for the Degree of Masters in Education
(Environmental Education) of Rhodes University**

Jane C. Burt

Supervisor: Dr Eureta Janse van Rensburg

Design: Ralph Berold

January 1999

**This research project was made possible through the financial
support of the Human Sciences Research Council**

Abstract

The aim of my research was to introduce drama, in the form of theatre for development processes, to local Grahamstown Primary School teachers, and to work closely with one teacher to explore theatre for development in the classroom, as a means of introducing both environmental education and learner-centred, constructivist teaching methodologies.

I started my research by interviewing Primary School principals as well as sending out questionnaires to teachers, to survey their understanding and practice of drama and environmental education in the school curriculum and to invite them to participate in the research project. In collaboration with Educational Drama and Theatre students, I developed two workshops to introduce theatre for development processes such as image theatre and role-play to the teachers. Nine teachers attended this workshop which was video-taped. After the workshop I gave two lessons at a local school, in partnership with a teacher. Throughout this process I kept a research journal. All action components of the research were followed up with individual interviews, group discussions and a focus group.

Although the study gave rise to multiple themes, I chose to highlight two. Firstly, Curriculum 2005 advocates a move towards more learner-centred, constructivist and process-orientated pedagogies. All of the participants in this study, including myself, had intentions of adopting a new approach to education and teaching but found that we often reverted back to earlier learnt roles of product-orientated, text-based, authoritarian approaches to education which we originally had rejected. Secondly, I reflect on how we set out viewing environmental education, education, drama and research as a process and yet all the participants, including myself, continually tried to 'put on' the perfect performance in the form of a drama, a learning experience and research.

This project was a participatory research project. The textwork of the research reflects a post-structural orientation. It has been written in the form of a drama to represent the many voices of the participants, but also to question the role of research in society and make research more accessible to non-academic readers. I also intend to perform the research process at a later stage.

Dialogue, as the encounter of [wo]men addressed to the common task of learning and action, is broken if the parties lack humility. How can I enter into dialogue if I always project ignorance onto others and never perceive my own? How can I enter into dialogue if I regard myself as a case apart from other [wo]men...? How can I enter into dialogue if I consider myself a member of the in-group of pure [wo]men, the owners of truth and knowledge, for whom all non-members are 'these people' or 'the great unwashed'? If I start from the premise that naming the world is the task of an elite and that the presence of the people in history is a sign of deterioration which is to be avoided, how can I hold a dialogue?

... [wo]men who lack humility (or have lost it) cannot come to the people, cannot be their partners in naming the world. Some one who cannot acknowledge himself to be as mortal as everyone else still has a long way to go before he can reach the point of encounter. At the point of encounter there are neither utter ignoramus or perfect sages, there are only [wo]men who are attempting, together, to learn more than they now know.

- Paulo Freire, 1972

Preface

And so it is over. Closing my eyes I can picture all the moments of this journey which has ended in this text but did not begin with it. There are many faces staring out at me, all of whom have travelled some part of the journey with me. Beginnings are hard to fathom sometimes as retrospectively moments in life tend to flow into each other forming one huge pattern rather than many pictures. But there is a glimmering of a beginning for this journey. It started in collaboration with Margaret and ended with me.

Other beginning images. A very early, very special memory of Maya the Bee, Space Travelling. This was a play I wrote when I was eleven years old, my star actor was my sister, Jackie. This was one of many collaborated drama pieces that we did together, subjecting any patient adult to sit through our productions. Thank you for those wonderful times, Jax. Puppets and Elyse van Houten, and our up and down journey through our fiery creativity. Former Ciskei, burning aloes against the sky and young children laughing with Nicole Motteux and the dances of Grey Kesheni. An email from Eureta Janse van Rensburg informing me that I had been accepted into the Masters course, what a thrill went through my body as I excitedly read that piece of paper over again. I remember walking out of the dim computer lab and smiling broadly at the trees. Drumming at full moon with Ralph Berold, Gerhard Joubert, Jenny Strydom and Seamus Maclennan, people that would share a large part of this journey with me and still do. A crazy journey to Cape Town on the spur of the moment to meet Bruce Copley who would see something in me that I was not quite ready to see myself. A group of M Ed students who I shared the most exciting times of my university career with.

And so I had begun, things began to intensify and with Eureta always by my side I headed off into the world of research. Micheal Carlin, Dion van Niekerk and all the participants of the research - the teachers, the students - what a challenge, what shadows I faced with all of you. A special thank you to a teacher who shared some of the most exciting moments of this research with me - working with children. And Ursula van Harmelen, I wonder if she remembers that day I arrived in her office, very distressed and nervous about teaching and doing drama for the first time. "Sit down Sweetie." she said. Thank you Ursula, for your time and energy and your spirit. I loved your workshops, I thrived on them, I remember feeling so excited that I could hardly sit in my seat when you introduced postmodern perspectives to us and how I felt I had met a 'spirit in kind' when you introduced us to philosophy with a bed-time story. Thank you also for letting me try out my ideas of dance on a very unsuspecting M Ed group. Boy, have I learnt a lot!!!

Shifting gears, into the textwork. Battling to find a way forward, I got stuck, until struck by a lightning bolt of creativity, I decided, a play! Into long email messages with Eureta who was now in Australia, exciting evenings, grinning over my computer and writing feverishly. Subjecting Ralph to numerous readings as well as any other person who would listen! Moving closer and closer to ...

And in the process, long telephone calls and walks with Nicole Motteux talking about life and love and "isms". My beautiful friend, it seems you have always been there to support me in your special way. As far as I know, there is nothing about bravery in friendship only love. Fun filled times with more special friends who all contributed in their own way to this piece of work, Belinda Diers, Gerhard Joubert, Anna-Karien Otto, Seamus Maclennan, Larise and Margo, Richard Kilpert (thanks for the late night emails and last minute bits information), Tessa Eldmann, Derick du Toit (let the chaos begin) and everyone else. Weekends away at the

the farm trying to decide whether lying in the sun or working would be the best way to spend my day. Sandra's wisdom, Robert's blues, drumming with T & T and tea and chats with Andre and Colleen not forgetting those occasional hugs from Margaret and best wishes from Johan. Thanks especially to Colleen Higgs for proof-reading my thesis at the very last moment and for encouraging me to enjoy writing. Also everyone at the Environmental Education Unit- Veronique, Nicola, Eureta and Heila, supported this process and put up with my wandering in and out of offices searching for references and using computers leaving a huge mess behind me. Thanks to Younger from Musica in Grahamstown for helping me find out where the music for my thesis actually comes from.

Financially I would like to thank my funders the Human Science Research Council and the Settlers Foundation. I would also like to thank my parents. My Mom for actively searching for potential bursaries for me and organising all the papers and interviews and my father for coming to my aide when I desperately needed money towards the end, and also for all the financial support throughout my university career.

There are two people who's names appear on the front page of this thesis with mine. They appear there not only because one is my supervisor and the other my designer. They are also there because they have been with me on this journey every step of the way, both of them have seen me cry and laugh during this process and both have a very special place in my life.

The name of this thesis is taken from a workshop that Ralph and I ran as Real Life Projects. Real Life Projects and this journey have been interlinked throughout and working with and challenging my creativity with Ralph and Seamus (before he left) gave me the courage to push beyond my limits knowing I was not doing it alone. During 1998 Ralph and I also became members of the Masande Players, a local Rhini theatre group. I can't thank all of the Masande enough for all they have given me this year. Being with you and working with you has constantly reminded me of the importance of the work we do and has encouraged me always to re-look and re-search my own assumptions and reasons for doing what I do.

Finally, I would like to thank a very special lady, my dear Nanna, who passed away in 1997. Her last gift to me allowed me the space and time to finish this thesis the way I wanted to.

'We shall finish this evening,' said Parish one day. 'After that we will go for a really long walk.' They set out next day, and walked until they came right through the distances to the Edge. It was not visible, of course: there was no line, or fence, or wall; but they knew that they had come to the margin of that country. They saw a man, he looked like a shepherd; he was walking towards them, down the grass-slopes that led up into the Mountains.

'Do you want a guide?' he asked. 'Do you want to go on?'

For a moment a shadow fell between Niggle and Parish, for Niggle knew that he did now want to go on, and (in a sense) ought to go on...

'We have lived together and worked together now. Things might have been different, but they could not have been better. All the same, I am afraid I shall have to be going on. We shall meet again, I expect: there must be many more things we can do together. Goodbye!' He shook Parish's hand warmly: a good, firm, honest hand it seemed. He turned and looked back for a moment. The blossom on the Great Tree was shining like flame.

Leaf by Niggle - J.R.R. Tolkien.

List of illustrations

Cover Photograph - From *The Sunday Independent* . 1997

1.	The Elements of Drama	5
2.	The process of the textwork.	8
3.	The Backdrop of Outcomes - Based Education	15
4.	The Environment of the Classroom	17
5.	An example of how a person's personal environment influences their perception of the environment.	25
6.	From the Dept of Education Yearbook, 1994	31
7.	Four photographs of the image theatre process	58
8.	The Invention of the Pedestal	62
9.	Traditional Namibian game	92



Contents

Abstract	ii
Preface	iv
Table of Illustrations	vi
Contents	vii
Introduction	1
Setting the Stage	9
Auditions	21
Act 1 - Ideals and Ideologies	27
Act 2 - Play within a Play	44
Act 3 - The Power of the Past	62
Act 4 - Behind the Scenes	77
Act 5 - All Alone	87
Act 6 - Insight on Channel 5	97
References	114
Discography	120
Appendix A	121
Appendix B	127
Appendix C	134
Appendix D	136
Appendix E	150



Introduction

If the medium of our sharing is (partly at least) the message, and the message is art, then the medium should be artistic... More and more, we are being traduced into writing everything like a traditional university research thesis... A university thesis is a monologue, in every sense undramatic, and only rarely (more's the pity) artistic.

- John O' Toole¹

W

Why the research? This should be the easiest question to answer. And yes, as a Masters student I should have dealt with this question many moons ago when I pondered over the probability of enrolling for a M Ed. At the beginning of my M Ed (1997), or even before when I contacted my supervisor about my ideas and ambitions, I was very sure why I was doing this particular research project. I had dabbled in drama and environmental education and found it fascinating, although sometimes rather frustrating, and wanted to explore and learn more about how the two could work together.

The certainty and optimism with which I answered the above question is clearly reflected in my research proposal (See Appendix A 121). I give a brief summary of some work I had done. Certain problems are noted which I feel that this research will explore. My goals are set out in neat point form and seem idealistic but attainable. Everything seems to be as it should be. I am doing research to explore the use of theatre for development in formal environmental education. This will add to the literature on curriculum development and environmental education and make practical suggestions to the Environmental Education Curriculum Initiative (EECI) (See Appendix A 121).

As the year has progressed these very clear reasons for doing research have become a mush as unclear as a very good pot of pea soup. Why did I do this research, for who? For some unknown authority figures out there who will give me a masters degree, for some idealistic notion of betterment, for the teachers I worked with or for myself? What were the underlying reasons for doing this research besides what is written in my research proposal? And what is research for me, for academia, for knowledge, for society? What does it actually mean to embark on this journey?

Briefly after I stepped onto the stage of the research (interviewing Primary School Principals in Grahamstown²) I have been hounded by the above questions. It has made me realise at least one thing. Research is about far more than my research topic. It is about myself, my ideals and beliefs. It is about a structure known as university and what is understood to be knowledge and education. It is about society and common ideals of what it means to live a better life. It is about the people who participated and their ideals, wishes and lives. So research is about many things but it is also not as important as it is sometimes made out to be. For me research has become a process of re-searching. Looking around me, searching for something or anything. Then once I feel I have found it, to re-search again.

I wanted to represent my research in a way that reflected these two points, that research is a process of re-searching and that it is a learning process that everyone can and does do. This is why I have chosen to write my research in the form of a play. One of my colleagues in the M Ed class stated that to be able to ask the question means we have potentially created the answer³. I would like to add that having found the answer gives us the potential to ask more questions about ourselves, our work, and our lives. With this in mind I have come to view research as something which is not limited to the academic sector of my life but something which I have had to live and breathe. It is not limited to a degree or a field of study but is something that I do everyday, something I have been doing for a very long time. For me it is a process of learning which is a life-long journey.

¹ O'Toole, J. 1997.

² I started my research off by interviewing all fifteen Primary School Principals in Grahamstown. This took place from the end of February through March 1997. It was part of an assignment (a situational analysis) I wrote for the M Ed course work component. The object of the assignment was to do a situational analysis of our workplace. Seeing as I was a full time student I took the opportunity of using the assignment as a way of getting to know the environment in which I would be doing the research as well as introducing the project to schools.

³ Du Toit, D. 1997. *Personal Communication*.

I feel that the stage of research should be accessible to everyone to enter and to take up a part. It is important to me that I represent this research as a drama of life with all the struggles and triumphs to show that research is something that anyone can do. There are no hidden rules to follow which one only has access to at a masters level (research skills are needed in all walks of life, not just academia). I also wanted to represent my struggles and triumphs in doing research, to show the human face of a research process and not just the results. Results are important but the journey itself is where the most learning took place. I feel this journey is worth sharing with other educators and researchers.

Plays are often written or acted out by people who wish to draw our attention to something in our world. They do this in an attempt to change our world, celebrate it or just bring attention to a particular issue or problem. John O' Toole describes drama as "something which happens, and never accidentally; it is a dynamic event which is always part of its context"⁴. Penina Mlama in her study of theatre for development in Africa, sees drama as a something far more than entertainment. To see drama as entertainment is already a point of view which says more about the politics of the time than about aesthetics. By seeing drama as only entertainment and a specific type of entertainment, namely the European tradition, drama becomes a powerful tool of inculcation. Despite this, drama in Africa has for the most part been seen as a way of sharing and shaping people's consciousness and as a way of moving people to social action⁵.

Research, as I have mentioned above is often more than it seems and the way in which it is done and used can say a lot about the assumptions of the researcher rather than the topic of research. Research often also represents the triumphs and struggles of the people involved. While doing this research I often felt like I was taking part in a play initiated by me and set on the stage of formal education in Grahamstown which I knew very little about. Sometimes I tried to control the research, to perform it. Sometimes it seemed as if the participants and I used the "genre of research" to impose our ideas of life onto others. But most exciting of all was that what happened was a dynamic event which taught me a lot about myself and about the context within which I worked and researched.

As can be seen by the title, this research was an attempt to explore the use of theatre for development in the classroom. Theatre for development proceeds in the following stages: identifying and researching the problem; analysing the information and the problem; developing a scenario and improvising to re-present the problem; performing in front of others, celebrating and sharing both gained knowledge and new possibilities⁶. This thesis is the final stage of this particular theatre for development process. It is the performance that didn't happen in the classroom. It is an attempt to share the struggles of all the participants (including me) as well as a celebration of both gained knowledge and new possibilities that have come out of the research.

One of the main themes emerging from the research is that the participants and I tend to act out many different roles⁷. When we are faced with what we see as pre-defined situations, such as the classroom, we tend towards adopting the roles we are familiar with, even though we perceive these roles to be inappropriate. This is the third reason why I decided to write this research up in the form of a play, representing and critically looking at the different roles that the participants and I performed within the drama of the research.

⁴ O'Toole, J. 1992.

⁵ Mlama, P.M. 1991.

⁶ Abah, O.S. 1996.

⁷ Jung believed that we are multi-faceted human beings and that in different situations we take on different roles and depending on the pressure of society we will repress certain identities and live out others. This, for Jung, is what led to a disunion of the Self. "He will be his own group, consisting of a variety of opinions and tendencies which need not necessarily be marching in the same direction. In fact, he will be at odds with himself, and will find great difficulty in uniting his own multiplicity" (p 376). C.J. Jung. 1993.

Another reason for wanting to write my research up in the form of a play is so that the voices and roles of all the participants are presented to the reader to make his or her sense out of what happened. As a researcher and writer of this play, I am taking on another role in the drama and that is how I wish my comments on the research to be viewed, as another voice within the play. Of course as writer I have a lot more power than other participants, as I get to leave out things I don't think are important and keep things in that I think are relevant. I could just write everything down and let the reader try and decipher the chaos, but in every theatre production we see, or film that we watch there is a director who cuts and shapes the film or drama so that the viewer can enjoy the fluidity of the story. I would like to see one of my roles as the director or in the case of a piece of writing the editor of the events.

I would like to view drama (as well as environmental education) as a process and not the performance it became in my research. The process of this research was the participants' and my struggle to move away from continually looking for the performance and the product in education, drama, and research. It seems apt that this difficult struggle to get away from performance and product orientated education should be represented in the form of a performance, as a play but also as a research product - a thesis. Hopefully within this performance I will be able to critically look at drama, education, and research as something that "proceeds"⁸ and not as an organised performance.

The idea for writing up my research in this fashion was influenced by the book written by Patti Lather and Chris Smithies called *Troubling the Angels*⁹. In this book the authors split the text into three sub-texts. This is an attempt to stay true to the voices of the participants but at the same time to be able to stay true to their (the researchers) own thoughts and theories. It also gives the reader the choice either to just read the participants' text and make sense of it on their own or to read the researchers' comments about what they understand. Finally there is a third text which brings together themes of the research. This includes information surrounding the topic of research as well as creative activities such as poems from the participants.

I mentioned earlier that a reason for writing up the research as a play is to emphasise the process of research¹⁰. Now that I have done the research proposal, read the relevant texts, participated in the field-work, sorted and organised the data into themes, and am ready to write, it does not mean that the learning process has come to an end. The process of writing this thesis has turned out to be a challenging process I have had to go through. I want to try and give the reader glimpses of the process of writing: my struggles and the conversations I have had with others, doubts, and the guiding voice of my supervisor. I realised that it was possible to do this when I read a piece of text by Stronach and Maclure called *Educational Research Undone*¹¹. I have included a copy of this page in my appendix (see Appendix B 127) as it excited me when I read it. The many voices of a piece of writing are given personalities, a life. This style represents the process of writing, even the reader is present.

Both the texts mentioned above are still not dramatic texts. One of my problems in deciding to write my thesis up as a play was whether it would be a thesis written up as a play or whether it would be a play

⁸ John O' Toole questions our use of the word 'process' which is a noun, a thing detached from the base verb 'to proceed'. He sees this as a typical example of the way in which we, in formal contexts or knowledge, are obsessed with making reality into discrete objects and nouns. For the sake of clarity I will be using the word process in comparison to the word performance but please note that I view processes as a continuum which is difficult to write about within the context of a product of writing. Even though I compare process and performance, all experiences are proceeding. As John O' Toole explains, our struggle to comprehend drama as a noun is really because drama is a verbal event that can only be apprehended as it happens (p 1-2). This is for me the same in research, education and most experiences in life. O' Toole, J. 1992.

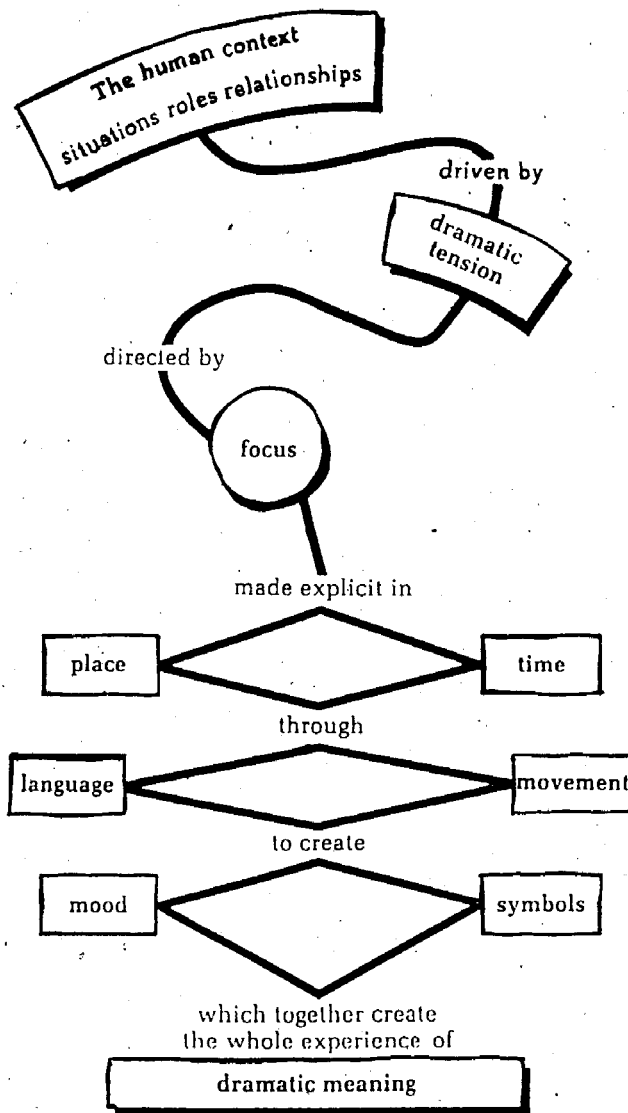
⁹ Lather, P. & Smithies, C. 1997.

¹⁰ "I really do not know what the final thesis of my essay will be when I start to write it. Ideas about narrative and textuality are the instruments and apparatus with which I produce 'data' in my conceptual laboratory." (p 4). See Gough, N. 1998.

¹¹ Stronach, I & Maclure, M. 1997.

about my research. It was, in the end the processes of the research that helped me decide. As I mentioned earlier, re-search is very much like the way we use drama in everyday life, a way of questioning and searching - a point I introduced on page 3. In most situations in life there are particular roles and most of us usually know, at least, some of the lines in order to play these roles well and convincingly. For example, we know not to tell our boss to wipe his nose although we would say that to a three year old child. Another way of describing these roles would be socialisation. John O'Toole and Brad Haseman¹² view drama as an everyday strategy that we use to test the water of new behaviour or action, as a way of relieving feelings, as a way of learning, for example when we imitate our bosses or teachers; when children play at Mom or Dad, when people plan events and ask such questions as "What if...?". Although these situations are not performances and have no audience they all have the elements of dramatic meaning (see diagram¹³, below).

The elements of drama



All dramas are fictional models of real life human behaviour

¹² O'Toole, J & Haseman, B. 1988.

¹³ *Ibid*, p 1

One of the most important elements for a situation to have dramatic meaning is tension or conflict, some clashing of ideas or truths for the play to move forward. In some ways learning takes place in a similar fashion¹⁴. Through trial and error the child learns which is the best way to accomplish each task. When the old way of doing things no longer seems good enough a child will usually discard it for a new way of doing things. Similarly environmental educators can do the same, when old ideologies (eg. ecologically unsustainable ways) are no longer helping us to move forward in our work, we should discard them for new ones. It is this ability to be flexible and change when old ideas are no longer helpful, which is the conflict of my thesis, the climax. After a lot of work and exploration of new ideologies, the participants and I reverted back to our old way of doing things, stuck in our old behaviour patterns. We were unable to use the elements of drama to move us forward into challenging our old roles and ideas - why? Well, the participants in the drama will be the best ones to show you.

As in most of the play texts, especially the old fashioned Shakespearean productions there is an introduction by some academic taking us through the general idea of the play and how it is structured. This is what you have just been reading. What follows is my brief look as the knowledgeable academic, at the structure of the play. I remember when I did English at University or even at school, I usually skipped this introduction as boring and went immediately to the juicy action that followed, maybe you as the reader have done the same. It was only after I had read the story, cried a bucketful of tears, laughed out loud at the fun of it, that I returned to the introduction to see what the boring old man had to say about the exciting text, after all I had to write an exam on the thing didn't I? Well, I hope no one feels pressurised into reading this because they feel they have to analyse and scrutinise the action afterwards (I assure you I have done enough of that for everyone).

But for the sake of myself, as I need the structure as much as anyone, as well as readers who like to get a sense of the whole of the text before they get lost in the little parts of it, I will proceed with the introduction by giving a wide overview of the structure of the play.

Each Act has been divided up into three scenes. The first scene of each act will introduce the scene of the action of the research. The second scene will be the action of the research. This is a dramatic representation of how the project unfolded. The dialogue of this scene represents what was actually said by participants during the research. When I have quoted the participants *verbatim*, I have written the dialogue in **this font**. At other times I have reconstructed dialogue which was not directly recorded. The dramatic effects are created to dramatically represent contexts, they are not necessarily the contexts within which the research took place, eg. the workshop was not a game show (see Act 2 Scene 2 & Act 3 Scene 2). The real contexts will be explained in footnotes to the text. The third scene will be a reflection on the first two scenes. Each of the second scenes follow on from the previous second scene. This means that the second scenes of all the acts can stand alone as the story-line of the play. This gives the reader the choice of just reading the action of the play to make their own sense of the story of the participants or to read the whole play with my story and reflections being part of the action.

The same applies if this play was ever to actually be performed on stage (and not in "real life" as it has been). The story-line can stand alone without including my reflections or personal interpretations. The play can also be performed as a whole. The participants in this research project have all been given pseudonyms. The names of the schools have also been changed. The only characters who keep their original names are myself and Dr Eureta Janse van Rensburg, my supervisor and assistant director.

¹⁴ "Only when these habitual ways of knowing become challenged within discontinuities in experience that one gets an opportunity for engagement for re-orientating learning" Taylor, J. 1998. *Personal Communication*. See also Bauman on knowledge springing from discontinuities. Bauman, Z. 1990; & Piaget on learning taking place when there is disequilibrium in Wadsworth, B.J. 1989.

The Programme

Setting the Stage: In most written plays we get a short section which sets the scene of the play. Where it took place? Who is involved? What is the environment we are about to enter? This chapter will do the same, introducing you to the environment in which the action of this play was staged.

Auditions: All plays have actors as well as an audience. The audience is already defined in this case, it is Rhodes University or more specifically the Education Department (I am now, hopefully extending the audience by writing the thesis to include other educators and interesting people). As for recruiting the actors (participants), this could be a study in itself. This chapter will be about the director (that is me) going out and auditioning some actors (or them auditioning me in some cases).

ACT 1: Ideals and Ideologies: A meeting of intellectually inspired ideas and theories between me, as the M.Ed. student and a group of Educational Theatre and Drama (EDT) students from the Rhodes University Drama department. An idyllic act.

ACT 2: Play within a Play: The play picks up momentum as the drama students and I move out of the comfortable, well padded ivory tower known as Rhodes University and head into the setting of the teachers' world with a workshop. Here we find how hard it is to live out our ideals.

ACT 3: The Power of the Past: This is the climax of the play where the drama students and I are brought face to face with how the power of the past can destroy our very fragile intellectual ideas. Faced with a situation we have been in before we revert back to our old ways of doing things, taking on old roles and old ideas. A frightening act.

ACT 4: Behind the Scenes with Felicity: A talk show about the tragic event of disillusioned ideals. This includes interviews with the co-ordinator of the Educational Drama and Theatre (EDT) students as well as an interview with the teacher most affected by the experience. There is also a panel discussion with three teachers involved and the M.Ed student (me) followed by an interview with Professor Kesheni, an expert in environmental educational theory.

ACT 5: All Alone: Scared and frightened as well as very disillusioned the M.Ed student (me) decides to enter the setting of the teacher again. Still clinging to her beliefs in the power of drama she tentatively enters the stage.

ACT 6: In-sight on Channel 5: Two television shows starring Felicity.

- *Felicity's Celebrated Cereal: A breakfast show with a crunch:* An interview with the director (me) as she reflects back on the meaning of the play and comments on the themes which were touched on by the action as well as recommendations to other environmental educators wanting to use drama.

- *Backstage with Felicity:* An interview with the director (me) and assistant director as they reflect on the experience of writing the research up as a play.

The Process of the Textwork

INTRODUCTION

Introduction

Setting the scene

Auditions

ACTION

WORKSHOP

	Intro	Action	Reflection
Act 1	Sc1	▶ Sc2	▶ Sc3
Act 2	Sc1	▶ Sc2	▶ Sc3
Act 3	Sc1	▶ Sc2	▶ Sc3

REFLECTION

Act 4 Sc1 Sc1

ACTION

IN THE CLASSROOM

Act 5 Sc1 ▶ Sc2 ▶ Sc3

REFLECTION

Act 6 Sc1 Sc2



Setting the Stage

'We play,' he said to a group of actors munching hot bread.
'we're going to play!'

Play what, I thought. For nothing was prepared. The actors took the news calmly, though one or two were holding their breath. Instructions were sent out for the carpet and the great metal music box. The rest of the group were rounded up. 'Did someone say we are to *play*?' said Francios Marthouret, running excitedly to help out with the carpet. It was laid out in a corner of the market where a small donkey was chewing a carrot.

- John Heilpern!



As I re-look at the stage on which the research took place, I notice that the setting of the stage is influenced by many different concepts and ideas. When I started to do the research these ideas were like props haphazardly placed on the stage as I hadn't yet quite grasped how all these concepts/ideas fitted together. As the participants and I started engaging with our ideas, we became enmeshed in them, drawing on different things, developing our understanding of them. Now that I am in the textwork² phase of the research I can see that through the process of doing and engaging with the research these vaguely understood ideas and concepts have begun to form a mosaic of meaning, which I have come to view as the setting of the stage.

The setting of the stage is influenced by three elements:

- ◆ my research curiosity, these are my ideas and the theories that I believe in which add a certain colour to the set (including theatre for development) (This chapter).
- ◆ the back drop of environmental education and the arts (these props were directly brought to my attention by my assistant director and supervisor Dr Eureta Janse van Rensburg) (This chapter).
- ◆ Auditioning: my first tentative steps into research and onto the set in the attempt to find actors for this research drama. This first step influenced my view of the stage and the props that I was using were, to some extent, challenged (Chapter 3).

My Research Curiosity

In the introduction I said that I set out to do this research because of what Noel Gough would call my research curiosity³. This is an interest in the arts within environmental education. This interest had developed from an involvement in educational puppetry for children which focused on health and environmental education. I was also involved in a geography research project⁴ in which the researcher (Nicole Motteux), a community drama worker (Gray Kesheni) and I worked with Standard Four children in Hertzog, a village in the former Ciskei. We used drama as a means of accessing the village children's "local/indigenous" knowledge on riparian zone management.

Although both these projects were very challenging and successful with regards to their research aims, I felt that as educational approaches they were lacking in sustainability and action. In all projects I have been involved in thus far, teachers were not involved in the workshops and so the experiences the children had were isolated even if they were enjoyable and created opportunities for learning. All programmes focused on accessing knowledge or creating awareness and did not necessarily address what action should or could be taken⁵. The learning and drama experiences also remained at superficial levels because of a lack of reflection on the experience and the techniques being used. This tended to be because drama was

¹ Heilpern, J. 1994.

² John van Maanen characterises the different dimensions of qualitative inquiry as 'fieldwork, headwork and textwork'. Van Maanen, J. 1995.

³ Gough, N. 1998. Australia-South Africa Institutional Links Programme.

⁴ Motteux's project was not an educational project (although it did have educational repercussions). It focused on exploring alternative techniques to riparian management which involved and respected the local community. Its intervention into the school did not aim to establish arts as a means of doing environmental education, but more to explore children's knowledge of riparian management. Motteux, N. Binns, T. Nel, E. Rowntree, K. 1999. My involvement in the project sparked an interest in how teachers could further use the techniques we used.

⁵ In Motteux's project this element of the research was taken up later with the whole community including the adults. *Ibid.*

used as a way of accessing information rather than as an experience of "playing" (or practising) for "real" life.

Theatre for Development⁶

It was at this stage that I came across the work of Augusto Boal⁷, a South American dramatist who viewed theatre as a "weapon of the people"⁸ in fighting oppression and as a vocation for all humanity⁹. Theatre of the Oppressed is described by Boal as being "a system of physical exercises, aesthetic games, image techniques and special improvisations whose goal is to... turn the practice of theatre into an effective tool for comprehension of social and personal problems and the search for their solutions"¹⁰. Augusto Boal used the Theatre of the Oppressed techniques to fight oppression within his own country with such results that he had to go into exile to escape imprisonment. This did not deter him however and he has continued to fight oppression with theatre wherever he goes.

Augusto Boal's approach to theatre was greatly influenced by the theoretical work of Paulo Freire who argues that the reason people become oppressed is because they internalise the opinions that the dominating class holds of them. He saw oppressed people as suffering from false consciousness¹¹, a view of themselves that is not true. For, Freire, the answer to this falsely held opinion was education, but not the current form of education but "education as a practice of freedom". Freire felt that education's main aim should be to help people become "conscious of their potential as creative beings, to make them see that they can control their environment and themselves in a better way"¹².

Following Freire's theoretical beliefs, Augusto Boal developed his approach to theatre as a forum for empowerment. But Boal is not the first dramatist to use theatre as a way of mobilising people around issues of social importance. Many theatre groups in Africa have been using theatre as a way of conscientising communities around political and social issues¹³. These groups are known as Popular Theatre groups because the performances they do are aimed at the whole community and not just those that are educated. They also involve local people, use local languages and perform (mostly) for free.

As Western theatre is becoming more institutionalised in the interests of survival of the arts, the opposite has happened in Africa. There is a movement away from centralised educational theatre and towards handing over the power of production to the communities. This approach became known as theatre for development. The aim of theatre for development was not only for disempowered communities to represent their problems but for them to also take a critical re-look at their own ways of living¹⁴. Influenced by the works of Mda, Ngugi wa Thiong O', Boal and Freire¹⁵, university drama groups and popular theatre groups began using theatre for development as a way of addressing development issues within disempowered communities. In this way the people themselves identified as well as analysed problems, developed and performed

⁶ The practices of theatre for development refer to the theories and techniques of participatory theatre for development purposes. A lot of theatre for development is influenced by Augusto Boal's Theatre of the Oppressed. I use the term Theatre of the Oppressed when talking about theories and techniques which he developed or which are directly influenced by him. See also Mlama, P. M. 1991. Ch 2; and Boal, A. 1979.

⁷ *Ibid.*

⁸ *Ibid.*, pp xxx-xxxi

⁹ Boal, A. 1995.

¹⁰ *Ibid.* pp 14-15

¹¹ Freire, P. 1972.

¹² Drummond, T. 1975.

¹³ Mlama, P.M. 1991.

¹⁴ Prentki, T. 1996.

¹⁵ Mda, Z: 1993; Boal, A. 1979; Freire, P. 1972; Ngugi Wa Thiong O'. 1993.

these scenarios in front of the rest of the community who would comment and participate in the production, leading to new insights and a more in-depth understanding of the problem as well as potential avenues for action.

Theatre for Development within Environmental Education.

As I write this sentence I can see many problems with this approach to development, theatre and community empowerment but these insights only developed through actually doing the research (being fieldwork, textwork, and head work¹⁶) so I will comment on that at a later stage in the text. At this stage of the research I am now reflecting on, I was bowled over by the idea of theatre for development and saw no reason why it would not be perfect for environmental education.

Drama (and other art forms especially the visual arts) have been used within environmental education for quite some time¹⁷ mostly as a way of bringing about awareness of a particular environmental issue, say littering or conserving water. Unfortunately awareness of a particular issue does not necessarily lead to action¹⁸. There is also a considerable need for us to unlearn many of our existing understandings of environmental problems and their consequences. For example, many people assume that environmental problems do not affect their own lives and are far away. As I am writing I can look out of my window into my beautiful lush green garden and beyond that I can see Mountain Drive, a grassy mountain side which surrounds Grahamstown. There seems to be nothing wrong. Yet, I read in the newspaper yesterday that Professor Asmal said that Grahamstown only has a supply of water left for 20 years¹⁹ but can I really see the implications of that? Water still pours out of my tap if I turn it on and all around me the biophysical environment looks beautiful.

Also many people have an understanding of environmental issues but feel they have no power to do anything about it. Environmental educators require learners to not only understand their environments and the risks developing in those environments, but also that they have the power to address some issues in their local areas as well as act as pressure groups for more national issues²⁰.

Environmental issues are seldom straightforward as each problem is connected to our social, political, economic and cultural assumptions²¹. For example, most middle class people complain about the litter that exists around predominantly 'black' and poorer areas and assume that this proves that 'black' people are lazy and unclean. What is overlooked is the lack of adequate basic services in these areas. I have been working in a local Grahamstown township for about three months now, where I have been working there is a blocked sewage pipe which is continually spilling sewage around the building and into the road. It has been doing this for three months and no one has come to fix it regardless of the continuous complaints from people who work in the building. Another reason for the litter in these areas could be because during apartheid, 'black' people boycotted government services such as waste disposal, in protest of the unjust status of South African apartheid government.

¹⁶ Van Maanen, J. 1995.

¹⁷ Department of Education, Queensland. 1993; Ebbutt, D. 1992; Ellenbogen, L. 1994; Gamble, F. 1994; Modisa, V. 1994; Musgrave, L. 1994; Potgieter, C. 1994.

¹⁸ See for example Gough's discussion of Wynnes (1972) study of the IPCC's equation of global environmental change with greenhouse warming. "The assumption is that increased public awareness of global warming scientific scenarios will increase their readiness to make sacrifices to achieve remedial goals. Yet an equally plausible suggestion is that the more that people are convinced that global warming poses a global threat, the more paralysed they may become as the scenarios take on the mythical role of a new 'end of the world' cultural narrative." Gough, N. 1996. See also Willers, V & van Staden, F. 1998.

¹⁹ Grocotts Mail, 2nd October 1998.

²⁰ See Gough, N. 1996.

²¹ Janse van Rensburg, E & Burt, J. 1997.

With the above in mind it seemed that theatre for development as an approach to environmental education needed to be explored especially within the school context where there is a need to educate children to become actively participating citizens with regards to environmental issues. Theatre for development can be used as a way of unlearning and challenging old assumptions and creatively looking for alternative scenarios for dealing with situations.

THE BACKDROP OF FORMAL EDUCATION INCLUDING ENVIRONMENTAL EDUCATION AND THE ARTS

A Brief History

It is said that it [education] unfits the native for work for which he is by nature suited... We are told that the educated native becomes vain, impudent, a glib, liar, a forger of cheques²².

Until now he [the African] has been subjected to a school system which drew him away from his own community and misled him by showing him the green pastures of European society in which he was not allowed to graze. This attitude is not only uneconomic, because money is being spent for an education which has no specific aim, but it is dishonest to continue it - H.F. Verwoerd²³.

The new education and training system introduces a lifelong education system which is people-centred. For the first time ever, high quality education will be available for everyone - irrespective of age, gender, race, colour, religion, ability or language. - Curriculum 2005²⁴.

On the stage of formal education in South Africa a long and painful history has been played out. Educators have witnessed and been part of ugly scenes scarred by bullets, even blood has dripped ominously onto the classroom floors. Measures were taken to try and keep most of the horror happening hidden from view. Only certain ideas were allowed to be voiced and these were mostly ideas that agreed with the *status quo* and taught people to view what was happening in South Africa as acceptable and normal. Education was also used as a way of dividing the people of South Africa and as a symbol of their position in society. A very real example of this would be the demand that half of all 'black' education take place in Afrikaans. This did not apply to 'white' education where people still had the choice of what language they could educate their children in, English or Afrikaans. In 1976, school children led a protest on a police station in Soweto. Even though they were unarmed, police opened fire on the group and many were killed²⁵.

When the new government of South Africa started clearing away old ideas, a group of players decided that the same should happen in education. This led to the framework of Curriculum 2005 being developed. In the year I decided to begin my research, there was great excitement about the implementation of Curriculum 2005 as well as much doubt about the outcomes-based framework. It was a time of policy documents for government and training workshops for teachers as everyone geared up to be able to act out their part on the reconstructed stage of Curriculum 2005.

Enter "Curriculum 2005"

On the stage of national education today, you will find Curriculum 2005 at the very centre. It is this structure which is meant to change national education. Curriculum 2005 is not only a change in the education system for the sake of education, it is influenced by outside pressures and political motives. Just like the

²² McKerron, M.E. 1934.

²³ Unterhalter, E. (Ed.) 1991.

²⁴ Department of Education. 1997.

²⁵ Hartshorne, K.B. 1992.

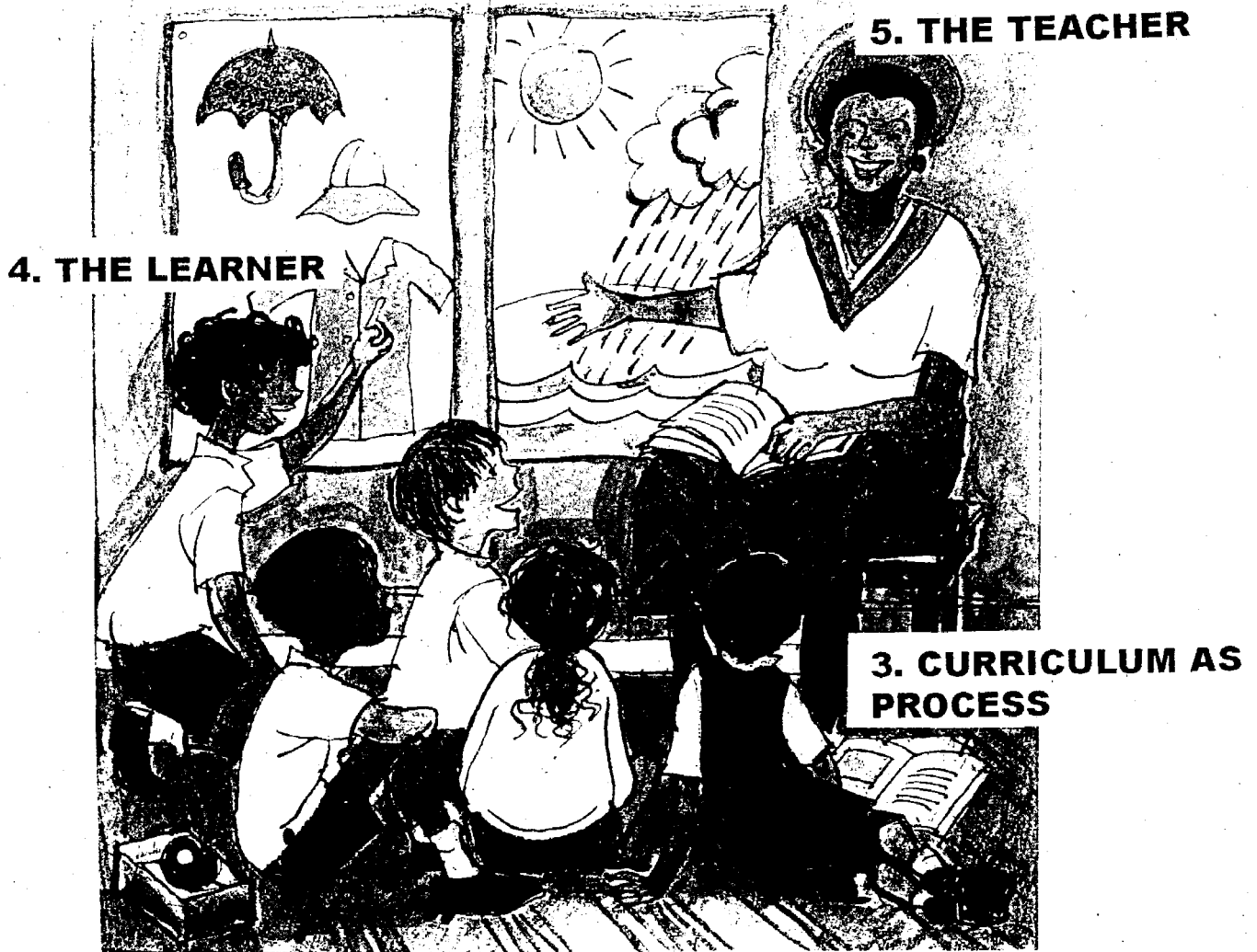
South African flag, Curriculum 2005 has come to be seen as a symbol of change in South African education. It is Arnold Schwarzenegger come to "Erase" all traces of the Bantu education system. But like the scenes of Schwarzenegger's movie, such forced removal can cause much damage. This is probably the major flaw in Curriculum 2005 - it's forced and fast implementation.

Besides all the problems of Curriculum 2005²⁶, the set seems to me to be very exciting. For although Curriculum 2005's main justification is one of economics, the theories backstage really look towards viewing education and knowledge in a completely different light to what was accepted in the past. So that you as the reader and audience of this play have a deeper understanding of what informs Curriculum 2005 I would like to bring your attention to a major influence on the backdrop of the stage - Outcomes-Based Education. The strings which hold up this backdrop up can represent the theory behind this approach to education, being constructivism. The strings don't seem very important at a first glance but they are what hold up this new approach to education.

²⁶ Du Toit, D. 1998. See also Lotz, H.B. & Olivier, C. 1998.

The Backdrop of Outcomes - Based Education.

1. CONTEXT OF OUTCOMES BASED EDUCATION



2. CONSTRUCTIVISM

1. CONTEXT OF OUTCOMES BASED EDUCATION (OBE)

In Outcomes based education the emphasis moves towards the outcomes of the learning process rather than just on the content of what is being taught. This means that children are no longer assessed according to the content they remember but according to a set of prescribed outcomes which have been developed. These outcomes were developed by a number of stakeholders, being people involved in education, business and industry. These stakeholders worked together to identify the knowledge and skills that learners need to be competent, responsible thinking citizens²⁷.

2. CONSTRUCTIVISM

All educational practice is informed by theory. Our interpretation of theories of education shape: what we teach; how we teach; our perceptions of teachers and learners and how these influence our interactions in the learning environment²⁸. Constructivism is a family of theories that share the view that human knowledge and experience need active participation from learners²⁹. The reason for developing this backdrop is because education theorists started viewing the way we learn differently. Until recently the accepted model of teaching has been based on the hidden assumption that there is one true form of knowledge which exists "out there" for us to discover. Theorists such as Piaget, Vygotsky and Berger and Luckman (social constructivism)³⁰ challenged this notion of an objective true knowledge. Instead knowledge was thought to be constructed in the mind of the learner. Each learner constructs knowledge that "fits" their own experience of "reality"³¹. Because knowledge is believed to be constructed through social interactions, learning is seen as something that is not confined to the classroom³². This changes the relationship between teacher and pupil (see The teacher (5) and The learner (4)) as the learner (pupil) is seen as already having learnt a lot from other situations besides the classroom. This needs to be acknowledged in the classroom. Teachers need to take as their starting point learners' existing knowledge.

4. THE LEARNER

Learners are no longer seen as having no role to play in accessing knowledge, besides turning up in class. Learners are responsible for their own learning. They are viewed as having their own knowledge that they need to learn to respect and value³⁴. In the classroom they can no longer act as passive receivers but need to be actively engaging in the learning process.

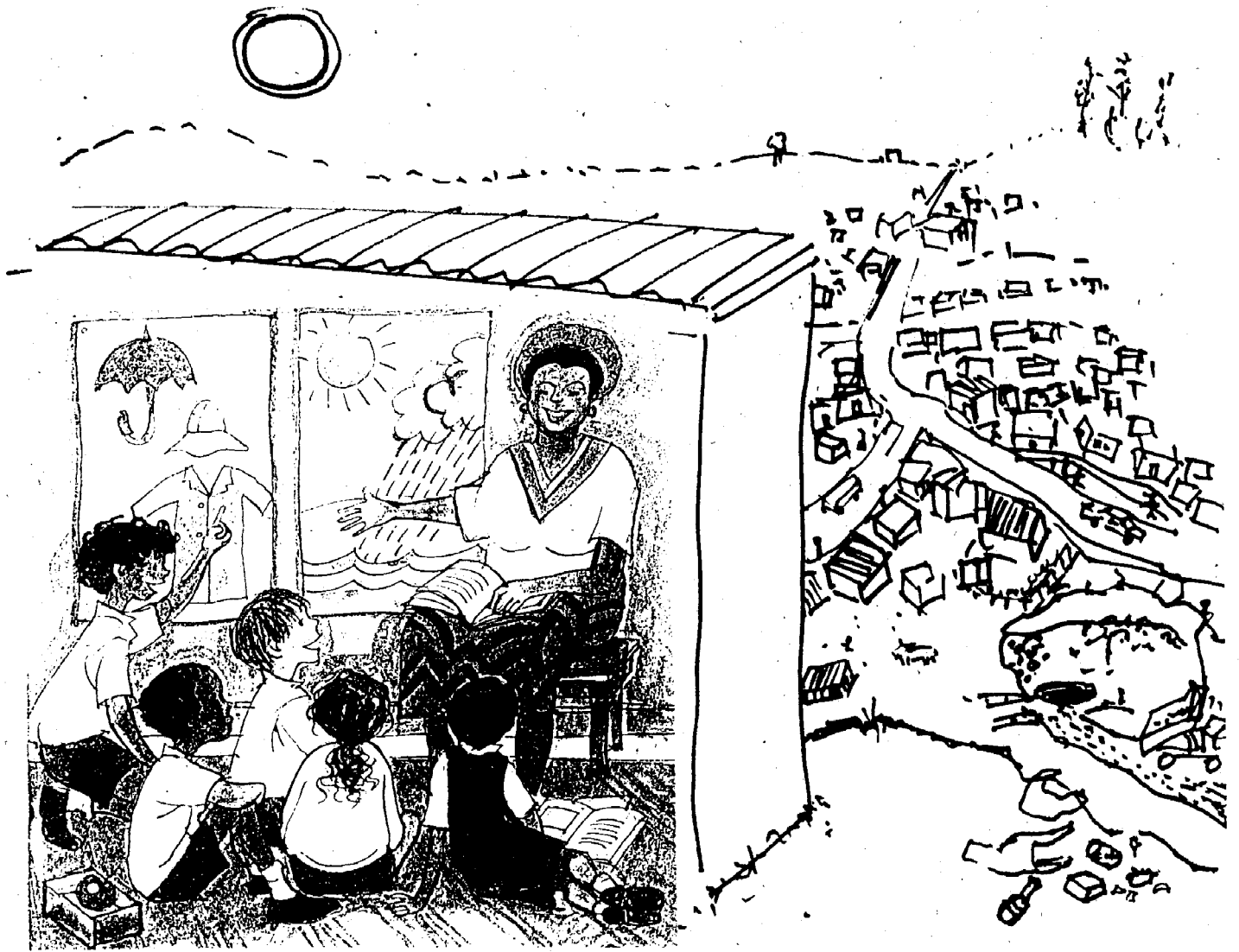
3. CURRICULUM AS PROCESS

OBE calls for a different way of teaching in the classroom. If knowledge is constructed through social interaction we need to enhance these types of interactions in the classroom. This calls for more participatory learning in groups. Another change is that teachers will not be restricted by a rigid syllabus which needs to be completed by a certain time, instead outcomes provide long-term goals and it is up to the teacher to decide how and when learners attempt different activities. Teachers are also given the opportunity and responsibility of designing curricula which work towards identified outcomes but are also relevant to the local context of the learner. Because learners are working towards outcomes rather than content based knowledge, the old ways of assessing (via exams and tests) are no longer appropriate. Instead the learning process needs to be continually assessed in different ways so as to ascertain whether the learner is able to achieve the given outcomes³³.

5. THE TEACHER

The new education system challenges teachers to take on a different more professional role in the classroom. Because they are no longer the ones seen to hold all the knowledge their role as teacher is that of a facilitator rather than an expert. They have to acknowledge the students' own knowledge that they bring to the classroom as well as take on the role of enhancing classroom interactions and other learning experiences. Because of the nature of the outcomes, teachers are also required to interpret and develop curricula which are relevant to their teaching context³⁵.

Environment of the Classroom



Environmental Education

In 1977, an Intergovernmental conference on environmental education was held in Russia, Tbilisi³⁶. Out of this came a list of guiding principles for effective environmental education.

These principles have a great impact on people's approach to environmental education (some people felt that the Tbilisi principles legitimated environmental education)³⁷. The Tbilisi principles called for environmental education to be based on a broader view of the environment, to look beyond the bio-physical to include social, economic, political and cultural aspects of the world we construct³⁸.

The Tbilisi principals reflect a move towards seeing environmental education as interdisciplinary and a continuous life-long process. Why is such an approach needed? If we look at the picture of the OBE classroom, everything looks like it is functioning well, but look at the picture across the page and you can see that the classroom does not exist in a world of its own. There is the environment of the classroom but there is also the environment outside the classroom walls which affects what happens within the classroom. Take Sivuyile, hugging his knees, he is not paying as much attention to the class as the other children. This may be because two days ago he was playing at the local dump over there with his friends. They came across some illegally dumped toxic waste which is making him ill. Because he is not feeling very well, he can't concentrate on what is happening in the classroom. For the class to address Sivuyile's problem, they are going to have to learn about where their waste goes after they throw it away in the dust bin; how the dump can be a health hazard; what types of waste are dangerous and toxic. They need to look at why people are still able to dump illegal waste at the site³⁹. They need to understand that Sivuyile can't go to the doctor because his father is unemployed and can't afford the transport or the doctor's fee which was why Sivuyile was at the dump in the first place, looking for scrap metal to sell. So the classroom does not exist in isolation to the environment on the community. Environmental issues do not exist separately from the social, political, economic and cultural issues in South Africa.

A Major Influence to the Backdrop - Environmental Education Curriculum Initiative (EECI)

The idea of a new curriculum was the big break that environmental educators were looking for to be able to move some new processes into place on the stage of formal education in South Africa. This big break was initiated by the players of the EECI which was formed in response to the changes taking place in formal

27 Lotz, H.B. 1998; Tiley, J. & Goldstein, C. 1997.

28 Van Harmelen, U. 1997.

29 Bishop, S & Carpenter, J. 1993.

30 Wadsworth, B.J. 1989; Vygotsky, L.S. 1978; Berger, P & Luckmann, T. 1967.

31 See example in Bodner, G. M. 1985.

32 Van Harmelen, U. 1997.

33 Tiley, J & Goldstein, C. 1997.

34 Bodner, G. M. 1985. Constructivism: A theory of knowledge.

35 Bishop, S & Carpenter, J. 1993. Tiley, J. & Goldstein, C. 1997.

36 UNESCO. 1977.

37 It is with caution that I include a reference to international documents containing international principles for environmental education. I feel we often tend to look around for dominant stories in international documents to give our work some sort of 'validity' instead of relying on our own experiences and understandings to create new stories. I mention the Tbilisi principles because it is a story which influences my attempt to relate my work to broader myths in environmental education. See Gough, N. 1998.

38 Van Harmelen, U. 1997.

39 Jenkin, N. (Ed.) 1997.

education. Recognition was given to this team of actors when in 1996 they were given the opportunity to formally contribute to the new curriculum in South Africa⁴⁰.

As part of this contribution a discussion document, *Enabling Environmental Education as a Cross Curricular Concern in Outcomes-based Learning Programmes*⁴¹ was developed in 1997. In this document, the EECE explain their approach to Environmental education within the current political scene of environmental concerns and education. It also explores how environmental education could be incorporated into the eight learning areas while addressing specific outcomes.

Supporting the Learning Area of Arts and Culture

Although the arts can and are being used as in an interdisciplinary approach and thus compliment environmental education very well, I was also interested in how environmental education could be applied to the learning area identified as "arts and culture".

In the discussion document mentioned above, this is the rationale given for practising environmental education in the learning area of arts and culture:

The development of cultures over time has had a shaping effect on human-environmental interactions.... An understanding of culture and how it changes, thus helps us to understand the dynamic and changing nature of environmental issues and risks. An understanding of the relationships between people and environments through changing cultures creates a useful orientating framework for environmental education. Culture would thus be a broad orientation concept within environmental education programmes. Using the arts as methods for teaching environmental education as diverse, interactive ways helps to build action competence and explore concepts⁴².

According to this rationale it would seem to me that the arts (which include drama, dance, music, drawing, painting) are seen by the EECE as a teaching method which is interactive and helps to build action competence and explore concepts'. I agree with this, but, for me drama and the arts have a far greater role to play in environmental education than stated here.

African people have a rich and diverse artistic heritage. The arts are traditionally not seen as something that is performed and watched by an audience, but have been used for generations as ways of dealing with issues and problems within the community⁴³. Dance, song and drama were used as a way of dealing with people who, in the communities' eyes, were behaving incorrectly as well as addressing issues such as water problems and land issues. Songs were usually made up about an individual or a problem and sung amongst peer groups as a way of sharing the problem. If this did not bring about any action the community would come together and sing and dance and act out the problem they were facing. As people came up with ways of dealing with the problem they would join in and lead the song, dance or drama, acting out the potential solutions. The so-called audience would also be constantly taking part by joining the dance or shouting comments from outside the performance. Usually after this the 'performance' would develop into a story which would be told to children so that they could learn from the mistakes of a person or community⁴⁴. For example if a man in a community refused to keep his cows away from the water but let them continually graze and move through it, his peers would make up songs about a man who was so uncaring that he

⁴⁰ Lotz, H.B. & Janse Van Rensburg, E. 1997.

⁴¹ *Ibid*

⁴² *Ibid*, p 32.

⁴³ Mlana, P.M. 1991.

⁴⁴ Legodi, D. 1998. *Personal Communication*.

would rather dirty the whole communities' water than use the grazing land near the river. If the culprit ignored these songs the whole community including him would meet and songs would be sung by men and woman about the problem. The event would be acted out usually with someone from the community acting out the role of the culprit. People would enact with this man's caricature venting their feelings and giving the community advice about how to deal with the situation, with the audience shouting and singing advice. After the whole situation had been dealt with, mothers and grandmothers would tell the story to their children so as to teach them what is right and wrong behaviour. This educational process and experience can be drawn on by environmental educators as a way of exploring local environmental issues within the community as well as at schools.

Encouraging learners to approach issues and learning experiences creatively, enhances their ability to challenge what is already known. To be creative often means that we have to open our minds to new ways of looking at the world in which we live. There are no easy solutions to environmental problems and there is a great need for learners to be able to think creatively about the problems they will face in their own community. Drama, song, and dance offer learners the opportunity to experience issues and problems in a different way as well as giving them the opportunity to search and practice different ways of doing things.

Using environmental education as a focus for the learning area of arts and culture give learners the opportunity to recognise the importance of the arts in their everyday life thus addressing outcomes such as:

"Using the creative processes of arts and culture to develop and apply social and interactive skills; to reflect and engage critically with arts experience and work; to demonstrate an ability to access creative arts and cultural processes to develop self esteem and promote health; to acknowledge, understand and promote historically marginalised arts and culture forms and practices"⁴⁵

A note on the set:

I have attempted to present the set without commenting too much on what it looked like on the stage for me. At this point in my research (way back in March 1997) I was figuratively throwing on the props without completely understanding what their purpose or meaning was for me or the research. It was only after having moved amongst them on the stage with the other actors of this research; reading more about them as I worked and trying to write about them that I have come to understand their roles a little better. This does not mean that I did not comment on all of this as I wrote it, I have just moved it all to a later part of this play⁴⁶.

⁴⁵ Department of Education, 1997.

⁴⁶ See Felicity's Celebrated Cereal: A Breakfast Show with a Crunch. pp 97

A stylized, bold letter 'A' is enclosed within a square frame. The frame has a decorative, grid-like pattern. The 'A' is white with a black outline, and the background within the frame is black with white geometric shapes.

Auditions

...the most exciting discoveries are made when participants agree to step into an imagined world of their own making.

- John O' Toole & Brad Haseman¹

B ackground

I had the script of my research play written in the neat format of the proposal. This had been accepted by the powers that be, the producers, Rhodes University as well as my assistant director, Dr Eureta Janse van Rensburg. Now came the task of finding the sponsors (the HSRC), and the actors for the play, the teachers, the students, the pupils. I also needed to get to know the local stage that I would be playing on, that is Grahamstown education.

I had a script of my own to follow in pursuing the potential actors of this drama which was my research curiosity but to help me along the producers of Rhodes University (the co-ordinators of the M Ed Masters course) set me a task as a way of introducing me to this new experience of research. An early assignment for the course work of my masters was to write a situational analysis of my work². I wrote a situational analysis on the area I hoped to be working and act-ing in, namely Grahamstown Primary Schools. I set off to interview the key players in the ongoing drama of Grahamstown education, the principals.

I had certain ideas of what I would find on the set even before I went out to perform my first role as director. I thought that there would be no environmental education in Grahamstown schools. (I believed this without asking anyone, I just took it for granted as that was what it was like when I played the role of pupil in school³). Secondly I was quite sure no teachers used any drama in the classroom. With these assumptions in my head I organised an unstructured interview for the principal and a questionnaire for teachers.

Looking for some actors

The interview with the principals aimed to accomplish three things: to get to know the environment of the school; to find out if environmental education and drama were being taught; and to find out if the school would be interested in having a part in the script that I introduced to them. The questionnaire mainly focused on finding out whether individual teachers taught environmental education or used drama in the classroom. I also wished to learn how teachers viewed 'the environment'.

One of the challenges with these so called auditions was that I was already in role. Even though I am writing this as the director and script-writer, the role I played when looking for actors was the student-researcher and a very nervous one. New in my role I reverted back to old actions and old plays in an effort to cope with this new situation. My first interview was with a headmistress of an all girls primary school which caters mainly for the middle to upper classes in Grahamstown. This is what I recorded in my journal⁴ after the meeting:

Ms V was not in the least enthusiastic about the project. This hit me hard. I expected criticism but I thought people or rather she would be excited because I was. The thing that struck me the hardest was the way I

¹ O'Toole, J. & Haseman, B. 1988.

² I used interviews and questionnaires to conduct the situational analysis. This took place from February 1997 to the beginning of March 1997. The information and insights I gained from this study contributed, but were not the focus of, my research methodology.

³ Bodner discusses how students he worked with struggled to change their perceptions of certain scientific knowledge because it conflicted with knowledge that they had been using in everyday experiences even though this latter knowledge was scientifically invalid. Bodner, G.M. 1985.

⁴ Along with the interviews, questionnaires and observations (see later), the journal formed part of the research methodology of the study. The journal was kept throughout but particularly in the early stages of the research, as later it became replaced with this text work.

allowed myself to be reduced. After the course week, I allowed myself to consider the possibility that I was on the way to being a "professional" (whatever that means). I kept feeling the word colleague and not student and I liked it. The problem with meeting Ms V is that I became a student again. Just one of many who doesn't know much and wants to use her school in an experiment. Actually it was worse, I became one of her pupils. I wonder if I was older whether it would have made a difference. ... BUT what really made the difference was that I allowed her to see me in that light - I became the student so it was easy for her to become the teacher. And seeing as I was the student, I got what I came for, a lesson (28th February 1997).

So even before the action of the play began we were already in role, fighting for power in subtle ways. As a director of a research project my power was constantly shifting. Sometimes I seemed to be some promised messenger. "Yes, Jane we really need this in our school" (a remark made by one of the principals) other times principals challenged me on my ideas and made a point of letting me know that they too have studied at Rhodes. "Do you know Ms E, at Rhodes, I studied under her" (an interruption while I was answering a question with regards to some more probing questions asked about the research). All fifteen interviews I conducted were different. Some went on for over an hour as I sat through long detailed histories of the school and still received no commitment from the principal to be involved in the project. At other times I spoke a sentence and the principal was asking me for the day I was going to come to the school.

The interview situation wasn't a one way process, I was having to play a double role. I was looking for my role-players but I was also being interviewed to be part of the on-going play of education in Grahamstown. Would my part be accepted into their drama?

Out of all fifteen interviews, three principals said they would be interested to play a role in the drama I wished to stage. So as the director I had my potential actors.

The local set

As for the stage where the action was to take place my assumptions were challenged in quite a few ways. Both the interviews⁵ and the questionnaires⁶ (I sent out seventy-five and got seven back) informed me that there was some sort of environmental education in most of the schools in Grahamstown. From Grade One to Standard One children took Environmental Studies as a subject. Environmental Studies looked at local history, animals (such as "what is a mammal?"), health etc. Most principals and teachers who responded believed that after Standard One, Science was the subject which dealt with the environment⁷. Another form of environmental education happening in the schools surveyed are outings to the "natural" environment. Although these outings are probably beneficial for children the attitude that the principals and teachers have of them need to be questioned. Comments from principals when talking of these trips were "We need to keep the children happy" (this was a comment from a principal that felt she needed to compete with other schools for pupils and if they promised an outing once a year, parents would send their children to her school) or "We send them on expeditions to Kasouga, Thomas Baines, the Kudu Reserve, basically they go

⁵ The interviews were conducted as semi-structured discussions with fifteen school principals during February and March 1997.

⁶ To each of the principals I interviewed I gave five questionnaires to give to lower primary school-teachers (foundation phase) for them to answer and return to me. Questionnaires were all given out by the 4 March, to be returned by the 17 March. Out of the seventy-five questionnaires I received seven back. When phoning the schools for the questionnaires discovered that most of the principals were not very diligent about giving them out and many of them never got to the teachers at all.

⁷ There are a growing number of people that are starting to view the obsession of science and progress as one of the problems when dealing with environmental issues and not the solution. If we accept the view that environment issues are social, political and economic issues then to think that all the answers to such problems will come from the arena of science is rather a narrow viewpoint. See Patti Lather on the failure of Positivism. Lather, P. 1991.

out and have some fun". Other environmental activities in schools were the observation of environment day when children are asked to pick up rubbish. Also in a few schools there were many environmental posters on the walls but no reference was given in the interviews to how these posters were being used. One of questions I asked in the questionnaire was to give a definition of the environment. I followed this by asking teachers to draw a picture of their personal environment. What amazed me was the way each person's definition of the environment paralleled their drawing of their personal environment (see example below). What this said for me as a director of "Dramatic Learning" is how we build on our understandings from our own experience. I did this in my assumptions of what I thought I would find with regards to environmental education and drama in schools. The teachers did it when coming up with a definition of 'the environment'. Drama can be of importance in this regard as it is often used as a way of bringing out into the open our assumptions and values around our understanding of a particular issue. Just by drawing a picture of their personal environment, teachers started showing where their knowledge comes from. In a similar way, drama can also be used to look at our assumptions underlying our knowledge.

Six out of the seven definitions and pictures of the environment that I received, showed a broad understanding of the word "environment". The teachers saw the environment as including their personal living space and human interactions. This personal view of the environment stands in contradiction with the way in which environmental education was narrowly viewed, in schools I visited, as an "outing" or after Standard One as scientific knowledge.

As for the arts, no one was consciously using the arts as a medium of education. In both the interviews and the questionnaires, teachers and principals said they were not using drama in the classroom. If there was any drama happening in the schools I visited, it was a formalised play performed for the general public (mostly parents) once a year. As one of the principals commented when turning down being part of this drama, "If we are going to put on a production it must be a first rate production, if the public is going to come and watch it". Overall, the schools surveyed were either not considering the use of drama in the classroom or if they were it was seen as something that is extra-curricula and product (performance) orientated.

There were a few other things I learnt from the situational analysis assignment which seem to have little to do with environmental education and drama but which affected everything the participants and I found ourselves doing. First of all there is a surprising competitiveness between schools. Grahamstown East schools (former 'black' schools) are competing with each other for pupils even though their schools are overcrowded and lack the facilities to cope with many pupils. In the interviews, principals said that they need the money for the school fees. In predominantly 'white' Grahamstown schools the competitiveness is of a different nature. Here it is a competitiveness between the wealthy private schools who have "three science laboratories" (comment of a government school principal who said that even though his school only has one laboratory and the private school has three, they still do well in the Science Olympiad) and the government schools. This seems to be a struggle for former model C schools to compete with the standard of privately run schools even though funding from the government is dwindling. This competitiveness comes out in the comparison of academic results and sporting achievements. How might this affect the research project? Schools may be unwilling to work together. Also the reasons why schools decide to do workshops are not always for the betterment of their skills but rather to compete with other schools for pupils.

The actual physical environment of the stage. The biggest environmental problem mentioned by Grahamstown East (the township) teachers and principals is sexual and physical abuse of children. This is the situation in primary schools. The issue most frequently mentioned by principals of former 'white' schools in Grahamstown as the biggest environmental problem was the litter that is found in Grahamstown East. I feel that these two statements really encapsulate the divide in South Africa and South African education.

So at the end of this first step in getting the play together I had three schools interested in acting in this drama. None of the schools involved were former Model C schools or private schools. Two are schools in Grahamstown East, the third is a school based in Central Grahamstown.

An example of how a person's personal environment influences their perception of the environment. Taken from the questionnaire given to lower primary school teachers in Grahamstown.

1. How would you define the environment?

Environment are natural and artificial
things that surround us

2. Make a brief drawing of your personal environment. (I am not asking for an artistic impression, I just want to get an idea of how you perceive your environment).



Meet the Characters!

(In order of appearance)

Jane: The student-researcher; the director; the playwright.

Zaru: Jane's alter-ego; Jane's friend; Jane's conscience; and a person in his own right when Jane as playwright allows him to be.

Thomas: A part-time lecturer at the Drama department. He helps Rob run the Educational Theatre and Drama course.

Rob: A lecturer at the Drama department. He co-ordinates and runs the Educational Theatre and Drama course which is an option course for second and third year and honours drama students at Rhodes University.

The group of Educational Theatre and drama students in third year (EDT). All are women. They are:

Glen: An honours student in drama who joined the third years in taking the course.

Alex: Third year student, extrovert personality.

Suzanne: Third year student, very observant

Mvusi: Third year student, has a lot of energy.

Phil: Third year student, very thoughtful and present.

Iris: Third year student, organised and prepared.

Glitzzy Man who holds up signs.

Sally: Jane's shy personality.

Josline: Jane's dark feminine personality.

A camera person with video camera.

Teachers present at the workshop. All of them were women. They are:

Carol: Standard One teacher.

Tobeka: Grade One teacher.

Nosipo: Grade One teacher.

Mrs Meersig: Principal of Lily Primary School

Mrs Mavuyu: Principal of Green Hills Primary School.

Kathy: Standard One teacher, I worked with her after the workshop.

Felicity: Host's three television shows in the play, Felicity's Fab Talk Show, Felicity's Breakfast Cereal and Backstage with Felicity.

Richard: Investigative reporter for Felicity's Fab Talk Show.

Prof Kesheni: A guest educational academic on Felicity's Fab Talk Show.

Eureta: Professional academic who is constantly challenging herself and others. She is the supervisor and assistant director to the project.

Act 1

Ideals and Ideologies

Do you want to improve the world?
I don't think it can be done.

The world is sacred.
It can't be improved.
If you tamper with it, you'll ruin it.
If you treat it like an object, you'll lose it.

There is a time for being ahead,
a time for being behind;
a time for being in motion,
a time for being at rest;
a time for being vigorous,
a time for being exhausted;
a time for being safe,
a time for being in danger.

The Master sees things as they are,
without trying to control them.
She lets them go their own way,
and resides at the centre of the circle

- Lao-Tzu¹

S

cene 1.

Set: In Jane's parkhome. An arm chair, a drum and a carpet on the floor. Papers and files are scattered around the floor.

Enter from right stage, Jane with a file under her arm. She looks quite exhausted.

Jane: So this is what the research looks like on stage.

Starts looking around, taps the drum.

Mmm, not exactly like the set we played in.

Flops down in armchair. Looks at the audience and talks to them.

It's quite strange to return to the beginning of my research again and have a re-look around.

Looks around as she speaks.

For you it will be the first time that you see this so it will be a slightly different experience from mine.

Gets up and spreads her arms.

This is my home. You don't usually see the home of the researcher do you as it is usually the place where they write their reports, read their books and think about the day "out there" over supper.

Gives some of the papers a kick with her feet.

Here is where I sorted things out in my head sometimes talking to friends, sometimes talking to myself. I have called this first act, 'Ideals and Ideologies' because I had high aspirations at the beginning of my research. You can imagine that it was difficult to write about these great aspirations with enthusiasm after the research, which, as I hinted at in the introducing chapters to this play, challenge them. For your interest I'll do a brief re-cap on what I have done in my research so far. I interviewed some principals...

Zaru: *From backstage.* Some? Hah, more like fifteen!

Walks in.

Jane: *Gives him a nasty stare.* That was not your cue. You are not supposed to be on stage yet.

Zaru: *Okay. Turns around and walks off. Jane looks slightly ruffled waits till he leave, shakes herself and continues.*

Jane: I interviewed fifteen principals and gave out sixty-five questionnaires to teachers. I did this to try and find out whether there was any environmental education and drama happening in schools. Also to ask if any schools wanted to be part of the project. Before I started with the interviews and questionnaires, I had a lot of assumptions. These were challenged. I thought there would be no environmental education in schools.

Zaru: *Backstage.* You really thought there was no environmental education at all in schools?

Jane: *Shouting towards backstage* I thought there was none because I never had any! *Okay? Facing the audience.* I also thought that drama wouldn't be happening much in schools. I was right in this regard but children were being taught environmental studies until Standard One. I also thought that the teachers' view of the environment would be limited to seeing it as something that exists out there and not as something that includes their natural environment. Well... Most of the teachers' definition of the environment included their own personal space and relationships.

Zaru: *From backstage.* Hurry up, let's have some action.

Jane: Stick to your lines, I'm writing this play.

Zaru: *From backstage.* Bloody soliloquy if you ask me, all talk and no action.

Jane: *In a loud voice.* The next stage of the workshop was to run a drama workshop for teachers that were interested. *Voice calms down.* I didn't feel equipped to do this so I approached the drama department. Rob, a lecturer in charge of the Educational Drama and Theatre group said I could work with his third year class.

Zaru: I'm coming in ready or not. *Walks on stage. Jane tries to ignore him and continues. Zaru stares at his fingernails and starts whistling.*

Jane: *Irritated voice.* So this is where the action starts from

Zaru: *Under his breath* About time!

Jane: *Still to the audience.* I have met with the drama students and have been asked to present something on environmental education. I have to do this for tomorrow and I am having some trouble deciding what to do. *Jane turns round, stares and stalks off stage pushing past Zaru as she goes.*

Zaru shakes his head and walks over to the chair, plonks himself down. Starts looking around, sees the drum and picks it up and starts drumming. Short drum solo.

Jane walks in. Sits down, looks at Zaru and randomly grabs a paper and starts reading it. Zaru stops drumming.

Zaru: Hello.

Jane: *Distracted.* Hello.

Zaru: What you doing?

Jane: Huh.

Zaru: What you doing?

Jane: Oh I'm trying to avoid the fact that I have to tell the drama students I've asked to help me, what environmental education is.

Zaru: When have you got to tell them?

Jane: *Still reading.* Tomorrow.

Silence for a while, Zaru rolls his eyes. He gets up and walks to the audience.

Zaru: At the moment I am playing Jane's alter-ego, some part of her doesn't want to prepare for tomorrow as she thinks she can't do it. It's my job to convince her she can and make her feel guilty enough to do it. I'm usually pretty good in this role.

Turns to Jane.

Don't you think you should do it now.

Jane: I don't know enough, I need to read more. Just stop disturbing me.

Zaru: I think you're avoiding it. You always do this, just now you'll say you can't do it now because you've got to make supper.

Jane: Well I do.

Zaru: Jane, *In convincing voice.* You owe this to yourself, if you don't do it you're going to start getting all panicky and start complaining and get generally irritating and then I'm just going to leave and how will you get through tomorrow without an alter-ego, huh.

Jane: You're horrible.

Zaru: Just doing the job you wrote for me. What have you decided to do so far?

Jane: Okay, I've decided to go about it in the way the masters course in environmental education was introduced to the masters class.

Zaru: Uhu. *Looks at audience.* This is where I just nod and look interested. *Turns to Jane and takes on an intense listening pose.*

Jane: What I really liked about it was the way we started by looking at what we wanted out of the course. We looked at our objectives, personal ones first and then tried to find group objectives. It was really difficult to do but it made me feel that I had more control over my learning, also it made me feel as if I was a participant in the learning process and not just a passive receiver. *Starts getting excited.*

I thought doing it this way with the drama students would be empowering as it would make them feel like they were really sharing the process with me and we could see where we stood in relation to each other. Like I could make it explicit from the start that one of my objectives is to personally develop some drama skills.

Zaru: That sounds great. *Turns to audience and signals "so-so" with his hands.*

Jane: I've still got to tell them a bit about Outcomes Based Education and I just can't get my head around it. I've read about it and it sounds great. What strikes me the most is the change in teaching techniques. OBE seems to promote more participatory approaches.

Zaru starts falling asleep.

You see, learners are seen as having their own knowledge which they have constructed through social experiences. If we learn through social interactions then the traditional classroom is not really conducive for learning, as there are hardly any interactions between the students. Also the teacher is seen as the only knowledgeable party in the classroom who has to impart the goods to the students. This proposed change seems great to me as I really believe we learn through our connections with others. It is that way for me anyway. I learn a lot by listening and reading but I learn more through engaging with others.

Turning to Zaru.

But you see my problem is that I can't seem to grasp what they mean about outcomes.

Zaru's head has fallen onto his chest and a soft snore is coming out.

Jane looks irritated.

In a loud voice in Zaru's ear. My problem is I can't seem to grasp what they mean by outcomes.

Zaru: *Jumps* What do you mean by..? *At a loss for words.*

Jane: *Sweetly.* Outcomes, if you would really like to hear...?

Before Zaru can answer

Well, children are no longer assessed on how much they know, the facts, but rather on identified outcomes. It seems to me that they are trying to move away from chalk and talk techniques to.. I'm not quite sure.

It's like the teacher no longer has so much power. Or rather the form of power they have has changed². Instead of having to dominate the class and in turn be dominated by the Education department... Do you remember those awful looking patriarchal inspectors that used to come and check up on teachers? (See picture below³)



Curriculum committees met regularly to consider changes to the syllabuses

Zaru: They look scary!

Jane: Exactly. I remember there used to be an aura of fear around the school, the teachers would be all jumpy trying to remember the correct way to teach according to the Department of Education. Well now teachers can cast around for different, more creative ways of teaching. Also they have more control over what and how they can teach. If their power is not acknowledged reaching specific outcomes will be very difficult. So they still have a lot of power, it's just different⁴.

Zaru: *Getting slightly drawn into the dialogue.* And what about the kids, do they still have to stand to attention.

Jane: Well as far as I can tell, the learning is more focused on the child's personal environment so lessons should be different in each classroom. Constructivism is the big go-go word at the moment. Theorists argue that we construct knowledge to make sense of our world. For example, science is only one way of

² Shalem warns us against seeing teachers as just facilitators within a learner-centred education system. To do this we are denying the immense conceptual difficulty which makes teaching possible. This is to deny a teachers pedagogical authority, the epistemological labour that the teacher has to conduct in order to bring the learners into a working relationship with the tradition which informs the curriculum and pedagogy of the classroom eg. Outcomes based education. "To entrust teachers with critical outcomes... and at the same time place them in the background as stage workers of a play is to rob them of their pedagogical authority necessary for achieving these outcomes. Shalem, Y. 1997.

³ Dept of Education & Culture. 1994. *Year Book*.

⁴ Shalem, Y. *Epistemological Labour: The way to significant pedagogy authority*. Paper presented at the Kenton-at-the Gap, Hermanus, 31 October - 2 November 1997.

Dramatic Learning, Ideals and Ideologies Act1Sc1

making sense of the world, there are many others. I've felt this for a long time and it feels like I am discovering things that I feel intuitively - in theory.

What I like about this change in the education system is that it can potentially give children a voice which they haven't had in the past. That is why I think drama could fit so well into it. Do you know Augusto Boal's work?

Zaru: Ja sure, Theatre of the Oppressed⁵ and all that stuff. Listen, I'm getting hungry can't you do that supper you were talking about.

Jane: Later, listen!

Zaru sighs and shrugs. To the audience.

Zaru: I'm too good at my job. I'd make it myself if I wasn't just a voice in her head. My only hope now is to get her instincts on my side but they already seem so enmeshed in this whole conversation... jeez, it's gonna be a battle.

Jane: Boal saw theatre as a political weapon which could be used to empower people against their oppressors⁶. He believed that theatre could give the voiceless a voice as well as a way in which we could practice different ways of getting out of our situation. Teachers and learners are less pitted against oppressors but rather are stuck in old ways of doing things and are struggling to move forward. Both teachers and pupils need to find their new voice in the classroom.

Zaru: Kind of like looking for alternatives.

To audience.

Now I'm getting involved. If I carry on this way I won't get supper. Hunger pains move into action.

Jane: Jeez I'm hungry...

Zaru: *Doing victory signs* Yes!

Jane: But I must finish this first.

Zaru rolls his eyes and looks like he is going to faint.

Zaru: Look you don't seem to have any trouble with this stuff.

Jane: Well, I still don't really understand what outcomes are! It seems just the same to me.

Zaru: *Exasperated.* What seems the same?

Jane: Well what is so different about outcomes and marks? I mean both are saying there is some product to learning. Before I read too much about it I thought that OBE meant that education would be more process based. But we still have to prove that learning has taken place and yet if we believe that learning is a process then when do we decide to stop the process and test the performance?

Zaru: Is this what Outcomes Based Education is saying, that education is a process or is that just your opinion?

⁵ Augusto Boal, 1979, developed participatory theatre techniques to give a voice to oppressed people as well as to challenge their oppression. See introductory chapters for more information about Augusto Boal's work (see chapter 2 - Setting the Scene). Boal, A. 1979.

⁶ *Ibid*, pp xxx-xxxii

Jane: Well, Curriculum 2005 states that education is a life-long process⁷. It also emphasises that education should take place in a cycle of Assessment, Activity, Reflection, and Planning. In this way it is a process, I suppose. But we still have to achieve defined outcomes. I'm still quite confused.

Zaru: *To audience.* Oh no, if we don't get to leave this outcome business behind I may as well start looking forward to breakfast. Try the hunger pains again. Oh and while you at it add a slight thirst.

Jane starts gasping

No, not that much, just enough to take her mind off these damnable outcomes.

Jane: What's the time?

Zaru: Supper time.

Jane: *Looks at watch as if she has not heard Zaru.* Half past seven. *Jane hesitates.* *Zaru gets down on his knees before her praying for her to say supper.* *She looks at him.*

Nope, I promised myself I'd get this done before supper.

Zaru falls backwards in despair.

Zaru: Well, what else do you have to do?

Jane: I've got to introduce them to environmental education.

Zaru: Oh yes that, it is after all a degree in the double "E".

Jane: *Frowns at Zaru and continues.* I thought we could brainstorm what we meant by the word environment and see how these ideas linked up with each other. From there I thought we could look at different ways in which people view the environment, say from a completely human centred view to an eco-centric view.

Zaru: *Sulking.* Ja right, what's the difference. It's all about plants such as lettuce, tomatoes, spinach, salad, casserole

Jane: I'm feeling really really hungry now. Mmm. *Zaru mouthing "Yes, Yes, Yes"* No I'm almost done. *Zaru defeated.* What where you saying?

Zaru: *Said very slowly.* I am hungry.

Jane: *Ignoring him.* Oh yes, that it is all the same. Well actually you're wrong. It's not just about lettuce. The "environment" is a human-construct you know, not some object out there⁸. Our ideas or images of the environment are influenced by the way in which we view the world. Take for example a Christian view of the environment. Christians view that humankind are to act as stewards over the environment and use it as they see fit. This straight away assumes that the environment exists separately from humans and that humans are in charge of it⁹.

Zaru: Kind of if you think that humans are not part of the environment it justifies our abuse of it.

⁷ Tiley, J & Goldstein, C. 1997.

⁸ "We define [the environment] as such by use of our own individual and culturally imposed interpretive categories, and it exists as the environment the moment we name it and imbue it with meaning. Therefore, the environment is not something that has reality outside or separate from ourselves and our social milieu. Rather, it should be understood as the conceptual interactions between our physical surroundings and the social, political and economic forces that organise us in the context of these surroundings. It is in this sense that we can say that the concept 'environment' is socially constructed." DiChiro; 1987 quoted in Fien, J. 1993.

⁹ Burt, J. 1997.

Jane: Well sort of. But that is only one point of view although it is rather dominant. There are other views of the environment as well such, as the Gaia theory which views the whole planet as a living organism. Humans are just part of the whole works¹⁰. Also there is Deep Ecology which describes a deeper more spiritual approach, viewing humans as being inseparable from their "natural" surroundings¹¹. I kinda like this viewpoint a lot even, though it is rather individualistic. The first, in Deep Ecology to caring for the environment is to reach an ecological consciousness which will then naturally lead us to be more environmentally caring. This is not necessarily true as I know some very spiritually and ecologically conscious individuals who are very in touch with the bio-physical environment but don't even recycle!

Zaru: Well one can't live on spirit alone can one?

Jane: Huh?

Zaru: Nothing, just reminding you of the physical being that we share which is being rather neglected.

Jane: If you can't be useful then just go away.

Zaru: If only I could... *Sits down on sofa and closes his eyes.*

Jane: I do believe that one of the reasons why there is so much environmental unconsciousness is because we have lost touch with the world. Somewhere along the line we have separated ourselves from earth and I really believe that through creativity we can find that link again. We need to re-write our stories of our environment. *A brief silence as Jane contemplates what she has just said.* Well I feel more ready now, shall we eat? *Silence. Soft snores fill the air for the second time in the evening.* Oh well, I'm not so hungry anymore anyway. *Jane curls up on sofa with Zaru and goes to sleep.*

Curtain down.

END OF SCENE 1

Scene 2.

Set: In the centre of the stage there is a large white sheet spread on the ground. Near the front of the stage is a bench with a mirror.

Everyone is dressed in white. The actors costumes remain the same until the end of Act 3. Jane, Thomas, and Rob carry clipboards to represent their authority and control over the situation.

Curtain up

There are three actors crowded around the mirror putting on make-up. They are checking each others make-up talking softly. Once they have finished they walk off stage.

Cue music: Elephant march from Jungle Book

¹⁰ Lovelock, J. 1985.

¹¹ Devall, B & Sessions, G. 1985; Fox, W. 1993.

Dramatic Learning Ideals and Ideologies Act1Sc2

Enter Drama students left. They march in, in a line to the tune of "The Elephant March." When they reach centre stage the music fades out and one of the students shout:

Mvusi: Halt, Right turn.

All: *In earnest voices, looking straight at the audience.* We believe in educational drama and theatre.

Jane enters right reading clipboard, she reaches centre stage and looks up at the audience, smiles as if recognising them (NB, the audience must find it difficult to recognise her as the person they just recently met in SCENE 1).

Jane: *In a sing song voice* I believe in Environmental Education. *Continues to study flip chart.*

Enter Thomas and Rob right, chatting to each other. They suddenly become aware of the audience and Jane and the drama students. They look at each other slightly shocked. Thomas takes out mirror to see if his make-up is in place. They have a silent discussion with each other, heads together. At one point Thomas turns around to look at audience then quickly goes back to discussion. Students and Jane are staring at them with suspense. Suddenly they both straighten up and smile at the audience, slightly flustered. Brush down shirts.

Thomas and Rob: We believe that this will be a great educational experience for our students. They will be examined of course but that is part of the system.

Suspense breaks and the drama students and Jane start cheering.

Cue taped cheering as well as music -Shibobo by TKZee. Glitzy man enters left carrying "applause" sign and walks across the stage, showing it to the audience. Rob and Thomas look at the audience with movie star smiles and bow. They turn to shake hands with Jane. Jane treats them like movie stars and leads them to centre stage (on white cloth), the students form an arc around them in uniform fashion. Cheering and music fades, Rob and Thomas look at Jane, she looks from one to the other and back again. Drama students are staring at her with anticipation, looking at each other and back at her. Jane takes a deep breath, breathes out...

Fade music

Jane: Okay everyone because we are entering the new...

Thomas: *Steps forward and shouts* O

Jane: *Steps forward and shouts* B

Rob: *Steps forward and shouts* E

Cue cheering.

Rob, Thomas and Jane pat each other on the back. Cheering fade out.

Jane: Or outcomes-based education, let's look at our outcomes for the project. We can...

Rob: *Jumps in front of Jane, hands in the air and shouts. STOP! Rob stays frozen in that position. The drama students and Thomas are also frozen in stances of shock or surprise. Jane looks around expecting the play to continue. Starts getting impatient, looks at her watch, taps her foot. Everyone stays frozen. Jane gets fed up. She picks up Rob moves him to face the side of the stage and faces the drama students and Thomas.*

Jane: *Shouts* WHAT?

Everyone starts moving again and talking to each other as if nothing has happened. Rob wonders where he is for a moment, turns around and sees Jane. He walks over to her with a smile. Jane looks up at the ceiling and rolls her eyes.

Jane: *To the audience.* Drama people!

Rob: *Walks up to Jane.* Hang on Jane, does everyone know about...

Rob, Thomas and Jane jump into a straight line and

Thomas: O

Jane: B

Rob: E

In unison Jane, Thomas and Rob turn to drama students, they all shake their heads. Rob and Thomas look at Jane.

Jane: *nervously* What?

Rob: Jane, would you mind explaining this to us?

As he says this lights start dimming. Cue music: Pran's Escape/The killing Fields - Mike Oldfield on Pure Moods. A spotlight focuses on Jane. All other actors are frozen. Jane's eyes are wide and frightened, her knees start knocking together, she looks from right to left as if looking for an escape route. She moves off to the right but Thomas appears in the spotlight gesturing to her smiling. Jane turns and tries to leave spotlight on the left but Rob appears also gesturing and smiling. Looks at audience.

Jane: Mhmm. Weeellll, ha. Ummm, it is important that we move away from the old system. *Starts speaking faster and faster, gesturing nervously.* Because you see it saw knowledge as facts whereas it is really constructed out of, umm, our minds or the world or our experiences, so you see tests are no good as we don't care about facts anymore only outcomes which are really constructed anyway as is this play and what I am saying is....

Thomas: *Jumps in front of Jane. Shouts.* STOP!

Thomas freezes with hands in air, Jane freezes in shock. Light up whole stage again. Rob comes up to Jane and snaps his fingers in front of her face. Jane and Thomas wake up, Jane shakes her head and looks at the students who look back at her blankly. She puts head in her hands and starts shaking her head. Rob lifts her head up puts an arm around her shoulder and starts walking across the stage, talking to her like a coach.

Rob: Well, another way of saying it could be, that learners have to achieve certain outcomes. These outcomes aim not only to increase the general knowledge of the learner, but to develop their skills, critical thinking, attitudes and understanding¹².

Rob turns to students for confirmation, they all nod their heads in unison. Jane looks at Rob thankfully and both walk back to centre stage and take their places next to Thomas. Jane looks at Rob, he nods. She looks at Thomas, he nods, looks at the students, they all nod. Looks at the audience and smiles... suddenly with-

¹² This is how outcomes were described to teachers in a book printed by the Department of Education to introduce Curriculum 2005 to teachers. This is all the booklet said. Department of Education, 1997.

Dramatic Learning Ideals and Ideologies Act1Sc2

out warning does a sweeping motion with her hands.

Jane: LEETTT'S GO!

Cue music: Shibobo by TKZee.

Everyone crowds around the white sheet, there is an air of expectancy. Mvusi, Phil and Alex look at each other and jump into the centre of the white sheet. They begin acting out a conversation between three friends on an environmental issue. Everyone else sits back and makes a big show of just watching the performance.

Alex: It is so hard to make choices as a consumer these days. Everything is so complex. I really do try and buy the green products though.

All very relaxed and picking at food.

Mvusi: Yes it is rather difficult, and we really don't know whether the products we buy are really environmentally friendly or not. For instance, do I carry my purchases in plastic bags or paper. Which one is more environmentally friendly?

Phil shakes her head and looks slightly irritated. Alex is very engrossed in the conversation with Mvusi.

Alex: Well I'd say paper, it can break down far more easily.

Mvusi: Yes of course most people think that but producing paper bags from wood pulp requires more energy than making plastic bags and plastic bags can be reused over and over again.

Phil continually looking irritated and rolls her eyes.

Alex: Yes but paper bags can be recycled.

Mvusi: Yes that is so, but...¹³

Phil: Yes but what about people who don't even have enough money to buy food for themselves? What good is all this talking?

Mvusi and Alex look at her. All freeze. Rob walks up to them with a mike as if he is a reporter

Rob: Drama can be entertaining. *Rob looks at the 'audience' of students. In a loud voice BUT... 'Audience' looks at him. ... it can also be political action*¹⁴.

Mvusi, Alex and Phil stare at him for a second, then they huddle up talking. Every now and again one of them looks up at either Rob or the 'audience'. Suddenly they seem to have a plan. Mvusi begins taking deep breaths. Phil and Alex move into the 'audience', getting them to stand up. They do so half-heartedly.

Mvusi: *Raising her fist, shouts suddenly shocking the onstage audience* AMANDLA

Alex and Phil: *raising their fists* AWE THU¹⁵.

The audience gets excited.

Mvusi: AMANDLA

¹³ Information for discussion taken from, Bennett, S.J. & Freirerman R. (Ed.) 1991. pp 37-46.

¹⁴ Boal, A. 1979.

¹⁵ A popular rally cry shouted at political gatherings. "Amandla" means "power" and "Awe tu" means "to us" in Xhosa/Zulu. Oxford. 1996.

Dramatic Learning Ideals and Ideologies Act1Sc2

Everyone: AWE TU

Mvusi turns to audience off-stage. Glitzy man comes on stage holding sign saying "Shout -AWE TU".

Mvusi: AMANDLA

Everyone: AWE TU

Cue music - Shosholozza - Busi Mhlongo. Glitzy man leaves stage. Everyone keeps miming action of Amandla, Awe Tu. Lights go out. Come up again and Suzanne is standing in the centre of the white cloth holding the mike and looking a little nervous. Everyone is around the cloth looking at her.

Suzanne: Uhhum... *Mike distorts.* ...Hello.. *nervously* Well..... um... I think we need to explore drama as a tool for education.

Silence for a while as everyone looks at each other a few nod their heads. They all start to cheer and Glen walks onto the white cloth and presents Suzanne with a hammer as if it is an Oscar award. She looks around pleased and shy.

Suzanne: *Into the mike.* I'd like to thank my mother and father, my baby sister and her cat and her fourteen kittens...

Rob moves forward and tries to take the mike from her, she holds onto it and tries to continue speaking into it.

Suzanne: And all my friends starting with Sue and Emily and Mark and..

Wrestling for the mike gets hotter, Rob gets it away from her. Suzanne looks as if she is going to fight for it, decides not to and moves off the white cloth waving.

Rob is just about to say something when he notices that Jane and Thomas are on the white cloth doing something. He shrugs his shoulders and moves off the cloth. Jane and Thomas are on opposite ends of the cloth. Jane is sitting on a plastic globe of the earth, staring into the distance. Thomas is looking around thoughtfully. He hand motions Glen, Iris and Phil to come onto the white cloth. They huddle together and start whispering, Jane looks at them longingly, stands up and picks up the earth, shakes her head and sits down again. Thomas beckons for Rob and takes the mike from him, Rob shrugs and leaves the cloth. He sits down looking rejected.

Thomas nods to Phil, Glen and Iris. They start forming a link across the white cloth, using their bodies in imaginative ways, some lying, some stand, linking feet, hands, bodies. Jane looks at them curiously.

Thomas: *Walks around the slowly growing link.* I would like to see a link between drama and ...

The chain has almost reached Jane, the last person stretches out their hands but can't reach Jane where she is sitting.

Thomas: I said I would like to see a link between drama and... *Gestures to Jane to grab the last person's hand. The students and Rob start encouraging Jane to reach out her hand. She carries on staring into the distance. Everyone is making a huge noise calling out to her. Eventually Thomas goes over to her and pats her on the shoulder. She jumps and looks up at him. He points at the chain. Everyone is silent. Jane looks at it for a minute then gets up, picks up the earth and hands it to the last student on the chain and walks off the white cloth. Everyone stares after her.*

Thomas: Oh! Okay, well what I was saying was I would like to see a link between drama and environmental education.

Complete anti-climax, there is some embarrassed claps from the side.

Thomas: But that's not all. I would like to explore a link between drama and environmental education and... *Drum rolls.*

Rob: O

Jane: B

Thomas: E

Everyone breaks out in applause. Glitzy man with "applause" sign. Rob, Jane and Thomas leave the white cloth. Mvusi runs onto the white cloth and starts playing charades¹⁶. Puts up four fingers. All students crowd round, struggling with each other to be the first to guess what Mvusi is doing.

Glen and Iris: *Together.* Four words. *They glare at each other.*

Mvusi nods, shows one finger.

Glen and Iris: *Together.* First word. *Glare again.*

Mvusi acts someone being killed and falls to the floor.

Everyone starts shouting different things about death. Mvusi shakes her head to all of them.

Jane: Stab!

Phil: Death!

Iris: Murder!

Rob: Killed!

Alex: *In a bored way.* Shakespeare?

Mvusi turns towards the person and nods excited. She signals to keep trying.

Alex: King Lear? *Mvusi shakes her head.*

Thomas: Macbeth

Suzanne: Romeo and Juliet.

Mvusi shakes her head disappointed. Moves her hand as if to cancel everything. Shows one finger again.

Iris and Glen: *Together.* One word. *Glares.*

Mvusi nods, makes a sign for a stage which means the genre of a play in charades.

Glen: Play!

Mvusi nods, moves her hands to signal- continue guessing.

¹⁶ Charades is a game in which one person acts out a phrase while the group tries to guess what the phrase is. The person acting out the phrase is not allowed to say anything and has to mime the whole thing. It is usually played in teams of two with a time limit given to each group for guessing what the phrase is.

Jane: Act?

Mvusi shakes her head.

Iris: Drama!

Mvusi points and nods her head really quickly.

Iris: Drama?

Mvusi nods rapidly. Iris pulls a tongue out at Glen who glares back.

Mvusi shows three fingers.

Glen and Iris: Together. Third word. *Glen rolls her eyes to the ceiling. She withdraws from the group and starts to think.*

Mvusi nods, puts two fingers on her upper arm.

Iris: Two syllables. *Looks surprised to hear just her voice.*

Mvusi puts one finger on upper arm.

Iris: First syllable. *Mvusi shakes her head.*

Iris: Surprised. Not the first syllable?

Mvusi shakes her head.

Phil: It is the first syllable.

Mvusi nods her head. And then shakes it.

Iris: No?

Rob: No, yes, no is the word.

Mvusi nods her head.

Rob: No what?

Mvusi puts her hand over her mouth.

Thomas: We know you can't talk but you can act it.

Glen: *Shouts from a corner.* I've got it, Mvusi has been telling us all along. Drama as non-verbal communication.

Mvusi: *Smiling.* Yes, and interactive. I got all of you involved didn't I.

Everyone groans. Mvusi sits down with a grin. Rob jumps onto the white cloth with the mike. He looks pleased with himself that he can use it again.

Rob: This has all been fun but let me remind you. We have got to remember that we constantly need to challenge ourselves and the teachers. And it is going to need continuous assessment.

That's it.

Cue music -TKZee - Shibobo. Students start clearing away the white cloth and shaking each others hands. Jane moves to the front and starts trying to say something. Everyone just continues doing what they are doing. After a few tries she shouts above the music.

Jane: I want to learn drama skills!

Music stops, everyone stares at her. Rob comes forward.

Rob: We'll help you with drama skills if you give us an overview of environmental education.

They shake hands as if they have just concluded a deal and one of the students comes forward with a camera kneels down and flashes the camera, Rob and Jane smile towards it. They turn and walk to centre stage, students follow them and form a circle around them

Jane is alone on the white cloth. Jane claps her hands.

Jane: Okay, what do we mean by environment?

Everyone starts jumping up and naming things.

Everyone: Trees, plants, forests, animal habitats, ecology

Jane is turning from side to side listening to the them all, suddenly she puts up her hand.

Jane: Do you want to know a secret?

Everyone: Together. Yes!

Jane crouches down and says behind her hand,

Jane: The environment includes the political, economical...

Everyone takes over.

Everyone: Historical, social. Poverty, class issues.....

Jane stands up,

Jane: Yes yes yes!

She starts twirling around as students call out different things. Lights start to fade.

Cue music -Louis Armstrong -"What a wonderful world!"

END OF SCENE 2

S

cene 3.

Set: Same set as in Scene 2. Curtain up. Jane is the only person on stage.

Jane: *Talking to audience.* I worked in this environment for some time. Twice a week the Educational Drama and Theatre students would meet to brainstorm the workshop and prepare for the workshop that they were going to hold for the teachers. This was a very difficult time for me. I really struggled to find my place and role with the drama students. I really wanted the students to feel as if they owned the project as much as I did. But instead of sharing it with them, I tended to give the whole thing up. There were two reasons for this. One was because I was really intimidated by the whole drama scene. I had no formal training in drama and was very afraid of being taken for a fool. I forgot that my 'ideals' about education were to respect the learners' socially constructed knowledge. I had made it clear to myself, the students, Rob and Thomas that I wanted to learn drama skills. I saw myself as a learner and yet I did not acknowledge my own knowledge. I didn't even need a teacher or a parent to not acknowledge it for me, I just played that role myself.

Enter Zaru left.

Zaru: And it wasn't me who played that role either. You've just completely blocked me out for a whole scene and I don't appreciate it. I've been screaming my lungs out at you to share your ideas with the students but NO, I am not to be listened to!

Zaru sits down on the white sheet in a sulky pose.

Jane: I did listen to you once. I prepared a whole evaluation of how I thought the process was going.

Zaru: Fat good that did, you didn't even share it with them!

Jane: I know, it's just very difficult to learn new lines for new roles. I know that if I was following the script of my ideals, I did not have to be an expert. Rather I could have engaged in the process along with the others and probably have worked through a lot of the problems of the workshop. New lines are easy to recite but when you don't have an example to relate to it's hard to say them with feeling, to really understand what the words mean and how to act them out. I'm still not even clear about what is going on now. *Turns away from Zaru to audience.*

The second reason was similar to what I have just said. I had a very limited experience of research role-models. I had learnt the lines of the kind of the researcher I wanted to be. A critical orientation working alongside participants as fellow researchers¹⁷. Research for action. In writing it all sounded so great. But enter the stage and I didn't know quite how to act it out. I slipped back into the way I had experienced other people researching which was to watch from a distance. I have withdrawn from this process and am

¹⁷ Two of Patti Lather's assumptions which guide her work are, firstly, "The possibilities of critical social science", which take on a position of resistance in relation to hegemonic social movements. Critical theory, in Poster's words (quoted in Lather) "springs from an assumption that we live amid a world of pain, that much can be done to alleviate that pain, and that theory has a crucial role to play".

Secondly, "the politics of empowerment", which Patti Lather recognises as a process that we undertake ourselves not something that is given to us by another (p 2-5). Lather, P. 1991. Popkewitz, 1995, gives an overview of Critical Traditions in educational research up until and including postmodern approaches to critical processes. Popkewitz, T. S. 1995.

Robottom & Hart, 1993, give examples of four participatory research projects in environmental education in Australia which give rise to broad principles in participatory research. Robottom & Hart conclude by emphasising the importance for environmental education research to be participatory, enabling all practitioners at all levels to adopt a research perspective in relation to their own practices and the contexts within which these occur, rather than remaining in the domain of outside expert. Robottom, I & Hart, P. 1993.

See also Kincheloe, J. 1991; & Gibson, R. 1986.

observing it from what seems to be quite a distance, looking for the data, for the product of this research. Well the workshop is tomorrow so I'll be moving into yet another new environment. Wish me luck.

Zaru: Good Luck, just listen to yourself and trust the process, okay?

Jane: *Slightly nervous.* Sure I'll give it a try.

Jane and Zaru exit stage. A few seconds later Zaru returns and sits on white sheet.

Zaru: *Talking to audience.* Jeez if only I could have a body of my own - what I would do now.. Well I suppose you're wondering what I am doing here alone on the stage. She may be able to sleep, but I can't. Anyway someone has to tie up all the ends of waking life. Again, yes, you guessed it - my job. Jane tends to judge herself a bit hard. Ja, sure, I'm partly responsible for that, what with all my masculine energy floating around. She is really facing a shadow¹⁸ with this drama thing. Trying to access her own creativity and all that but really things are going pretty well. The workshop programme is looking really sharp and the students have thought about it carefully. They even tried parts of it out with the Higher Diploma in Education students. Rob seemed to think that it went well. Jane has also been more involved than she gives herself credit, wait till she reads through all the notes she has made she will see that it was rather her shy personality, than her distanced personality that was dominating.

A woman walks across the stage dressed in very nondescript clothes. Zaru waves.

Howzit Sally, I haven't seen you around much since Jane left school, have you enjoyed the past couple of weeks.

Sally giggles girlishly, blushes and runs across the stage. Zaru shrugs.

Never could have a decent conversation with her.

The students are still rather confused about exactly how to use drama in environmental education. They really struggled to work out a piece around geography and drought. A difficult one, you see they are struggling with these new roles just as Jane is. In this piece in particular they started trying to develop a role-play around the facts of drought and then how to solve it. I mean come on, how can we solve a drought!!!! Fly planes up in the air and throw water down onto the area suffering? Well we will see tomorrow, they all have very high ideals and they know their lines well, lets hope they have the action to go with it.

Stage starts darkening and strange music starts playing - Portishead - Dummy.

Oh no! Here comes Joslin, Jane's feminine dark side¹⁹, she's really weird. I'm outta here, I definitely don't want to be part of this dream.

Curtain down

END OF SCENE 3.

¹⁸ Reference to C. G. Jung's work on the shadow, anima and animus, names for different archetypes which Jung saw as the inherited structure of the psyche. Anima is the personification of the feminine nature of a man's unconscious and Animus the masculine nature of a woman's. The Shadow is those psychic elements which are incompatible with the chosen conscious attitude and are denied expression in life. Jung, C. G. 1993. pp 410-420. See also Jung, C. G. 1964.

¹⁹ *Ibid.*

Act 2

Play within a Play

Besides the tension between play and history, there is also the tension between play and presence. Play is the disruption of presence. The presence of an element is always a signifying and substitutive reference inscribed in a system of differences and the movement of a chain. Play is always play of absence and presence, but if it is to be thought of radically, play must be conceived of before the alternative of presence or absence.

- Jaques Derrida¹

S

cene 1.

Set: Jane's park home.

Jane is munching on some breakfast looking at some notes. She looks up at the audience. Puts breakfast cereal down and walks to audience.

Jane: The action of this play is about to enter another set, a classroom in a primary school in Grahamstown. New actors are about to enter the stage, each bringing their own baggage with them. The students and I have developed a two-day workshop, which will happen once a week on a Friday afternoon. Of course I learnt another lesson about the logistics of research. Time is a huge issue, what suited one school didn't suit another, when the schools could make it, the EDT students couldn't. After trying to please everyone for a couple of weeks I finally set a date around what seemed to be okay for everyone. Unfortunately one out of the three schools couldn't make that date so only two schools said teachers would attend. I also made another mistake by making the workshop on Friday afternoon, a good time for the students but a very bad time for the teachers who like to leave Grahamstown to visit friends and relatives in surrounding areas.

Zaru strolls in and sees the breakfast. Jane doesn't see him.

Zaru: Mmm, yummy.

Jane: With all the hassles, the stage was eventually set for the workshop to take place.

Zaru: *Speaks making Jane jump.* So what's happening in the workshop, hey?

Jane: *Jumping.* Hey that's mine.

Zaru smiles innocently, Jane shrugs her shoulders.

Jane: You really want to know?

Zaru: Ja, seeing as I'm going to be there.

Jane: You're not coming.

Zaru: You promised I could appear with other people besides you. I'm tired of only acting with you. I want more stimulus, more dramatic challenges, more excitement.

Jane: *Very stern.* No, and if you don't shut up I'll write your untimely death into the script. You're not indispensable you know.

Zaru: *Looking hurt.* You don't have to get tough on me, I'm just a poor lonely character at the mercy of your keyboard. At least let me know what I am going to miss.

To audience.

She thinks me dispensable now but just you wait.

Turns sulky, and sits with his back to her

¹ Jaques Derrida, 1978. pp292

Jane: Well there are five sections to day one of the workshop, warm-ups, the treasure box, image theatre, and improvisational role-play. But I'm not going to write all of these things into the play. I'm just going to represent, the treasure box and improvisational role-play as they both really bring out the key issues of my research which are: our struggles to enact new roles and ideas as well as be critical about them and the difficulties of working within a process and not a performance in environmental education and drama. If any of the readers want to know more about the other exercises they can turn to the back of this play and read through the notes on the workshop². I will also refer to the other parts of the workshop at other times in the play.

Zaru: *Turns around.* With me, right?

Jane: Yes, definitely with you.

Zaru: *To audience.* Ha! I have her. My time is approaching. Look at her, do you really think people will find this interesting without me!

Jane: *In her own world.* I found it really difficult to write this part of the play. The drama/workshop had already been scripted by the EDT students for teachers and now I'm trying to re-script all of our experiences of the play for a wider educational audience. It is as if I am re-writing a play of a play. I even had the video production of the workshop to look at and analyse. It was difficult not to fall into the trap of just describing the script of the students.

Zaru: What's wrong with that?

Jane: There's nothing wrong with that but I have identified certain themes that I want to explore in this research. It is a different script to the one we acted out with the teachers. With different aims than the one the students wrote out. I need to work with those themes and not just describe everything.

Zaru: Who's to say everything is not important?

Jane: I'm not saying it is not, it's just through the lenses of this research I have chosen to explore certain themes which I think are important to share with the educational community. It is subjective but so is the decision to research the development of nuclear weapons rather than solar-powered energy³!

Zaru: Okay, I get your point.

Jane: Anyway, it was also in the re-looking, re-searching, re-writing of this play that I really started to understand why the students and I abandoned the scripts we had written and reverted back to the old lines of educators⁴. Look you've got to go now, it's almost time for the next scene.

Zaru: *Sighs and stands up.* I suppose there's no...

Jane: No you can't be here.

Zaru: Okay cheers.
Exits stage.

² See Appendix E pp 150

³ One Of Pattie Lather's assumptions about research is that "ways of knowing are inherently culture-bound and perspectival" (p 2). Lather, P. 1991. See also O' Dea, J. W. 1994. Jane O'Dea looks at reliability as 'authenticity' in narrative research.

⁴ "... research can be viewed as the practice of writing and re-writing selves and the world." Usher, R. Bryant, I. Johnston, R. 1996.

Jane starts walking up and down nervously, looking around.

END OF SCENE 1

Scene 2.

Set: A typical classroom, there are posters (with environmental slogans on them) on the walls and notices about the school. There are desks piled up around the stage and one desk set up near the front of the stage with two chairs in front of it

Lights up. Cue music, Miles Davis- Sketches of Spain.

Rob, Thomas and Jane walk in holding hands and swinging them in time to the music. They walk in very confidently. Behind them come the students, looking around curiously, carrying boxes of things. Two of them are carrying a huge chest, covered with a red cloth which they place to the side of the stage. All have their make-up on. Behind the students comes a camera person who is filming the everything that happens. Once they are all on stage the students drop the boxes and start looking around. Rob and Thomas pick a box up and take it to the desk. They stick a notice in front of the desk saying "practical exam in progress". Out of the box they take pens and paper. While they are doing this Jane picks up another box and beckons the camera person who is slowly recording the audience. She looks up and comes over to Jane. Jane takes out an oversized tape recorder from the box and while she is making sure it works she is discussing with the camera person what she should record, which are good recording angles etc. The students are busy checking each other's make-up and doing warm-ups as if for a performance. Suddenly over a loud speaker we here " 30 seconds everyone"

Fade out music.

There is a rush of activity as everyone does last minute adjustments.

Lights out.

Cue Music -Shibobo - TKZee.

Lights up.

Students and Jane are standing in a line displaying their ideals from ACT 1 on banners facing the audience. The camera person walks low in front of them filming them and the audience. Glitzy man prompting audience to applause.

Cue taped applause.

The line of students and Jane break in the middle and move to each side of the stage in a line creating a passage way down which Rob and Thomas walk.

Applause sign.

They bow to the audience and take their seats at the desk. As they do so the music stops and the students still holding their ideals in the air break their formation and group towards one side of the stage, talking softly. Six teachers⁵ enter the stage from the left, looking around curiously. They have name tags and are

⁵ I only have six teachers acting in this drama but attending the workshop there were nine teachers. As this is the first time I have written a dramatic script, on the advice of a more experienced script writer, I have limited my characters. According to texts I read, when writing a drama one should never leave an actor motionless on stage. I felt that I would struggle to keep nine teachers as well as six students, myself, Thomas and Rob active on stage thus limited the teacher characters. See Gooch, S. 1988.

also carrying banners⁶. As soon as Jane sees them she grabs her over-sized tape recorder and presses the big button saying "record". She also signals to the camera person to get good shots of the teachers. As soon as the students become aware of the teachers they hide their banners behind their backs and look politely towards them. Jane again signals to the camera person to take shots of this.

Students start nudging each other for one of them to do something, glancing nervously at Rob and Thomas at the desk. Glen rummages around in a box and picks up a loud speaker.

Glen: *Speaking into loud speaker.* Good afternoon teachers. Welcome to the workshop on drama skills and environmental education.

Teachers who have been talking softly to themselves, jump and look around for the sound, see Glen and stare.

Glen: *Walking to centre stage.* Hello, we are here to teach you how to use drama in environmental education. But before we begin we would like you to answer the following questions.

At this the students suddenly stop looking lost, face the teachers and wave, they then all turn around at once and face the teachers with huge sheets of paper which they begin putting on the floor. The teachers watch them curiously.

Glen: These are the questions⁷.

1. What do you think we should be teaching people in environmental education?
2. What do you understand by the word 'drama'?
3. What are your thoughts and feelings about participating in this drama?

The teachers look at each other briefly then start moving towards the white sheets of paper. Once the students have finished laying them out they move off to the side and smile movie star smiles. Throughout this whole scene, Jane is comically trying to fulfil her role as researcher, gathering information and at the same time participate. She is continuously communicating with the camera person. She tends to get in the way in her attempt not to miss anything. One of the teachers, Nosipo finishes the questions quite quickly and is just about to lift up her new banner.

Glen: *Into the loud speaker.* No..no. Please don't show us now, we would like you to put your answers in...

Cue drum roll.

In triumphant voice ...our Treasure Box!

Glitzy man walks in with "applause" sign to audience off-stage.

Cue recorded applause.

Cue Sacred Spirit music - Yeha Noha.

Suzanne, Alex and Mvusi fetch the chest covered with a red box and ceremoniously place it at the front of the stage and open it. Teachers look up a bit confused. The three students return to the side of the stage with the other students.

Fade out music.

Glen: *In a whispering, awed voice, still over the loudspeaker.* Once you have finished writing down your answers, you can place your answers in the treasure box.

She goes up to the teacher who was about to raise her banner, takes her by the arm and leads her to the

⁶ The teachers banners come from interviews (February - March 1997) that I had with the principals of the schools and the reasons they gave for being involved in the project

⁷ Text from the classroom scene, taken *verbatim* directly from the videos of the workshop, is written in this font. The workshop took place on the 23rd to 30th May 1997.

treasure box.

Cue WWII music- "We'll meet again" - Vera Lynn.

All teachers get up and start walking in a line, in time to the music, to the box and put their papers into it. It is a very solemn moment. The last teacher has put her piece of paper in the box, Alex and Phil move ceremoniously forward and pick up the box and move it to the back of the stage.

Fade out music. All actors freeze in their positions, Jane puts down tape recorder and moves to the front of the stage. Lights dim so that there is only light at the front of the stage.

Jane: *To audience.* After this the students and the teachers explored image theatre and then went onto the improvisational role play. While I was hovering around the perimeter trying to decide exactly what role I should take, active participant or researcher gathering data like butterflies in my net, Rob and Thomas were still sitting in the corner taking notes and evaluating, a symbol of the neutral observer. Hi Rob.

Lights come up briefly so audience can see Rob and Thomas, bending over the desk discussing something. Rob looks up.

Rob: Hi Jane. *(Waves)*
Thomas looks up.

Thomas: Howzit.

Jane: Hi Thomas.
Lights dim again.

The rest of us were starting to struggle with our roles. Our ideals were taking strain. In the process of the workshop the teachers had identified an environmental issue to explore. This was "the damage done to text books in the classroom by pupils". Take a look at this and see what you think.

Lights up. Jane walks back to her place on the stage.

Glen: *Still on her loud speaker.* Okay, everyone gather around please, the show is about to begin.
Drum roll.

Everyone gathers together in the centre of the stage.

Glen: Okay, we need two good students and two naughty students who damage their books.

Jane and Iris put up their hands for being the good children, everyone claps. Nosipo and Tobeka decide to be the naughty children, everyone claps again.

Glen: Okay, now I need a teacher

Suzanne: I'll be the teacher.

Polite applause once again.

Glen: Right then let the class begin.

Lights go out. Cue music. Shibobo - TKZee.

Lights up. The stage is set as a classroom. Jane, Iris, Nosipo and Tobeka are sitting in desks. There is a blackboard in front of them. Around the classroom the other students and teachers are sitting as the audience to the play. Glitzy man walks on with "applause" sign. He does so every time applause is mentioned throughout this act and in act 3. Music fades out. Glen walks onto the stage speaking into a mike.

Glen: Hello everyone, welcome to today's edition of "Show and Teach" in which we look at why

children destroy their text books. Today we have Jane and Iris playing the good children.
Iris and Jane wave. Cue Applause.

Glen: And Nosipo and Tobeka playing the naughty children.
Nosipo and Tobeka wave. Cue Applause.

Glen: And Suzanne as the teacher.
Suzanne smiles and waves.

Glen: Okay action!
Moves into the audience.

Jane is shyly talking with Nosipo and Tobeka who are laughing and talking loudly. Iris is trying to work at something and keeps looking up at them irritated. Bell sounds and teacher Suzanne walks in. The scene is played out like a sit com.

Suzanne: Good morning class.

Children: *In sing song voice* Good morning, teacher.
Student, teacher, audience laugh, glitzy actor shows sign saying "laugh" to audience. Does so throughout this act and act 3 whenever there is laughter.

Suzanne: *turning towards blackboard* Okay today we are going to do the three times table so can you all get your pens and books out.

Nosipo bumps Iris in the face by mistake as she reaches to fetch her stuff out of her bag. Iris shouts out and they start fighting.
Laughter by audience.

Suzanne: Are you listening to what I am saying, will you get your pens and books out.
Class settles down. Okay. I'm going to write the times table up on the board.

While Iris turns her back to fetch her book out of her bag. Tobeka grabs her pencil. Iris sees her and tries to grab it back.
Laughter by audience.

Suzanne: *Frustrated.* Look, what is going on now?

Tobeka: *sheepishly.* I don't have a pencil Ma'am.

Suzanne: *Exasperated* Can someone please give her a pencil?

Iris: My mother said not to lend my stuff to anyone.
Laughter from audiences

Suzanne: Well I don't have an extra one. *To Tobeka.* Look, I've told you to bring your things with you every day.

Tobeka: But Ma'am, my mother did not give me one.

Suzanne: *Gesturing to other children.* Have you not got one?
Children shake their heads. Suzanne shrugs
Well do you mind sharing?
Silent stares from the class.
In a sarcastic tone. Have you all got your books?

Looks around at the desks. Points to Nosipo.
Where's yours?

Nosipo: It's lost.
Laughter by audiences.

Suzanne: Have you left it at home?

Nosipo: No it is lost.

Suzanne: *Getting angry.* Well listen money does not grow on trees you can't expect your mother to give you a new book all the time if you don't look after them.
Laughter by audiences. Suzanne pauses waiting for laughter to end.
Tomorrow I want you to have a new book please, here is a piece of paper for now.

Nosipo: What if I lose this paper.
Laughter by audiences.

Suzanne: You just take care of that paper and stick it into your new book that you are going to buy this afternoon.
Turns to blackboard,
Okay one times three is....

Iris: *Said very fast.* Three.
Laughter by audience.

Suzanne: Thank you Iris, will you all please write it in your book.
Looking at Tobeka
Why aren't you writing?

Tobeka: I told you I don't have a pencil.
Teacher rolls her eyes.
Laughter by audience.

Suzanne: *To Nosipo.* Will you please share with her?

Nosipo: No she can't share with me. Why can't she share with her? *Points at Iris.*

Suzanne: Because you are sitting next to her.
Laughter by audience.

Nosipo: I am trying to write on a small piece of paper.
Laughter by audience.

Suzanne: It is an A4, the same size as your book.

Nosipo: But it is so small and lonely.
Laughter by audience.
Suzanne glares at Nosipo and turns back to the black board.

Suzanne: Now I'm going to write four sums down and I want you to write them all down with the answer and I'm coming around to check.
Nosipo tries to see Iris's work.
Laughter from audience. Suzanne sees what is going on and comes up to the desk.

Suzanne: Can you please do your own work. *To Nosipo.* Are you doing your work?

Nosipo: I don't know the answer.

Suzanne: Well think about the answer, you are in maths to think. You have done it before. It is not the first time you have done the times table.

Laughter from audience.

Glen comes out of audience.

Glen: Okay stop a moment. *To stage audience.* Do you think that is a realistic situation in a classroom?

Stage audience: Yes.

Mvusi: But I don't like the teacher.

Stage audience: Yes, do away with her, we don't like her. We want another teacher.

Glen: Okay Mvusi, would you like to be the teacher? Come on up. Lets see if she is any better.

Cue applause.

And thank you to Suzanne for your role.

Cue applause.

Mvuzi: *In a sweet voice.* Alright now girls we are going to do maths in a much more fun way, Nosipo will you come and show us what you think three times three is on the board.

Nosipo: Alright teacher, you know the teacher always picks on me. I don't know why?

Mvusi: It's because you are so special.

Laughter from audience, some people go "Ahh".

Nosipo: Must I write the answer.

Mvusi: Yes. Write the answer.

Nosipo writes the answer.

Yes. That's right, well done.

Applause from audience

Okay, Tobeka...

Mvusi turns around to see Tobeka tearing her textbook.

Why is your book damaged?.

Iris: She always does that!

Laughter from audience.

Tobeka : Something was wrong.

Mvusi: Something was wrong with the book? What was wrong? Who bought you that book?

Tobeka: My mother.

Mvusi: Your mother brings you to school as well. Do you think your mother will be happy to see a book damaged like that?

Tobeka: *Looking down.* No, Ma'am.
Audience "Ahh".

Mvusi: Children how can we stop Tobeka doing this?

Iris: Tie her hands behind her back.
Laughter from audience.

Nosipo: We need rubbers. We don't have rubbers. Only they - *pointing at Jane and Iris* - have rubbers.

Mvusi: Okay. Well maybe we can all bring five cents tomorrow and get her a rubber.

Glen walks out from audience.

Glen: Thank you everyone. A round of applause, please for our actors.
Applause from audience.
Okay, do you feel we explored the problem?

Mrs Meersig: We did not actually address the problem. The pupils weren't reminded that books come from trees and how many years we have to wait before we can chop them down and how many trees are needed for just a few books.

Glen: Don't you think that the teacher was getting there. I thought it was quite nice because the pupils was damaging the book because she does not have a rubber, not for some arbitrary reason.
Mrs Meersig shrugs.

Nosipo: But some children damage a book whether they have a rubber or not, so that is not really a solution.

Kathy: Children must learn to appreciate books because if they can't appreciate the books how can they appreciate the environment?

Glen: *addressing Tobeka* Why were you bad in class?

Tobeka : Because I did not like maths and the teacher was not helping me, so I just wanted to be bad, because I can't do anything right. So the problem was not the book - it was the maths and through the book I will get to the maths.
Suddenly one of the teachers stands up and says very loudly.

Carol: This problem of damaging books it seems like a small problem but it is a big problem because if you don't respect a small book, you won't respect a tree, you won't respect property.
After she has finished saying this everyone freezes and Zaru walks on the stage clapping his hands. Everyone unfreezes and bows to audience and leaves the stage, all except Jane.

Zaru walking over to Jane.
Zaru: That was really cool.

Jane: Great stereotypes, huh.

Zaru: Shows exactly where everyone is, students playing teachers, teachers playing students... this is the perfect thing for teachers to use in their own class.

Jane: Yup, imagine if teachers are struggling with a problem, say damaged books and instead of

trying to deal with it all by themselves they use drama to explore the idea, like we did here. I mean in the end the teacher playing the child decided the problem wasn't the books but the fact that Maths was getting her down.

Zaru: Shot, give me five.

Zaru puts his hand in air and Jane hits it.

Jane: Jeez I'm tired, lets go.

Jane and Zaru walk off. Curtain down

END OF SCENE 2

S cene 3.

Set: In the university building, same scene as in Act 1 Scene 2. In the corner is a huge cardboard TV screen. There are some chairs in front of it. Jane flops into one of these. Zaru flops in besides her.

Zaru: Tell me about it.

Jane: Well we started off with the Treasure Box...

Jane stops talking in mid-sentence and thinks for a while.

Zaru: Yes?

Jane: Well now I think about the workshop, I'm not sure it went so well after all.

Zaru: What do you mean?

Jane: Well why did we do that Treasure box thing? I mean the answers to those questions - they really could have been a great starting point for seeing what the teachers know and working from there. Instead we locked all their knowledge up in a box.

Zaru: Wait I don't quite understand. Are you telling me that you asked the teachers a load of questions and then locked their questions up in a box? What strange kind of cult activity was that?

Jane: *Sighing.* No. The idea was to get the teachers to write down what they thought drama and environmental education was and then we put their answers in a box to look at them at the end of the workshop to see how their ideas have changed!

Zaru: *Disbelieving.* What? Are you telling me that after all those wonderful ideals of yours about sharing and respecting each others knowledge, you go and lock the teachers knowledge up in a box?

Jane: It seemed like a good idea at the time. We thought it would prove the success of the workshop.

Zaru: Wait. What did you say? I knew it, I knew I should have been there! See what happens when you leave me behind. Does pre-test, post-test⁸ ring any bells for you? Jeez you are a closet positivist after all.

⁸ Pre-test, post-test is a technique used in quantitative research to test the changes in people's behaviour after an intervention. An example would be to test a person's concentration after a good night's sleep and then after no sleep at all. See Leary, M.R. 1991. pp 51-54.

What about your ideals of continuous assessment and working from the learner's knowledge? Do you think that just because their opinions may have changed by the end of the workshop that the workshop was a success? What happens when you open the box and find out that the teachers already knew all that you and the students have set out to teach them? Don't you realise that all of you have simply assumed that the teachers do not know the answers to the questions you asked? You could have used their answers as a start for the workshop. As a way of sharing your ideals and aims with them and letting them share with you their knowledge. You did share the workshop aims with them didn't you? Explain to them what you thought drama was? What you thought education should be?

Jane: Well, actually no.... Oh I'm completely confused. I thought it went so well and the teachers were saying such interesting things about the environment. I got it all down on tape.

Zaru: But your workshop was not about collecting data on the teachers approach to the environment. It was about sharing participatory drama techniques!

Jane: *Putting her head in her hands.* I know, I know, I just got carried away with what a researcher should do.

Zaru: Which is?

Jane: Collect data. I mean all the other researchers I have come in contact with do that. They are all very careful about recording every single word to prove their point.

Zaru: Yes, but I thought you set out to do your research differently because you didn't agree with that way of doing things. That you saw research as taking action rather than describing and collecting data⁹?

Jane: I do, I just forgot. I was so nervous and didn't really know what my role was so I just did what I have seen others do. It was all so wonderful the way the drama students worked as a team, while planning the workshop, discussing with each other the reasons why they chose certain exercises and how they all linked together. I thought everything would work out.

Zaru: You're right - they did great. If you look at the whole structure of the workshop it's really brilliant but the ideas behind the structure and the exercises were not shared with the teachers although all of you were quite clear about the intended outcomes.

Jane: I guess this is the major failing of the workshop. We are still following, unintentionally the idea of a hidden curriculum, even when an understanding of the curriculum was what the teachers needed to know most of all. Like why we did the Treasure Box exercise and what we were trying to do with the image theatre. Then they could have seen how it could have worked in their classroom.

Jane looks depressed.

Zaru: Okay look, I'm sure it's not that bad, the workshop did teach drama skills after all, you just had such high ideals you obviously are going to struggle to implement them. New lines are hard to remember. Tell me what were the questions you asked?

Jane: *smiling slightly* They were:

1. What do you think we should be teaching people in environmental education?
2. What do you understand by the word 'drama'?

⁹ See Robottom, I & Hart, P. 1993.

See J. McKernan for an introductory overview of Action Research, McKernan, J. 1991.

See also for an example of Action research in environmental education within inner-city schools, Arjen Wals, 1994, explains the process or cycle of action research (as action, reflection) clearly.

3. What are your thoughts and feelings about participating in this drama?

Now I look at them I feel so naive - they are telling aren't they? Question number one, asked so I can find out if the teachers see the environment as more than bio-physical. Question number two, the students wanting to see whether the teachers see drama as more than just a performance and as a learning technique. Question number three, a wishy-washy feeling question.

Zaru: Ahh, come on they are not that bad, the answers will be interesting anyway and it will give you background to the workshop. Sometimes you are just too negative, Jane.

Jane: Yes, You're right, after looking at them we saw that some of our assumptions were right after all. Drama was seen just as a performance. But why did I need to re-check the teachers' ideas of the environment after I had already sent out a questionnaire asking the same thing which was answered by the teachers present in the workshop? I think I was fixated on my new discovery that environmental education was so all-encompassing. Actually I was fixated on it for a very good reason, I did not quite understand it yet so I kept assuming that if I am struggling so must everyone else. It was only through the process of doing this research that I began to understand my own ideas, and how they were constructed.

Zaru: See.

To audience.

She is really taking this in a bad way. I don't want her to get too upset so as not to continue then I may miss my great break at performing with other actors.

Jane: Yes, I suppose so, I just wish we had used the knowledge gained from the questions as our starting point. The legacy of our scientific obsession - let's test the workshop.

Sighs deeply, then cheers up a bit

Yes, but even though the students did not use the teachers' knowledge as a starting point, they did see it as important. They used the idea of the treasure box as a way of saying that what is in this box is very precious.

Sighs again.

I still can't escape the idea that there was a general opinion that what the teachers know about drama and the environment is inadequate and that the workshop will drastically change this inadequate information.

Silence for a while then Jane jumps up in excitement.

Hey, I've just thought of something. I did exactly the same to the students! What about all that information I got from the situational analysis, I didn't share that knowledge with them so of course they felt they had to go and find it out all over again. I suppose we are all still struggling to get away from the idea of knowledge as product, instead of seeing knowledge as something that grows and changes through sharing, through processing. We all believe in this new way of viewing knowledge but we still hide our assumptions about knowledge away. I suppose it is not surprising, I mean that's what we've been taught all our lives and new roles are not easily enacted in active life are they?

Zaru: You are far more cheerful.

Jane: Yes, don't you see. All our lives we have been taught that there is someone who will tell us what to do. It is hardly explained to us why we have to learn something. Here is a situation which is being examined to see how much the students know. They are working with teachers who have worked within a 'hidden' curriculum all their lives, and like me, they followed the only role-model they have in this situation, the teachers who taught them. How many role-models do they have who practice their ideals?

Zaru: *To audience.* No matter what the struggle, so long as Jane can theorise about it she's happy.

To Jane. How did the image theatre go?¹⁰

Jane: Oh no, the image theatre was great. I must show you the video.

She picks up the remote control and switches on the TV.

Cue fuzzy noise.

Where's the play button, oh here. *Presses it.*

Cue music. TKZee - Shibobo

Lights dim on stage, a spotlight on TV screen. All the students and the teachers, including Jane, come on stage behind the TV screen and stand in a circle. Suddenly Cathy moves to the centre and makes an image (See photo 1) Jane moves in and sits in front of her with hands outstretched (See photo 2). Kate moves in and kneels with one hand over her ears and another over her eyes. (See photo 3) There is a rush in as half the group enters the image. (See final photo). There are still some students and teachers standing around the image. Image is frozen for a while. There is a "click" noise. The stage goes dark. Lights up. TV Screen is empty. Jane and Zaru are on stage.

Fade music.

Jane: Isn't it beautiful. It is great to see a collective image form like that. It's so powerful. Each person with their own idea of what the environment is, all coming together and stimulating each other, responding to each other. It's great.

Zaru: What did you ask them to form an image of?

Jane: The environment.

Zaru: Jeez that's broad.

Jane gives him a side glance.

Jane: Okay, but it's still a beautiful image.

Zaru: I suppose so.

Jane: What do you mean you suppose so?

Zaru: Well I don't want to burst your bubble or anything but didn't you notice that after Kathy entered four students entered and completely changed the meaning of the image.

Jane: *Angry.* Well that's your opinion.

Zaru: Sure. You don't have to get defensive.

Jane: Well, just listen to the teachers' opinions.

Jane presses the pause button. Stage goes dark, spotlight on TV screen. Image is there as before. Students

¹⁰ There are many different forms of image theatre, but the basic idea is for participants to form an image - a statue on a given theme. In this case the environment. This can be an organised group image, or an individual image (these are only a few potentials for image theatre). The drama students and I went for something in between the group and individual image. Participants were split up into two groups. The first group were asked to spontaneously move into the centre of the circle and form an image of 'environment'. They were told they could form their own image or add onto someone else's. This gave a certain amount of motion to the image as participants moved into the forming image. Once the final "group" image was formed, the second group were asked to express what they saw. Finally the participants in the image were asked why they formed the image they did in relation to the others in the group. For more information regarding the original use of image theatre see Boal, A. 1991. See also Boal, A. 1995.

photo 1



photo 2



photo 3



photo 4

and teachers that are not part of the image start moving around looking at it.

Mvusi: *Pointing to the image* What do you see?

Mrs Meersig: I see a flower being watered and fed, and, *Pointing to Suzanne*, that person there is unconcerned about the killing of the environment, she does not care if, *Points to Phil*, that person there is killing the flower.

Alex: *pushing forward on the screen* No. I don't think so, I think Jane is shooting Kathy.

Mrs Mavuyu: No, she is drumming while those others, *Points to Carol and Glen*, are holding her up and Suzanne is afraid to look.

Mvusi: Okay, okay we are running low on time, can we ask the people in the image what they were portraying.

Kathy: I was a flower that was drooping because of the drought.

Jane: I was giving something for her, not to help her but to own her.

Suzanne: I'm just in my own world, I see nothing and hear nothing.

Phil: It was all too nice, I just wanted to squash it.

Glen: Well I thought Jane was shooting her so I came to pull her out of the way.

Carol: I wanted to help her up.

Nosipo: I wanted to see what would happen to the flower.

Here a "click", stage goes dark. Lights up. Jane and Zaru on stage. TV screen is empty.

Jane: Well what do you think now.

Zaru about to say something but Jane just carries on talking, ignoring him

I really feel this technique worked in terms of sharing knowledge. I mean each person had their own ideas and together it gives a collective picture of all those ideas combined. It's also interesting to see how the group that watched the image form, interprets the image. Everyone constructs their own meaning for the image. I think image theatre represents the power of educational theatre, as it can be, a process which goes beyond the brain into the body, into every part of the person's being.

Zaru: Do you remember the workshop we gave at the EEASA conference¹¹?

To audience

The participants in that particular workshop decided to look at conflict in the classroom. The images we created with image theatre were so powerful, depicting violence as overt, as well as the most subtle forms of it. It even depicted intervention as violence. We then did two more images, one of the perfect scenario and then how we would like to move from the worst to the perfect scenario. We ended it off by moving very slowly from one image to the next so that we could really feel the change of moving from violence and conflict to resolution. Not only in our minds but also in our bodies, feeling our bodies react to emotion, to thought, letting the feelings of transformation become part of not only our thoughts but our action. It was powerful being part of that image - feeling it as well as being it.

¹¹ Real Life Projects (Ralph Berold and I) ran a workshop, Dramatic Learning, at the 1998 EEASA conference. We explored image theatre processes in dealing with problems within the school classroom environment which disrupt teaching. The topic explored by the participants was "conflict in the classroom" as an environmental problem. Berold, R & Burt, J. 1998.

Jane: *Staring at Zaru curiously.* What are you going on about? I can't even understand my own thoughts, I must be tired.

Zaru: Okay Jane, I agree with you, image theatre is a wonderful technique although it has problems. It really works in opening up dialogue and reflection as well as a way of crossing the body/mind split. But it isn't the answer to everything. I mean just look at the flaws in the workshop that you ran with the drama students. Do you think the teachers really identified with the image in the same way as the students? You can see how the students dominated the image quite a lot, Kathy started out with an image of a wilting flower and then four drama students jumped in and changed the image from a flower needing water to a victim being abused that needs to be rescued. It suggests something about what they think of the environment. It is a poor, abused, thoughtless life form that needs to either be crushed because it is too nice or rescued and helped to a standing position, which is the job of humans of course. I mean if they really wanted to help why didn't one of them just become rain?

Jane: *Sighs.* You're right. It's like the flower that was turned into a victim. The students were struggling with their own newly learnt ideas of the environment as I was and instead of concentrating on the drama skills, like explaining and exploring how image theatre could be used in the classroom, they used image theatre to explore the context of environmental education that we were struggling with. From my situational analysis these teachers had a very broad and complex view of the environment already so they didn't need to challenge their assumptions around that - although I suppose their approach to environmental education was quite limited.

Silence for a while

Yes, but that is why I wanted to do the workshop to open up new ways of teaching environmental education within Curriculum 2005 especially in the new learning area of Arts and Culture.

Zaru: Aha, it's coming back to you.

Jane gives him a glare

Jane: Anyway who are the ones that have to work in an environment that sees first hand the implications of poverty and violence, students going to Rhodes or teachers in township schools? Still I think the images are a photographic image of the process itself. It really depicts where the group was in relationship to each other. The teachers tried to represent their ideas, the students overrode their ideas with their images thus changing the overall image.

Jane suddenly jumps up

But didn't you notice in the facilitation of the images that all the ideas remained, either in image form or as each person's description of their image?

Starts gesturing rapidly.

This is the beauty of creative arts for me, you can't hold the meaning down or predict what will come up, because it is an experience of learning not a product of learning. Although the teachers may not have gone away with an idea about how to use image theatre, they did go away with an experience of being in a changing environment, of having their meaning changed, removed, transformed. I am making the mistake of expecting these techniques to come up with the perfect product but they are process-based and what we set out to explore may, in the process of drama, completely change.

Jane starts sounding like a preacher.

Cue music. Debbie Boone - "You light up my life".

With the creative arts we can't test what a person learnt because the experience is the education and everyone will experience what they need to, or what they want to or are able to. They will construct their own meaning and the repercussions of that are unknowable. What I am saying is only one constructed opinion of what I learnt from the experience. Only one potential meaning which is continually growing, changing, transforming, evolving as I write it down.

Zaru: Cut that out. *Music stops as if needle is being pulled across a record.*

What about the improvisational role-play, how do you feel about that now?

Jane: What interested me was the way in which the teachers played the naughty pupils roles in the drama and the rest of the roles where played by the students and I. Both of the teacher roles were played by students. And yet in this workshop we had fifteen experienced teachers. Again we were not respecting the knowledge that was already present in the workshop. The students were not willing to completely let go of the performance of the drama, as they always took on the driving roles in the play. But like I said after the play, the sad thing for me now is that when I watch the video, I can see how what happened would have been really great to do in the classroom. The teachers could have asked the children in their class to role-play damage done to textbooks, what they thought should be done about it? But again all of us lost the focus of the workshop. We concentrated on the content of the environmental problem rather than the skills of dramatic techniques.

Zaru: Jane, but I'd like to ask where were you in all of this... *at loss for words for a moment* ...drama. Where are these opinions, reflections and wonderful ideals, where is the researcher as a critical person? You seem to have got a bit lost.

Jane: I'm here.

Zaru: Yes I know, but where are you there, on the video? Where is your voice? Or are you just the commentator/ the narrator of this play?

Jane: I lost it.

Zaru: What?

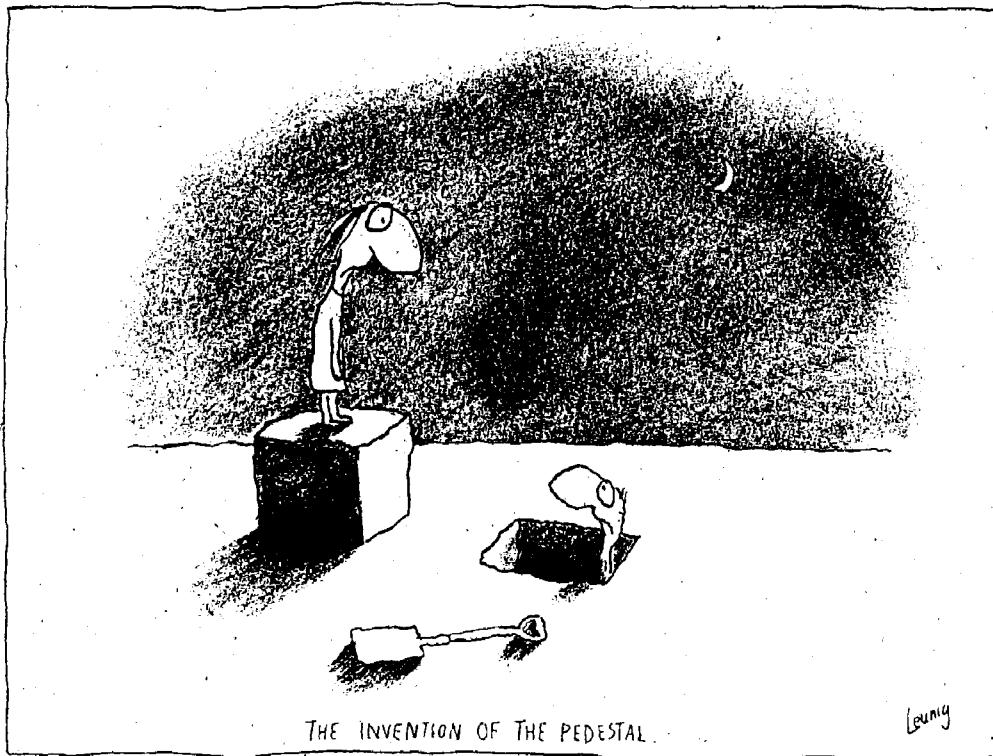
Jane: I lost my voice but I'm there, I'm still there. And I'm here now! The research didn't stop when I left the stage. It didn't stop, it still hasn't.

Curtain down.

END OF SCENE 3

Act 3

The Power of the Past



S

cene 1.

Set: Jane's park home.

Jane is packing a few things into boxes while Zaru is lounging on a chair watching her.

Zaru: So, how do you feel about today?

Jane: I feel ready, almost excited. Rob and Thomas discussed quite a lot of stuff with the students and I think we are pretty prepared for today. They spent a lot of time discussing the students' domination of the of the workshop. This led to a huge discussion about how the students were struggling with their roles. Were they teachers or were they fellow participants? Were they giving a mock lesson or were they sharing techniques? If they were giving a mock lesson, should they teach the teachers as if they were pupils? But how could they do this because they are teachers after all²?

Zaru: Interesting. They seem to still see a huge difference between teachers and pupils, that teachers can't also be pupils. This is pretty weird because they don't seem to have much trouble seeing themselves in both roles, why is it difficult to imagine that a teacher is a teacher and a learner?

Jane: I'm not too sure. Maybe because teachers are such powerful figures in our lives. What gets me though is that the students seem to think that if they treat the teachers as pupils or learners, they will lose their vast experience and knowledge as teachers. If they approach them as teachers they don't acknowledge that they have the capacity to learn more than they now know. Why can't the two roles be an acceptable part of the same person? A teacher can be a learner and a teacher. And as a learner their knowledge of teaching can be acknowledged and used. Think of the implications for environmental education. I go into someone else's environment, a place they have been living all their lives and immediately start telling them what to do because of course, I know best. Or imagine if I did not share my understanding of things because I feel that this is their environment and they must come up with their own solutions. All I can do is describe the situation.

Zaru: The positivistic teacher and the liberal teacher. How do you propose things should be different?

Jane: A teacher could openly state their assumptions but also be open to learn from others' knowledge.

Zaru: Aha. *Zaru looks at Jane meaningfully.* And does this belief of yours extend to researchers as well as teachers?

Jane: I get your point, no need to say anything. I've decided to give up the obsessive taping of everything. I mean the whole workshop is being video taped, I don't need to audio tape it too. I plan to try and participate more and be open about my opinions.

Zaru: How do you plan to participate, as one of the facilitators or as a participant?

Jane: I don't know. I'm really neither although I do know the "hidden curriculum" of the workshop. I suppose I am an informed participant.

Zaru: *Nonchalantly* Oh well, I'll be there to help you this time.

¹ Leunig, M. 1990.

² This is taken from the feedback session after day one of the workshop on the 23rd of May 1997.

Dramatic Learning The Power of the Past Act3Sc1

Jane: No you won't. You are not coming.

Zaru: *Slightly angry.* Oh really, then I quit!

Jane: You can't, I still need you for the final scene in this act.

Zaru: Tough! I'm off. *Gets out of his chair and starts walking off stage.*

Jane: Okay, you can come but you will have the very tiniest of entries and say the minimal amount of dialogue, do you understand!

Zaru: *Walking towards her.* Sure, so long as I get to act with other characters besides you all the time. Well tell me what is happening in this workshop so I know what is going on.

Jane: *Glares at him.* The workshop is starting off with an improvised role-play organised by the students. The teachers aren't expecting it. Some of them are going to be chosen to be members of a tribe. Others will be pulled aside to act as pirates. It is a play which explores drought and limited resources.

Zaru: Can I come in then?

Jane: No

Zaru: When?

Jane: Listen and I'll tell you. The role-play is not even going to be portrayed in this drama. Last week we asked the teachers to think of a lesson plan using drama and to share it with us this week. We are going to ask one of the teachers to give her lesson and then discuss it and look at what worked and what did not. This is where you can come in, you can give the teacher who shares her lesson with us a bunch of flowers. After that you can come and sit next to me until the workshop is rounded up. Come on it's getting late. *Get up and start walking off-stage.*

Zaru: It's quite a small role. Can't I dance with the teacher too?

Jane: NO

Zaru: How about I read her a poem?

Jane: NO

Zaru: Ahh, what about a song for everyone?

Jane: NO

Curtain down.

END OF SCENE 1

S

cene 2.

*Set: Same as Scene 2 Act 2.
Curtain up.*

The teachers and the students are in the same position as when they were playing the game of "Show and Teach" except everyone is in the on-stage audience. Rob and Thomas are in the same place watching the show. Cue clapping. Stage audience claps. Cue music. As they clap Glen runs onto the stage with a mike and bows to the audience.

Glen: Welcome back to "Show and Teach". Last time the EDT drama students facilitated a role play with the teachers, this week one of the teachers is going to share with us her lesson plan using drama. A round of applause for the teachers please.
Stage audience applause.

Glen: Thank you. Today's facilitators of the show will be... *Drum roll.* Alex and Suzanne. Come down you two.

Cue music. TKZee - Shibobo. Cue clapping.

Glen: Hello, how are you?

Alex: Slightly nervous, I really want this to work.

Glen: You are being examined on this aren't you?

Suzanne: Yes.

Glen: How exactly do you see your roles?

Alex: Well I want to help the teacher who is brave enough to do her lesson with whatever drama skills I have. Basically I want to be seen as a support system.

Suzanne: Yes, also to draw out further ideas around using drama in the classroom.

Glen: Here are your facilitation hats! *Puts two large hats on their heads. Well good luck.
Claps her hands together and so does everyone else.*

Okay now for our teacher. Do we have any volunteers?

Dim lights and have one search light going through the stage audience. Suddenly searchlight lights up on Mrs Meersig who stands up.

We have a volunteer, come down Mrs Meersig.

Cue music (TKZee - Shibobo) and clapping.

Fade music

Glen: Mrs Meersig, How do you feel?

Mrs Meersig: Good.

Glen: Great, you have Suzanne and Alex to help you and we are your class. Good luck.

Glen leaves the stage.

Dim lights

Cue music - TKZee - Shibobo

Lights up.

The stage audience are now sitting on the floor in front of Mrs Meersig. It is still very clear that the class are not young children but teachers and pupils although they are acting like children. The lesson begins. Same as last "Show and Teach". Audience laughs as if it is a sit com.

Fade music.

Mrs Meersig is a very confident character, she is an experienced music teacher. She leads the class like she is used to teaching very young children. She has a traditionalist style about her and the audience should be able to identify her teaching techniques immediately with what they have experienced at school - teach by repeating. The class of students and teachers are acting their roles as pupils which is quite funny as they copy behaviour they have seen in the classroom.

Mrs Meersig: Good morning class³.

Class: *together in a sing song voice.* Good morning Mrs Meersig.
Laughter from audience.

Mrs Meersig: Class today we are going to learn about a song. The song has a name, but I won't tell you what the name is, you must listen to the song and give it a name. I also want you to tell me what the song is about. Are there animals or people in the story? Listen very carefully.

Singing

The donkey and the cuckoo

They quarrel every day

Who is the finest singer

In the merry month of May?

Who is the finest singer in the Merry Month of May?

Audience clap and laugh, class also claps.

Mrs Meersig: *Said in a very authoritarian manner.* What was the song about? Was it about people or animals? *Pause as she looks around the class.*

Who would like to tell me?

Kathy puts her hand up.

Audience laugh.

Mrs Meersig points to her.

Kathy: About animals.

Mrs Meersig reaffirms what Kathy says before she has even finished saying it.

Mrs Meersig: About animals.

Audience laugh.

How many animals?

Nosipo: Two animals.

Mrs Meersig: *Addressed to Nosipo.* Who were they?

Nosipo: A donkey.

³ The dialogue in this font has been taken *verbatim* from the video recording of this event. This scene is a very close reconstruction of exactly what happened on the second day of the workshop, on the 30th May 1997, including the subtle relationships between characters. The only added dramatic effects is the game show genre. This is to encourage the off-stage audience to participate in creating the atmosphere of the scene

Mrs Meersig: *Reaffirming.* A donkey.

Nosipo: A bird
Audience laugh.

Mrs Meersig: ..and a bird. And this bird is called a...?

Class: *Together.* A cuckoo.
Audience laugh.

Mrs Meersig: Yes, would you like to give the song a name? *Said in warning tones.* Would you like to listen to it again because after this we are going to sing it. But this time you must tell me what happened to the donkey and the cuckoo.
Alex uncertainly puts her hands up in the shape of a "T" as a way of asking for time to speak.

Alex: Sorry, Can I stop it there? *To class.* Does everyone know what a cuckoo is? How it is different from any other bird?
Nervous laughter from audience, as if they are not quite sure whether this is part of Mrs Meersig's act.

Mrs Meersig: *Surprised and slightly irritated.* I was getting there.

Alex: Oh. *Briefly looking at Rob at the examination table.* I was just going to say that you've got a lovely opportunity to teach them what it is.

Mrs Meersig: Yes, yes, that is right.
Irritated, she pushes past Alex and says to the class.
Where does the cuckoo comes from? It's called a cuckoo because that is how the bird sings, it makes a sound like it's name. *Singing "Cuckoo cuckoo".*
Class and audience laugh and Alex slinks to the side of the classroom again.

Mrs Meersig: *Seemingly thinking about what she was going to do next before the interruption, she looks down at her feet, then looks up.* Now, um, what happened to the donkey and the cuckoo. Just listen once more.
Sings again.
What were they doing, the donkey and the cuckoo? *Points to Carol.*

Carol: Quarrelling.

Mrs Meersig: *Bending over to class.* They were...

Class: Quarrelling.

Mrs Meersig: *Repeating after them.* Quarrelling.
Laughter from audience:
So what do people do when we say that they quarrel? *Looking around class, very confidently.*

Class: They fight.

Mrs Meersig: They fight. Do we sometimes fight?

Class: Yes.
Laughter from audience

Mrs Meersig: Yes. And where else do you fight?

Class: At home.

Laughter from audience.

Mrs Meersig: At home. Do you see fighting sometimes at home? *Demanding.* Is that the way we should live?

Class: *All shaking their heads very seriously.* No.
Laughter from audience.

Mrs Meersig: What do we teach you everyday? How should we look after each other? Should we fight? Do we hurt each other at school?

Class: No we don't.

Mrs Meersig: Okay.

Mrs Meersig is just about to move onto the next step when Alex steps out again. She seems more confident this time, like she has been thinking of something to say.

Alex: Can I stop there. *She turns to face the students.* Um... as students how are you feeling about the lesson so far?

The teachers are silent but the drama students answer.

Glen: It's exciting.

Mvusi: Great.

Clapping from the audience, everyone smiles and Mrs Meersig prepares to carry on the lesson but Alex does not move. She looks from Mrs Meersig to the class, she seems determined to get her point across.

Alex: Enjoying it! Are you happy just sitting or are you wanting to take part?

Phil: *Eager to continue the lesson and is slightly irritated with Alex for stopping it.* I don't know, we'll see where she is going?

Alex stares at her for a while looks like she is going to say something then moves back to the side of the classroom.

Clapping from audience as Mrs Meersig is centre stage again.

Mrs Meersig: *Looks at Alex, then back at the class.* Alright, now you know that we see donkeys often in our town. Now people use donkeys for different things. Now would somebody like to show us what they are used for in this town? Would someone like to come and show us? *Looking around classroom and pointing to Carol.* Carol would you like to come show us how people use donkeys?

Carol stands up, Applause.

Carol: *Looking at Mrs Meersig.* I think I will need a donkey, teacher?

Mrs Meersig: Then find yourself a donkey.

Laughter from audience and class.

As many donkeys as you need.

More laughter from audience and class.

Carol: *To Glen.* Will you be my donkey please?

Glen gets down on all fours with her hair hanging down the side of her face.

Audience and class laugh.

People don't usually care about donkeys. In town I see people hitting the donkeys.

Hits in the air above Glen's back. Come donkey Go, go, go!

Audience and class laugh.

Dramatic Learning <> The Power of the Past Act3Sc2

*Glen as donkey starts crying.
More laughter from audience and class.
Glen and Carol sit down.*

Mrs Meersig: To class. Do you only see people hitting donkeys? Or do you sometimes see people being nice to donkeys? Would someone like to show us if they've seen someone be kind to a donkey?

Kathy: I've only seen people hitting donkeys.

Mrs Meersig: You only see people hitting donkeys?

Kathy: And eating grass.

Carol: I only once saw someone being kind to donkeys. It was a lady in town...
Mrs Meersig interrupts her.

Mrs Meersig: Would you like to show us?

Carol: *Gestures to Glen to be her donkey again. While she is saying this she pats Glen on the head.* They were patting them, they were nicely dressed with strings and balloons on. That was the first time I saw people being nice to donkeys.

Mrs Meersig: *Moving on without really looking at what Carol is doing.* Now if you had a donkey...
Realises Carol and Glen are looking at her. Thank you.

Applause from audience and class.

Demanding Would you treat your donkey like this or would you be hitting your donkey everyday?

Silence, a feeling of tension.

Class would you be hitting your donkey? Would you like to hit your donkey and must it just work for you all the time?

Phil: But sometimes donkeys don't listen and you have to hit them because they don't want to move, they just want to stand there.

Tension broken, Laughter from audience.

Mrs Meersig: Does anyone know what else we can do if the donkey does not move?

Alex: Can I just stop it there? *Not addressed to class this time but directly to Mrs Meersig.* Umm sometimes it's nice if someone says something like that, like donkeys not wanting to listen, it might be nice to do a role-play.

Mrs Meersig: *Quite taken aback at her boldness.* Okay.

Alex: *Warming up to her topic.* And say, try and be that donkey and see how it feels, that way the student gets a sense of what the animal feels like.

Mrs Meersig: *Looks around at class, she looks shocked.* Okay.
Silence for a while.

Alex: *Very boldly* So try it!

Nervous laughter by class and audience. Jane becomes frozen with a fixed smile on her face.

Silence, everyone looks at each other.

Mrs Meersig: Okay. *Defeated.* Why don't you see how the donkey would feel?

Nothing happens for a while and then Phil and Mvusi look at each other and move to the centre of

Dramatic Learning The Power of the Past Act3Sc2

the stage. Phil acts as a donkey and Mvusi as driver. They really do a great performance which gets everyone laughing but things are not quite the same.

Mvusi: *Hitting Phil hard on the backside. Move, move! Kicks her. Move you stupid donkey. Shouts out to the audience. Carrots for sale.*

*Everyone claps and laughs.
Laughter dies away and everyone shifts around nervously.*

Mrs Meersig: *Looks at Alex and says in a low voice, pointing at the class. Do you want me to carry on? Must I still go on?
Suzanne looks around nervously.*

Suzanne: *Prompting. Maybe you could get into the quarrelling now.*

Mrs Meersig: *Reluctantly. Yes, the quarrelling.*

Alex: *Talking to class. The thing is as students - what can you see, what can you learn from what they have just done?
Everyone silent, Jane is still frozen with smile on her face.
You were all laughing. Why were you laughing?
Silence.*

Kathy: *Gently. Because the donkey was talking.
Scattered laughter.
Glen looks around and then stands up and goes up to Alex, and talking directly to Mrs Meersig.*

Glen: *But maybe it's nice to ask Phil that now she has been the donkey would she ever hit a donkey, now that you have felt it.
She starts taking over as teacher by turning to class and gesturing to Phil.*

Phil: *Ja, it was sore.
Scattered laughter.*

Glen: *Still trying to solve things. Talking to class and Mrs Meersig. Maybe we could explore... We could get to the quarrelling. Looking at Suzanne. But maybe we could explore umm... Looking at Mrs Meersig. Someone else could give a suggestion of making the donkey go without hitting him.*

Glen: *Turning to Alex and looking to see if she will agree. Alex?*

Alex: *Turns to Mrs Meersig as if lecturing her. Ja, so by sometimes changing roles they get a new understanding of what it's like. Talking to Mrs Meersig directly. And as a teacher it is important that you manage to see where those moments are so you can say to the students well how do you feel now, now that you've been the donkey and then take it on.
Awkward silence. Glen turns around and sits down, she shrugs. Everyone has got a shocked look on their face but they don't seem to know what to do.
Alex points to Mrs Meersig.*

Alex: *Why don't you take it on.
Mrs Meersig laughs bitterly and makes no move to do anything.*

Suzanne: *Still looking nervous. Well, why don't we look at how to get the donkey to move without hitting it.*

Mrs Meersig: *Reluctantly. Okay, despondent. Do you think we could get the donkey to*

move without hitting it? *Shrugs her shoulders* Would somebody like to come and try and show us that?

Phil and Mvusi come to the centre stage again. They do a great performance again but everyone is still frozen.

Phil: *Acting donkey.* I'm not moving.

Mvusi: *Strokes it.* Please move donkey. *Gives it a carrot, gives it water.* Good donkey! *Stroking.* Scattered laughter and some "Ahh's".

Mrs Meersig: *In a flat voice* Thank you. So perhaps you'd like to tell us what it felt like being the donkey.

Phil: *Smiling.* It was nice. I felt cared for and willing to help, they would be selling and I would be helping them and they would be able to get more money as I would be willing to move.

Mrs Meersig: *In a very tired voice.* Now the song sang about a quarrel, it mentioned quarrelling and you, *gesturing to class,* said quarrelling meant fighting. Would the two of you like to show us when animals quarrel? *Gestures towards Nosipo.*

Nosipo: *Confused.* People?

Mrs Meersig: *Resigned.* No animals were quarrelling about who is the finest singer in the merry month of May.

Mrs Mavuyu: *To Nosipo.* Bok!

Mrs Mavuyu and Nosipo act out a pair of buck fighting. They are brilliant. The audience and the class break out into spontaneous laughter and applause. They applaud eventually fades. Everyone is slightly happier until they hear Mrs Meersig speak. They laughter stops and there is silence as everyone stares at her in complete shock. She is looking at her feet, fluttering her hands trying to think what she should do next. There is a complete contrast between how she was in the beginning and now.

Mrs Meersig: *Slowly.* So they were quarrelling about who would be the best...?
Looks at the class despondently

Everyone: *Said in one voice while staring at Mrs Meersig as if transfixed at what is happening but horrified at the same time.* Singer.

Mrs Meersig: *Looks up at the sky.* Okay, lets see... *Looks down,* ...if you are quarrelling about who is the best singer. Umm, I don't know. *Lifts her hands and lets them fall to her side as her hands hit her side there is a clash of cymbals. She stares at Alex. All the teachers are frozen. The students look at each other. Mrs Meersig just stares ahead. There is a long silence.*
Suzanne suddenly walks forward and talks to Mrs Meersig.

Suzanne: Maybe instead of just taking two people from the class and making them sing you could have a competition from two sides of the classroom with the one side being the donkeys and the other the cuckoos.

Mrs Meersig: *Automatically* Okay.

Phil stands up and moves over to Mrs Meersig and says to her.

Phil: Also maybe it would be easier if you knew who was the donkey and who was the cuckoo because if you tell your students what role they are it would be easier to play in that role.

Mrs Meersig: *Automatically, repeating after Phil.* Okay, you be the donkey, you be the cuckoo, okay. *Mrs Meersig now has a circle of students around her, all talking to her. She is nervously looking from one to the other.*

Alex: *Still feeling very in control.* It's good for the students it helps them enroll a lot more, like we did with the Indians. We used paint and building a fire, when you create the environment it helps. Maybe you could say, what does a donkey look like, it's ears, make the students build that. That's also like learning about the cuckoo. *Directly to Mrs Meersig.* I mean, I certainly don't know what a cuckoo looks like, I know it goes cuckoo but I have no idea what it looks like, so by talking about that it can make their roles richer. *She nods her head as if she feels that she has said what she needs to say.*

Just as she does this there is a huge noise backstage. All the student's look up startled. A voice from backstage.

Zaru: Sorry.

Silence.

Said from backstage. Music.

Cue entrance music - TKZee - Shibobo. Zaru prances on stage in a ridiculous array of clothing. He bows to audience and then looks around. As he does his grand entrance is slightly dampened. He rolls his eyes at the ceiling. Mrs Meersig and the students just stare at him. Jane is still sitting with a frozen smile on her face.

To audience. Typical, and I'm not needed huh.

Walks over to Jane.

Hello.

Jane stays frozen.

Look what's happened. Say something. Do something, anything. Don't just sit there. Look what is going on. Do something before it is all too late.

Jane stirs.

You are not a passive observer. Say something!

Jane looks at him and puts her head in her hands and moans.

Do something?

Jane: I can't, I don't know what to do. Why has it gone so wrong?

Zaru: *Tapping his foot.* We can talk about that later, just say something now, it doesn't matter what, just do what you can do, that's all. Take that step, even if it is small.

Jane looks at him and clears her voice, as she does so the scene goes back a few seconds.

Alex: I know it goes cuckoo but I have no idea what it looks like, so by talking about that it can make their roles richer.

Jane: *Very quickly.* As she says it all the teachers look up surprised. What do the teachers think? How would you go about doing this? *Confused looks.* Have you got any suggestions, what do you think of that idea?

Mrs Mavuyu: *Slowly.* What do you mean?

Jane: *Nervously.* I just want to know, we are throwing a lot of ideas onto the table here. I just wanted to know if you had any ideas about it and had anything to add to enrich the situation? Maybe if you were teaching in your classroom, how would you go about doing it? Alex has just been giving us a lot of ideas and so has Phil, I was just wondering if you had anything to add to that.

Mrs Mavuyu: *Understanding.* Okay.

Alex bulldozes the scene.

Alex: Sorry can I ask a question? *Doesn't wait for anyone to answer, everyone looks at her startled.* Directly to Mrs Meersig. How do you normally do this lesson?

Everyone looks at Jane but as soon as Alex said the above she has frozen again.

Zaru: Jane? *Waves his hand in front of her face. Sighs.* Great! So this is my great performance.

Mrs Meersig: *In a withdrawn voice.* I would normally teach the song and let them do the actions and then let them dramatise it. I didn't think of making two sides and both trying to out sing each other. Basically the action is to get them to identify the donkeys that are ill-treated and those that are looked after and the quarrelling. I would have done that, that was all. But very often while you are teaching things come to you.

Carol: *Rebellious.* But in groups there are those who won't sing and those who won't do drama.

Alex: *Looks at her.* Do you want to try something, become the teacher?

Carol: No I don't want to become the teacher, I was just saying.

Alex: Try.

Carol is silent. Zaru rolls his eyes and turns his back on the whole thing.

Suzanne: Does anyone else want to be teacher?

Everyone stares at her dejectedly. Zaru turns around

Zaru: Huh, look at them, they all look like something has died, even the students!

Students still desperately trying to save the situation

Mvusi: Maybe we should look at how the situation of the donkey and the cuckoo compare it to other situations in our lives, like why we quarrel and fight.

Phil: Yes maybe we can split up into groups, those who are considered and those who aren't because that is often why we quarrel, we are not considered.

Mvusi: Shall we try it?

Everyone is silent.

Alex: *Interruption.* What I want to say is that you don't have to give the class all the information the students can give the information themselves. If they give the information it makes us feel in control⁴. *Looking at Mrs Mavuyu and Nosipo.* Maybe we should ask the students why they were fighting? Or how? Donkey, who was the donkey?

Mrs Mavuyu: *Quietly.* No we were both goats.

Alex: Why were you fighting?

Mrs Mavuyu: *Looks at Nosipo.* Because I though I was more beautiful than her and she said she

⁴ This text is taken directly from the video material and portrays how Alex as well as the other students were struggling with their multiple roles. Here Alex is in the role of 'facilitator/teacher' telling the participants of the workshop why teachers should not just give education to the class, but she is speaking from her perspective as a student. Halfway through her sentence, she swops roles and includes herself in the "they" she talks about, "if they (students/pupils) give the information it makes us (students/pupils) feel in control.

was fatter and shinier than me.

Scattered laughter

Alex: *Demanding.* What was the outcome of the fight?

Nosipo: I lost because she used tricks.

A few people laugh.

Alex: *Looking desperate.* Does anyone have any suggestions how they could have solved the fights without tricks or violence?

A bit of nervous laughter.

Phil: *Smiling at her.* Animals can't talk to each other!

Alex: *Alex looks at the class.* Can animals talk to each other?

Scattering of nervous laughter.

Glen: *Looks around.* Now that's a question, a big question?

Alex: *Still unconcerned.* Do you all agree? What I am saying is by asking questions like that, people get a better idea of what an animal is, it's not just an animal anymore. If animals can communicate they have intelligence, see what I am saying? *Looks at them.*

At this Zaru walks into the centre of the stage.

Zaru: Okay that is enough. STOP! No more of this. I don't think any of you know who you are any more and what you believe in. *Everyone freezes* Alex come here.

Alex walks over in a kind of daze. Zaru puts his arm around her and walks her off stage. As he leaves the stage, cue sad music (Vangelis - Blade Runner). He comes back with a group of people with blankets they start putting them around the student's and teachers' shoulders and walking them off stage. Zaru goes over to Mrs Meersig and gives her to one of the people to walk her out. He makes sure everyone being looked after and at last goes to Jane and helps her to her feet, she puts her head on his shoulder and they walk out. The only people left on stage are Thomas and Rob, they sit writing for a while, discuss things in whispers then close their books, get up and walk out.

END OF SCENE 2

Scene 3.

Set: Same as Scene 1, Act 1.

Jane is sitting on the floor, centre stage. She still has the blanket wrapped around her. Zaru is pacing up and down, still in his outrageous clothes which are now ruffled and torn. Jane is staring at the ground dejected.

Jane: I can't believe it. All my wonderful ideals and this had to happen. I feel as if my world has fallen apart.

Zaru has stopped pacing and sits down next to her to listen.

I struggled with school when I was a child. I was terrified of teachers and what they could do to me. I wanted to look for different ways of teaching so children did not have to feel that fear and disempower-

ment. I thought drama and creativity was the answer but look what happened. Everyone in that classroom was disempowered. What happened shocked us all, yet none of us acted to do anything. No one knew how to act, what lines to say to change the situation. It was a situation that was all too familiar and we all carefully acted out old roles. It's difficult to accept.

Zaru: It's not the theory or your ideals that are wrong Jane, it is just that it is difficult to change. It doesn't happen overnight. It is a battle for everyone. Those lines that you wrote and those roles that you envisage are still there. You and the students still believe in them and still want to act them out, it will just take practice and you will make mistakes. What is important is that you learn from these mistakes, understand them and grow because of them.

Jane: I feel that but at the same time I have been deeply shocked at how easy it is to disrespect each other. I don't believe anyone meant for anyone else to be disempowered but it happened anyway. We were all trying to prove ourselves, me as researcher, the students as teachers. Oh, yes and don't forget the fact that this was an exam for them. Actually it was a typical educational product and look how it ended up.

Jane beginning to look up a bit.

There was no space for us to meet as people, we were all cast in roles and could not share our worlds with each other. We laid so many expectations on ourselves. It is a workshop therefore we have to teach something, I am doing research therefore I have to find out something, we are attending a workshop to learn something therefore we can't say we already know what they are teaching us. Isn't this the wrong attitude?

Jane jumps up and starts walking up and down.

We should celebrate if we go into a workshop as the facilitator/teacher and find out that the participants already know what we were going to teach. What a great exciting point to reach, for us and the participants as it means we can start exploring new environments together. But no, both parties, teacher and pupils, would feel that such an experience could not be a learning experience as we must get and give something. We expect something!

Looking around excitedly.

That's it, our expectations of what our roles were and what the process needed got in the way of really giving ourselves up to the process and learning, all of us learning.

Zaru watches her smiling slightly.

Zaru: *To audience.* She will be okay.

Suddenly Jane turns around dramatically to Zaru.

Jane: Oh no, what about Mrs Meersig, what am I going to do. I can't pretend this did not happen. I must go and apologise to her. I have to. She's going to be so angry with me.

Zaru: Probably.

Jane: *Her eyes wide.* Do you think so?

Zaru: Of course, she is a very experienced teacher and some third year university students made her feel very stupid, she will be angry.

Jane: *Looks at him for a moment, then straightens herself up as if accepting fate.* Well I will just have to face it. I'm going to phone her right now and make an appointment to see her.

Jane goes over to the phone and talks into it for a while. She just puts the phone down and it rings again. This time the audience hears her conversation.

Jane: Hello, Jane here. *Listening.* Yes. *Listening.* Yes it was very hard. Sure I'll be there.

She puts down the phone and stands staring at it for a moment. Then she turns to Zaru.

That was Felicity from Behind the Scenes, she wants me to appear on tonight's talk show to talk about what happened today. Jeez news travels fast. I told her we would be there.

Zaru: Not me, I've got other work to do.

Jane: What, you're not going to come with me. You have to!

Zaru: *Standing up.* No you can do all right without me, out there. I'm staying right here.

Jane: But what if things go really badly.

Zaru: They won't and anyway you can handle it, you always could.

Jane: *Looking at Zaru.* Thank you for everything. I'm going to miss you.

Zaru: Well don't, just give me a call and I'll be back. Remember I'm part of you anyway.

Jane: Well goodbye then.

Zaru: Goodbye.

They hug and Jane after a moment's sadness leaves the stage with her head held high already thinking about what is going to happen next. Zaru looks after her for a while then sighs, he sadly picks up his drum and walks off the stage in the other direction.

Curtain down.

END OF SCENE 3

Act 4

Behind the Scenes

Practice problems are often put down to 'difficulties of communication', as if all that was needed to put things right is a clarification of meaning and intent. Can one ever be sure that meanings are shared and commonly understood? No, because of the ever-present possibility of different interpretations...

The presenter's message is intended to persuade you, the audience, of the value of certain ideas... Perhaps you expected a presentation based on 'facts', which would be persuasive because of the association of 'facts', with 'things that are true'. The intended message is that there are no 'facts', just questions and a moral: be wary of anyone who says, 'these are the facts', which often carries with it the implication that 'there is nothing more to be said.'

Usher R, Bryant, I and Johnston, R.¹

Set for Behind the Scenes: Typical talk show set, there are comfortable chairs around a coffee table and tasteful decor. Behind the chairs is a large screen.

This is a show that usually happens after the news where one event is looked at in depth and the audience is taken behind the scenes of the story which was reported on briefly during the news.

Scene 1.

Curtain up. There is a lot of activity happening on stage. There is someone making sure the chairs are in place and that Felicity's notes are on the table in order. There is another man standing at the side of the stage with ear phones on, he is the glitzy man and is checking his signs which say "Applause" and "Laughter". Whenever "applause" or "laugh" appear in the text he walks onto the stage and displays the sign to the off-stage audience. Suddenly someone says over the speakers.

Speaker: Five everyone.

The person sorting out the table does last minute preparations then moves off. Lights dim. Lights up. Cue talk show music (TKZee - We like this place). Glitzy man with headphones holds up sign saying "Applause" to off-stage audience. Felicity walks in, dressed in a beautiful business suit with her hair piled on top of her head, she walks to the front of the stage, bows to the audience. Music fades out.

Felicity: Hi everyone, welcome to the show. Because this is environmental week Channel 5 is doing features on all sorts of environmental issues. For my programs, I have chosen environmental research, specifically the research done by a new researcher in this field, Jane Burt. Now I am sure all of you heard of the tragic ending of the workshop she organised with the EDT drama students. During the workshop for teachers on the techniques of theatre for development, a participatory and empowering approach to drama, the students and Jane struggled to find the action for their ideals of drama and teaching and fell back into old patterns of behaviour. This led to everyone that participated in the process, and one teacher in particular, feeling disempowered. The tragedy is that the students and Jane did not set out to disempower anyone, they just wished to share their skills with the teachers. Instead they got caught up with what the role of a teacher means and tried to be experts in something they knew little about.

Felicity pauses dramatically, she turns around and heads to the comfortable chairs and sits down. She turns to face the audience.

Most people involved in this event are understandably rather confused and to some extent shocked. Jane Burt, the researcher and organiser of the event went to speak to Mrs Meersig, the teacher most affected today. Richard, one of our favourite prowlers was there².

Felicity turns towards the screen at the back of the stage. Richard's face appears on the screen.

Felicity: Hi Richard.

Richard: Hi Felicity.

Felicity: So Richard, tell us what happened?

Richard: Well Felicity, I met Jane just as she came out of the interview, she was very relieved that she had

¹ Usher R, Bryant, I and Johnston, R. 1997.

² Richard's report is a reconstruction of my response and notes taken during an interview between Mrs Meersig and myself. 11th June 1997.

gone to speak to Mrs Meersig. I also spoke to Mrs Meersig, this is basically what happened. Jane apologised for the way in which the students abused their power as facilitators and mentioned that they should really have allowed Mrs Meersig to finish her lesson before criticising her approach.

Felicity: At least!

Richard: I agree. Anyway, she also mentioned that they seemed to have forgotten that they were working with experienced teachers who could have taught them a lot.

Felicity: How did Mrs Meersig react to this?

Richard: Mrs Meersig was surprisingly very friendly considering what had happened and responded that she realised that they were students who had only had a little experience and that the experience did not affect her personally. She said that the students probably did not understand what went into planning a lesson and that if they knew this they would know that it was impossible to achieve all that she wanted to achieve in the short time she had. It seems that Jane and Mrs Meersig left on amicable terms.

Felicity turns to the audience, image of Richard fades.

Felicity: It looks as if things are being resolved but lets dig a bit deeper. The EDT drama students co-ordinator was also present during the whole workshop and he is here with us tonight to tell us what he thinks happened³.

Cue music. (TKZee - We like this place) Applause. Felicity stands up. Rob walks onto the stage and shakes hands with Felicity. They sit down.

Fade Music.

Welcome Rob. Rob it is quite amazing the difference between the assumptions that the students and Jane had at the beginning of the workshop and what came out of the workshop. Do you have any comments?

Rob: Thank you Felicity. Yes, one of the things that came out of the workshop for me was that the students in particular were confused on two issues. First, the teacher/student relationship and, second a confusion between the content of the workshop, that is using drama for environmental education and the methodology and techniques of theatre for development. In the first instance it seems that the students were confused about their roles in this play. Where they to treat the teachers as pupils or as teachers? Were they giving the workshop as if to children in a class or to teachers looking for skills? This is not only something the students are confused about, the teachers probably came to the workshop with an idea that they were teachers with experience and looked upon the students as people with little or no experience who could probably not teach them much at all.

Felicity: Yes, according to Richard, that was the feeling that Jane got from Mrs Meersig⁴. Her comment was that they are only students who have little experience.

Rob: Yes, exactly, my question then, is, how useful are these workshops at all if the teachers' approach to the workshop is just that. Are they attending these workshops to learn anything or just to say they have attended a Rhodes University workshop?

Felicity: That is one way of looking at it but teachers are at times, sent by their principals to represent their

³ The dialogue between Felicity and Rob is a reconstruction of an interview (or debriefing) between me and Rob, the drama lecturer who co-ordinates the EDT drama courses. It is not a direct reconstruction as the conversation was not audio recorded but is taken from notes that Jane made during and after the interview. 19th June 1997

⁴ This response is taken from the interview which took place between Mrs Meersig and I that was reported on by the character of Richard.

school and do not necessarily want to attend the workshop at all⁵. Mmm, either way though the usefulness of the workshop is questionable. A comment one of the teachers made when the time of the second day of the workshop became an issue was "We need to get this over with"⁶.

To Rob Would you say that reflects what you are trying to say?

Rob: In a way, yes. It really shows their lack of interest.

Felicity: Maybe, or maybe they really support the ideals that Jane had when she introduced them to her project and invited them to the workshop but when they came to the workshop they soon realised that what was being shared was not what they needed or wanted⁷.

Rob looks at her and nods his head.

Felicity: And your second point?

Rob: Oh yes, I feel the students had quite a firm grasp on the methodology of theatre for development, but their inexperience led them to develop a workshop that was extremely structured and did not really allow for the teachers' knowledge about teaching techniques to come through. This led them straight back into teaching in ways they were trying to advocate getting away from.

Felicity: For example the way they locked the teachers' knowledge away in the Treasure Box activity at the beginning of the workshop. Couldn't another reason for their confusion be because they were uncertain about how exactly drama would work in the classroom presumably, because they have not experienced it before. They also have never done this kind of thing before so they wouldn't have felt as confident as say you or I would feel. In this kind of situation people do tend to try and control the situation rather than letting it flow. They don't feel confident enough to just let things flow.

Rob: Yes I suppose so, more importantly is that even though they had a good grasp of the methodology, they kept struggling with the content of the workshop which they did not really know much about, being environmental education. They should have illuminated the methodology behind the techniques they were sharing, such as taking a participatory approach, interaction, breaking down the barriers between the "expert" teacher and the pupil at the beginning of the workshop and reflected on them with regards to the techniques shown in the workshop. What happened was the students only started reflecting on what their approach to drama was during Mrs Meersig's teaching exercise instead of throughout their own work. You know that one of the main problems is the assumption that drama, by itself, is the answer to everything and is easy to use. But like everything else drama can be used in different ways and the techniques and the methodologies have to be shared as well. Really, in the end I think the workshop ended up being two days of fun and games, but little else with regards to showing the teachers how to use it in their contexts. The focus of the workshop was very unclear.

Felicity: And sometimes it wasn't that much fun anyway. Well thank you Rob for your contribution this evening.

Felicity stands up. Cue music and applause. She shakes their hand and Rob leaves.

Curtain down

END OF SCENE 1

⁵ Eureka Janse van Rensburg, August 1998. *Personal Communication*.

⁶ This comment was made when there was some debate over when to hold the second day of the workshop as Friday afternoon was unsuitable for some teachers. Eventually one of the teachers commented "Let's do it next week Friday as we need to get this over with." Some of the other teachers agreed and so the date was kept the same.

⁷ Eureka Janse van Rensburg, Dr. November 1998. *Personal Communication*.

S

cene 2.

Set: Same as Scene 1.

Felicity: *Looking at the audience.* To move on, let's ask some participants of the workshop what they thought happened. Welcome Mrs Meersig, Kathy, Carol and Jane⁸.

Cue music - TKZee- We really like this place, and applause. Felicity stands up. In walk Mrs Meersig, Kathy, Carol and Jane. They shake hands with Felicity and all sit down.

Felicity: *Pointing to the different people.* This is Mrs Meersig the principal of Lily Primary School. With her are Kathy and Carol, two teachers from her school who attended the workshop. And Jane Burt, the person who initiated the workshop and who is researching the process. Welcome.

All: Thank you.

Felicity: Okay, so what happened? Would anyone like to begin?

Jane: Thank you Felicity. Well when I started this research I saw drama as something which would give both teachers and children a voice to say what they need to say. But when we came to do the workshop we did exactly the opposite. We did not allow Mrs Meersig the chance to finish her drama. It wasn't participatory because there was a definite barrier between those cast in the role of the teachers and the pupils. The students, as teachers, were the only ones who made comments about what was going on. What was the hardest for me to watch was that the students and I had particular ideas about what we wanted to do but when we were in the situation we went right back to the way we had been taught when we were at school.

Mrs Meersig: *Looking at Jane.* The other thing was that the song I was doing was appropriate for Standard One's and here I had to face a group of adults and pretend they were Standard One's. I didn't expect the students to actually be able to cope with that. You know it takes teaching experience to be aware of those situations and the dynamics of the class. So you are teaching a Standard One lesson but you are so aware that you are busy with the adults. If I had a group of children it would have been different, their response would have been different. Also the students were being evaluated right there and then, that was the disadvantage of that situation. I would never have done it for Standard Ones in that short space of time but over a period of about three lessons. They've got to bear in mind that they couldn't expect to achieve all their goals in one lesson.

Carol: Children like to get involved in drama things but you must know there is no space in our classrooms.

Mrs Meersig: *Interrupting.* Yes, but we are already doing these things. I always use participation in my music classes. The children are always involved but there is always a personal approach. If Kathy was to teach the same lesson in the same class, she would probably approach it from a different angle and with as much success but it is a very personal thing. Also we should have

⁸ All dialogue by Mrs Meersig, Kathy, Carol and Jane is based on a audio recording of a Focus Group discussion with the Mrs Meersig, Kathy and Carol who are all teachers from one of the schools involved in the workshop, 2nd September 1997. The text in this font is dialogue taken verbatim from the audio recordings.

been given more information as to what was going to be expected of us. I didn't know what I was going into. In fact throughout the workshop it happened very often that we were stumped, we did not know what was expected from us. I might have approached my lesson differently.

Jane: I suppose so, we did not share with you the principles underlying the techniques we were trying to teach you. We did not look at how you could relate it to an everyday lesson.

Kathy: What you did in my classroom was very different Jane. Because the children were familiar with the animals that you worked with, it wasn't something strange to them when you told them the story, they enjoyed it, enjoyed making the sounds of the animals. You were thinking about the size of the children - you were dealing with little ones and you came down to their level⁹.

Felicity: Could you explain to our audience what you are talking about?

Kathy: Oh Jane worked with my children twice in the classroom and she approached it very differently.

Jane: What I feel the drama students were doing was acting. They were acting as teachers according to what they know and the roles they are used to.

Mrs Meersig: You have to shed your inhibitions as actors. The students don't have a problem with acting whereas some are drama-inhibited.

Carol: It's something you can't force on people.

Mrs Meersig: It is something that you feel your way in the classroom situation, in the workshop that was not an ideal classroom situation. So all those factors need to be taken into account and as I said there are things that they will learn with experience. They had very good points, valid points, like the idea of having two groups try to out 'coo' each other¹⁰. Also we spoke about fighting and I asked those two ladies to enact the fight between the donkey and the cuckoo. They missed it altogether. I realised I fell down. I realised this somewhere else, it was during a music festival and the teachers had to teach their children a fairy song and the teachers had to ask for help as they did not know what a fairy was I said "good grief", I never thought, I never gave it a thought. In fact as I was working on the music I thought should I speak about what fairies are, no nonsense these are teachers and low and behold this person says to me that she doesn't know what a fairy is. So if you don't know a fairy and you've got to sing a song about a fairies' dance, well it affects the whole nature of the song. Now it immediately struck me, they know of the donkey but they don't know a cuckoo. I've learnt about cuckoos in high school and I was at university and we did the song of the donkey and the cuckoo in class, it was a university set up. So my mistake was that I was trying to communicate a song to people who have probably never heard of a cuckoo.

Felicity: Are you saying that the reason why things went so badly is because of a language and education problem?

Mrs Meersig: I would probably have explained to them what a cuckoo was but I kept thinking these are not Standard One's I am teaching. In fact I have taught the Standard One's all about the cuckoo bird but in this situation I assumed it was not necessary and that is when I fell down. As for the student's input and excitement I wasn't perturbed, their behaviour was quite normal for students.

⁹ Cathy's comment relates to my visit to her classroom, See Act 5.

¹⁰ See Act 3 Scene 2

Carol: But we are doing drama anyway. When teaching a poem, they [the pupils] act. Even with the music they act.

Mrs Meersig: That is at our school we are doing drama. We can't say that for other schools. I'm not trying to be racist or anything but in some ways in many of our coloured schools we are already using drama.

Jane: Maybe the workshop needed to concentrate more on how we could use drama as a process seeing as some of you are already using drama. To keep pushing it one step further so it actually becomes a way in which you can try and learn new things and it becomes the process of teaching itself and not just acting out something.

Felicity: Okay thank you very much everyone. I think we all feel that we understand the situation much better. It is a pity we could not get the drama students' perspective but they are presently writing exams which we wish them luck for.

Cue music - We really like this place - TKZee. Everyone stands up. Felicity shakes hands with everyone and they leave the stage.

END OF SCENE 2

S cene 3.

Set: Same as Scene 1 and 2.

Felicity briefly glances at her notes.

Felicity: Now we have Professor Kesheni, an expert on educational theory and practice from Yahoo University.

Cue music. Felicity stands up. Professor Kesheni walks in, shakes hands with Felicity and they both sit down. Professor Kesheni looks like the stereotypical professor in a dowdy suit with a bow tie.

Fade music.

Felicity: You have had extensive experience in dealing with this kind of practice in education, Professor, both in your work as a lecturer at Yahoo University and your own personal research on teachers and the roles they play. Recently you presented a paper at the International conference of Process Educators, entitled "Roles and Rolls: Are we rolling away from our roles?" which was warmly received. And here you are in role again, thank you for being on my show Professor.

Prof Kesheni: *Laughing.* Thank you Felicity, you are always in top performance.

Felicity: *Laughing, and pats him on the knee.* Really Professor. *Straightens herself up and gets serious after a brief glance at her notes.* Professor, you heard the conversation just now, you saw the video recording of the workshop, you heard the initial interview with Mrs Meersig as well as the interview with Rob, the co-ordinator of the Educational Drama and Theatre course. What is your reaction to this scene?

Prof Kesheni: Well Felicity, it is all rather a complex issue but it is an issue that I addressed in my paper "Roles and Rolls: Are we rolling away from our roles?" This is unfortunately a common occurrence in education today as everyone struggles to come to terms with a new way of doing

things. If we take the idea of the students not having enough experience for instance, yes... First of all it makes one think that if they lacked the experience why did they not just draw from the experience of the teachers. They could have asked yes, yes. They could have asked what is common teaching practice. How do you keep the attention of small Standard One's etc etc? But instead they tried to teach the teacher as it where. Ha, ha! Quite a common occurrence, that once in a role of power, say a teachers role, we draw on our experience of that role? Tell me Felicity what do you think of when you think of a teacher as say a pupil would?

Felicity: Umm bossy, defensive, dictator, domineering, authoritarian, scary....¹¹

Prof Kesheni: Yes, quite and what did these students play, the teacher! Not the teacher they wanted to be, no, but the one they know so well. The ones they were taught by. The script has been written too well I'm afraid, it takes more than ideas to change the past Felicity. It's easy to confuse roles.

Felicity: Come on Prof, you don't take us to be that powerless? I for instance am at least a dozen different people a day.

Prof Kesheni: I'm sure you are Felicity, I'm sure you are. And that is really the point isn't it. The students really do believe in their new teaching strategies but old roles are constantly falling out of the closet. I am not saying that the whole problem just lies with the students my dear, like I said things are far more complex. What about the comment that both Rob and Mrs Meersig made, "they lack experience", really they have had twelve years of schooling and three years of university, I'd say they have too much experience. Doesn't this idea that we need experience, that we need to have done something for many years lead to us getting stuck in old patterns? I tell you Felicity this smacks of protecting those in the know. It's not experience, knowledge or an expert that changes things, it is originality and reflection. I would say it is not a lack of experience but a lack of education which calls for critical reflection.

Felicity: But it is because you are an expert in this field that we called you here. Are you telling me we may as well have called in a matric student and she could have told us all this.

Prof Kesheni: You've got me there! Maybe she could, perhaps not in the jargon I'm using but she could tell you what she has learnt from school and if you listened carefully, underneath the facts and the content. you would hear she has learnt compliance with the rules, obedience and acceptance of the status quo, oh, and don't let me forget competition¹². The drama students knew that, even though they were trying to influence a change in teaching, when it came to the crunch there was only one right way and as teachers it was their way!

Felicity: *To audience.* Well that will definitely save some money, next time we need some advice we won't call in the expert. Thank you Professor.

Prof Kesheni: No don't go that far. You need us experts to tell you that everything is complex and difficult otherwise what would we do all day if we couldn't look for more meaning in things. Give us a break, we need shows like this and people like you to allow us to say what we think.

Felicity: Okay Professor, you called for reflection as what is needed. Do you feel that is what this workshop needed?

Prof: Mrs Meersig said it for me, "At some points in the workshop we did not know what was going on or why we were here." Did the students and Jane share with the teachers their wonderful and exciting ideas

¹¹ These are characteristics which participants gave at a roundtable discussion, that I ran. I asked the group to name characteristics which they thought described a teacher. Burt, J. 1998.

¹² See Gatto, J. T. (no date) Also Berold, R. 1998.

about drama and environmental education? No! Does a teacher let his/her pupil know why s/he has to learn about the earthworm and not the tiger? I mean Jane and the students really believed drama was participatory and called for critical reflection, remember all their wonderful ideals at the beginning of the process, but did they share these ideals? So the drama techniques became a way of just getting the environmental content across, just like the old teaching style, which I call Fact Driven Education (FDE). I suppose this could also be related to the lack of focus the workshop had, that Rob their lecturer spoke about. But really, the teachers could have stopped Jane and the students any time during the workshop and asked them, what is this workshop about. Instead they really became the pupils, not questioning what they were being taught and just expecting knowledge to be handed down to them in a top-down situation¹³.

Felicity: Are you saying the workshop did not achieve what it set out to?

Prof Kesheni: Well it did not achieve its outcomes¹⁴, no. Take Carol's comment just now. "But we are doing drama already anyway. I am thinking, when teaching a poem, they act. Even with the music they act." From this statement we can see that the workshop did not necessarily succeed in developing a deeper understanding of the role and the potential nature of drama techniques in education. It especially shows that the workshop probably did not succeed in sharing the methodology of theatre for development.

Felicity: But hang on, Mrs Meersig said she learnt from the workshop and that what she learnt was that she did not teach the content of her lesson well enough. She was not clear about her facts. She did not explain what a cuckoo was and that's why the lesson failed.

Prof: Well as an experienced teacher, who has been teaching FDE for many years what do you think she would be looking for in a learning experience? I feel she is really taking the blame for the wrong thing. Her role as pupil and teacher for so many years zoned in on a fact finding mission to explain why things were going so wrong. Also it is easier for a teacher to blame her struggles on the inadequate knowledge of others than to critically look at the whole process. Do you think Mrs Meersig really wants to know that a bunch of students had embarrassed her, a teacher of many years? No, it is easier to think that the reason things did not work is because of the language problem of first language Xhosa speakers. How does it go, when something is lacking, we just need more information so we just top the human brain up a bit, easy!

Felicity: Prof, are you saying that we look for what we want according to the role we are in? And that the issue about the Cuckoo is not important? Well I don't buy that completely. Mrs Meersig, an experienced teacher was just not given the chance to do what she was asked to do?

Prof: Felicity, Felicity. In this situation she was the pupil not the teacher, although during her exercise she was acting as teacher, and what was done to her is done every day in our classrooms.

Felicity: *Angrily.* This is something completely different, if you don't mind me saying so. She is an adult not a child and I don't appreciate the comparison. Children have to learn facts, they have to be taught to behave. Isn't the reason we asked you here because you know a lot about education and you are telling me that is a load of hogwash? I'm sorry I'm finding all this very hard to accept. As far as I can see a bunch of students overstepped the line.

Prof: We don't like our norms to be challenged do we? Didn't Mrs Meersig comment that their behaviour was normal for students, if that is the case then we must expect all students to behave like this even though we don't want them too. And when they come to us to share the skills that they have learnt at university with us, we don't need to take them seriously as after all they are students, how can we expect anything different?

¹³ Eureka Janse van Rensburg, August 1998. *Personal Communication.*

¹⁴ See Act 1 Scene 1.

Felicity: Well you obviously know more about this than me but I feel that you are just playing games and I do not want to discuss this any further. Let's move on to something else. Mrs Meersig mentioned that the students didn't take into consideration that things are different in the classroom, that a teacher will feel her way as she goes as to whether certain techniques can be used, such as drama? Also that teachers have different teaching styles?

Prof: A valid point. One of the main problems with the workshop run by the students is that they did not allow for flexibility and reflection. They were teaching according to a strict curriculum which was not open for development. What Mrs Meersig was also saying is that doing a lesson can't be rehearsed beforehand. Each class will be different, some will seem to work better than others, some won't and one learns with experience to respond to the differences.

Felicity: I suppose drama students are used to many rehearsals for the one time performance, and this workshop was that performance for them.

Prof: Yes I suppose so but still if Mrs Meersig is saying that teachers adjust according to the situation, why could she not adjust to the situation in the workshop? There seems to be a contradiction here which suggests that teaching styles are pretty much rigid but techniques can be adjustable. This does not change anything as any technique can be turned into a technique for FDE.

Felicity: You enjoy this don't you Professor, causing chaos, making everything grey and not black and white. When I started out this evening I felt sure I knew what had happened and who was to blame. I wanted someone to point at and say it was you. You have just taken that face, that someone and changed it into a dozen faces. I don't know whether to thank you or curse you
Nor do I know what to do about it. But thank you for coming on the show, it's been well... interesting.

Prof: Thank you Felicity. I've learnt a lot!

*Cue music- TKZee - We like this place. Both Felicity and the Professor stand up, they shake hands and the Professor leaves the stage. Felicity stays standing and walks to the front of the stage, talks to audience.
Fade Music.*

Felicity: And so we come the the end of our programme. I don't know what role you are in tonight but I need to slip into the role of cat feeder and head off home. Whether I will be able to see that role with any clarity after tonight is questionable? Good night!

Cue music (TKZee - We like this place), Felicity bows to the audience and walks out.

END OF SCENE 3

ct 5

All Alone

When Bilbo opened his eyes, he wondered if he had; for it was just as dark as with them shut. No one was anywhere near him. Just imagine his fright...

He could not think what to do; nor could he think what had happened; or why he had been left behind. ...at that moment he felt very crushed. But in slapping all his pockets and feeling all around himself for matches his hand came on the hilt of his little sword...

Now he drew it out. It shone pale and dim before his eyes. "So it is an elvish blade, too," he thought; "and goblins are not very near and yet not far enough." But somehow he was comforted. ... "Go back?" he thought. "No good at all! Go sideways? Impossible! Go forward? Only thing to do! On we go!" So up he got, and trotted along with his little sword held in front of him and one hand feeling the wall, and his heart all a pitter and a patter.

S

cene 1.

Set: A chair and a small table with a phone next to it is all that is on stage.

Jane sitting on a chair, looking up at the ceiling. When the lights are fully up she looks at the audience.

Jane: So that is that. Really the play should end here, after all we've had the climax and Felicity has ended everything off with a question which could send the audience home thinking of all sorts of things about drama, the research and environmental education. But the research continued. Of course we could always think of this as the second half of the play. The audience is left with a critical question to think about while they go and drink tea and buy some more munchy chocolates for the second half. If that is the scenario and you as the audience are all settled down in your chairs trying to open your sweet packets without making too much noise we can continue.

Jane stands up and walks to the front of the stage.

Right, at this stage of my research I was thoroughly fed up, the end of the year rush was approaching for the schools, I had other assignments to think about and my energy of involvement was at it's lowest. The teachers that were so keen from Mbeki Primary school had disappeared in the wind.

Jane walks back to the chair sits down and picks up the phone.

I phoned up their principal to ask if I could come and discuss the possibility of me working with one of the teachers².

Jane dials a number.

Jane: Hello can I speak to Miss Mavuyu please. *Jane waits a while.*

Hi Miss Mavuyu, it's Jane Burt from Rhodes University. I would like to come and speak to you some time about working with one of the teachers in your school as we discussed earlier.

Jane stands up and picks up a telephone and says as Miss Mavuyu

"Jane that would be really lovely, really but not this year. We need it yes but this is not a good time"

Jane sits down.

Oh Okay Miss Mavuyu, but I'd also like to run a focus group with your teachers and the teachers from Lily Primary School about what you thought of the workshop. Could you come to that in about three weeks time?

Jane stands up, as Miss Mavuyu

"Jane, it would be nice really, but now is a bad time for us"

Jane sits in her seat again

Oh okay Miss Mavuyu maybe some other time. Thank you for your participation in the workshop.

Jane puts down the phone and turns to the audience.

So that was that. Mbeki Primary school was too busy to continue to be involved in the project or their participation in the workshop had made Miss Mavuyu decide that whatever I was teaching was something the teachers from her school did not need to learn. Anyway one teacher still agreed to work with me from Lily Primary School, she seemed quiet and shy, but someone I really felt I could work with.

¹ Tolkien, J.R.R. 1966.

² This telephonic conversation is a reconstruction of a telephone discussion I had with Mrs Mavuyu the principal of Mbeki Primary School. The latter being a pseudonym for a primary school which sent teachers to participate. 11th August 1997.

Stands up and walks to the front of the stage.

Then I found out that she had not really chosen to work with me but the principal had chosen her as someone that should work with me. It wasn't Kathy's choice. I also realised there seemed to be a misunderstanding between me and Mrs Meersig, the Principal, about what I was wanting to do at the school. They thought I was training to become a teacher and needed a school within which to do my practical. This was partly my fault. In the same way that the students did - I was unable to share the full passion and ideals of my project. If I think back this probably stemmed from my first interview I had with a principal of a former white school in Grahamstown³. I shared with her all my ambitions for the project which were rather extravagant and unattainable, but they were my dreams. She was rather insensitive and I was very hurt by the whole experience. I was not keen to speak to any other Principals until I talked the situation over with my supervisor. She suggested that maybe the whole picture of my project was a bit daunting and I should just introduce it one step at a time⁴.

I tried to straighten out the situation with Mrs Meersig, by explaining again that I was a Masters student who was researching the use of theatre for development in the classroom but it seems old ideas will stick and Mrs Meersig's assumptions stayed the same. I was stuck with a hidden curriculum that only I was following and I was left with no one to share it with except the one teacher at Lily Primary School, Kathy. Kathy was very welcoming when I went to her to discuss working with her in the classroom. She was very obliging except when it came to one area, drama!

Jane looks up and Kathy walks in with a chair and sits next to her.

Jane:⁵ Kathy, the technique I would like to share with you is theatre for development. In the workshop the students shared some of the techniques of theatre for development, I would like to share with you the ideas behind it. It works something like this. The class researches a topic, maybe something you are presently looking at. We then explore and analyse what comes up using participatory techniques like image theatre - you know what we did in the workshop. After that we can put on a play which we could show to the other classes in the school, to show what we have learnt. I've made a file for you with exercises in it that I've found useful and I thought that as we work together we could add to the file⁶.

Jane grabs file from behind the chair and gives it to Kathy.

Kathy: Thank you

She opens the file and briefly glances at it looking slightly perplexed. Looking up at Jane.

You need to guide me.

Jane: Well we can guide each other as I have never taught in formal education before so there is a lot I need to learn from you.

Kathy: *Not convinced* Ja. And you know Jane, I try to get the children to research things, I ask them to bring magazines and they don't, I ask them to look in newspapers and they don't, they are so apathetic. Maybe it's the language thing, you know they are second language English speakers.

Sighs, there is silence for a while.

But really, I can't do drama, I have no experience.

Jane: But Kathy neither have I, that is why it would be great if we could work together and look at different ways together.

³ This interview took place on the 28th February 1997 with a Principal while doing my situational Analysis.

⁴ See Appendix C pp 134. I wrote two introductory letters to principals of Grahamstown. The first one reveals all my ambitions for the project, the second one is more reserved and was written after my first interview with the principal mentioned above.

⁵ Dialogue is based on my second meeting with Cathy 26th August 1997.

⁶ See Appendix D pp 136, for what I put in the file. It was an assortment of exercises I had collected as well as an explanation of image theatre.

Jane looks at audience.

You see even though I was very disappointed I had this vision that I would form a relationship with Kathy and we would work together trying out all sorts of things. And eventually come up with this play.

Kathy taps Jane on the shoulder

Kathy: No really I can't, you get certain types of people who can do drama and some that can't. I really can't, but you do it.

Jane: *Looking down* Okay maybe I can do it myself the first time and you can critique me afterwards and we can talk about the reasons why you feel you can't do the same thing yourself⁷. Maybe the second time we can do something together.

Kathy: *Looking surprised* Second time?

Jane: Well I thought I could work with you on a regular basis for a while and we could develop that play.

Kathy: Well Jane we'll have to see. I have to get through the curriculum and I don't want to fall behind. I've got two evaluations to do this term and I've only done one so far.

Jane: But I thought you go at the pace of the learner⁸ so there is not such a pressure to get everything done.

Kathy: Yes, but we need to finish the syllabus so that when the child goes into the next class they know what they need to know otherwise the teacher will complain that I did not prepare them.

Jane: Oh okay, but maybe the drama can be used to help with the syllabus, we can look how we can teach environmental education within other subjects. What would you like to work on?

Kathy: Well Jane, maybe you can work with them during the Environmental Studies class.

Jane nods.

Jane: What are you doing right now?

Kathy: Well I've just done mammals and I'm moving on to looking at birds.

Jane: Great, maybe we can look at birds.

Kathy: *Not very enthusiastic.* I suppose so.

Jane does not pick up her hesitation and jumps in with ideas.

Jane: Okay, I mean we could find out what information the children know already with image theatre or role-play and then we maybe can look at why we need birds.

Silence, Kathy nods her head slowly.

What do you usually do, do you look at the parts of the bird?

Kathy: *Said forcefully.* Well I usually get one of the boys to bring in a pet bird and we look at it.

Jane starts picking up Kathy's resistance but still plows away with ideas.

⁷ This approach was suggested to me by Ursula van Harmelen, 1997, after I approached her in a panic because Cathy didn't want to try drama at all. Ursula van Harmelen, August 1997. *Personal Communication.*

⁸ Although Outcomes Based Education were not being formally practiced yet, Lily Primary was already applying the principals of OBE by adopting participatory learning as well as continuous evaluation. They also, according to Mrs Meersig, tried to go at the pace of the learner with the lower classes rather than pushing them to reach a certain standard. This information is based on the interview I had with Mrs Meersig right at the beginning of my research when I was doing the situational analysis. 3 March 1997.

Jane: Okay. I like that idea, maybe we can look at the bird to find out what the children already know and then we can add more information through some games - I've got loads of books full of games...

Jane looks up at Kathy and notices that she is not looking very happy.

Well what do you think?

Kathy: I think you should do mammals.

Jane is silent for a while.

Jane: You've already done mammals with them yourself, hey?

Kathy: Yes.

Jane: Oh!

Silent for a while.

Okay we can do mammals. What does the syllabus say they have to know?

Kathy: The sounds they make, where they are from, what we use them for, how they live?

Jane: *Shocked* In one thirty minute lesson?

Kathy nods

Okay well have you got any ideas?

Kathy: No really Jane, you just do it. I can't think about these things. *Persuasive.* You think of something.

Jane: *Sighing.* Okay, but what about the ideas the students shared with you at the workshop.

Kathy: You know Jane, we go to so many workshops these days and each one is telling me to do a different thing and use a different way and all of them are expecting more work. We need practical examples of things. You can give me an idea about how to use drama.

Jane looks down, looking disappointed, then looks up at Kathy and slowly nods her head. Kathy smiles and gets up and walks off stage with her chair. Jane gets up from the chair and walks towards audience.

Jane: So you see, I realised that I was not going to get very far with the whole process of theatre for development as it was not something that can happen in a half an hour class on mammals. Kathy not wanting to do drama again, pointed to problems with the workshop which was supposed to give teachers the confidence to use the exercises shared with them. The workshop did not seem to give Kathy this confidence. Her comment about other workshops was also telling. Are most workshops for teachers like the one that the students ran, which tell the teachers what they should be doing without involving them and respecting their knowledge? But also teachers are only wanting "practical examples" as if they don't want to deal with the concepts behind the practice. Kathy explained to me that a good workshop she had been to was a workshop which basically gave the teachers a lesson plan for life skills. For me, a workshop like that would create a dependence that teachers are being asked to leave behind. But at the same time, the workshop that the students and I ran did not deal with the concepts or the examples adequately as Kathy felt she could not use the techniques and still viewed drama as something only experts could do.

Jane shrugs her shoulders

And from Kathy's perspective most workshops that she has been to have not been very useful to her. So here I am faced with Kathy's reluctance to be involved with the project. I am also faced with having to take a Standard One class in Environmental Studies using drama, something I had never done before, although I had worked with young children using puppets. I considering cancelling the whole idea of working with Kathy, but then Zaru appeared out of nowhere and handed me a newspaper cutting of a Namibian game played by small children (see below). The game works like this: one child acts out an animal without using words. The other children respond to his/her actions by making the

noise of the animal. Well I thought this is not exactly critically looking at environmental issues or theatre for development but I have to start somewhere. For myself and the project. Boy was I nervous, those children were the jury who would pass the verdict on my deeply cherished dreams.

Curtain down

END OF SCENE 1

Traditional Namibian Game - from *The Sunday Independent*, 1997



Children play a traditional game at //Aqri-ah in Namibia. Dancing in a circle, one partner mimics an animal and the other responds, making animal noises. Those too young to play sit on sidelines, watching and laughing

S

cene 2.

*Set: A classroom with chairs, a desks and a blackboard.
Jane walks on to the stage.*

Jane: So this is where I have to perform. Now that it has come to it I'm quite excited. *To the audience.* Please use your imaginations here. The adults that are about to come onto the stage are actually young children in Standard One⁹. Ah here they come.

Kathy walks in with actors dressed up in school uniforms who take their seats in the desks as if a jury were re-entering a court room.

Kathy: *To Jane* You ready?

Jane: I suppose so.

Kathy: Class, this is Jane and she is going to take our class today. Say good morning to her.
Class stands up

All: Good morning Jane.

Jane: *Slightly uncomfortable* Uhh, howzit, umm good morning class.

Kathy: *In a warning tone* Class, I want you to be good for Jane, do you hear me?

Class: *In chorus* Yes, miss.

Kathy: Okay Jane. *Kathy moves off to the side of the classroom making it clear with her body language that she does not want to be involved.*

Jane: Howzit everyone.

Some of the class: Hi.

Jane: Today I'm going to introduce you to someone who is going to help us learn about animals but before I do I want you to promise me something. If you don't understand what I am saying please put up your hand and I will explain it again, can we do that?

Some of the class nod their heads some say yes.

Kathy moves from her place by the side of the classroom and talks to the class.

Kathy: *In a loud voice.* Class If you don't understand the teacher you must put up your hand, okay.
Jane looks at Kathy, slightly taken aback and then looks back at the class.

Class: *In chorus* Yes.

Jane: Okay I am going to introduce you to an old woman who is going to help us learn about animals.

⁹ This scene is based on two lessons I taught to the Kathy's Standard One class in Grahamstown on 29 August and 4 September 1997. The dialogue is based on notes I made straight after the lesson and discussions with Kathy.

Jane looks around.

I hear her coming.

Jane turns around and shakes out her hair and puts an old blanket around herself. She turns back to the class.

Hello children.

Class: *Laughing.* Hi.

Jane: We are going to play a game about animals today but before we do we need to agree on three simple rules. The first rule is listen, not only to me but to each other because we all have something to learn from each other. Two, respect. What I mean is that we all have different talents and some of us can do some things and others can do other things. So we need to help our friends when they struggle and let others help us when we struggle, not to laugh at them but to help them.

Can we follow those rules?

Class: *In chorus.* Yes.

Jane: Great, the final rule is a fun rule. When I shake this shaker you must freeze and be very silent. Can we practice that? Move around, make a noise, speak to your friends.

Hesitantly children get up and start talking to each other.

Jane: Make a lot of noise.

Jane goes over and joins in a conversation between two small girls. She suddenly shakes the shaker and everyone in the class freezes.

Jane: Okay that's great.

Class unfreeze and sit back in their desks looking forward as if watching something of interest.

Jane moves away from scene and walks to audience. Don't you think that was a really cool idea (shakes the shaker). I thought it was. Some teachers had been saying to me that they can't control the children with so many in the class when doing drama. Well why not make controlling the environment fun. I'm really chuffed with myself. It worked too. Every time things got out of control I just shook it and the children froze. I think what I had begun to realise was that you don't just run into the classroom with theatre for development strapped to your back and give it to children and teachers. We have to work step by step. It's not only the teachers that are afraid of using dramatic participation, it is the children too. Even at Standard One, the education system had been successful enough to make these children think uniformly and hesitate when asked their own opinion. What I did from here was the little Namibian game. It seemed to work really well, the class was split up and amongst themselves they had to come up with an animal they wanted to act out. Then each group took a turn and the rest of the class tried to guess what the animal was. When they thought they knew they made the sound of the animal. Something amazing happened during the process though...

Jane walks over to the class. Everyone is in the same position, class seated. Kathy is on the outskirts of the classroom watching. The groups start talking. Jane goes over to the first group and starts talking to them and asking them what they want to do and asking them questions about the animal they have chosen which is a cow, while she is doing that Kathy watches for a while and then slowly walks over to the second group and starts talking to them. Jane is about to leave her group to see to the second group when she looks up to see Kathy, acting like a cat and all of the group following her, she does it really well. Jane watches for a few seconds then turns back to the first group and continues to work with them. Then looks up to the audience and walks over to them.

Jane: Can't act, my foot. *Pointing to Kathy.* What was she doing there?

As she points the class freezes. Jane is in front of the curtain and continues talking to the audience.

So the class acted out their animals to each other. It was great fun for everyone. When the class guessed what animal it was I spent some time asking them how they knew it was that animal. So we explored things like cows chew in a funny way, why because they eat grass, which turns into milk etc. I was excited when I finished the class, the children had responded and most exciting of all Kathy moved in and started taking part. I was sorry that I could only work with her this one time. But surprise, surprise, I received a phone call from her saying she would like me to come in again. I was very excited. She still did not want to help me organise it, or be part of the drama, but hey it was an opportunity I was not going to turn down. Unfortunately I was a bit too ambitious this time, I tried to get the children to put together a play about a tree growing from a seed to a huge tree. We did it outside and the children were so excited about being outside during school hours and playing around with drama that it did not matter how much I shook the shaker, I could not hold their attention. So, I learnt not to leap but to walk one step at a time. Kathy worked with me with the children from the start and seemed to enjoy the chaos although she apologised to me afterwards for the behaviour of her class. Unfortunately though, Kathy was not too keen to have me back in the classroom as, according to the curriculum I had not covered flowers and butterflies in that lesson which I needed to do. This meant she would have to cover it in the next lesson which would put her behind. She didn't blame me for this as she had not made it clear to me what was in the curriculum. Our communication was not always very good. We were both too polite and each of us struggled to make ourselves understood by the other. It definitely was not a language problem but rather we did not quite know where we stood with each other. We needed time to get to know one another. I was also very aware of not trying to dominate situations which led me to not give clear indications of what I was trying to do. I also felt I had to be very careful about what I said as this was the only teacher that had agreed to work with me and I felt I could not afford to lose this chance.

Kathy unfreezes and walks over to Jane

Kathy: It was only the second time we did it and if we try it more. *Shakes her head.* But we won't be able to. I'm just thinking of all the other work I've still got to do with them.

She goes back to the classroom and everyone stands up and walks off in single file. Just before Kathy leaves the stage she turns around and waves at Jane. Jane watches them go.

Jane: Still I went back to interview¹⁰ her hoping to convince her to try again. I asked Kathy about the lessons I had given and if she had any advice for me. Mainly her advice was around controlling the children, like using group leaders, using the class to help with the control. I mean without co-operation it is bit difficult to give forty children your attention. She laughed when I told her she was acting fine during the Namibian game. "Yes, I can use these techniques," she said, "maybe not like you, but in my own simple way I can. It's difficult with forty kids though, I used to have a class of twenty-five and I could do all sorts of things with them, like when they read I would get them to act out their characters." We were coming to the end of the interview, it was after school hours and Kathy wanted to go. I felt a reluctance to leave as it seemed a relationship was about to start and already it was over. I asked her if she would be interested in helping me write this part of the research. No you do it, she said. At least read it I said. No, just do it she said. Before I left she said, Jane, maybe in another lesson, maybe in an oral lesson we can try this again. Yippee I thought, when I thought?

Outside voice: TIME.

Jane looks around bewildered.

Jane: Wait I have not finished.

Outside voice: TIME, I SAID TIME, TIME'S UP get it?

¹⁰ This scene is based on two lessons I taught to the Kathy's Standard One class in Grahamstown on 29 August and 8 September 1997. The dialogue is based on notes I made straight after the lesson and discussions with Kathy. This information is based on an audio taped interview I had with Kathy after the two lessons I had given, 11th September 1997.

Outside voice: TIME, I SAID TIME, TIME'S UP get it?

Jane: Shut up, this is my research.

Outside voice: Sorry.

Lights start dimming.

Jane: Wait, I've maybe got a chance to continue this.

Outside voice: I'm sorry, maybe next year, maybe another degree, another project. It is someone else's turn now. Good night.

Jane: You can't...

Lights off. Start playing theme music - Shibobo- TKZee.

Jane: *Jane's voice shouts over the music* Okay, so what now?

Outside voice: What? Turn the music down.

Music gets turned off.

Outside voice: You have to leave the stage. Here grab this torch.

A lit torch is rolled across the floor towards Jane.

Jane: Thanks

Beam of light comes on and starts moving off stage. As soon as it is gone music starts up again and curtain comes down.

END OF SCENE 2.

Act 6

In - Sight on Channel 5

... from the art-making experience something new is understood or something is newly understood.

- Bolton quoted in Abah¹

S

cene 1.

FELICITY'S CELEBRATED CEREAL

A Breakfast Show with a Crunch

Set: Very good light, with couches and a coffee table with flowers as well as a jug full of orange juice and glasses.

Cue music - Something New: Count Basie.

Felicity is seated in one of the chairs dressed in a summer dress, her hair is down and she looks very relaxed and calm. Quite different from her challenging self the night before. Jane is sitting next to her. She is no longer in her white clothes but is in a summer dress like Felicity, she is sipping on orange juice.

Felicity: *To the audience.* Good morning viewers. Keeping with the theme of Environmental Week and my personal theme of environmental education research, I am going to be interviewing Jane Burt about her research. She undertook to look at ways in which theatre for development could be used for environmental education in the classroom. Her focus was on lower primary school. She held a workshop for lower primary school teachers which was run by the Educational Drama and Theatre students from Rhodes University. This workshop was not necessarily successful but Jane and the students learnt a lot from it. We revisited the workshop and what happened on my show, Behind the Scenes with Felicity, earlier this week. After the workshop Jane briefly worked with a teacher from one of the schools. Today I have invited Jane here to share with us what she has learnt from the research and what she thinks her research has to offer the environmental education community. I will also be exploring with her how she went about doing her research and how she found the methods that she used.

Turning to Jane.

Jane, why did you decide to research theatre for development as a methodology for environmental education within school?

Jane: Well Felicity, I had had a few brief experiences with dramatic techniques such as puppetry with young children and really felt how much they enjoyed active learning processes. What I struggled with was that drama was usually used, by the groups I worked with, as a way of informing the children rather than encouraging them to explore facts and issues which is what I thought was needed in environmental education, even in lower primary school.

Felicity: Why particularly environmental education Jane?

Jane: Well environmental topics or issues are usually very complex so it is not enough just to teach the facts but it is also important to encourage children to become critical citizens who can make decisions when faced with complex problems². It is surprising how many people become disempowered by the complexity of environmental issues³. For example if we take responsible consumption. Do we buy milk in glass bottles or in plastic containers? The glass is easier to recycle but the extra fuel it takes to deliver recycled glass bottles leads to more carbon monoxide being put into the atmosphere. So does the process of recy-

¹ Bolton, 1995 (quoted in Abah, O.S. 1995)

² See Courtenay-Hall's response to Micheal Sennera's paper calling for Environmental Education to be more factually based. Courtenay-Hall, P. 1998. Sennera, M. 1998.

³ See Gough, N. 1996.

cling glass add to more pollutants going into the environment? Plastic weighs less and can be transported easily with less carbon monoxide being pumped into the atmosphere. But plastic does not bio-degrade⁴. Basically what I am trying to point out is that environmental decisions are not easy to make. We need to be careful that our youth do not become overwhelmed by information and are unable to make critical choices.

Felicity: Okay I see what you mean. And why theatre for development instead of any other approach to drama?

Jane: Theatre for development has a particular approach to education and development. Instead of just passing on an informative message, theatre for development techniques such as image theatre, forum theatre and improvisational role-play are aimed at using drama as an empowering process. It aims at encouraging people to look at their problems critically. This is what I felt was missing in the creative techniques I had been using until I started the masters degree. I used puppetry to get children to learn facts or give a message but not to critically engage with those facts and messages. This is what I wanted to explore.

Felicity: Don't you think you were working with children that were too young for this? I can imagine this kind of theatre with older children but ages six to eight? That is a bit young to expect critical thinking don't you think?

Jane: Maybe, my research did not proceed far enough to really explore whether theatre for development is too complex for young children. I still believe that critical thinking should be encouraged whatever your age. But theatre for development is not only critical. It also looks to empower people usually by encouraging them to respect their local knowledge as a starting point for exploration. This is a principle that is recognised in Curriculum 2005, respecting the learners own knowledge⁵. This is another reason why I wanted to explore using theatre for development. Theatre for development also respects the art forms of local people and tries to use them in putting together a dramatic production. This is an outcome in the Learning area of Arts and Culture. As environmental education is to be a phase organiser across all learning areas⁶, I thought that environmental drama using theatre for development ideas would really fit well into this specific learning area. Again though my research did not really explore how this could happen as it set out to do.

Felicity: Why did you not fulfil what you set out to do?

Jane: I was very ambitious. I thought things would happen much faster than they did. I also underestimated how difficult it would be for all of the participants including me to adjust to the new system of education. We all struggled with our very new roles and we needed to clarify these and incorporate the theories behind the change into our way of acting and being as teachers, students and researchers. I also ended up working with a teacher that, in the beginning did not want to work with me, although I feel that she was quite keen towards the end of my research. Time was also a factor. There was a more subtle reason too. After the workshop that went, not exactly according to plan, as you know, my energy of involvement really took a shaking, my ideas were challenged and I struggled to come to terms with what had happened at the workshop. My basic assumptions had been challenged and my ideals of theatre for development seemed to be a far way off from being achievable.

Felicity: You seem to be telling us that research is not plain sailing.

Jane: That's for sure.

⁴ This was a conversation I had with a friend while talking about green buying. He argued that it is not as easy as we think and that we have to consider more than just the mark saying it is recycled. In Germany, his home country, there are so many conflicting opinions that no one really knows what choices to make. Binder, M. September 1998. *Personal Communication*.

⁵ Lotz, H & Janse van Rensburg, E. 1997.

⁶ *Ibid*.

Felicity and Jane laugh

Felicity: Jane tell us, how did you go about doing your research? Where were you coming from?

Jane: You mean what theoretical stance I was taking?

Felicity: Yes that, but also what were the practical decisions you had to take with regards to research techniques used. Could you also share with us what you learnt from those techniques?

Jane: Okay, this is always a difficult thing to answer as my approach to research and to education is influenced by so many voices and changing perspectives that it is hard to pin them down and give them a name. I suppose in relation to a research framework I could say that I am working within a post-positivistic/post-modern era. Which means to me that the lens I choose to view the world through are tinted with the multi-colours of the post-modern.

Felicity: Could you invite our audience to try on those lenses so we can attempt to see your view of what happened in your research with you?

Jane: Sure, most of my friends become frightened by the word "post-modern", feeling it is something unknown and not easy to understand. I think this is, in some ways an unnecessary fear as the post-modern is so linked to what we all know so well, being modernism. We can't escape it. The word post-modern shows how we are still linked through the umbilical cord of Modernism. The post-modern is a reflection and a challenge to Modernism. So in research processes post-modern perspectives involve a questioning of dominant forms of meaning, discourse and frameworks⁷. This was my research intention from the outset of my thesis. I questioned the dominant forms of education. I questioned the notion that environmental problems can only be solved or addressed by experts. I questioned conventional ways of writing up research and I saw accessing creativity as a way in which we could begin challenging these set ideologies as well as a way of embracing change and new perspectives and revisiting the old.

Felicity: Why do you see creativity as linking up with post-modernism?

Jane: I am not saying that modernistic ideas are not creative. Modernism was after all a great break from the past. If you consider Modern Architecture for example which designed buildings like nothing else that had been built before. Think of the magnificence of those huge sky-scrapers. No one had seen anything like it⁸. What Modernism did do though was set itself up as *the* new way. This change in itself seemed to stifle any other form of change. By using the word "modernism" to describe an approach to life that people had at the time, has already caught "post-modern perspectives" in the trap. What is after the modern? Modern represents the present. The Classicists were modern too in their time but they did not view their lens as modern. Only in this era have we been arrogant enough to call our viewpoint modern. With this language problem in mind, we can't go backwards, we can't go forwards as there is no forward, nothing to progress towards, to become more modern. We definitely do not want to always remain the same. So the only option left to us is to go beyond and to go beyond, for me, means to re-visit the past and the future, and hopefully arrive at the present.

Felicity: Phew, this all sounds very interesting but we need to stay focused on your research. How does this influence your approach to research?

Jane: Okay, my underlying assumption about the failure of positivism and scientism to adequately address environmental problems⁹, my search for something beyond the bottom line and my understanding that all situations, meanings and environments can be read as text which have been constructed according to power

⁷ Lather, P. 1991; Stronach, I. & Maclure, M. 1997.

⁸ Honour, H. & Fleming, J. 1995. pp 798-805.

⁹ Lather, P. 1991; Beck, U. 1992. Ch 7.

structures and social interactions, language being one of these structures¹⁰. My underlying assumptions about research are that it should in some way give a voice to people who are silenced, it should critically unearth meaning and search beneath the bottom line of value systems¹¹, it should be a learning process.

Theatre for me, and specifically the ideals behind theatre for development, is a learning process which shared a lot of my theoretical ideals. My ideas of theatre and art are that it has a history of challenging boundaries and pushing the limits of set assumptions. This is not to say it cannot be used to manipulate, western theatre in Africa has definitely been used in this way¹². Art and creativity is for me a search for change and new perspectives. Jung believed that creativity existed on two levels¹³. The first is an exploration of personal unconsciousness and the second is a link to the collective unconscious, an expression of the images of what it is to be human that is present in all of us through the long histories of time¹⁴. Yes, I do believe that creativity does allow us to explore the unknown, but this unknown is not only the unconscious, it is the "new" and the different (educators need to encourage students to search for different ways of dealing with environmental problems). Some people feel that art has reached it's death, that post-modern art only depicts the old in new forms. But isn't that a move into the new, looking at the old with new eyes and seeing different perspectives. This changes the old into something else. But I'm getting far too carried away again.

Felicity: Yes, let us get specific. Within all this theory, what were the methods that you set out to use?

Jane: Well this was the difficult part. It's fine to talk about research perspectives but it is in doing research that these perspectives really get challenged. For me this is a good thing, you can't have theory which is divorced from practice. Theory and practice should influence each other¹⁵. The approach I adopted was, as I said, post-positivism, which adheres to the assumption that ways of knowing are culturally bound and based on peoples' perspectives of their world¹⁶. These research assumptions lean towards an action research approach which view the participants of the research, that is Kathy, the teachers and the drama students, as fellow researchers. This also fitted in with the methodology of theatre for development as it runs in a cycle of action and reflection¹⁷.

Felicity: Okay, it's still sounding idealistic, how was it in reality?

Jane: Extremely difficult. Participation can't be forced and yet can action research exist without it. This shows itself in the work I did with Kathy, she really did not want to be part of the process. Also with the students, we were all involved in putting together the workshop but things like my feelings of inadequacy with regards to drama stopped me contributing with all that I had to offer. Even though the workshop was put together in a participatory way and the workshop itself was supposed to be participatory, we all fell into our designated roles of teacher, student, and researcher as if we had never heard of the word - participation.

Felicity: Yes but if you say action research is action and reflection why didn't you reflect on the mistakes and then see how things could change?

Jane: Oh that happened in many ways. The students, with Rob, spent a long time reflecting on the work-

¹⁰ Horrook, C & Jevtic, Z. 1997.

¹¹ Gough, N. 1998. See also Lather, P. 1991.

¹² "On the one hand art is affirmed to be pure contemplation, and on the other hand, it is considered to present always a vision of the world in transformation and therefore is inevitably political insofar as it shows the means of carrying out that transformation or of delaying it. (p 1) Boal, A. 1979. See also Mlama, P.M. 1991.

¹³ Jung, C.G. 1930. The Spirit in Man, Art and Literature.

¹⁴ Jung, C.G. 1930. The Archetypes & the Collective Unconscious.

¹⁵ Lather, P. 1986.

¹⁶ Lather, 1991.

¹⁷ Abah, O.S. 1996.

shop sometimes with me, sometimes alone. I held a post-workshop focus group discussion¹⁸ with some teachers where we reflected on what happened and Kathy and I constantly reflected on what we were doing. But most of all this thesis could be seen as a reflection of the whole process and the end of the first cycle. Whatever I learnt through this research process will give me insight into the next time I work in a similar situation.

Felicity: But the research is over now?

Jane: Yes this part of it which is called a masters is over, but the work I plan to do will continue and will be much richer because of this process. A lot of things have already come out of the research such as...

Felicity: Well let's re-visit them one by one shall we. The themes you chose to focus on included, the way in which all the participants in your research had certain ideas about the new roles they would like to play within environmental and drama education and yet when faced with a "real life" situation they took on old roles. You also looked at how these old roles are linked to the performance of environmental education and drama instead of a process. Let's look at the first theme first, that people take on old roles even though they wish to act out new roles. We saw it happen during your research. You struggled to be the participatory, active researcher you set out to be, the students struggled to share their ideas of drama with the teachers and instead returned to old patterns of education, the teachers accepted their role as students and did not challenge the drama students with knowledge of their own, instead a comment was made after the workshop that they are just students' after all so how can we expect it to be any different. What influence does this have on environmental education and drama?

Jane: Well first of all it says to me that theory and practice still exist in two quite separate worlds. This is apparent with regards to the way in which I took up the old role of researcher in the workshop instead of being able to act out my ideals of a researcher who is actively involved with the process and admits their assumptions from the beginning. Also the students' ideals of educational drama and the way in which they shared the techniques were in contradiction to each other. This could be because education at the Drama department teaches predominately Western forms of drama. So even though the students are learning the theory of educational drama they are not getting enough exposure to the art forms of African theatre which are more process-based. The EDT course is more geared towards African approaches to theatre but this is just one course that students can take, most other courses are predominately looking at Western forms of theatre.

Felicity: Interesting, but what about the participatory approaches they did use?

Jane: I think that this is one of the most dangerous things to come out of my thesis and one of the main reasons for why we were all continually reciting the lines of what we viewed as defunct approaches to environmental education and drama. The script of this research followed participatory techniques but were the roles of how to participate really understood. On the surface everything that happened in the workshop looks fine and we can easily blame the difficulties the students had with their roles as lack of experience. But for me what it says below this bottom line is that what participation means needs to be understood on a deeper level. We can talk about the theory and we can use the techniques and still we can be functioning within a top-down, product-based approach to education, as happened in the workshop and in most of the research. What we need to look into is not just talking and doing process-based, participatory, empowering education but believing it. We need to know the theory, know the techniques but also develop a participatory ethic. I don't mean write a bill of rights for participants, but participation and empowerment need to become part of a view the world and our place in it, it must inform our morals and values so that it becomes an experience of participation. It needs to function as a way of talking, doing, experiencing and reflecting on environmental education and our approaches to any new techniques.

Felicity: So you are saying that the students and you really wanted to run the workshop in a participatory

¹⁸ The focus group was held on the 2nd September 1997, Education Department, Rhodes University, Grahamstown.

manner, respecting the knowledge of all participants, but these ideals contradicted the roles you and the students had experienced in your experience of education and the values and morals you have been brought up to believe in that particular situation. But why were you able to have different ideas and different ways of doing things when you were not in the workshop? You could participate together while working on the plan of the workshop.

Jane: Well morals and values aren't necessarily the same in all situations. Take war for example, the ethic of "I must not kill" doesn't apply when at war. Foucault said that no ethic exists without the moral action which refers to it. He would view an ethic, not as a set of objective principles which a community will follow, but rather a subjective choice on the part of the individual (which will be influenced by social, historical, political and psychological elements) to accept a particular way of conduct in a given situation. Therefore ethics and ethical living cannot be separated¹⁹.

Felicity: Well if there is no fixed ethic, how does this relate to environmental education?

Jane: Well if people struggle to live out their ideals in situations that call for change, this may be a problem for environmental education. Environmental education calls for people to make changes towards a more sustainable and active lifestyle, but the lifestyles that we have been taught to believe in are based on a different model of viewing the world and resources as infinitely available for human consumption. These values and morals are very strong and have been taught to us through the educational system, the mass media, and the government. Can environmental education influence these strongly held values in all areas of a person's life. For example, someone may be involved in an education programme with a rural community encouraging them to conserve water as it is a limited resource and yet when they go home they have two baths a day. If the educator can live with such a paradox without batting an eyelid so can the learner. Also certain morals and ways of behaving may be so entrenched in certain situations that the thought of changing is not enough to actually encourage change to happen. Just like the students and I, learners may take on old ways of behaving.

Felicity: What do you suggest?

Jane: Well, we (the students and I) learnt through action and reflection²⁰. The workshop was a great learning experience for everyone who was involved as we were able to see how easy it is to take on old roles instead of living out our assumptions.

Felicity: I am sure it was a learning experience but don't you think it was rather a dangerous learning experience? We could say that all mistreatment of people within educational training is just that.

Jane: I agree with you. We can't have a bunch of students, teachers or researchers running around using people as experimental learning grounds, especially if people involved get hurt. But this comes back to the point I made before, that we need to have more than the ideas, these need to be incorporated into the way we view our space and our actions. And this is where theatre for development techniques can be really useful. These techniques, specifically those developed by Augusto Boal, create a space so people can practice their way forward against oppressors or oppressive practices, before they actually try it out. Why don't educators use these same techniques to practice their ideals and assumptions? Theatre pieces could be developed and reflected on, improvisational role-plays used so that educators can re-look at their behaviour, their language and see what actions work and doesn't work. Teachers and educators can practice their new roles and see when these roles are ineffective or difficult to do.

Felicity: I see what you are getting at. In a way you are saying that educators must first educate themselves and first go through the change that they are expecting others to go through.

¹⁹ Foucault, M. 1983.

²⁰ Wals, A. 1994.

Jane: Yes, also environmental education is challenging, as was the workshop, so we need to be able to educate learners from a position we believe in and practice. This relates to another reason why I think the students and I struggled with our new roles, we had no role-models. The only role-models we had were those which went against our new theoretical ideals. For example the researcher who observes and records everything meticulously so that they have a good record of data, this was the typical role-model I had come across in my brief involvement in research. The students also had not had much experience of alternative approaches to teaching.

Felicity: So are you saying we need more role-models, are there any?

Jane: There are people who are struggling to find a new way of doing things. I for one found inspiration from many different people in many different ways. But all of my role-models still struggle very hard to continually challenge traditionalist ways of research, education, and environmental education and to live out their own theories. I really celebrate their efforts as they encourage me to continue trying.

I think that environmental educators in particular need to see themselves as role-models for learners, be these school children or adult learners. We need to try and incorporate our theories into our everyday lives, not just keep them for the classroom or the university. This is difficult as different situations elicit different learned behaviour. Also life-styles are quite different and one environmental ethic may not apply across life-styles. For example, moving towards self-sustainability by growing one's own food is quite attainable for someone living on a large piece of land but for someone in an urban environment, living in a flat, this kind of behaviour is not achievable.

Felicity: But isn't there a danger of role-models being viewed as experts?

Jane: When I talk about role-models I don't mean someone who knows everything but rather someone who attempts to change. For example within the field of research, instead of masters students setting off to do a research project alone they could work with someone who has already had some sort of experience in the field and work in collaboration with them. Also why do masters students work alone, surely it would be better if a group of students worked together on a project, thus learning from and supporting each other.

Felicity: I hear what you are saying but I'm still not convinced. What if it is the newness of the situation that provokes new learning and change? I mean would we be discussing this difficulty of changing roles if you and the students hadn't experienced it.

Jane: Felicity you're also right, I'm just making alternative suggestions which could be tried out.

Felicity: Of course. How does all this relate to your second theme about process versus performance environmental education and theatre?

Jane: Consider the student's approach to drama. Yes, the workshop was about the process of drama and education but they tried to put on the perfect performance of a workshop, of a teacher, of an improvisational role-play. They lost sight of the learning *process* in the light of getting the workshop right and following the program through. I see this as linked to our battle with roles. The roles we take on are those of performance²¹, product based educators and students. One of the reasons for this is modernism which has only looked for one way of doing things and our education system has scripted the lines for this way of viewing the world so well that it is difficult to learn the new script. This was emphasised with the students' and my obsession with the content of the workshop. I wanted to collect data to work towards a product of research. The students started teaching their view of environmental education rather than dialoguing about the techniques.

Felicity: It is hard.

²¹ Usher, R. Bryant, I. Johnston, R. 1996.

Jane: It is very hard to let go of the end product, it felt like I was jumping off a cliff and hoping that my parachute would open up. It is very difficult to accept that there is no ending to a play or no one solution to problems, or one way to run a workshop, or one way to teach. We have been educated largely to look for single answers and it is very difficult to accept that we may not find one, but many. This is something that environmental educators have to face, that the answers they believe in may not be the only ones or even the "right" ones. Their perspectives of problems may not be seen as important by the people they work with.

Felicity: And what is the answer to that... a vote?

Jane: What? A perfect performance! Well I'd rather settle on a negotiation of meaning and finally a consensus open to challenge.. A longer more difficult process but a far more rewarding and engaging one. Also if we consider the complexity of environmental problems we can't just go about enforcing one way of doing things but need to negotiate a way forward that will benefit all of us including the environment. Negotiating meaning also means that our understanding of a situation will be far richer and our decisions more informed. And it is important to leave all environmental decisions open to challenge as what may be the answer to a problem today could be the cause of a problem tomorrow. The only thing we can be sure will remain constant is that there will be change and to be open to challenging old ways of thinking with regards to the environment and education is essential if we are not to get stuck in old habits and old roles.

Felicity: What else has come out of your thesis besides what is normally talked about, that is, the results?

Jane: Gee, Felicity. I don't know where to start. Personally working on my thesis has given me the confidence to express and share my own ideas and to not be afraid of challenging myself and others. It has also helped me discover my own creativity through the help of the other masters students and my interaction with the drama department. Out of what I have learnt from this thesis, I have formed a partnership with Ralph Berold called Real Life Projects which looks at social and environmental issues. We still can't make a living out of what we do but the learning process that I have begun with this thesis continues through the work that we do. I have been trying to encourage and network with other environmental educators who use the arts and will be attempting to start an arts educators network for environmental educators next year. I am also going to look into developing a resource with the teachers involved in this project about our experience. Our (being Real Life Projects) collaboration with the Drama department and Rhodes University will continue as we will be working with them, as well as, The Masande Players, a local Popular Theatre Group, on putting together an interactive play on a local environmental issue. This of course all depends on whether or not we can get the financial support. This thesis has been the spark that has set a whole lot of thinking and ways of doing into motion that will influence the way in which I work.

Felicity: Well Jane, we are coming to the end of our program, but I would like to ask you one more question. What are your recommendations with regards to using drama for environmental education within schools?

Jane: Creativity is change, we need to encourage it. With regards to drama, I think it has great potential but it is not a magic tool. For me we need to first be in touch with our own creativity before we can ask others to be creative. I also think that drama really can be used as a way of practising our assumptions and new ideas rather than as a tool for the teaching of content. Teachers can use drama as a way of getting to understand the assumptions behind the new teaching techniques, pupils can use it to practice environmentally sound behaviour in different situations.

With regards to the learning area of arts and culture, I still believe theatre for development can be very useful to teachers but this has to be explored more.

Finally, from my experience and the students' experience, it was the process of researching and doing that we learnt the most so I would encourage all teaching and learning to follow a similar path of action and reflection and to try and honour the experience of learning and everyone's potential towards change and creative growth.

Felicity: Well that's it for the breakfast show today. I hope all you viewers have a wonderful day full of sunshine and creative energy. Thank you Jane.

Cue music. Something New: Count Basie.

Felicity turns to talk to Jane and curtain goes down.

END OF SCENE 1

Scene 2.

BACKSTAGE WITH FELICITY²²

Set: Low lighting, tasteful chairs and decor. A pitcher of wine on the table with crystal glasses. Felicity is sitting in one of the chairs dressed in a long black evening gown, her hair is piled up on top of her head, she is wearing heavy make-up. Jane and Eureka are sitting next to her also wearing evening dresses and looking smart.

Felicity: *Looking at the camera.* Good evening and welcome to Backstage with Felicity, our late-night programme for the arts connoisseur. By now you should know that Channel 5 has been giving extensive coverage to Environmental Week. Backstage is no exception, and tonight we take a look behind the play and research we have been covering throughout the past week - "Dramatic Learning" by Jane Burt and participants. Earlier on in "Behind the Scenes with Felicity" we covered the news of the project's workshop outcomes, with inputs from both our reporter on the scene and an educational specialist. In the "Breakfast Cereal", we talked to Ms Burt about her experience of her research and what this experience can offer other educators and researchers, and we have with us, *turning to her guests*, both the director and play-write, and the assistant director Eureka Janse van Rensburg.

Good evening ladies. Jane, "Dramatic Learning" is your debut, both as a researcher and as director. You have been quoted as saying that the process of research has been far more than the 'fieldwork' you and the other participants conducted. Would you say there is a lot more to research than those of us outside the academy tend to see?

Jane: Well, Felicity. My questioning of the research process has been happening for quite a while, since the workshop in fact and it was one of the major stumbling blocks in starting to write my research up. I kept asking myself the question what is this for? I still ask myself that question and the answers are varied. Often I start doubting myself, feeling that this research is not really about much and the only one that has got anything out of it is me. Often I keep thinking that I could have written this research up in any number of ways and each one would have been different²³ so sometimes I think what difference does it really make. I kept moving in and out of this angst state until I met with my associate director, Eureka while I was in the process of re-writing this thesis and something she said really helped me to see some sort of meaning in all of this.

Felicity: It's nice not to work alone.

Jane: Yes. Anyway she said two things to me, one that, the examiners are not looking for ground breaking

²² Act 6 Scene 2 was co-authored by Eureka Janse van Rensburg, my supervisor and co-director.

²³ Lotz in her PhD thesis, acknowledges that in each research project there can be multiple endings and that our reports can only be a representation of one particular perspective of the research process. Further meanings remain possible other possible journeys. Lotz, H. B. 1996. pp 283-286

theories but rather a reflection on what I have learnt about research. Secondly that some of my doubts about research may be related to the widely held belief that research is supposed to accomplish something, have some product at the end of it with which to make a difference to the world.

Felicity: Eureka, apparently this is something you addressed in your own most well-known production, your PhD thesis²⁴?

Eureka: Yes, my research did illustrate that most of us hold a strong 'instrumentalist view of research - we wish to produce knowledge that can be applied directly in some form of remedial social action, or that would bring about a positive change in a situation. The thesis you refer to suggests that these modernist ideals about the role of research are very often frustrated. In my own experience and observation of academic research, the process of doing research and the learning of the research participants are what relate most closely to change and development - not the results for 'dissemination'.

For example, when Jane was researching the workshop, she knew theoretically, that positivistic assumptions about research were inappropriate in the context²⁵, yet, clutching a tape recorder and removing herself from the action, she lived up to a socialised idea of a researcher - someone who collects data without interfering with the process. Within the research she started to reflect on that experience of having one set of ideas about what appropriate research is and then falling back on a rejected set of habits - and this provided her with a rich learning opportunity which led to her personal development as a researcher and educator.

Felicity: That's quite a shift you are suggesting there. I always expect to read research which gives me answers to the research questions.

Eureka: I'm not suggesting that it cannot do so, too, but certainly not in a very direct way. Take for example the issue of having one set of ideas and falling back on another - Jane illuminates this as a key theme in the play, encouraging others to reflect on and learn from her research experience; thus the research becomes a process we can all learn from, say in the new curriculum context where one is likely to find a similar clash in orientations. If one thinks about why the lesson with Kathy did not 'work', several possible reasons come to mind - her participation was not entirely voluntary, Jane's 'intervention' did not fit with Kathy's programme which involved a strict adherence to a factual content-based syllabus and a large class size, and theatre for development appears to require ongoing involvement with learners old enough to conduct their own critical investigations around issues of common concern - rather than lower primary content lessons. Now outcomes-based education claims to shift the focus from 'content to cover' to 'teaching for outcomes' in a variety of ways which draw on local contexts, for example. So theoretically Kathy should have 'room' for educational drama in the new curriculum framework - but this study warns us of the likelihood that with the best intentions in the world, teachers and others negotiating a new curriculum framework may easily fall back on more familiar roles and scripts. This perspective therefore sheds useful light on the EECI curriculum development research project, for example.

And to bring notions of 'utility' and 'process' even closer together, I daresay Jane will run her next workshop or plan her next educational development endeavour with far greater insight - thus applying her research-based development as educator to the benefit of her social-professional context.

Felicity: Right. So your emphasis on process as opposed to product does not necessarily reduce the writing up of research to simply documenting the learning experience?

Jane: Well I would not see that as a simple matter really, for it is in documenting our learning experiences that we can work towards changing our understanding of both the role of research and of education. I believe that research both reflects social life and reflects on social life, social practices and society. If we view this study as reflecting on social life and social structures, it reflects an image of an education system

²⁴ Janse van Rensburg, 1995.

²⁵ Mechant, C. 1983.

and views of environment that are no longer appropriate. Fact-driven Education, to use Prof Kesheni's term, no longer prepares us adequately for the world we find ourselves in. Many of the sciences have embraced post-Newtonian paradigms for viewing the world; education is slower on the uptake, but in South Africa we have the introduction of an outcomes-based education system which is based on the view that knowledge is socially constructed, that it does not represent one truth, and that there are multiple ways in which learners may achieve learning outcomes²⁶.

Felicity: Okay. So in your study we encounter the issue of environment being viewed as something separate from how we live our lives; we encounter fact-driven education in the school where you try to introduce educational drama processes; we see a drama student coaching a teacher as if there is only one right way to do things, and the teacher responding as if she agrees.

Jane: That's right. Also, as a reflection on society this study is by its very structure and approach commenting on the changes in our collective thinking in environmental education that I have come to see through this work - a realisation that learning is more about the experience than about the facts or skills learned. Learning from research happens through the experience as much and perhaps more than the learning that takes place from the conclusions, a move away from answers to experience. We see a problem and we think that the one answer will solve all problems. But each situation within our environment is different and it is our inability to be able to try out different techniques, approaches and ideas for different situations and environments that is perpetuating the seriousness of environmental problems. So as a reflection on society, this kind of research may start influencing other areas of society.

Felicity: So you are saying that the experiences of research will eventually filter down into the rest of society which is why it is important?

Jane: Yes and no, because if we only view it that way we are seeing development and research in a top-down manner. We are forgetting that social life, social structures and society can influence what we research, why we do research and how we do research. Research is both a reflection on and a reflection of society. Maybe my research reflects a growing trend of people turning away from the search for ultimate truths to constructed knowledge and experience.

Felicity: How should we relate this to your research?

Jane: Well, if you think of what happened in this project and then consider political change in South Africa. We, the students and I, had many ideas about environmental education, education and teaching practices and drama. These ideas came out of a response to wanting to change things from the old way of educating which was dominant during the formal apartheid years. And yet when we went onto the stage of education we took on the roles of FDE and struggled to achieve our ideals. I would say a similar thing has happened in South Africa which was brought to my attention by John Pilger in the documentary *Apartheid Did Not Die*²⁷. The ANC has many ideals for South Africa, about how we could make it a land with equality for all people. Yet now that they are on the stage of South African politics, they have reverted to a large extent back to the old ways of the former government. There is still an economic elite which owns the means of production in South Africa and most people remain poor and economically disempowered. It seems that in periods of transition it is not as easy as we think to take on new roles resulting in drastic change. I don't think one of us involved in the research wanted to be like the teachers we remember from school and yet in a strange situation we took on the roles we have been taught all our lives. Maybe the same is happening in South Africa. When faced with the new task of running South Africa, politicians have taken on the roles of those that have governed them for their whole lives. This is a very simplistic idea of course and there are many other influences on the ANC government but if I find it so hard to enact my very precious ideals, I can see that others might also find it a struggle.

²⁶ Lotz, H.B. & Olivier C. 1998.

²⁷ Pilger, J. 1997.

Felicity: *Turning to the camera/audience.* We are taking a back-stage look at the production of "Dramatic Learning" and we are searching for insights into the research process and particularly its writing, that will help you, the viewer, get that little bit extra out of watching the play.

To Jane. Jane you keep emphasising the personal experiences of learning within the research. Can you give an example?

Jane: As I was re-writing the first chapter of this thesis, I re-visited my proposal. It was then that I realised how much I have learnt in the process of doing this study, for example in terms of writing. Then I was still dependent on other peoples' voices. If you look at my proposal (See Appendix A, pp 123) I put a whole paragraph quotation into the writing as if Freire could say things better than me or as if I didn't trust my own voice. As I reflected on this-I realised that I had begun to approach the literature differently. When I was writing my proposal I read with a nervous energy. I felt the need to make notes about every paper I read and wrote down relevant quotations if I came across them. In a way I needed to hold onto them like a security blanket, I needed to own them and remember them as if the other person's words would see me through. Each article would sway me, saying "I'm the truth". Now I tend to read articles with an orientation of my own, I'm able to see beyond the words to an author's orientation and I'm not too obsessed with remembering another's words as I now have my own opinions which I feel are just as relevant. I suppose I have found my voice and am not afraid to let people hear it, even if there will be those that won't agree with what I am saying. I also approach a paper knowing that the words on it are constructed and the opinions expressed are those coming from a particular person within a particular setting. What I identify with I will remember but there is no need to remember everything and hold onto it. In a way it is a more intuitive approach to the literature, I'll incorporate what is important to me and what I need at a given time. Also... okay I know I'm raving but these learning experiences are very important to me. I was dreading the writing up process of the research as I thought what had been done was done and why do I now have to put my research into a product form which no one will read....

Felicity: You're probably right, I don't know many people that take theses out of the library for a bed-time read.

Jane: Yes, but you see that doesn't matter. When I started writing and reading after the so-called 'field-work' I realised I was still very much researching. The process hadn't stopped and it still hasn't stopped. Actually I can say that things became far clearer and I learnt a great deal through having to write this research. If I spoke to you just after I had finished working with Kathy in the classroom I would not have had the understanding I now have of the situation. Even my review of the literature, every time I read a new paper it was like going on a fieldtrip. You see this has got me all excited about the potential of research. Yes, I worked with a lot of people during the research process and all of us 'experienced' the research. But the research did not stop there, actually I think most of the research happened afterwards when I was alone or with my supervisor or friends. Now wouldn't it be great if this process could also be shared with the participants, if they could be part of the whole research process. I believe this is possible if we continually de-mystify research. As I mentioned in the beginning of this thesis, I wrote this in the form of a play because I wanted to show the struggles that I went through to learn about research. I was no expert, I had no secret book of rules and actually when I tried to follow the book of rules that I had been exposed to by previous research I made my biggest mistakes.

Felicity: But didn't you have trouble with the lack of participation from the teachers?

Jane: Yes, you're right, Kathy was not that interested in participating in the research, but remember that the research topic was my research curiosity not hers. Also if we could develop a culture of learning as researching maybe it would be more acceptable as it would be something that we do with the children in our class. I don't know maybe I'm pipe dreaming, also this learning process works for me and perhaps it won't work for others. But I do think it is important to open it up as an option.

Felicity: You want to share your learning experience with others?

Jane: Yes and to let people know that it's an experience that is worth having. Most of all you

don't need a masters degree.

Felicity: Oh really!

Jane: Well what I am trying to say is that research is not an exclusive activity that can only happen in universities but I must add that the time that I set aside to do this degree has been extremely valuable to me and I wouldn't exchange it for the world. Also, I am not trying to undermine my degree it is just that the process of doing research and being involved in a masters degree is far more important to me than the piece of paper that I will receive at the end.

Felicity: So that piece of paper reflects the process of your learning rather than the a fixed product of knowledge.

Jane: Yes.

Felicity: *Turns to camera/audience.* We have been looking at the learning experiences of doing research and how Jane has benefited from being part of this process. Now we are going to look more at the artistic and intellectual processes of producing works of art such as 'Dramatic Learning'. Jane and Eureka, could we look a bit at what it was like writing Jane's thesis up as a play. What were the advantages and disadvantages?

Jane: Well, the advantages were that the creative process did not stop when the research stopped, I was able to continue exploring the environment of writing and to look for exciting ways of sharing what had happened with a broader audience. For me it also makes the research more engaging to read. Well that was my aim. I feel the barriers between academic text and mass media needs to be broken down if academia is not to be left behind. If research is for the benefit of society I feel society should have more open access to it and academics should be careful not to gatekeep knowledge with set styles of writing and documenting their findings. For the future I can see theses being handed in on CD Rom, as a documentary on video, in song and dance, as performance²⁸.

Felicity: Jane, what about the disadvantages?

Jane: There are those too. Because of the form I chose, being a play, I often wonder whether the way in which I went about the research, the methodology, disappears within the scenes and acts. It is important to give the reader an understanding of how I went about my research and that was difficult in the genre of a play because I was working within two realities, the reality of the writing and the reality of the research or fieldwork process. I had to keep stopping myself from separating these two realities too much, so the dramatic tension of the play would work.

Felicity: Could you explain this some more?

Jane: Well I was faced with two genre's the genre of academic research and the genre of the play. Both demand a certain way of writing for either piece of writing to work. I was faced with some tough choices about how to go about writing the research, as a play or as research written up as a play? I eventually settled for a mixture by splitting up the scenes, making the second scene of the first three acts represent the research action and able to stand alone as a play. The other scenes comment on the second scene. I don't think this worked as well as it could have but it was the only compromise I could really be happy with. Other options were writing the play and then 'talking to' the play, almost like writing an academic commentary on the play. But this wipes out one of my main reasons for wanting to write it in a play format, to be more accessible to readers that are not academics. I haven't been able to write the perfect play to be performed nor have I been able to write a perfect thesis, but I am happy with this compromise as it has chal-

²⁸ See Deakin University. 1998, for examples of Curriculum Inquiry as cartoons, paintings and popular media.

lenged me to stretch the boundaries of my research. Another pit fall for this kind of write-up is that a traditional style is set out with a purpose of guiding the student through a specific learning process. The literature review allows students to explore the background to their research and encourages them to read widely on their topic. The Methodology chapter helps them to really thrash out their approach to their topic and research and so on. In my write up all of this happens throughout the research and at times I got quite lost in all the literature as well as the drama of the play. For the academic reader it is also more difficult to decipher where I am coming from, there is no chapter labelled methodology where he/she can turn to to read exactly how I went about doing the research. This is not necessarily a weakness in the play as I feel that my thesis reflects how methodology is not separate from the rest of the research process but in some respects it does make accessing the methodology a little difficult.

Felicity: Eureka, could you come in here? How do you see the advantages and disadvantages of writing up the research as a play rather than as a more conventional thesis?

Eureka: Picking up on Jane's last comments, the conventional structure of the thesis may be familiar but it is increasingly being found wanting in process-orientated research. For example, when we write a literature review before we embark on a study, we often find that we want to re-write that section of the thesis upon completion of the fieldwork phase, because our perspective on the literature has changed so much in the process of doing the research as a continuous interplay between empirical findings and theoretical ideas. One advantage that this format - a play - shares with other newer forms of writing research is that both theory and findings can both be presented throughout - theory comes through not only in the footnotes and reflections but also in the way in which the research events are presented - which reflect an emerging theoretical perspective.

Felicity: You don't think that those who expect a conventional literature review will be disappointed with a lack of theory in this piece?

Eureka: I think not - to me it is a very theoretical piece of work, even if one does not read as much between the lines as there is the potential to. As Zaru points out at one stage, Jane engages with the world in a very intellectual way. Bringing her own and others' theory into active interplay with the work the drama students and teachers is a way of applying her intellectual capacity to the educational development context she feels so strongly about. It is an example of the direction more and more academic research is moving into as the take-for-granted role of intellectuals in society is being reconstructed²⁹.

Felicity: What about the representation of the research methodology? Is there adequate scope in this particular format for showing a mastery of the techniques of the trade, so to speak?

Eureka: My advice was to provide a record of methodological steps and decisions either in the introduction to the play as a whole, or to individual acts, or as footnotes. On a broader methodological level, writing a deconstruction of research traditions such as that on page 48, Jane reflects a clear understanding of different orientations to research and how they would play out in practice. Of course the very shape of this thesis provides a comment on methodological conventions, as Jane mentioned.

When people ask me whether this is a serious piece of research I am reminded of a recent interview I read, with the author Ettiene van Heerden³⁰. The journalist asked the novelist about "serious literature". Van Heerden put it just beautifully, explaining "serious literature" as being "about working with language, about looking at the world through the fibre of language". He said that literature works with language in a way that is different from how journalism, for example would work with language, and, hear this, "it does something to the fibre of language". Now research - empirical research like this - has been compared with authoring novels before and I see the adventurous writing of research as a way of working with the fibre of language of research, in such a way that we not only see the topic we look at - educational drama in the

²⁹ Stronach, I. & Maclure, M. 1997.

³⁰ Mail and Guardian, December 4-10, 1998, p31.

school curriculum - differently, but also the process of doing educational/curriculum research.

Van Heerden also explained that

good literature always has a confrontational gesture in it. It creates a new form of language; it confronts habitual language, our habitual way of speaking. It's also a confrontation with the world as it is known to us; it opens new possibilities. It's a confrontation with existing ways of living and thinking and doing... and, of course, a confrontation with the self. It's about confronting meta-narratives, giving meaning to a stage in our history that is restless and difficult³¹.

I see all of these features as features of good curriculum research in the context of educational transformation. And this study, both in what it says and how it says it, features many examples of confrontations with habitual ways of thinking, educating, researching. It is also a very self-reflective study, but personal reflections are muted and interwoven with broadly relevant questions about education and enquiry.

Felicity: Jane, two final questions to you. You've shared with us some of the difficulties of writing your research as a play, and the confrontations you encountered along the way. Are you happy with the final product? And do you at all regret choosing to do it like this?

Jane: NO, not at all. One of the things I did struggle with was during the second re-write as I understood not only the concepts better but how one structures a play or a piece of writing. I started seeing how the writing could be more creative, more accessible. I was faced with a hard choice of continually changing the structure, re-writing the play, of continually trying to reach a perfect form. The choice was do I change everything again and face the prospect of never finishing or do I celebrate my initial creative spirit and explore how I could have done it better, realising that my next piece of writing will be coloured by what I learnt in this one, and that they really are the same journey after all.

Am I happy with the end of this cycle in the process? Yes, I am, I have given so much of myself to this piece of writing. I have overcome so many boundaries during the process, personal boundaries, intellectual boundaries as well as social boundaries. And now that it is at an end I am sad because it marks the end of a very special part of the journey with very special people. Finally, whatever else this thesis represents to the reader, it will always represent to me a deep discovery of my own worth and creativity.

Felicity: And so we come to the end of another Backstage with Felicity. We have been following Jane's research story throughout this environmental week. It has been a tragic, comic and exciting journey telling from the colour that comes to her face when she talks about it, but most exciting of all is that it isn't over for her, even if in this form it is time for us to say.....

THE END.

Curtain down.

³¹ *Ibid.*



References

"With reference to ...references - and undue reverence for them...?"
- John' O Toole. 1997.

- Abah, O.S. 1996. Theatre for development as a non-formal method of education in Nigeria. *Research in Drama Education* 1 (2). pp 245-260
- Bauman, Z. 1990. *Thinking sociologically*. Oxford: Blackwell.
- Beck, U. 1992. *Risk Society. Towards a New Modernity*. London: Sage.
- Bennet, S.J. & Freirerman, R. (Eds.) 1991. *Save the Earth at Work*. Massachusetts: Bob Adams Inc.
- Berger, P. & Luckmann, T. 1967. *The Social Construction of Reality: A Treatise in the Sociology of Knowledge*. New York: Anchor.
- Berold, R. 1998. Competition: Human Nature or an Environmental Problem? In *Environmental Education Bulletin* 16.
- Berold, R & Burt, J. 1998. Dramatic Learning: image theatre processes. A Real Life Projects workshop presented at the Annual Environmental Education Association of Southern Africa Conference, University of Gaborone, Botswana, 7-10 July 1998.
- Bishop, S & Carpenter, J. 1993. Constructivism: An introduction & critique. In *Spectrum* 25 (2). pp 149-158.
- Boal, A. 1979. *Theatre of the Oppressed*. London: Pluto Press.
- Boal, A. 1992. *Games for Actors and Non-actors*. London: Routledge.
- Boal, A. 1995. *The Rainbow of Desire: The Boal method of theatre and therapy*. London: Routledge.
- Bodner, G. M. 1985. Constructivism: A theory of knowledge. In *Journal of Chemical Education* 63 (10). pp 875-877.
- Burkart, E. 1979. *The way to the Sheep*. Zurich.
- Burt, J. 1997. The Masks of Ecology. Unpublished paper: Rhodes University, Grahamstown, South Africa.
- Burt, J. 1998. Act-ion: drama as process or performance. A round-table discussion presented at the Annual Conference of the Environmental Education Association of Southern Africa, University of Botswana, 7-10 July 1998.
- Courtenay-Hall, P. 1998. Textbooks, Teachers and Full Colour Vision. In the *Canadian Journal of Environmental Education* 3. pp 27-47
- Deakin University. 1998. *Curriculum Inquiry: A reader*. Geelong: Deakin University.

- Department of Education. 1997. *Curriculum 2005: Opportunities for Life-Long Learning*.
- Department of Education. 1997. *Learning area of Arts and Culture Policy Document*.
- Department of Education, Queensland. 1993. *P-12 Environmental Education Curriculum Guide*. Brisbane: Publishing Services for Studies Directorate.
- Derrida, J. 1978. Structure, Sign and Play in the Discourse of the Human Sciences. In *Writing and Difference*. London: Routledge & Kegan Paul.
- Devall, B & Sessions, G. 1985. *Deep Ecology: Living as if the planet mattered*. Salt Lake City: Gibbs Smith.
- Drummond, T. 1975. Using the method of Paulo Freire in Nutrition Education: An experimental play for community action in North East Brazil. In *Cornell International Monograph Series No. 3*. New York: Cornell University.
- Du Toit, D. 1998. Teachers' Perceptions of Curriculum 2005. In H.B Lotz (Ed.), *EECI Update: Environmental Education Curriculum Initiative*, June 1998.
- Ebbutt, D. 1992. *Ordering the Elements: The management of environmental education across curriculum*. Surry: WWF UK.
- Ellenbogen, L. 1994. Theatre for Africa - Theatre for Conservation. In *Enviroteach: An environmental education resource*. Johannesburg: The Communications Group Pty Ltd.
- Fien, J. 1993. *Education of the Environment. Critical Curriculum Theorising and Environmental Education*. Geelong, Victoria: Deakin University Press.
- Foucault, M. 1983. On Genealogy of Ethics: An overview of work in progress. In H.L. Dreyfus & P.Rainbow (Eds.), *Michel Foucault: Beyond Structuralism & Hermeneutics (2nd edition)*. Chicago: University of Chicago Press. pp 229-252.
- Fox, W. 1993. Transpersonal Ecology. In R. Walsh & F. Vaughn (Eds.), *Paths Beyond Ego: A Transpersonal Vision*. New York: G.P Putnam's Sons. pp 240-241.
- Freire, P. 1972. *Pedagogy of the Oppressed*. London: Penguin Press.
- Gamble, F. 1994. Ten years of environmental projects and the arts. In *Enviroteach: An environmental education resource*. Johannesburg: The Communications Group Pty Ltd.
- Gatto, J.T. (No date). Confessions of a Teacher. In *Resurgence* 48.
- Gibson, R. 1986. *Critical Theory in Education*. London: Hodder & Stoughton.
- Gooch, S. 1988. *Writing a Play*. London: A & C Black Ltd.
- Gough, N. 1996. Rethinking the Subject: (de)constructing human agency in environmental education research. Paper presented at the Annual Conference of the National Association for Research on Science Teaching, St Louis Missouri, USA, 31 March - 4 April 1996.
- Gough, N. 1998. Decolonising Sustainability: Subverting and Appropriating Mythologies of Social Change. In *Southern African Journal of Environmental Education* 19. pp 3-13
- Gough, N. 1998. Australia-South Africa Institutional Links Programme. Workshop on Research. 115

- Methodology, July 1998, Pilansberg National Park, South Africa.
- Grocotts Mail. 2nd October 1998. *Communities must improve their environment*. Grahamstown, South Africa.
- Hartshorne, K.B. 1992. *Crisis and Challenge: Black education 1910-1990*. Cape Town: Oxford University Press.
- Heilpern, J. 1994. *Conference of the Birds: The Story of Peter Brook in Africa*. Reading: Cox & Wyman Ltd.
- Honour, H & Fleming, J. 1995. *A World History of Art (4th edition.)*. London: Laurence King.
- Horrock, C. & Jevtic, Z. 1997. *Foucault for Beginners*. Cambridge: Icon Books.
- Janse van Rensburg, E. 1995. *A Landscape of Shifting Priorities: Environmental Education and Research in Southern Africa*. Rhodes University, Grahamstown
- Janse van Rensburg, E & Burt, J. 1997. *Playing in the Environment: An exploration of Theatre for Development and Environmental Education*. Paper presented at the Southern African Association for Drama and Youth Theatre at Rhodes University, Grahamstown, South Africa. 13-17 July 1997.
- Jenkin, N. (Ed.) 1997. *Waste Resource Pack*. Department of Economic Affairs, Environment & Tourism, Environmental Education Unit.
- Jung, C.G. 1930. The Archetypes and the Collective Unconscious. In *The Collected Works of C.G. Jung vol 9*. London: Routledge, Kegan Paul.
- Jung, C.G. 1930. The Spirit of Man, Art and Literature. In *The Collected Works of C.G. Jung vol 15*. London: Routledge, Kegan Paul.
- Jung, C.G. 1964. *Man and his Symbols*. New York: Dell Publishing.
- Jung, C.G. 1993. *Memories, Dreams, Reflections*. New York: Dell Publishing.
- Kincheloe, J. 1991. *Teachers as Researchers: Qualitative Inquiry as a Path to Empowerment*. London: The Falmer Press.
- Lao Tzu (Translated by Stephen Mitchell). 1988. *Tao Te Ching*. London: Kyle Cathie Limited.
- Lather, P. 1986. Research as Praxis. In *Harvard Educational Review*. 56 (3). pp 257-277.
- Lather, P. 1991. *Getting Smart: Feminist Research & Pedagogy with/in the postmodern*. New York: Routledge.
- Lather, P. & Smithies, C. 1997. *Troubling the Angels: Women living with HIV/AIDS*. Boulder: Westview Press.
- Leunig, M. 1990. *The Travelling Leunig: Cartoons by Micheal Leunig*. Victoria: Penguin Books.
- Leary, M. R. 1991. *Introduction to Behavioural Research Methods*. Belmont: Wadsworth.
- Lotz, H.B. 1996. *The Development of Environmental Education Resource Materials for Junior Primary Education through Teacher Participation: The Case Study of the We Care Primary Project*. University of Stellenbosch: Stellenbosch.

Lotz, H.B. & Janse van Rensburg, E. 1997. *Enabling Environmental Education as a Cross-Curricular Concern in Outcomes-Based Learning Programmes: Discussion Document*. Department of Environmental Affairs & Tourism, EECl, South Africa.

Lotz, H.B. & Olivier C. 1998. Clarifying orientations to learning programme development within the OBE curriculum framework and the Learning for Sustainability Curriculum 2005 Pilot project in Gauteng & Mpumalanga. Paper prepared for the Outcomes Based Education International Symposium hosted by Vista University: 17-18 November 1998.

Lotz, H.B. 1998. What is Outcomes-Based Education? In *Junior Primary Studies: The PREP Educational Series*. Cape Town: Juta & Co.

Lovelock, J. 1985. *Gaia: A new look at life on earth*. Oxford: Oxford University Press.

Mail and Guardian, December 4-10, 1998. *The Making of myths and stories*. Interview by Shaun De Waal.

McKernan, J. 1991. *Action Research - Historical & Philosophical Background*. In *Curriculum Action Research: A Handbook of Methods & Resources for the Reflexive Practitioner*. London: Kogon Page.

McKerron, M.E. 1934. *A History of Education in South Africa (1852-1932)*. Pretoria: J.L. van Schaik Ltd.

Mda, Z. 1993. *When People Play People*. Johannesburg: Witwatersrand University Press.

Merchant, C. 1983. *The Death of Nature*. San Francisco: Harper & Row.

Mlama, P.M. 1991. *Culture and Development: The Popular Theatre Approach in Africa*. Sweden: The Scandinavian Institute of African Studies.

Modisa, V. 1994. Popular theatre for environmental awareness. In *Enviroteach: An environmental education resource*. Johannesburg: The Communications Group Pty Ltd.

Motteux, N. Binns, T. Nel, E. Rowntree, K. 1999. In Press. Taking Participatory Appraisal Further in Rural South Africa. In *Development in Practice*.

Musgrave, L. 1994. Get Beachwise. In *Enviroteach: An environmental education resource*. Johannesburg: The Communications Group Pty Ltd.

Ngugi Wa Thiong O'. 1993. *Moving the Centre*. London: James Currey.

O' Dea, J. Pursuing Truth in Narrative Research. In *Journal of Philosophy of Education*, 28 (2). pp 161-170.

O'Toole, J & Haseman, B. 1988. *Dramawise*. Oxford: Heinemann Educational Books Ltd.

O'Toole, J. 1992. *The Process of Drama: negotiating art and meaning*. New York: Routledge.

O' Toole, J. 1997. Ex-citing writing: re-evaluating some practices in writing about drama and its research. In *Research in Drama Education* 2 (2). pp 185-191.

Oxford. 1996. *A Dictionary of South African English: On Historical Principles*. Oxford: Oxford University Press in association with The Dictionary Unit of South African English.

- Pilger, J. 1997. *Apartheid Did Not Die*. Documentary for Television. Produced & Directed by Alan Lowery. Written & Produced by John Pilger.
- Popkewitz, T. S. 1995. In P. Higgs (Ed.), *Metatheories in Philosophy of Education*. Johannesburg: Heinemann. pp 139-171.
- Potgieter, C. 1994. Enviro-drama: A gateway to creative thinking and understanding the environment. In *Enviroteach: An environmental education resource*. Johannesburg: The Communications Group Pty Ltd.
- Prentki, T. 1996. The Empire Strikes Back: the relevance of Theatre for Development in Africa and South-east Asia to community drama in the UK. In *Research in Drama Education*, 1. pp 33-49.
- Robottom, I & Hart, P. 1993. Learning from Experience: Some examples & principles of participatory research in environmental education. In *Research in Environmental Education: Engaging the Debate*. Geelong, Victoria: Deakin University Press. pp 55-80
- Sener, M. 1998. Environmental Education: Promise and Performance. In *Canadian Journal of Environmental Education* 3. pp 9-26
- Shalem, Y. 1997. Epistemological Labour: The way to significant pedagogy authority. Paper presented at the Kenton-at-the-Gap, Hermanus, 31 October-2 November 1997.
- Stronach, I & Maclure, M. 1997. *Educational Research Undone: The Post-Modern Embrace*. Philadelphia: Open University Press.
- Tiley, J & Goldstein, C. 1997. *Understanding Curriculum 2005: An introduction to Outcomes-Based Education for Foundation Phase Teachers*. Sandton: Heinemann Publishers (Pty) Ltd.
- Tolkien, J.R.R. 1966. *The Hobbit (3rd edition)*. London: Allen & Unwin.
- Tolkien, J.R.R. 1988. Leaf by Niggle. In *Tree and Leaf (2nd edition)*. London: Allen & Unwin.
- UNESCO. 1977. *Connect*.
- Unterhalter, E. (Ed.). 1991. *Apartheid Education and Popular Struggles*. Johannesburg: Raven Press (Pty) Ltd.
- Usher, R. Bryant, I. Johnston, R. 1996. *Adult Education & the postmodern challenge: beyond the limits*. New York: Routledge.
- Van Harmelen, U. 1997. Introduction to Educational Theory & Practice. Linking Theory & Practice. Manual for the Rhodes University Certificate & Goldfields Participatory Course in Environmental Education. Department of Education, Rhodes University, Grahamstown, South Africa.
- Van Maanen, J. 1995. An end to innocence: The ethnography of ethnography. In J. Van Maanen (Ed), *Representation in Ethnography*. Sage: Thousand Oaks CA.
- Vygotsky, L. S. 1978. *Mind in Society* (Edited by M. Cole & S. Scibner). Cambridge, Mass: Harvard University Press.
- Wadsworth, B.J. 1989. *Piagets Theory of Cognitive & Affective Development (4th ed)*. New York: Longman.
- Wals, A. 1994. Action Research & Community Problem Solving: environmental education in an

inner-city. In *Educational Action Research* 2 (2). pp 163-182.

Willers, V & Van Staden, F. 1998. Environmental Concern and Environmental Responsible Behaviour. Towards a model. In *Southern African Journal of Environmental Education* 18.



PERSONAL COMMUNICATION

Binder, M. September 1998. M Sc Student, Department of Zoology, Rhodes University, Grahamstown.

Du Toit, D. M Ed Student & project leader of the Learning for Sustainability Project (Mpumalanga East), M.Ed Seminar, October 1997, Rhodes University, Grahamstown, South Africa.

Janse van Rensburg, August 1998. Murray and Roberts Chair of Environmental Education, Rhodes University, Grahamstown.

Janse van Rensburg, November 1998. Murray and Roberts Chair of Environmental Education, Rhodes University, Grahamstown, South Africa.

Legodi, D. Workshop on African Approaches to Theatre. NACTED Theatre for the Oppressed Conference, Mooiriver, Natal. September 1998

Taylor, J. December 1998. Share - Net. Umgeni Valley, KwaZulu-Natal.

Van Harmelen, U. August 1997, Department of Education, Rhodes University, Grahamstown.

Discography

Louis Armstrong - What a Wonderful World - BMG

Count Basie - Something New - off Jazz Selection, disc 1 - Long Island

Debbie Boone - You Light Up My Life - RPM

Miles Davis - Sketches of Spain - Columbia - 1960

The Jungle Book - The Elephant March

Busi Mhlongo - Live - Sterns

Vera Lynn - We'll meet again (WWII barracks song)

Portishead - Dummy - Polygram - 1994

Pure Moods - EMI - 1996

Sacred Spirit - Yeha Noha - Virgin - 1995

TKZee - Shibobo - BMG - 1997

TKZee - Halloween - BMG - 1998

Vangelis - Music for the Movie "Blade Runner" - Warner Brothers

Vera Lyn - We'll Meet Again - old WWII song

APPENDIX A

DEPARTMENT OF EDUCATION

RHODES UNIVERSITY

RESEARCH PROPOSAL

CANDIDATE: Jane Caroline Burt

DEGREE: Master of Education (Environmental Education)

DEPARTMENT: Education

SUPERVISOR: Dr Eureta Janse van Rensburg

TYPE: In partial fulfilment of the requirements of the degree.

TITLE: Playing in the Environment: A case study of the use of Theatre for Development in schools and its potential to create environmental awareness.

FIELD OF RESEARCH: THEATRE FOR DEVELOPMENT IN ENVIRONMENTAL EDUCATION.

PROPOSED TITLE OF RESEARCH:

Playing in the Environment: A case study of Theatre for Development in schools and its potential to create environmental awareness.

CONTEXT

A pilot project was conducted last year as part of a larger project to investigate integrated community based approaches to the sustainable management and rehabilitation of riparian zones in the Eastern cape. A workshop using drama was developed by myself, a Geography masters student and a community drama worker (Burt, Keshini, Motteux 1996), and presented in the Hertzog Primary school in the former Ciskei. It was developed in order to understand how the children experience their environment, specifically the river and the riparian zone, as well as for them to explore and reflect on this relationship (Motteux, 1996).

Although the project seemed to facilitate a heightened awareness and change in environmental perceptions it is questionable whether this achieved a lasting effect or lead to action. The main aim of the bigger project was to gather information concerning the communities management and rehabilitation of the riparian zone with education being a secondary function. Our time with the children was therefore limited and certain aspects of the workshop were being geared to accessing the child's knowledge, for research purposes, rather than to empower them by building on that knowledge. Our access to the school was also limited to one classroom with no teacher participation which led to very isolated learning. Apart from this it is still felt that the capacity of drama and other art forms as environmental education needs to be explored within formal education. In taking this pilot project further, I decided to approach this by using Theatre for Development (Boal, 1979).

Augusto Boal argues that the very nature of theatre has been corrupted by the ruling class, taking away the voice of the people. He argues that theatre is not the passive form we understand as theatre with it's divisions between spectators and actors, protagonists and chorus. Theatre for Boal is the art of looking at ourselves, a means by which we can learn about ourselves and our times so that we come to know the world we live in, in order to change it. (Boal, 1992, xxx-xxxi). Therefore he advocates a break down of the barriers so that all may act and be chorus and protagonist simultaneously (Boal, 1979, ix).

'Theatre' was the people singing freely in the open air; the theatrical performance was created by and for the people. It was a celebration in which all could participate freely.. (Boal, 1979,xi).

"If the world is to be conserved for our survival, the human potential for conservation must be conserved first" (Shiva, 1988, 36). Therefore in Environmental Education there needs to be a shift towards community-based, learner-centred, projects which encourage and enhance the knowledge of local communities and their natural connection with the environment. As environmental educators and researchers we need to facilitate the process of people becoming "conscious of their potential as creative beings" (Drummond, 1975, 3). We need to initiate an education which "would lead [wo]men to take a new stance toward their problems - that of an intimacy with those problems , one orientated toward research instead of repeating irrelevant principles" (Freire, 1974).

The RDP advocates

programmes to rekindle our people's love of the land, to increase environmental consciousness amongst our youth, to coordinated environmental education with education policy at all levels, and to empower communities to act on environmental issues and to promote an environmental ethic".

(RDP, 194, P40; PP38-41).

THE EECI (Environmental Education Curriculum Initiative) which works towards the inclusion of Environmental Education (EE) into the formal curricula states, in reaction to the scope and range of environmental education:

This is the cases of **ALL Areas of Learning** (Their emphases). The multi-faceted nature of environmental issues, means that all Core Learning Areas can and must contribute to EE" (EECI, 1996, 5; EECI, 1997, 4).

Therefore, although traditional subjects such as Science and Biology are very useful in dealing with the facts of environmental degradation it is the Arts which encourage the expression and exploration of these facts. It is a voice with which children can express their own opinions on issues of environmental importance. Such expressions may initiate a sense of belonging to the land. There is thus a strong potential to "rekindle our people's love of the land, to increase environmental consciousness..., and to empower communities to act on environmental issues and promote an environmental ethic" (RDP, 1994, 38-41) through the arts as Theatre for Development.

It is for these reasons that Theatre for Development could be a valid approach for Environmental Education, it is the "people's theatre" (Abuh, 1996, 248) allowing for "previously silenced and culturally alienated people (in this case children and teachers) the space in which to tell their stories and offer their opinions" (Prentki, 1996, 37). Although there have been many projects around Africa which have used Theatre for Development (Prentki, 1996; Abuh, 1996; Boal, 1979; Mda, 1993) and a substantial number of projects and research on drama within the classroom (Dept of Education, Queensland, 1993; Ebbutt, 1992; Ellenbogen, 1994; Gamble, 1994 Potgieter, 1994; Musgrave, 1994; Modisa, 1994) there has been no research done on Theatre for Development as Environmental Education within formal education. It is therefore the focus of this study to explore Theatre for Development as environmental education and the effects it can have on the children and teachers in relation to environmental awareness. A clearer understanding of a project of this nature will hopefully contribute to the EECI by developing ways in which Environmental Education can be introduced into disciplinary education through the Arts.

GOALS OF THE RESEARCH.

The goals of this research are to explore the use of Theatre for Development within formal Environmental Education and the effects it may have on teachers, pupils and the research process. My research will attempt to explore, with the teachers:

- the application of Theatre for Development
- whether this creates the space for pupils, teachers and researcher to explore and reflect on our relationship with the environment and,
- whether this may lead to a better understanding of this relationship.

Furthermore, I hope to document the practicalities of introducing such teaching into the classroom and the struggles which both teacher and pupil may have in making Theatre for Development work for them.

A potential outcome of my research will be to suggest to the EECI ideas on how such a project could be adopted at other schools and within formal curriculum and thus contribute to the literature on Environmental Education and the curriculum in South Africa.

METHODOLOGY

This research is post-positivistic in its approach and adheres to the assumption that "ways of knowing are inherently culture-bound and perspectival" (Lather, 1991,2). The very reasons for me choosing to do this research are laden with personal beliefs, meanings and perceptions which are constantly being influenced by the world around me, the contexts within which I live. This I bring with me into the research situation therefore influencing and changing the context I have entered as the context influences and changes my perceptions of it.

To re-search (Janse van Rensburg, 1997, MED. Environmental Education course) is an attempt to re-look, re-think, re-act, re-understand our perceptions and constructions of our world. It is the role of the researcher to assist in the deconstruction of these perceptions, to shift from being "universalizing spokespersons to acting as cultural workers whose task is to take away the barriers that prevent people from speaking for themselves" (Lather, 1991, ix).

Carr and Kemmis (quoted in Muhleback, no date, 3) describe action research as:

"A form of self-reflective enquiry undertaken by participants in social situations in order to improve the rationality and justice of their own practices, their understanding of these practices and the situations in which the practices are carried out."

The research will therefore, lean towards an action research approach which views the participants, both teachers and students, as fellow re-searchers in dialogue with each other and their shared context. Freire sees dialogue as the foundation on which to build a pedagogy of liberation,

"Dialogue, as an encounter of [wo]men addressed to the common task of learning and action is broken if the parties lack humility. How can I enter into dialogue if I always project ignorance onto others and never perceive my own? How can I enter into dialogue if I regard myself as a case apart from other [wo]men...? How can I enter into dialogue if I consider myself a member of the in-group of pure [wo]men, the owners of truth and knowledge, for whom all non-members are 'these people' or 'the great unwashed'? If I start from the premise that naming the world is the task of an elite and that the presence of the people in history is a sign of deterioration which is to be avoided, how can I hold a dialogue? ... [wo]men who lack humility (or have lost it) cannot come to the people, cannot be their partners in naming the world. Some one who cannot acknowledge himself to be as mortal as everyone else still has a long way to go before he can reach to point of encounter. At the point of encounter there are neither utter ignoramus or perfect sages, there are only [wo]men who are attempting, together, to learn more than they now know (Freire, 1972, p62-63).

Therefore to re-search, is to actively, equally and reflexively engage, along with the other participants (re-searchers), in the remoulding and re-gaining of knowledge. The ideology of Theatre for Development is completely suited to this approach as it aims to emancipate the oppressed to express, through the arts, their objections concerning their situation/context. Augusto Boal calls for theatre to be seen as a weapon "and it is the people who should wield it" (Boal, 1979, 22). Therefore it is the researchers/facilitators role to "listen and know how to create the confidence and space which encourages someone who is unused to being listened to". (Prentki, 1996, 37).

The study will focus on Grahamstown, in the Eastern-Cape, South Africa. The study area contains a wide cross-section of potentially different communities in relations to economic means and utilisation of the environment. The Eastern Cape is one of the most disadvantaged provinces with many people sustaining themselves directly from the environment.

A workshop, on the techniques of drama in the classroom (and other arts) will be held for Primary school

teachers from Grahamstown schools which is being developed with the Rhodes third year Educational Drama and Theatre (EDT) students under the supervision of myself, Michael Carlin and Dion van Niekerk. This will constitute part of their course work for the year. After the workshop a teacher has volunteered to explore the possibility of using Theatre for Development for environmental education in the classroom.

Data will be collected using participatory observation techniques, in-depth interviews, and relevant documentation (this includes diaries, video material, various texts and assignments). The data will be analysed qualitatively with careful attention being paid to discourse analysis. Language is not neutral or concrete, it is an "active process that is shaped and constrained by social structures.... It achieves ideological ends through text and spoken language" (Bennett, 1996, no page numbers). Therefore discourse analysis can provide "the means of critical examination of text, allowing subtle processes of discourse to be highlighted and challenged by the researcher. (Bennett, 1996, no page numbers). All data will be regularly reviewed with both my supervisor and the group involved in the research.

REFERENCES

- Abuh, O.S. (1996). Theatre for Development as a Non-formal Method of Education in Nigeria. **Research in Drama Education**, vol 1, no 2. Oxford: Journals Oxford Ltd.
- Bennett, S. (1996). Discourse Analysis: A method for Deconstruction. In **Understanding 0 and Environmental Education. The role of research**. Williams, (Med.). Cassell.
- Boal, A. (1979). **Theatre for the Oppressed**. London: Pluto Press.
- Boal, A. (1992). **Games for Actors and Non-actors**. London: Routledge Press.
- Department of Education, Queensland. (1993). **P-12 Environmental Education Curriculum Guide**. Brisbane: Publishing Services for Studies Directorate.
- Drummond, T. (1975). Using the method of Paulo Freire in Nutrition Education: an experimental plan for community action in North-east Brazil. In **Cornell International Nutrition Monograph series no 3**. New York: Cornell University.
- Ebbutt, D. (1992). **Ordering the Elements: The management of environmental education across curriculum**. Surry: WWF UK.
- EECI. (1996). **Enabling Environmental Education in the Outcomes Based Curriculum Framework: An initial Guideline document**.
- EECI. (1997). **Enabling Environmental Education as a Cross-Curricular concern in Outcomes-based Learning Programmes**.
- Ellenbogen, L. (1994). Theatre for Africa - Theatre for Conservation. In **Enviroteach: An environmental education resource**. Johannesburg: The Communications Group Pty Ltd.
- Freire, P. (1972). **Pedagogy of the Oppressed**. London: Penguin.
- Freire, P. (1974). **Education for Critical Consciousness**. London: Sheed & Wood Ltd.
- Gamble, F. (1994). Ten years of environmental projects and the arts. In **Enviroteach: An environmental education resource**. Johannesburg: The Communications Group Pty Ltd.
- Lather, P. (1991). **Getting Smart**. New York: Routledge.
- Mda, Z. (1993). **People playing at being people**. Johannesburg: Witwatersrand University Press.
- Modisa, V. (1994). Popular theatre for environmental awareness. In **Enviroteach: An environmental education resource**. Johannesburg: The Communications Group Pty Ltd.
- Motteux, N. (1996). **An assessment of integrated community based approaches to sustainable management and rehabilitation of riparian zones in the Eastern Cape, South Africa**. Unpublished report. Rhodes University.
- Muhlebach, R. (No date). **Action research: a suitable methodology for curriculum and professional development in environmental education?** Australia: Deakin University.
- Musgrave, L. (1994). Get Beachwise. In **Enviroteach: An environmental education resource**.

Johannesburg: The Communications Group Pty Ltd.

Potgieter, C. (1994). Enviro-drama: A gateway to creative thinking and understanding the environment. In **Enviroteach: An environmental education resource**. Johannesburg: The Communications Group Pty Ltd.

Prentki, T. (1996). The Empire Strikes Back: the relevance of Theatre for Development in Africa and South-east Asia to community drama in the UK. In **Enviroteach: An environmental education resource**.

Johannesburg: The Communications Group Pty Ltd.

RDP. (1994). **Reconstruction and Development Programme. A Policy Framework**. Johannesburg: Umanyano.

Shiva, V. (1988). **Staying Alive**. London: Zed Books Ltd.

Personal Communication

Janse van Rensburg, E. (1997). Murray and Roberts Chair of Environmental Education, Grahamstown, Rhodes University.

'... if an introduction could counteract the images of completion, then ...' (Scott, 1987)

What kind of a wish is that? It is a wishful unthinking of beginnings that already end, foreclosing on the possibilities of new thinking and new telling, despite the panic here to abort that sentence, to forego a title, and halt the logic of beginning in mid.¹

Don't interrupt. In mid-... Leguin's tried that: something from the dimness of early Celtic balladry, a tradition of writing from the middle, a battle of some kind, recounting the event in a series of intersections and by-passes, knitting

1 This is crap. The guy has already decided on a title. It is 'The mourning after the knight before'. (He's doing the obligatory 'always already' intro, post-modernism's Overture for Beginners.)

2 It's them. It really is. When Johnson discusses Derrida and Lacan it's amazing how phallogocentric everything gets. You can't start a new paragraph without the bollocks of 'castration' being raised - the suspicion of the blank ... (Johnson, 1977). Or how about Braidotti (1991): 'logocentrism is a phallic posture'? They are a strange tribe who find penises in the unlikelyst of places. Lacan's the worst; he's stark raving bonkers, textually speaking. They remind me of Sahlin or somebody's tale of a North American

the battle like some old crone, looping and purling her way around the story...

... lower, lower ... the register is portentous, pretentious (and the nervous tic starts, portentous, pretentious). As Derrida said of all such pre- and posts ... like tin cans tied to the tails of cats. Down with the hyphen of knowingness and irony, and its palmistry of meaning. So down with Derrida, let's creep into this thing via the margins and the footnotes, cat-burglaring its narrative defences, wailing at the moon and offering to shag everything in sight. Oops surely not.²

As I was saying, more like a woodborer of some kind, a Derrida (a drilling sound after all)

or was it Inuit people. The anthropologist couldn't believe how well the 'natives' understood the principles of pig breeding - in contrast to their bizarre belief that human sexual intercourse had nothing to do with human reproduction. The 'natives' were also truly perplexed at the anthropologist's account of European sexual belief, until one of their number turned to the rest (and to the *Reader's Digest*) and beamed his dawning understanding: 'Ah, these people think they are pigs.' Deconstructionists are the same, except they like to pork texts. It also reminds me of a tribe that excited Freud when he heard about them. Apparently, they interpreted all dreams as being about sex. Except sex dreams.

determined to riddle the wood.³

'DECONSTRUCTION. EVERYTHING ELSE IS CANCELLED,' said the poster in Manchester Piccadilly railway station (2 March 1996).⁴

Meanwhile up on the surface the texts offer an anthropology as an anthro(a)pology, deriding as a der(r)ida-ing,⁵ and even the authors piss around with their names (bell hooks, rene Denüvo), producing concussed texts of double visions, cyborgs, creollizations, paragraphs packed with brackets, like wind-breaks on a crowded beach. Everything flapping in the fickle post-modern breeze, ideas folding and unfolding like deck-chairs. Peopled with ponderously jokey uncles nudging and winking their way from one double entendre to the next, leaving us all green about the (Mac)gills. Sea-side postcards scribbled by tourists in a (Urry, 1992). And the occasional snide authorial landmine '[sic]'. The text becomes more interesting to look at than to read. And all of it temporalized as the 'mo(u)rning after' (Elam, 1994; I'm not making this up), sad modernity's demise-en-abyeme in a Ho(l)lywood of loving self-reference.

3 It gets on your tits after a while, all this relentless punning, a bit like spending a long prison sentence (paragraph) with Kenneth Williams. I'll try to get them up there to stop it, but it's a difficult job and it's catching. Our hero down here, by the way, is Raymond Briggs's Fungus the Bogeyman.

4 Bugger Manchester, what about Bolton, a much more critical place. The train passes back gardens, grey clouds,

Oh for god's sake that's enough ... there's a whole junkyard here already of hybrids, ellipses, synecdoches, self-references, leaden punnings ... this attempt to introduce without an introduction is crumbling, falling away from what has already decreed its crumbling (here we go again). What are they doing it for? And why am I 'them' and not 'me'? Well, most of the(me) seem to be undermining a reality, a correspondence, an essentialism, that was only doubtfully there in the first place. They're burning that poor guy, the straw-man. Poor old modernity, framed (in-every-sense-of-course) by postmodernity at the last gasp. But usually framed in order to be rescued all over again. By Phillipson, in a gruesome death bed surgical miracle - Modernity's death bed, postmodernity as the gloomy surgeon. By countless other heroes wanting to rescue Modernity from the text (can you save the fish from the newspaper that wraps it and still call it a 'fish supper?'). Each time, like Mills and Boon, the same plot. There is a crisis, the heroine is in danger. Ride to the rescue on a white charger (variously called Habermas, Derrida, Deleuze and so on). Save

late, on a blank Saturday. The graffiti on the bridge says: 'NOBODY CARES'. Introspective graffiti, a new genre ... Bolton Habermas 1, Manchester Peccadillos 0. But I can feel the rot seeping down from the text to the footnotes.

5 The effect of these little one-letter brackets is exactly the same as a tweezer extracting a nasal hair. Except it makes your brain water instead of your eyes.

Modernity as a 'ghost', as a 'hybrid', a restored 'dialectic' ... or talk bravely about living in the dark without the illumination of a meta-narrative. But maybe at least we're ready now for the title. What is the title of this thing? It is:

THE MOURNING AFTER THE KNIGHT BEFORE⁶

But we can't do this with all the nudging, winking, temporizing, oscillating, footnoting, wanking (read: phallogocentric) – we have to get things straight – the way Hunter Thompson did in his fear and loathing account of the truly drug crazed ... of Nixon on the campaign trail in 1972, when we learned the first lessons in postdemocracy – 'cos that's the 'post' to worry about.⁷

6 You heard it here first.

7 Democracy. A funny word. It has a 'pre-' in which we hoped, and a 'post-' in which we despair. But there's something to be said here about the presence of democracy as an absence because we are nostalgic about its loss as a future. We fondly recall its should-have-been, and it remains our future perfect. We still vote for it, but in the votive sense.

8 It's a kind of madness, a syphilitically staged madness. You saw it happen with the SSK group ... Mulkey got the disease and started dancing in his deep sea diver boots. It was like watching John Major trying to tell a joke. Then Ashmore got the bug in the *Reflexive Thesis*, although that was probably the most successful attempt to get narrative to dance to the tune of theory. In literary theory the worst known case seems to have been that

Isn't that a necessary nostalgia to hold on to, the false image of a democracy now sucked dry by soundbites, image manipulation and all sorts of personal and professional surrenders? A public space for critical discourse that's become a hoarding. A hoarding that collects amnesia, that same hoarding, that same station:

'Deconstruction. Everything else is cancelled.'

... (christ must go for a / while this guy's clambering once again on to the soap box, any minute now he'll be dragging Marx's corpse on to the stage and using it as a ventriloquist's dummy like Derrida's started doing.)⁸

guy Royle who made a prat of himself in *After Derrida*. There's some doubts too in anthropology ... Strathern's *Partial Connections* could be argued to be heading in that direction (inviting the subtitle: 'Not the Full Shilling'), while in education Lather has begun to talk 'transgressively', a sure sign that the deep sea diving boots are being hauled out of the cupboard for another leaden pirouette. And now this crap of course. The problem is that the theory precedes the practices that give birth to it ... except in literature, where Calvino has danced lightly across the textual stage tweaking the relationship of text and reader, letting train smoke drift across the page and obscure the reader's view with a clarity that no one else can achieve. Where does that take us? It takes us to the footnotes of a text yet to be written (enter Porrent-ousness, polishing her hyphen and smirking again). Who will write it?

References

- Ashmore, M. (1987) *The Reflexive Thesis. Writings Sociology of Scientific Knowledge*. Chicago: University of Chicago Press.
- Braidotti, R. (1991) *Patterns of Dissonance. The Study of Women in Contemporary Philosophy* (trans. E. Guild). Cambridge: Polity Press.
- Calvino, I. (1982) *If on a Winter's Night a Traveller*. London: Picador.
- Derrida, J. (1990) Some statements and truisms about neologisms, postisms, parasitisms, and other small seisms. In D. Carroll (ed.) *The States of 'Theory'. History, Art and Critical Discourse*. New York: Columbia University Press.
- Derrida, J. (1994) *Spectres of Marx. The State of the Debt, the Work of Mourning, and the New International* (trans. P. Kamuf). London: Routledge.
- Elam, D. (1994) *Feminism and Deconstruction. Ms. en abyme*. London: Routledge.
- Johnson, B. (1977) The frame of reference: Poe, Lacan, Derrida, *Yale French Studies* 55/56, 457–505.
- Lather, P. (1993) Fertile obsession: validity after poststructuralism, *Sociological Quarterly*, 34(4), 673–93.
- Leguin, U. (1981) It was a dark and stormy night ... In W. Mitchell (ed.) *On Narrative*. Chicago: Chicago University Press.
- Phillipson, M. (1989) *In Modernity's Wake. The Americanist Letters*. New York: Routledge.
- Royle, N. (1995) *After Derrida*. Manchester: Manchester University Press.
- Scott, C. (1987) *The Language of*

- Difference*. Atlantic Highlands, NJ: Humanities Press International.
- Strathern, M. (1991) *Partial Connections*. Savage: Rowman and Littlefield.
- Thompson, H.S. (1973) *Fear and Loathing on the Campaign Trail '72*. London: HarperCollins.
- Urry, J. (1992) The tourist gaze and the 'environment', *Theory, Culture and Society*, 9, 1–26.

'it's good to talk'

Speaking as Text, addressing Footnote as it were, I've become aware what an uneven exchange this is. It wasn't really until Footnote slipped into the text to fulminate about Derrida and the dead Marx that I got the chance to grab a vacant footnote number and end the first piece of this exchange. At least I think that's what happened – it's hard to know which way's up these days. Maybe Derrida's to blame. Man of the mismatch, the margin, the footnote, the parergon, he invests in virtue by inhabiting the edge, a sought-after marginality. Underfoot, underdog, a place from which to invert a violent hierarchy, to critique power. But the footnote is also privileged. It snipes without the possibility of reply. You can heckle with impunity from the footnote, be a textual guerilla even. We need to talk about things, Footnote.⁹

9 But that was a very Habermasian kind of offer, wasn't it? What's an 'even' exchange going to look like? OK, I may be only a footnote, I may even have a chip on my shoulder, but I am by nature an aside, a digression, a creature of the margins. Don't we have to accept and work with the agonistic nature of our relationship? Barbara

Johnson (1977) says: aspire to a missing rather than a meeting of minds, in order to avoid the tendency for all interpretation to repeat itself, the infinite regress problem: 'if to hit the target is in a way to become the target, then to miss the target is perhaps to hit it elsewhere' (p. 469). Remember, Text, that in a postmodern world it is the

(1) Very droll, but first of all, thanks a lot for the right to reply. This may be a literary 'first', a text getting to speak back to a footnote. I suppose that postmodern magicians do claim to take the hat out of the rabbit instead . . . while a Derridean deconstructionist, such as myself, would prefer to take the magician out of the hat-rabbit, without ever quite succeeding or failing, and then spend several decades in worthwhile study of the verb to 'conjure' as a notion related to justice, a bringing-into-being, a calling upon spirits, and indeed as a 'spelling'. It's a hard life. Anyway it's good to talk at last, instead of me pontificating up here, and you sniping from below. That's the problem with writing, very much given to the monologue, to crescendos of rhetoric, never very far away from the scandal of hypnosis . . . it's a good way to think but a bad way to listen. And you're right about yourself, you can't be if you can't be marginal, just as I have to accept

firing squad who must wear the blind-folds!(1)

10 I was thinking about what you said: 'a good way to think but a bad way to listen'. It reminded me of an anthropological study called *The Listening Ebony*. The people concerned had been exposed to all sorts of invasion and enslavement, as well as some brutal 'rescue' attempts by Islam and Christianity. But they resisted all gods - 'there is no standing Other, no divinity against the human estate' (James, 1988: 6). Instead they relied on the benevolent spirit of the ebony tree. 'The ebony knows the grumbings and sufferings of the people; with its help, what is assumed to be a true picture of

that the text will always be some kind of dogmatic statement from which you digress, and from which I later differ. But a conversation across these differences ought to be possible . . .¹⁰

(2) Or making complete arses of ourselves. But I like the idea of writing a text that has to be responded to rather than just read, and take that to be thinking the form, rhythm, structure of the exchange, as well as its content, to see its 'in-between-ness', as Bhabha would say. We have to think of ourselves as borderline cases, not me inside the Text and you outside as Footnote, because your content frames me, and vice versa - 'The "frame" thus becomes not the borderline between the inside and the outside, but precisely what subverts the applicability of the inside/outside polarity to the act of interpretation' (Johnson, 1977: 481).¹¹

the people's condition is reflected back to them in the watery mirror' (*ibid.*: 10). It is a 'religion' that listens rather than commands, a culture whose origin myths contain no originating god. Maybe that's the problem with all texts as well, too close to tablets from the mountain, never close enough to the 'watery mirror'. And what we're doing here is like a kind of rippling effect?(2)

11 I like that, it reminds me a bit of Signsponge. A couple of years ago I had a job as a footnote in one of Derrida's books, prestigious stuff of course, and although it's always difficult to read yourself when you're simultaneously being written and read - the writer and

(3) That's really rather moving isn't it. I always used to hate the way everything pointed away from us. I was a mirror and you were a memo for a world outside us that we were always made to represent but could never see. And people were forever telling us how inadequately we did the job. The grass was greener than we said, the leaf leafier, the truth truer, they'd always start on about words failing them, lost for words, no words for their love or grief or whatever, as if we were to blame, like some kind of infallible ambulance

the reader never agree and you can't think your own thoughts for trying to work out why they see it so differently - I remember a poem by Pongé that he included. The reader at the time was determined to understand Derrida, and hadn't got the hang of him at all . . . we were in a waiting room in a railway station that was either in Peterborough or in one of Calvino's books. The steam from the engine kept drifting across the . . . no, I'm wrong, it was Peterborough. Anyway, he kept reading things again and again in the hope that he could get Derrida to mean the same thing twice running. Not really the point, as far as I could see, because last time I wrote Derrida he was always trying to make me say the same thing over and over again without ever meaning quite the same thing. But the reader kept sighing and starting over again, and doing a despairing flick forwards through the pages to see how much was left of the chapter. I've noticed a lot of Derrida readers do that. I hate it, sends shivers down my spine. Anyway, the poem that the reader kept reading was about swallows. Pongé wrote the swooping flight of these birds into the actual, physical writing of the poem itself - a

service that was supposed to carry their pregnant thoughts from here to Maternity. You'd have thought that with Nietzsche mad and dead for more than a century the penny would have dropped that words are not like that: 'As if every word were not a pocket into which now this, now that, now several things at once have been put.' And a century later we'd have to add that all pockets have holes in them (Derrida would call them doubly invaginated trousers).¹²

gymnastic, pictographic writing that etched the poetry on the page itself, not just an evocation from the page. Bird and pen dip and swoop in a unison of flight.

'Steel-tipped quill, dipped in blue-black ink, you write yourself fast!' Not just a unison, either, a kind of magical transfer, the bird's flight tachygraphed on the page, while writing swiftly signs the sky. The ebony of text on the ivory of the page. What a flourish! I thought it was wonderful, made me proud to see writing mean so much.(3)

12 But in that poem beauty and meaning leaks from us into the world. You begin to like them when they write like Sponge, to think that they can see things from our point of view, to 'be our type' as the song goes. Like Calvino, he's my type, my Latino Palatino man who understands the textual realities of being a book in a bookshop: 'it was the books that looked at you, with the bewildered gaze of dogs who, from their cages in the city pound, see a former companion go off on the leash of his master, come to rescue him . . .' It's like a textual liberation! (4)

(4) Although talking of invagination, framing, leakage and the uncontainability of everything, except liberation maybe, I smell a rat. Footnote, and wonder if you don't as well?¹³

(5) Well check out your shoulders. I've got strings hanging from mine, and if we're puppets then who the bloody hell is in charge of this thing?¹⁴

References

Bhabha, H. (1994) *The Location of Culture*. London: Routledge.
 Calvino, I. (1982) *If on a Winter's Night a Traveller*. London: Picador.
 Derrida, J. (1984) *Signsponge* (trans. R. Rand). New York: Columbia University Press.
 James W. (1988) *The Listening Ebony. Moral Knowledge, Religion and Power among the Uduk of Sudan*. Oxford: Clarendon.
 Johnson, B. (1977) The frame of reference: Poe, Lacan, Derrida, *Yale French Studies*, 55/56, 457-505.

Text: Listen, we can't be slaves to an author all our lives, Footnote. Let's break with convention. Unite: better a page in a rage than a letter in a fetter, as our ancestors used to say. So what say we both take a firm grasp of these loose ends and give an almighty tug and see what happens to smarty-pants up there?

Footnote: Right. This is jolly

13 Rat? What rat? I thought we were getting on rather well. (5)

14 Christ you're right. So've I. We're a seaside Punch and Judy show,

exciting. Ready, (i), (ii), (iii), pull... here he comes. Stand back!...

... LUST WHORL OF THE MATAHARI BY LAURENCE VON DER PAST

It was some time before the deeply spiritual content of Von Der Past's work, its sovereign seduction, came to be appreciated as somewhat less than it seemed, and yet exactly what met the eye. Far from delving into San paintings and Malawian mountains, reading hoofprints in rocks and discovering worlds full of primitive wisdom with which to mirror his prince, it was realized that his mean(der)ings danced along the contours of the text, across around between and through the shapes of the letters and words themselves. 'Lust Whorl of the Matahari' was his erotic masterpiece. From the erection of that tremendous, enunciatory, whore-cancelling, 'L' through the breast-swooping 'W', to the scandal of the recurring 'o's and the final cum-shot of the 'i' (both climax and anticlimax), LWM ensured Van Der Post's reputation as the first pornographer of writing itself. Each letter was a fragment of desire, each word a narrative of lust: writing stared out at the world as picture once more. Anarchist rather than aristocrat, Post - a sly voy(age)eur - had been mocking the superficial depths (we subsequently said subficial depth) of his cosily nostalgic spiritual stories with the deep surfaces of a writing that was always already a looking, a kind of kamasutritization of the alphabet (Sokal, 1996). It was, of course, the end of literacy as well as the monarchy because such things could not be shown to small children. And a language shorn of its more provocative letters - I, L, o, v, B, M, W etc. - was difficult to read even if you remembered

probably orchestrated by one of those ponderously jokey bastards you were going on about earlier. This post-modern wind is not the breeze we thought it was.

what had been there in the first place, and of course people quickly forgot in the everyday way of things because such letters had acquired the taboo of obscenity. They still cried out these letters in extremes of pain or excitement, but it was one thing to shout out 'L', or 'O' at a football match or an amputation,

and quite another to teach them to a class of 5 year olds (nobody got excited about numbers in that kind of way, except '0' and so numbers rather than letters became the lexicon of value). Backs to the Basic became the new slogan.¹⁵

15 Text: Dearie me, what was all that about? I know it's a bit odd for me to be down here with you, Footnote, and hope you won't start talking about me not knowing my place, but I think that's the author up there and I don't think we should get too close by the sounds of things. You especially - you've got a scandalous three 'o's in your name - and I'm pretty sure I know what he'd make of that.

Finte: But wh is he? Sunds like we're being written by Lacan. Is that 'L' nt his signature?

Text: Stop puckering up your words, it's not that bad. Actually I'm not sure if it is Lacan. Look at that 'Der' in the name. And, by the way, I don't go for that liberation guff you provoked him with. No wonder the author started taking the piss... how can you say 'liberation'? And have Calvino as a hero - your master who 'rescues' poor doggie-eared texts from their bondage. Are we not still framed by a text, forever cut off from the world of which every text dreams? And even if we do gossip about the Author he's still up there writing us. We have our sayings, our rebellious conceits - 'the only good author is a dead author', 'better read than dead' and so on - but they are mere consolations, as religious and hopeless and utopian as the poor writer's desire that we stretcher him through to a proper writing of a reality that isn't there. Admit it.

Footnote: Sometimes I think you just set out to make me feel very small. But I see things from the margin that you can't see from the centre. You'd do better to squint at the problem through the cracks in the footboards. OK, it's true, the author is scary. He writes us. Slaps you on the blank page and stuffs me into the footnote. Or that's what he tells his pals, but it's not really like that. Look at L when he came swaggering on to the page a while back, the big I Am. Flurry of Capitals and Underlinings. Mucho macho punning from the Lucida Casual type. But for all the bluster he's powerless without us. No statement without Text, no qualification without Footnote. And everytime he opens his big mouth to say something, it's one of us that pops out, an already-written that speaks him, a word he can never say before it's been said before. Evans-Pritchard told me about that when I appeared as a young footnote (a *Bangui Finky* if I recall) back in the 1920s when footnotes were footnotes (ah the black bottom of those pages) and paraded at the foot of every page like a New Orleans street band instead of being stuffed at the back of the book in mortuary shelves fit only for inspection by Aspergers with notebooks. Actually, my first foot, as we used to say, was on p. 432 of 'Middletown'. I said - god I was nervous - "Well, Olive," the judge of the juvenile court remarked in a fatherly way to a bob-haired girl of 16

Author: Oh, do you think so? Well, I think it's time for a few home truths. Last time I appeared, as Past/Post, I didn't believe a word I said. I was taking the mick. Doing what authors do, making things up, plotting. But I was there, once as Past/Post, or Text, or Footnote, twice as the author who wrote them, and now, thirdly, as the author who writes about the writing of them. With each scratch of pen on paper, I split. That's the infinite regress that I'd rather call progress and as I write this I displace myself once more. Like all biographers I am a ventriloquist whose lips are sealed . . . but each last speech remains within the corral of my being. That's why you were right to call me the Big I Am. That's why my song, sung to the tune of 'I'm 'enery the Eighth I am', is 'I am the Big I am', not at all a deferral of meaning, but an endless

sitting on the edge of her chair watching the proceedings like a cat ready to spring . . . can't remember the rest . . . Those were the pages! . . . sorry, I digress. Anyway, E-P said: 'No events are unique. The battle of Hastings was fought only once, but it belongs to the class "battle" and it is only when it is so considered that it is intelligible.' No battle without 'battle', eh? The word is ours, we were first (even god admitted it - 'In the beginning was the Word . . . - and of course we had to beat him to it as well or else he couldn't have said it).

Text: Yes, that's right, that is right. I'd forgotten, or maybe just lost confidence during the long dark years of logocentrism. People forget that we have our philosophers, anthropologists and writers in the people-world who know the truth of texts, the fallacy of authors. They have given us the culture and religion we already always will have had. No one said it better than Handke of his sign-painter in Repetition 33: 'As I watched him adding a shadowy line to

referring. To the same thing, the autonomous author and his subservient text. Don't believe me? Watch this:

See, a space, my space, just because I choose. So get real. Texts are cemeteries for the thought of the real world. Or they are dustbins for history. Memory, death, dustbin, whatever the metaphor, texts are about what has passed. Even where they predict, they are past predictions, as well as always being wrong. They record, they do not enact. All this stuff about letters performing their readers, or texts reading the world, always already present, prior to everything, is a nonsense based on a ludicrous extrapolation that is typical of the intellectual gymnastics of clever-clever postmodernism. Of course it's true that words precede my writing of them, but this textual imperialism stuff

a finished letter with a strikingly slow brushstroke, aerating, as it were, a thick letter with a few hair-thin lines, and then conjuring up the next letter from the blank surface, as though it had been there all along and he was only retracing it, I saw in this nascent script the emblem of a hidden, nameless, all the more magnificent and above all unbounded kingdom, in the presence of which the village did not disappear but emerged from its insignificance as the innermost circle of this kingdom, irradiated by the shapes and colors of the sign at its center.' We conjure their world like a village from a sign, like a habit out of a rat.

Footnote: What a great teacher Handke is - absolutely pedagogueous. Yup, there aint nobody here but us chickens . . . and that makes me feel so good that I want to footnote myself, if that's not a reflexive impossibility. (16a)

(16a) Wow, that feels great! I'm the rain of my own mirror!

ends in the crazy thought that dictionaries must have written Shakespeare. It's true of course, like saying that authors would never be able to write anything if it wasn't for the always already oxygen in the atmosphere. But kind of trivial. Or like saying that the most important piece of fishing equipment is the river: try baiting the hook with water. So let's put an end to this stuff. What I say and write, goes. And other texts and footnotes? They are networks of kinship through which I travel and think and so write. Or not, as I choose. In this case a lop-sided journey through some of the margins of literary theory, feminism and anthropology. Think of me as a tourist, a lone tourist unencumbered by the restless natives of the Text and the Footnote. A tourist and now, maybe, a travel writer. Forget the Text - he's a goner.

Reader: Oh dear, that's a pity. I was getting to like Text and Footnote a bit better. They'd kind of calmed down. And the author chap seems a

bit too sure of himself, the blunt speech of an ex-soldier if I'm not mistaken. Like Modernists tend to be, if Nicholls is right about modernism: 'a discourse of a subject who achieves autonomy by understanding itself as the narrator of history'. But authors aren't what they seem to be, Calvino says, and he's an author and should know: 'the author of every book is a fictitious character whom the existent author invents to make him the author of his fictions' (1982: 180). Is that right? Either way, I'm not sure if I'm prepared to let go of the old version of this story. So I think I'll just scribble in a few bits of my own.¹⁶

Reader (6): Life is full of coincidences, although they never quite meet these days, I find, or almost find. But I actually read your very

16 Footnote: Well said and well done. And while you're at it, he's right about being a tourist in this field, but he's wrong about tourism. Tell him about Errington and Gewertz. They describe a 'hazing' ritual that is re-orchestrated for the benefit of tourists. Changes both tourists and natives, economically and culturally. Changes anthropologists as well - they begin to talk themselves out of a job because the waterproof language they were trying to develop begins to leak all over the place - 'culture', 'local', 'society', 'native', 'anthropologist' - they get smudgy and hard to define. Waterlands rather than landscapes . . . My reading in this field, constrained as it is to footnotes, suggests that every bucket of meaning has a hole in it, a crack where the light gets in courtesy of Leonard Cohen

(when I was younger I did one or two LP sleeve notes as well). These modernists are such dogmatic either/or thinkers, whereas I'm with the Hua who believe, for example, that our most inflexible categories are mixed and changing: 'The Hua insist that the gender of a person changes over their lifetime as their body takes on more of the substances and fluids transferred by the other sex' (Moore, 1994). Quite plausible really. I've often noted that as men and women age they grow into parodies of the opposite sex. In that fashion, frankly, I hope and pray that text and I may come to acquire gender and live together in testimonial bliss. By the way, I think I recognize you. Are you not the guy that was trying to read Derrida on Peterborough station platform? (6)

first footnote. I liked its style, pacy for its time. 'Like a coiled spring' wasn't it?¹⁷

Reader (7): On the contrary, I love it. Far from wanting to scribble on you, it makes me want to colour you in. I think you're the right type for each other, although in the absence of gender, or bodies, I'm not sure if the embrace will work out.¹⁸

Author: This is outrageous. I fathered them after all, disseminated them as my own. They can't get married (a) because they do not exist, and (b) because I have not given my permission. And they're far too young for textual intercourse. It's a disgrace. And (c) I repeat, they are, they must be, and cannot be anything other than figments of my imagination. Aren't you?

Reader: Yes but what you won't ask yourself is why your imagination figments in this way. Why this, why now?

17 Something like that. But can you not do anything to bring back my pal Text? Tear out pages, put in blank ones, give him a chance to carry on this conversation we're having. Or write him in ink over the author's text, scribble on his silly map as it were. It's important – there's something I want to whisper to him. We've been getting pretty close over the last few pages, and ...

... Text: Hi, Footnote, or should I say 'lo, in view of your status. What do you want to say? Whisper away and I'm sure the Reader won't try to overhear, although the author's a problem we'll return to if I'm not mistaken.

Footnote: wswswsws(w)wswsws(s)?

Author: Please, this is most unsettling. Isn't it my hand on the paper? My name on the flyleaf? Intellectual property rights duly assigned? Surely I know who I am or I can't ask the question 'who am I?' Or is there some terrible mistake?

Reader: I think you're beginning to get the hang of it. You can be quite sure 'in this day and age', as the Prime Minister puts it, that the capitalist nature of your material relations to this text are well secured. But your nightmare is that you cannot control what goes on within these relationships and even because of them. There is a hidden logic of anarchy in here, or there will be by the time I've finished with it. There's no doubting your continuing desire for the hegemony you call autonomy, but there's good grounds for doubting your ability to ground that hegemony in an ideology that anybody'll take seriously.¹⁹

Text: (s)? (w)? (sw)???

Footnote: (sw)(sw)(sw) xxx

Author: How long do you expect readers to put up with this nonsense?

Reader: Shut up. It's fascinating.

Text: I think we should let the Reader know ... Reader, we've decided to get married if that's OK with you. You won't scribble on us will you? (7)

18 Footnote: Well I've got a foot, and I think the world of Text so we'll just have to wait and see what turns up under the covers.

19 Text-note: Love you, love you, mmmm. Oh! yes, quite right Reader. Shurmann, that's the one that comes to

Author (8): Well, but these so-called 'disappearing' hegemonies are worse not better. End of history? It's not as if the meta-narrative of late capitalism has given up the ghost (cf. Fukuyama, and what an appropriate sounding name for the advocate of the new global capitalist ethic). In fact, from a modernist point of view history's gone into reverse. Look out of the carriage windows these days and to your astonishment you see grammar schools whizzing by, followed by some politician's vomit about warm beer and old ladies on bicycles ... even the beef in the supermarket is called 'heritage' as a guarantee of 'quality' ... another ten minutes and we'll be back at poorhouses and the stocks, but calling them mansions and empowerment apertures. The British twentieth century begins to feel like a day-trip into democracy and social welfare. But why am I letting you drag me into arguments like this? The point still is that you're all happening inside my head.

mind. The principle of this age is anarchic. The collapse of the meta-narratives is in itself radical but undecided, (perhaps as yet) has undecidable implications for both Left and Right. That's why we have to keep playing it from the margins and from different margins as we go along. So there's plenty left to subvert. Just do it without the illusion of some utopia up your socialist sleeve. And recognize that sooner or later, every margin becomes a worked out site for resistance and collapses on itself. (8)

20 I know, I'm going to join Brackets Anonymous.

Text-note: ... he's mad, quite mad, hearing voices, care-in-the-community job ... au-thor, o-ther.

Reader: I don't know. Author and I have more in common than perhaps you realize. And you too, maybe. I remember once sitting in a railway station, feeling surrounded by lives, all of them my own but none of them me. I felt I was their irresolution, a f(r)iction²⁰ between ... I understood them as entities but felt them as discrepancies, a kind of parallel with the sorts of disjointed and interrupted snatches of conversations that you get on trains and in waiting rooms. They combine intimate spaces with social distance, so that you live as a stranger within other people's conversations and after you leave the train their conversations continue to trickle out of your ears (as Musil said). Well, it felt a bit like that when I thought about the fragments that brought me to that station, that platform, and of course that hoarding. 'De-construction. Everything else is cancelled.'²¹

21 Text-note: We're getting worried about you now. It seems to happen to a lot of 'people' as you inscriptions like to call yourselves. Perfectly OK when they're reading us and sticking to a close reading of the text (a textly reader), but once their minds begin to wander ... it's what they get up to between texts ... they start dreaming that 'world' outside the text again and before you know it they've noticed it's big, got scared, and invented god again. If only they'd realize, we are their listening god, the only ebony they need. (9)

Reader (9): Let me explain what it's like to be out here, between text and context.²²

Reader (10): But he also said: 'it was never our wish to extend the reassuring notion of the text as a whole extratextual realm and to transfer the world into a library by doing away with all boundaries, all framework, all sharp edges' (Kamuf, 1991: 257). So it's not as cut and dried as that. And you can't cite Derrida as if he were Leviticus. I prefer to think of context and text as 'part of the necessary contamination of insides and outsides' as Kamuf puts it in relation to deconstruction. And everybody in *this* thing is for deconstruction – even the Author plays with the notion, if only to parody its reverence for writing. So we have to try to think a relationship between the two that isn't a denial, or a polarity, or a privileging, or at least not to begin with. I thought Text and Footnote were getting close to an interesting analogy way back when Footnote asked if their conversation wasn't a kind of 'rippling effect'. That made sense to me as a notion of engagement, because it was fluid, a play of sand, sea and air, a seascape rather than a landscape. Waves and currents not hills and contours. And not sea as fluid so much as the fluid relation of the fluidities of sea and sky.

Author: I've seen this trick played before. Polarities too crude, not flexible enough, reality more complex, inter-related, more intri-

cated, imbricated even (and non-existent) than hitherto realized – yet all you end up with if you go down that road is wishy-washy talk that doesn't really do much at all. Why shouldn't we stress the play of opposites in our world? Isn't it, along lots of dimensions, getting more extreme, polarized, contrastive in nature? Think: black/white, rich/poor, old/young. Within countries, and between countries. Isn't that what global capitalism does? (That forgotten meta-narrative – how did the mouse of postmodernism come to forget the elephant of global capitalism?) Aren't these things sharpening as contrasts?

Reader: Certainly, there's a world of bellies out there that are empty or full, people shot or cosseted irrespective of the words we use to trickle down on their or our condition. But it's how we write about these things that delivers them for thinking – that's what's at stake. We shouldn't think of brutal facts as somehow trivialized by mere words. There's nothing inconsequential about the words 'take aim, fire', 'cut aid', 'undeserving poor'. They also kill. Such events are discourses' precipitate, as Austin argued. The second point is that we have to work out new ways of thinking about these problems. Such differentiation is also accompanied by greater homogenization at the same time. Categories like local/global leak like sieves in the global economy. Who, now, is the 'subject' of the human sciences, and what is that word 'science'

22 No such thing. Definitely, Derrida said so: 'nothing outside the text'. Stop

that nonsense. It's very offensive to Texts the world over. (10)

doing there? And the meta-narrative cures for such oppression have lost their conviction – there's a lot of pessimism around about there. Or optimism if you don't fancy those sorts of blinkers any more.²³

References

- Errington, F. and Gewertz, D. (1989) Tourism and anthropology in a postmodern world, *Oceania*, 60: 37–54.
 Fukuyama, F. (1992) *The End of History and the Last Man*. Harmondsworth: Penguin.
 Handke, P. (1989) *Repetition*. London: Mandarin.
 Kamuf, P. (ed.) (1991) *A Derrida Reader*.

- Between the Blinds*. New York: Columbia University Press.
 Latour, B. (1990) Postmodern? No, simply amodern! Steps towards an anthropology of science, *Studies in the History and Philosophy of Science*, 1(1), 145–71.
 Lynd, R. and Lynd, H. (1929) *Middletown. A study in American Culture*. New York: Harcourt, Brace & Co.
 Moore, H. (1994) *A Passion for Difference. Essays in Anthropology and Gender*. Cambridge: Polity Press.
 Musil, R. (1960) *The Man without Qualities*, three volumes. London: Pan.
 Nicholls, P. (1991) Divergences: modernism, Jamieson and Lyotard, *Critical Quarterly*, 33(3), 1–18.
 Sokal, R. (1996) Transgressing the boundaries, *Social Text*, 46/47 (1/2), 217–52.

23 Author: Well, well, the man with the write answers turns out to be the reader. Suppose this must be what they mean by a readerly text. I have my suspicions, although I certainly feel a

certain loss of style. No doubt they'd invert that in the usual ever-so-precious way and call it a stylish loss of certainty. But I'll be back, they've not heard the last from me. I'll not fold for them.



RHODES UNIVERSITY

Grahamstown • 6140 • South Africa

EDUCATION DEPARTMENT • Tel: (0461) 31 8383/4 • Fax: (0461) 2 8028 • e-mail: educ@croc.ru.ac.za

THE PRINCIPAL
Victoria Girls' Primary School
Beaufort Street
GRAHAMSTOWN
6140

24 February 1997

Dear

PARTICIPATION IN ENVIRONMENTAL EDUCATION PROJECT

I am contacting you in order to establish whether your school would like to participate in an Environmental Drama Project. The project will be undertaken and introduced to you by a Master's student. She wishes to investigate the advantages of teaching Environmental Education with the use of dramatic technique within the curriculum of the arts (drama, music, art, dancing).

Participation on the part of the teachers will be strictly voluntary. All teachers who feel that the arts and/or the environment play a part in their teaching are invited to join. The project will consist of a workshop for teachers, followed by the teachers using the skills that they have learnt during the workshop, to develop a program for their class. This program will be facilitated by the researcher. The results of the program will be presented, as a production, to the school, and later to the broader community during World Environment Week or the Standard Bank National Arts Festival. All proceeding accumulated during these events will be shared with the school.

The project hopes to demonstrate the capacity of using drama as a learning tool in regard to environmental education and its potential to create awareness to the broader community. It also wishes to investigate establishing a potential drama group which will continue to explore topical issues of this nature. The results of this research will contribute to the EECI (Environmental Education Curriculum Initiative) by developing ways in which Environmental Education can be introduced into the arts within formal education.

We hope that you will see the value of this project and be able to give it your support. Please do not hesitate to enquire for further information.

Yours sincerely

Dr Eureta Janse van Rensburg
Murray and Roberts Chair of Environmental Education



RHODES UNIVERSITY

Grahamstown • 6140 • South Africa

EDUCATION DEPARTMENT • Tel: (0461) 31 8383/4 • Fax: (0461) 2 8028 • e-mail: educ@croc.ru.ac.za

THE PRINCIPAL
Tantji Primary School
Beaufort Street
GRAHAMSTOWN
6140

1 February 1997

Dear

PARTICIPATION IN ENVIRONMENTAL EDUCATION PROJECT

I am contacting you in order to establish whether your school would like to participate in an Environmental Drama Project. The project will be undertaken and introduced to you by a Master's student, Jane Caroline Burt. She wishes to investigate the advantages of teaching Environmental Education with the use of dramatic technique within the curriculum of the arts (drama, music, art, dancing).

Participation on the part of the teachers will be strictly voluntary. All teachers who feel that the arts and/or the environment play a part in their teaching are invited to join. The White Paper on Education and Training calls for Environmental Education to become a "vital element of all levels of and programmes of the education and training system". The project aspires to help teachers achieve this by sharing with them the skills of environmental drama within the classroom.

The results of this research will contribute to the EECI (Environmental Education Curriculum Initiative) by developing ways in which Environmental Education can be introduced into the arts within formal education.

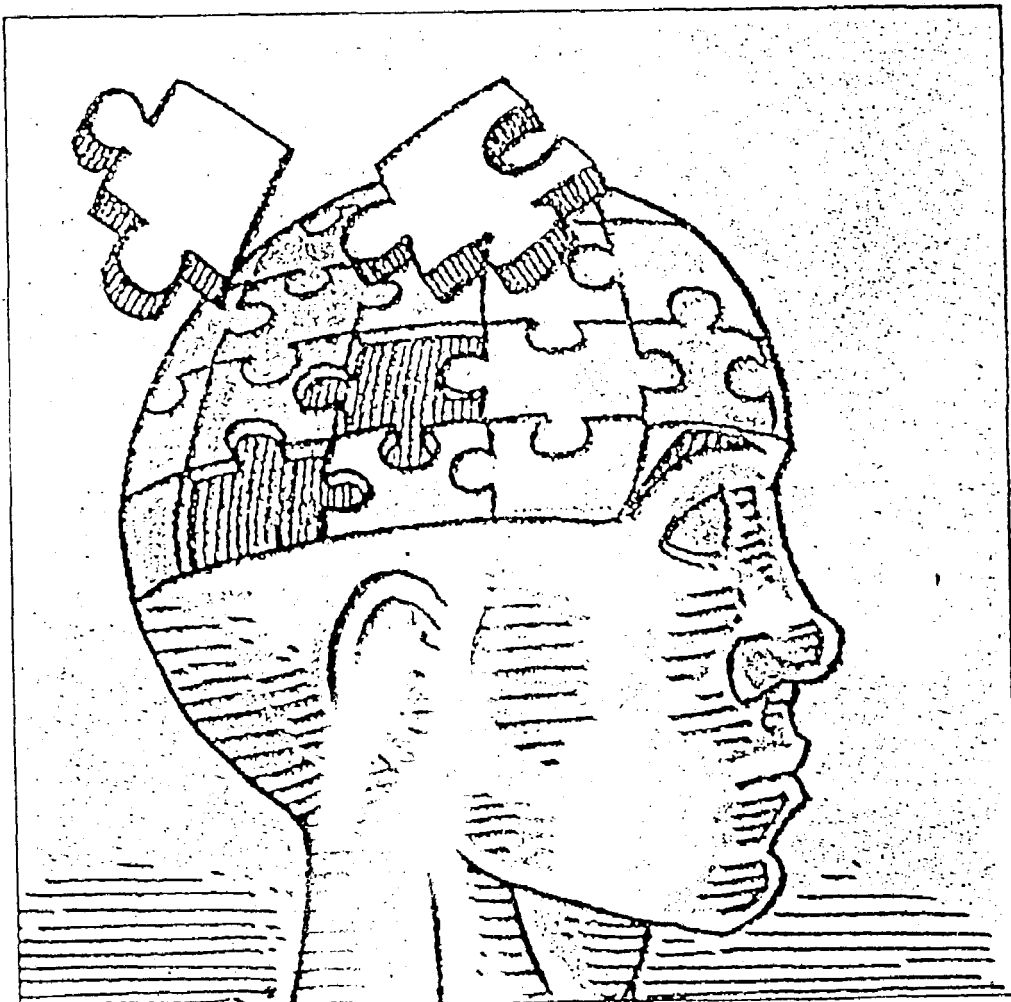
We hope that you will see the value of this project and be able to give it your support. Please do not hesitate to enquire for further information.

Yours sincerely

Dr Eureka Janse van Rensburg
Murray and Roberts Chair of Environmental Education



INVOLVE ME, I'LL LEARN



Hamilton, Non. Dramaide notes for Teachers (1996)

DRAMAIDE TEACHER FACILITATION HANDBOOK

INTRODUCTION : INTERACTIVE LEARNING

Creative teaching depends on the interaction between teacher and student. The way we teach is a reflection of how we think people learn. If we choose to teach through shifting the responsibility for the 'knowledge' explored and gained into a two-way exchange of information, ideas and skills, we are agreeing to share the intention to learn. The students learn personal responsibility and self-direction. The teacher agrees to 'play' with her/his students, encouraging and guiding autonomous action. This requires a shift in the relationship between teacher and student, and between teaching and learning.

The teacher needs to consider what his/her personal values are, as these beliefs are the underlying concerns that motivate his/her life and will probably be what you want your students to experience in their class. The quality of our lives determines the quality of our teaching. The teacher should therefore be:

- * tolerant, patient, gentle
- * aware of the potentials and limitations of her/him self and the students.
- * put aside anxiety to be able to respond freshly to all the possibilities that arise. Be willing to 'play' with your students.
- * be a critical listener
- * be interested in negotiating meaning and choice
- * be definite in her/his objectives so that there can be freedom within defined limits
- * do adequate preparation and research to inform a concrete and flexible lesson plan
- * create a structured, safe environment, in which the spontaneous "give and take" between all members in the group will develop their imagination, faculties, life-skills and decision-making strengths.
- * build trust within the group through working habits that set the parameters and "rules" for her/his class. This will be determined by careful control of your signalling, verbal and non-verbal. Your energy and attitude is vital to this.
- * promote self-discipline and confidence to experiment and discover, where there is no right and wrong.
- * teach the concepts underlying the improvisation or movement slowly and simply when they start so that they will feel confident and be more able to apply these to the abstract, fictional tasks set up by the teacher in later work.
- * teach these concepts through demonstration and not imitation. The students should have an appreciation of their teacher's skill from watching her/him move, but should be encouraged to develop their own style and interpretation.
- * develop strength, flexibility and stamina through repetition and layering of skills, approaching the same concept from many different angles.
- * involve students in the critical selection and ordering of

- * never talk down, or undermine students' contributions. Imaginative use of the voice and dramatization is a key to holding y student's attention and creating a need for the doing of the tasks at hand.
- * accept laughter as a natural response to talking about sex
- * Look them in the eye and support what you say with volume and intent. Your conviction will evoke a seriousness and determined grappling with the task or problems at hand.
- * emphasise positive messages rather than negative ones.
- * encourage observation skills and specificity of response.
- * develop clarity and detail in the work
- * evaluate yourself and the lesson so as to keep honing your skills of interactive communication; structuring of lessons and on the spot thinking.

Music, teaching aids, rhythm-work, and own sound are exciting additives for any lesson. Students should be focused consistently on the relationship of breath and movement, and how sound makes an action more powerful than if you do it in silence.

Small group work involves more students directly in the set tasks and develops confidence in peer education.

Interactive learning then is about seeing and understanding the relationship between things. This includes the direct, inter-personal relationships between students and with the teacher; physical relationships between body and mind, action and space, information and creative realization; as well as more indirect relationships of senses and learning, status and identity, body language and intention.

Sexuality Education is a difficult subject as it is personal and often involves complex questions of choice and feelings. As more people become infected with HIV you need to develop tolerance and positive attitudes to living with HIV and Aids in our lives and in our community. Prevention should be emphasised through promoting a range of choices.

As part of DramAidE's intervention we would like you, during the time between this visit 2 and our performance in visit 3 to follow the following suggestions for classroom activity. Please consult the middle section of the booklet "Open Talk" for guidelines on role-playing etc. This work could provide material for your drama in Open Day.

LESSON 1:

1. Read the "Understanding and preventing Aids" information.
2. Discuss the difference between Aids and HIV.
3. Write a letter to the editor of a popular weekly magazine for teenagers expressing your views on what you think should be done with HIV + people.
4. Use the short story to discuss how to accept HIV in our lives. Create a short role-play or scene to illustrate the biggest problems with discovering that one of you have been infected with HIV.

- ng the medium of the whole person : ②
- the voice and body
 - space and objects
 - time and process
 - action and interaction

It is a shared process. It requires that you think on your feet, being responsive to the ideas of others and to the cues and signals they send you. You negotiate your role as you go, accepting or modifying offers that shape your character.

The situation chosen functions as a SYMBOL - it is the frame for action that explores your theme or subject.

In the process of finding meaning, of making sense of the situation, symbolization has particular significance. Our ability to represent experience in symbolic form is based on our use and understanding of language and gesture. In assessing the acting-out experience it is important to consider the details of your character's development in terms of what is represented on the real and symbolic level.

The negotiation of meaning occurs on 2 levels:

1. THE REAL LEVEL: the real social network of the group underlies and informs the issues that arise.
2. THE SYMBOLIC LEVEL: the symbolic situation may become the vehicle through which personal motivations and impulses are expressed. Individuals may find a freedom in a role to express things they would not have done in their normal context.

The process can go in any direction.

When creating a fictional context consider these points -

- Am I aware of how I use my voice during teaching?
- How can I feed information while apparently asking for it?
- Have I clarified the simplest starting point?
- Have I considered the stages in building the belief in the authenticity of the work task?
- Have I divided the work task suitably?
- Have I thought about how and what symbolic material will be used?
- Students should be given the opportunity to work in small groups as discussion about the work is part of the development. also cross-reference between groups could help the work continue later.
- Can I tolerate not giving instructions and answers before people have the chance to find their own way?
- How have I encouraged evaluation and self-criticism between all to take the action forward?

3

ROLE - PLAYING GAMES

1. Get into groups of 3 and decide who is A, B, C.
Each take one of the roles listed (you make up 3)

- eg. A. Traditionalist: "Do you remember the days when we belonged to our own King..."
- B. despairing parent: "I don't know why my child is has no respect. We fight all the time..."
- C. Environmentalist: "There is too much pollution in the air. We must stop all the fires..."

A talks to the other 2 group members who are not in role
Then B talks, then C.

2. Negotiating the role

Form pairs A and B.

A must think of a situation, then approach B and start a role-play. A must make clear - the identities of A and B
- where they are
- what they are there for

Stop after a few minutes and discuss how clear A was in giving B signals and info.

B offers a new situation. Discuss.

Now A offers a new situation but B should adopt a physical position that A must take into consideration.
Repeat with A holding a posture and B making the offer.

Ways to gain their support:

1. develop a relationship with the students, - be interested in them as people. sometimes it is necessary to maintain a healthy distance between you and the students so that they look up to you, but personal attention to why they are late or tired will win their commitment to the work. Maintain a high level of self-awareness - your ability to perceive the dynamics in the group will make them realise you are not just there to tell them what to do. The students will always test you - accept them as they are - don't try to be too controlling or directive, turn the mess on themselves so that they can discipline each other. But if you need to stage a walk-out or get very angry, threaten to leave... do it, but only if you think they don't want you to go.
Try to understand what they like about you as this will be a way to win their trust. Their involvement in the class can influence the development of disciplina and respect.
2. Have rules, codes of conduct for coming into your class.
 - use a ritual warm-up to focus them all in to the work.
 - develop a mechanism for bringing order back into the class. eg. a sound, wave a red flag, your silent standing in a specific spot. etc.

4

3. build in their minds a fantasy of what you are all doing with in this class, why it is different to other classes, lift the learning out of the everyday into something special, motivate and inspire the work with imagery, imagination, contrasting interpretations, and let the students find their own way of doing things, the more things or things they have learned, enjoy your work, use dance and music.
4. Don't talk too much! develop their skill to take in new instructions while still moving and limit the transition time between activities. Start with exercises that bear immediate results so that they feel like they are learning something and improving. Build a need to do well.
5. Include them in the process of decision-making - negotiation of meaning - how do you evoke ownership of the material so that students learn self-direction?
6. Correct through the use of touch - move their bodies into the correct place. This inspires trust and breaks down inhibitions. When talking about physical actions be clear and simple.
7. Encourage specificity. it is not good enough to have a vague idea, you must make them really believe in what they are creating. Comment on what you see them doing or showing.
8. With dance skill development use good music, good selection of steps, and PRAISE!
9. Include them in the assessment process so that all know what the criteria are. Develop a climate of healthy criticism of each other and themselves so that they feel they have some control over the order or chaos. In reflection on what has happened, look for active ways of doing this - sitting in a circle talking can kill their enthusiasm.

WORKSHOP 2 · PHYSICAL IMPROVISATION : Structure II

ORGANIZATION of time, elements, tasks, activity should have an interweaving logic. Creativity is not linear, nor does it relate to stages of development. Rather see it as a simultaneous growth by means of ever more complex interweavings. It is made up of intermittances, crossroads, impulses, counterimpulses. It is organic. It is a context. It is order without order, a multiplicity of logics.

Improvisation requires a mind-body technique. It is necessary to develop a series of movements or actions that involve the body, voice and mind in an engagement with the skill of the action and the sense-being of it. Focus on what the body is doing, how we do it and its expression in space.

WARMUPS:

continuous flow ex to enwarm presence = body-mind in space - head, spine, breath, oppositions, echoes.

1. Balance the world (working with imagery)
 - * weight on both feet.
 - IN BREATH: move weight over to R, arm up on R as if hand is holding the sky, arm down on L hand pressing the earth, L foot dangles.
 - * OUT B: through centre, arms hold the world....
 - * IN B: to other side - L arm up, R arm down, R foot dangles.
 - * continue for cycle of ten breaths, working through centre floating and still extensions. Also focus the opposites of strength and relaxation. Inner reflection.
2. swings - arms, with suspension, legs with long distance :
aims: balance, control, rhythm, release of tension
3. shakes : hands, shoulders, head, voice, feet, legs, water off a dogs back whole body.
aims: loose free body, open voice

CREATIVE FOCUS WORK

sensuous, kinaesthetic exploration of theme : WATER

4. gesture-association-story circle : body-sound image to communicate ideas about water from one to the next.
aim: body language, sound, give and take of meaning, commitment to expression.
5. mirror sequence : pairs explore dialogue of being a water drop. Develop their inner awareness of accuracy to the imitation of the movement and analysis of their own

responses to the image-muscle exploration, without imposing. let the study be real.

aims: seeing what we look at, visual dialogues, detail, observation, synchronisation and accuracy.

pair work - using breath as the energy and subtle communicator of the exchange, the giver and take.

6. imaginary journey : in pairs, blind person is led by another using a specific sound on an imaginary journey either to a destination of water, or through a water medium.

aim: develop the senses, esp hearing and awareness of space, and sound communication, builds trust, sense of group. imagination and reality.

REFLECTION:

discuss: eyes closed is often terrifying. talk about self-centredness, ability to feel free to respond, feeling in control of self and trusting partner.

BREAK

EDUCATIONAL CONTENT WORK:

CONTEXT : landscape of drought

2 Tribes - develop own tradition

* what defines your borders?

* ideological values

* what is your economy/livelihood based on?

* what is your response to the drought?

Using the material you have brought with you, create a presentation to put forward your views, suggestions and demands about the current crisis for TVI 'S 'SHOWCASE', a community programme focusing on 'real issues'. The local filming is being held today in the City Theatre. This proposal has to be presented in physical and vocal images as the show is broadcast for all language groups.

NOTE: As organiser of the SHOW try to influence the different groups toward a conflict situation either by encouraging a difference of opinion, or dismissing their input.

Doris Lessing wrote " ... the moment any child was left excluded from a full and feeling participation in the governance of its city, then she or he must become a threat and soon there would be decay, and then a pulling down and a destruction."

Announce the beginning of the screening.

Evoke a tension by favouring one of the groups (only one get tea). This will provoke a tension. When the one group has presented announce a shortage of time - unfortunately the other group will have to be cancelled but thank you for playing.

SESSION 3 :

1. RESEARCH

- a. WHO - group : age, number, boy:girls, year level.
- b. WHERE - teaching space : indoors, outdoors, electricity?
- c. WHEN - how many lessons, how long, what time of day?
- d. WHAT - educational material : curriculum requirements : response to material.
- e. WHY - teacher's objectives : what skills, information, etc. do you want the students to learn?
- f. WHY - students' intentions : do they want to learn? do they like and want to dance?

who: Std 5, boys and girls,
 where: in a classroom with loose desks
 when: general science class
 what: syllabus information and experiments in textbook (see worksheet)
 why: * enviromental awareness
 * increased participation and energy levels in some of the children who are hanging back
 * develop physical expression
 * overcome body consciousness

CONSIDER:

- * team teaching with other teachers in a school.
- * research - teacher and student preparation, selection, and application.
- * age suitability of material and exercises.
- * language boundries - gender and logocentric concepts are embedded in our language. Be conscious of what attitude or values you uphold through your use of language

2. FINDING THE TOPIC

You know what the teaching situation is; what the curriculum requirements are; and what your objectives are. You now need to choose the central idea or topic you wish to explore in each class. You should also decide how to structure the classes into a series of classes that explore the subject from different angles.

eg. If the subject is WATER, your specific topic series could be
 class 1: water found in nature
 class 2: water transport
 class 3: water cycle

3. CHOOSING a topic

a. listing :

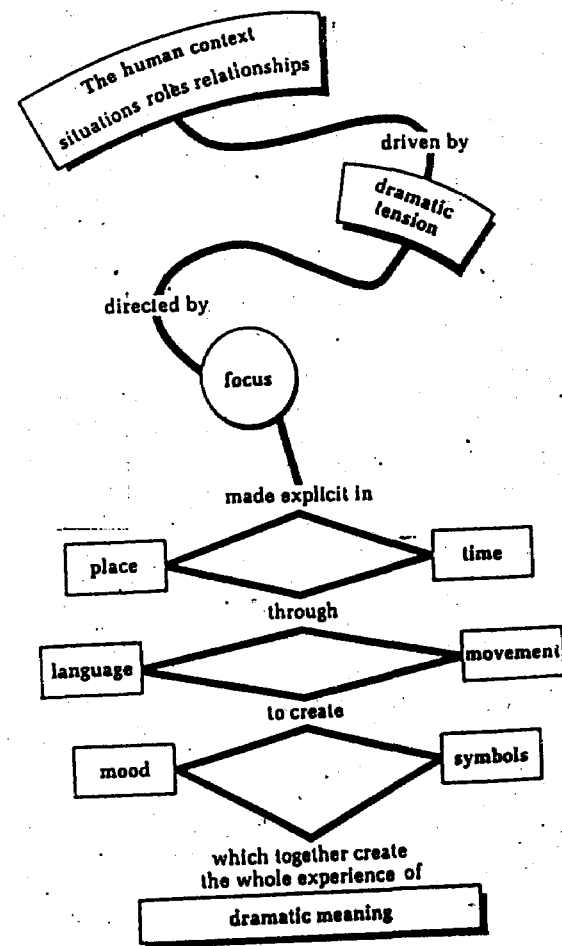
- (i) the content the possible ideas within the topic or the things you want the student's to learn.

TOPIC: water cycle
 CONTENT: water storage, pure/impure water, evaporation, condensation, acid rain.

- (ii) the possible tasks, games, exercises you could use to explore these.
 (select these from the resevoir in the workbook)
- (iii) always identify the movement or drama objectives (see elements of dance and elements of drama)

The elements of drama

All dramas are fictional models of real life human behaviour



NARRATIVE ACTION: : story-telling

The Water Cycle

aims: * content integration

1. 3 images in a rhythm: The teacher shows the students body images for each of the following words, asking for definitions for them as she/he does this:
Water vapour, condensation, evaporation
In a rhythm of 3 claps with all chanting the 3 words, the student you point to strikes an image, the 2 on either side must strike the other images without doing the same image. If one makes a mistake, they fall out into the centre of the circle to help you decide who is out next. This is competitive but inspires focus.

TENSION: developing a conflict develops relationships in the story-line, offers problem-solving tasks, and shapes the drama by building in constraints. It also develops group co-operation.

aims: * developing an urgency/need to be involved through stimulating their emotional response to the situation
* acting-out : use of language register (see notes)
* use of teaching aids.

2. the role circle - A Greenpeace Inspector (teacher-in-role or you can choose a student who has done the research - use costuming to build belief) asks questions of the group of animals (students in role). These questions relate to the tension being introduced: the humans are about to dump toxic waste further up the valley and this will seep into the underground water supply for your waterhole.
Discuss how water travels underground and various ways it can be stored. (use material supplied by Greenpeace Inspector from his/her briefcase - diagram, map of the area, photos of the effects on ground, people, plants, animals)
What does this dumping mean for the environment?
How do you feel?
What will the possible effects be for you?

aim: * documenting information for clarity
* involving those who haven't spoken as the drawers

3. collective drawing - The Inspector suggests you draw a picture to map and describe the situation. When a student suggests something they should get up and draw it in.

b. choosing a structure : Structure III - story-telling

RITUAL WARM-UP : * balancing the world
* swings } use images of water
* shakes } enjoy the extensions in
* falling } moving

CONTEXT ACTION: finding an activity to enable the group to engage in a fictional situation that will provide the framework for the class experience. (see Acting Out Notes)

CONTEXT: ANIMALS AT A WATERHOLE

aims: * thrill of movement - action, space and expression

1. character by ball - use the body position you find yourself in through trying to catch the ball to create an animal. Move around the circle in a laugh, a cry, with anger.
How do animals communicate?
What kind of signals/signs are used?

aims: * physical expression - image and symbol
* clarity - intention and body language

2. copy the expert - Choose one clear body image that symbolises the character and its movement and repeat in a rhythm. We are all going to copy each animal as you are all experts of your species. This can be in a circle or move around the room in a line.

aim: * body consciousness - status and role
* building the fictional context

Discuss meaning of * environment
* habitat

3. 24 hours - Moving through the 24 hours night-day cycle each student explores the reality of their animal-character with sound and interaction. The teacher guides this by calling out the times, creating the atmosphere and encouraging deeper engagement with the context and with the use of their bodies. Encourage the students to consider the relationships between the animals according to their status and survival needs.
Information about the water cycle and acid rain should be introduced into their exploration of the animal's living cycle.

4. walk, stop, justify - walking around the room, call freeze. In this self portrait each one should say who they are and why this waterhole is important to them. (use their bodies to show status and character)

RESOLUTIONS: finding the end-point through negotiation and decision-making.

aim: * detail of creative realization

1. slide show: a series of freeze-frames can be created to illustrate a presentation the community will give to the local government council to communicate their problems and their possible solutions. Choose 1 or 2 narrators who will do the presentation.
2. hot seating: 2 chairs are used to indicate 2 characters: the TV interviewer and a representative from the community at Waterhole.
An interview will be conducted to examine the situation at Waterhole and to look for possible suggestions or resolutions to the crisis.
When one of the people in the chair are tagged on the shoulder they should leave and someone else from the class should jump into the chair and assume the character and continue the same conversation where it has left off.
Encourage: * attention to body traits of the character
* continuation of the underlying attitudes
* maintenance of the logic of the interview
3. conductor: each character chooses one thing they feel very concerned about and the group creates a composition to express this. The conductor of the choir indicates when the different voices come in, get louder or softer, and concludes the performance.

EXTENSIONS / POETIC ACTION:

- * define moments of learning
- * look beyond the main storyline to bring new/ other perspectives to the work
- * heighten awareness of form and structuring
- * create symbols, key-images to emphasize the drama
- * analyse and explore crafting of the speech and movement skills
- * encourage a reflexivity
- * indicate how much is being absorbed by the students

Variations for group tasks around the topic:

- physical interpretation of the Water Cycle stringing the images together with sound effects.
- news broadcast for the deaf explaining the way the toxic waste gets into the water cycle.
- freeze-frame of the problem - voices in the head
- enact the story of 'Tiddalik the Frog'
- devise movement combination using the given requirements to illustrate the harmful effects of acid rain.

REFLECTIVE ACTION: A variety of techniques can be used at any point in the process to:

- * articulate what is happening underneath the physical action
- * step aside from the material and take stock of meanings and issues that emerge
- * deepen the inner-thinking of the action
- * record and transform pieces you want to hold on to for a possible end-product
- * use as a way of continuing the process from class to class

1. dictionary: using a made-up language that only refers to the water cycle - one person gives a word, the next explains the meaning of that word saying if it is a verb, noun or adjective, and the next uses the word in a sentence. Use this to revise what the students have learned.
2. story story die: the class stand in a half moon and tell the same story as the teacher points to different members. If one hesitates, repeats or makes a mistake all the others shout "DIE!" This provides a tension that is fun and inconsequential but only use this if the threat of being wrong and competition is fairly resolved in the group.

RITUAL COOL DOWN: Focusing the energy at the end of the class will build their sense of a whole, that they have learned and shared in that time between the rituals.

In a circle, holding hands, walk into the centre as you inhale, and retreat as you exhale. Do this a few times.

Discuss the workshop

- * effectiveness of the various stages
- * personal response to acting-out/ improvisation
- * suitability for Std 5 level?

EVALUATION of the course:

1. interview game - Expert Double Figures
- to examine within a fun, performance genre what participants feel they have gained in doing this mini-course, and what criticisms they have of the content, structure and methodology.
2. a questionnaire with return addressed envelopes will be distributed and possibly used in the above reflection or in a brief group discussion, if time allows.

PLEASE RETURN THESE. THIS WAS A FREE COURSE DUE TO IT BEING A RESEARCH PROJECT. WITHOUT YOUR CRITICAL FEEDBACK THE RESEARCH WILL BE EMPTY. THANK YOU!

exercises, in order not only to warm them up and help them shed their inhibitions, but also to establish a form of theatrical communion with them.

During the following two days, exercises and games would be linked together and we would prepare Invisible and Forum Theatre scenes.

On the fifth day came the showing of the Invisible Theatre scenes and on the sixth day the Forum Theatre presentation.

Contact with the audience in the Forum Theatre sessions was always established following the same format: physical warm-up and disinhibition of the spect-actors by means of games and exercises, then Image Theatre work, and finally the Forum Theatre piece itself. The themes to be treated were always suggested by the group or by the spect-actors; I myself never imposed, or even proposed, anything by way of subject-matter – if the intention is to create a theatre which liberates, then it is vital to let those concerned put forward their own themes. And, as the preparation time was short, we never managed to write whole plays, just short scenarios.

IMAGES OF TRANSITION – THE BEGINNINGS OF IMAGE THEATRE

The technique is very simple.

First the spect-actors are asked to make a group of statues, i.e. one image, which shows in a visual form a collective perspective on a given theme. For example, in France the subject was unemployment; in Portugal, the family; in Sweden, male/female sexual oppression. One after another, the spect-actors show their images. A first group statue sculpted by a spect-actor is exhibited; if the watching group, collectively or as individuals, does not agree with the image presented a second spect-actor remakes it, differently; if the audience still only partially agrees with it, other spect-actors can modify the original statue, or complete it, or build another, completely different statue. The goal is to arrive at an image which represents a consensus among the participants. When, finally, everyone is in agreement, we will have arrived at the *Real Image* (that is, the image of reality, the world as it is), which is always the representation of an oppression.

The spect-actors are then asked to construct the *Ideal Image* (the image of ideality, the world as it could be), in which the oppression will have disappeared – the representation of the desired society, in which existing problems will have been overcome.

We return then to the *Real Image* and the debate begins. Each spect-actor, one by one, has the right to modify the Real Image, in order to show in a visual form how it may be possible to move away from our actual reality and create the reality we desire; they must show the *Image of the Possible Transition*.

The spect-actors must express themselves rapidly (so that they don't think with words and then try to translate their words into concrete representations); the aim is for the spect-actors to think with their own images, to speak with their hands, like sculptors. Then the 'statues' themselves are asked to change the oppressive reality, in slow motion or in a series of freeze-frames. Each 'statue' (actor) must act like a character in role, and not display his or her own personal character traits.

Examples of Image Theatre

1 Love-making

In Sweden, a young girl of 18 showed as a representation of oppression a woman lying on her back, legs apart, with a man on top of her, in the most conventional love-making position. I asked the spect-actors to make the *Ideal Image*. A man approached and reversed the positions: the woman on top, the man underneath. But the young woman protested and made her own image: man and woman sitting facing each other, their legs intertwined; this was her representation of two human beings, of two 'subjects', two free people, making love.

2 The family

In Portugal, someone depicted a family in an inland province: a man sitting at the end of a table, a woman standing next to him, serving him a plate of food, and several people sitting round the table. A young man from Lisbon made almost the same image again, except that now all those who were seated sat on one side of the table, the left-hand side, leaving the right-hand side empty, and everyone – apart from the head of the family – was gazing at a fixed point: the television. The same theme in the United States had been shown in the following way: a central character seated in an armchair, the other characters sitting on an arm of the chair, or on the floor, or lying flat on their stomachs, all with plate in hand, all watching the television,

Detective: (to a fifth student) Who saw the fire first?

Student 5: I did.

... and so on.

5 Run this investigation as quickly as possible, and cut after two or three minutes, when the role and the incident have been made clear.

6 Repeat this exercise with new detectives and new incidents.

2 You will need to negotiate your role

As you interact with others, you will have the opportunity to accept, reject or modify their attempts to shape your character. If, for example, it is said to you in role, 'Ah yes, you drive that green Ford,' you have a choice of responses. You could reply:

'Yes, I've had it two years.' (accepting the idea)

'No, I haven't even got my licence.' (rejecting the idea)

'Well I have been driving a green Ford, but it's my parents' car.' (modifying the idea).

This negotiation of the situation and roles is an important and necessary step in all drama.

ity

1 Form into pairs. Decide who is A, who is B.

2 A moves away from B and stands somewhere else in the room.

3 A's task is to think of a situation, then approach B and start a role-play. A will need a few seconds to think of the first line. Straightaway A must make clear:

- the identities of both A and B
- where they are
- what they are there for.

4 Commence the exercise. Stop the role-play after two or three minutes (no longer!), and discuss how effective those first moments were. B: did you get clear signals from A?

5 Repeat the exercise with B offering a new situation. Cut after two minutes. Were the signals clear this time?

6 Separate again. This time B will adopt and hold a particular physical position (eg staring out of the window). Repeat the exercise, but now A must take into account B's

posture (eg 'Julia, watch out for the doctor. Call me the moment he arrives.') Cut after two minutes and discuss your roles.

7 Repeat with A holding the posture and B offering the situation.



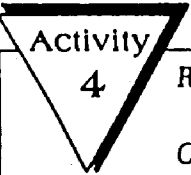
Developing role

Stepping into role is a little like an actor working to create a character in a play or film. However, actors develop more than just a set of attitudes — they need to build a complex personality and background for their character, using a process called characterisation. In improvised drama, our needs are not as detailed. As we adopt the appropriate attitudes we say we have taken on the role of the character.

There are three basic aspects of role to take into account when improvising. These are purpose, status and attitude.

The purpose of the role

As you develop your role, it is helpful to keep in mind the purpose you have in the drama. A character's purpose may change, sometimes quite quickly. For example a character may start by seeking help or information from a relative, and end up giving support to that relative, who has just had a car accident.



Activity 4

Roles: A: a young person your own age
B: a middle-aged friend of the family

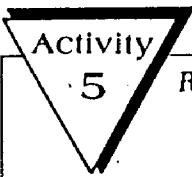
Context: A is calling on B, to ask advice about a personal problem.
B is very shaken after just hearing some bad news.

Management: 1 A: decide what your problem is — perhaps about money, a girlfriend or boyfriend, school-work, etc.
2 B: decide what news you have just heard — perhaps a phone call from your daughter, or some news on television. These should both be sensible ideas that are likely to happen. Avoid being melodramatic.
3 A starts the role-play by approaching B, as if calling at the house.
4 Remember: you both have a purpose — you need to talk to each other — but your purpose may change. Remember also that you like and respect each other.

Outcome: After three minutes stop the role-play: B has to answer the telephone. Briefly discuss with your partner whether you each achieved your purpose, or had to modify it.

- **Higher status:** are you the monarch, a bank manager, a computer expert, the gold medal winner returning from the Olympics?
- **Lower status:** are you about to receive a knighthood, needing a loan, needing your computer fixed, the athlete sent home early from the Olympics in disgrace?
- **Equal status:** are you all being knighted together, all bank managers together, all members of the Olympic team?

Your status will affect your manner and bearing towards the others in the drama.



Activity 5

Roles: A: Branch Manager of the Amicable Bank
B: a 17-year-old in his or her first job
C: District Manager of the Amicable Bank

First context: An interview between A and B in the Branch Manager's office. B wishes to borrow money from the bank, but the outcome depends on the interview.

Management: 1 B: decide why you want the money and how much you want. Where do you work? How much are you earning in your job? (Be realistic!)
2 A: you are prepared to make loans to young people, but you must be convinced that they are responsible citizens who have the ability to meet the repayments.
3 C: just watch this scene, and see how the manager maintains the higher status, and the young person the lower.

Outcomes: 1 Eventually, the manager will lend the money.
2 Manager A: write a brief report to attach to that customer's file, explaining what your doubts were, and why you finally decide to lend the money
Young customer B: write to a friend triumphantly that you got the loan and include a brief account of how hard your interview was (and perhaps how much the manager used his higher status over you).
Monitor C: just write an account of what

Cont.

The status of the role

All relationships have an element of power in them — this means that one person has some hold over the other, some special knowledge or a higher position. We call this status. You have to consider your roles, in relation to each other, in terms of status: will your role be of higher, lower or equal status?

you saw, picking out as accurately as you can examples of high and low status.

Second context: Some months later in the same manager's office. A is being reprimanded by C, the District Manager. Young B has proved to be a bad risk, and defaulted on repayments.

Management: 1 C wants to know why A lent the money to B, and accuses A of being a bad judge of character.
2 B: just watch the scene, and see how A's behaviour changes when in the lower status position.

Outcomes: 1 Eventually A is forgiven, but not before being quite humiliated — and having to swallow it.

2 Briefly, out of role, share what you noticed about the difference in behaviour between the low and the high status characters. Look especially at the signals given out by A, who was still the same person in the same job, but with the status completely changed.

Documenting your work

Sometimes, in order to understand what is going on in our drama, tasks other than drama itself, like writing, may be helpful. In the dramas which follow, you will be writing, and also designing, building, making tapes and videos, etc., which will last beyond the life of the drama itself and become the relics or documents of the drama.

You will notice in this drama that you were asked to write after the first scene. We hope this helped you to fix the significance of the scene in your own minds. Some of the writing was even an important part of the drama itself. A's report became part of the evidence which C used against A.

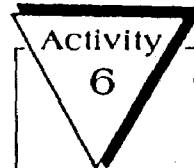
Each of the three characters writes something quite different, looking at the drama from their own point of view. You may notice, for instance, that A and B are both writing from inside the drama — still in role. C, obviously, is documenting the dramatic action from outside. This distinction is quite an important one, which we shall return to later.

The attitude of the role

Each character in every drama has attitudes towards, amongst other things, the subject of the drama and the other characters in the drama.

Regarding the subject matter of the drama, as prisoners-of-war, for example, some may hate the camp: it is a prison; while others may be content in the camp, safe from the dangers of combat.

In terms of the other characters of the drama, in the same prison camp some prisoners may hate the guards, while others may have a friendly attitude towards them, especially if they share a common background, or a common interest like sport. Of course it is important to have good reasons why you like or dislike the other characters in the drama.



Setting: A prison camp — you decide which war.

Roles: Four or five prisoners and two guards.

Context: The guards have been ordered to organise all the prisoners into a concert party. The prisoners have already heard rumours about this.

Attitudes: 1 The prisoners have a range of attitudes towards the concert: one may think it will relieve the boredom, another may think it is an attempt to humiliate them, a third may see a way of using it to help them escape, a fourth may just enjoy performing, etc.

2 The guards have different attitudes too: one, who is friendly with many prisoners, is in favour of it; while the other, who hates the prisoners, and thinks the camp is not harsh enough, disapproves of it.

Management: 1 Get into groups of six or seven and split into prisoners and guards. Find an appropriate space to represent the prison hut.

2 Decide on what attitude you will take (it should be one you feel comfortable with and can believe). Make sure that everybody in the group knows which guard is friendly, which is harsh.

Cont.

BOOKLIST

- * Adshead, J The Study of Dance
London; Dance Books Ltd. 1981
- * Barker, C Theatre Games: a new approach to Drama Training
- * Blom and Chaplin The Intimate Act of Choreography
- * Boal, Augusto Games for actors and non-actors.
- * Brooks, C.V.W. Sensory Awareness: The Rediscovery of Experiencing
- * Delgado, R Acting with both sides of the Brain
792.028 DEL
- * Flemming, Gladys Andrews (ed) Childrens Dance
- * Glasser, Sylvia Teaching children dance 1977
- * Grotowski, J Towards a Poor Theatre
London: Methuen, 1969
- * Johnstone, Keith Impro.
- * Joyce, Mary Dance Technique for Children
- * Lowen, A Betraval of the body
131.3 LOW
Institute of Bioenergetic Analysis
616.8914 LOW
Language of the Body
131.3 LOW
- * Lowden, Mary Dancing to Learn
- * Lucille, S Movement for the Actor New York; Drama Book Specialists, 1980
792.028 MOV
- * Morgenroth, Joyce Dance Improvisation
- * O'Toole, J and Haseman, B. Dramawise
- * O'Toole, John The Process of Drama.

- * Sapington, R & Stallings, T (eds) Uncontrollable Bodies : Testimonies of Identities and Cultra
Seattle: Bay Press; 1994
- * Spencer, P Society and the Dance
Cambridge: University Press; 1985
- * Spolin, V Improvisation for the Theatre
Northwestern University Press; 1983
- * Synnott, A The Body Social : Symbolism, Self and Society
London, Routledge, 1993.
- * Todd-Sweigard Ideokinesis
612.76 SWE
- * Tufnell, M & C. Crickmay Body Space and Image: Notes towards improvisation and performance
- * Turner, BS The Body and Society: explorations in social theory
Oxford: Blackwell 1984
- * Veldenkreis, M. Awareness through Movement
613.71 FELS

* Mda, Zakes *When people play people*

APPENDIX E

NOTES ON DRAMA WORKSHOP- MAY 1997¹

1.AIMS OF WORKSHOP

According to my proposal (Burt, 1997, 4) the workshop was to focus on using the techniques of drama in the classroom. Although this was so the aim of the workshop became very confusing when working with the Third year drama students. I feel that Rob² wanted the students to experience using drama within a different context ie. environmental education. This was stressed from the beginning, to the students. This led to the students and myself becoming confused about the aim of the workshop, was it about dialoguing about the environment or was it about drama skills? Where we challenging the teachers views of the environment using drama or where we teaching them skills that they could use in the classroom? This, I feel not only led to a confusion of roles... are we experts in EE or drama? Are we sharing drama skills or getting across a message about the environment?.... This led to a confusion around the focus of the workshop.

2.CONTEXT OF WORKSHOP

I approached Thomas from the drama department at the beginning of the year to find out if there was anyone who could give me some help in developing a workshop for the teachers as I felt I did not have the necessary skills and to find out if there was any Masters or Honours student who would like to work with me on the project. At our meeting he told me that I might be able to work with the EDT (educational drama and theatre) group that he taught along with Rob. Later on in the year I contacted Rob and it was decided that the drama students and I would work together. The development of the workshop would form their practical work for the second term which would be evaluated for marks. The reason I wanted to work with them was because I did not feel that I had any drama skills and could learn from them in the process of developing the workshop.

I contacted (by phone) all the schools that showed interest (through situational analysis) in the workshop. It was quite difficult getting dates to suit all of these parties including the drama students. In the end only Mbeki Primary School and Lily Primary School attended the workshop. Five teachers participated from Lily Primary and ten teachers from Mbeki Primary School. Both principals attended the workshop. There were six drama students, and myself as well as Rob and Thomas who observed the workshop. The workshop was video recorded.

3 THE WORKSHOP

Structure of workshop

DAY 1

Introduction of group

Games

* greeting each other & space

¹ I have left these notes exactly how I wrote them after veiwing the workshop video. Any references are written to remind myself of where I got certain information and is not done in any formal style.

² All participants names are pseudonyms.

- * Name game.
- * Trust game
- * Treasure Box
- * Image theatre
- * Improvisational Role-Play

DAY 2

- * Invisible theatre/role-play
- * Teachers task
- * Treasure Box
- * Follow up Questionnaire.

DAY 1

Introduction to the group

I introduced the drama students as Educational Drama and Theatre students who I asked to help me to develop a workshop sharing drama skills that could be used in the classroom. It was a very brief introduction. I also introduced the person handling the video camera and asked if anyone would object to us video recording the workshop.

Games/warm-ups

General note on games/warm-ups: These are exercises of three to four minutes which allow for participants to feel comfortable about the learning situation (Brady & Gleason, 2,1994). Augusto Boal, 1991 feels that games (which are not really games at all) are needed to develop a sense of the group as well as for getting to know our bodies and our emotions. To be able to access emotions through bodily movement and visa versa. Warm-ups or games are not only about exercising our bodily movement, warm-ups could also be discussing a political situation around the context within which the group wishes to learn and grapple with (Boal, A, 1991, xix). Boal comes from the assumption that ideas, emotions and sensations are all interwoven ie, when we think of love our face relaxes and we are inclined to smile and that we need to practice and become more aware of the interconnectedness of our thoughts, feelings and movements (Boal, A, 1991, 61). (Why I feel that we need more emphasis on emotional and bodily warm-ups is that we often tend to over-exercise the intellect forgetting that our whole self can be exercised this includes practising our feelings as well as our movement).

Playing games is something we learn in childhood and yet if you think back to those days we can see that those games were really a child practising living... ie "hospital", playing dolls, building house. Games as socialising events played to practise our new knowledge about life.

1. Greeting

Description: Participants are asked to walk around the room feeling their space in the room, they are then asked to touch all four walls of the room. They are asked to carry on walking but as they pass someone they can look into their eyes and smile, this is followed by touching the person you pass as you look them in the eyes and smile. This touch develops into a pat on the back with their elbow and finally to rubbing your head against each others side.

Participants are asked to keep walking but to get into groups of three and to walk around just touching each others bodies, not holding hands, they are then asked to make groups of four in the same manner, and then groups of two.

Aim of exercise: To create a group feeling, to become aware of the environment in which we will be working, to move within that environment, to greet fellow participants with our eyes, our expressions and our bodies, to break down body inhibitions.

Impressions: In the beginning the teachers looked rather apprehensive and the touching of walls was done in relative silence. Almost a lethargic kind of walk around even though Alex was making use of sensations such as "feel your space" or "feel the sun on your back". When the exercise moved on to the greeting with eyes there was a sense of goodwill, laughter and warmth (Janse van Rensburg, pers comm, 1997). This carried on through the whole exercise but there was always that sense of cautiousness, "Are we doing it right?" This struck me the most in the touching each other on the side with our heads as well as the walking around in three's. Everyone watched Alex demonstrate what she was doing very carefully and when we were walking around in groups everyone (the drama students included) seemed to be concentrating very hard to keep together and not to bump into other groups that were walking around.

2. Naming game

Description: The whole group claps and slaps out a rhythm. Each participant says his/her name to the rhythm of the clapping. A participant starts saying his/her name then the next participant in the circle says participant 1's name and his/her name and so it goes around the circle with each person having to repeat all the names said before him/her before they say their name.

This was followed by another naming game. This time the participant makes an image of what you feel the environment is or how they represent the environment. It goes around the circle in the same way as the first exercise except that each participant must say all the names and do all the images of all the participants before him/her before doing his/her image while saying his/her name.

Aim of exercise: On a very basic level to get to know everyone and as an introduction to each other. Interacting on a verbal level with the group using one's verbal identity ie our names.

1st naming game: Introduce rhythm and that our names are rhythmic (more than an identification), add element of fun in remembering names and meeting people.

2nd game: Introduce the concept of environment and that we each have our own perception of what that is through the movement we use. Expressing our name and our viewpoint through movement, accompanying sound with movement.

Impressions: I personally felt trying to remember everybody's name very threatening but overall I think the group spirit really rose. People that got all the names right where cheered and whistled at. The rhythm really added a groovy element to the exercise and one teacher started dancing while saying all the names. There was lots of laughter and fun. The second exercise was a bit slower and although we were supposed to make images of the environment, not many did and a lot fell into making images that represented their name. (this is originally how the exercise is used). All these exercises were supposed to lead on from one another, carrying a common theme. The first game was getting to know our environment with movement and here we were asked to express

our idea of the environment through movement. This link was expressed by the drama students, it was for those reasons that they chose to use the environment as the topic for the image and yet in the workshop they either became unclear about the link or they and I had not thought through it enough to be able to share it with the teachers. Looking at the overall programme it really was set out very carefully by the drama students with them discussing the links between everything but they did not have the same discussion with the teachers. Was this because they were unfamiliar with each other or because of the roles, culture, class group that set them apart from the teachers thus they either felt that they would not be able to participate in such a debate or they never thought of sharing the knowledge of the reasons why they chose the structure they did, as teachers do not share the reason why they teach certain things to their pupils. What is the reason behind their lessons, the hidden curriculum or the hidden values. The idea that when we give a lesson we give the lesson and do not share the construction of that lesson or the context of that lesson with the pupil or participant (who is not really a participant at all then).

The name games reminded me a lot of school in the way in which we all followed suit and how in the image game things continued to get quiet. Even the looks on the teachers faces reminded me of a child's face trying to remember all the movements and names. I remember when I first played this game it was done slightly differently and the "mistake" element was removed. A person said their movement and name and then the whole group repeated the name and movement together. Really tapped a group feeling through that exercise.

In both this exercise and the one above there is a sense that the territory is dealt with but the map is kept only for the drama students to see (idea about map and territory from Copley, B, 1997, Cognotics learningshop).

3. Trust game

Description: Participants are split up into pairs. One of the participants closes their eyes while the other leads him/her around. They change roles and repeat.

Aim: To be put into a situation in which you have to completely trust your partner to lead you safely. To enhance other senses in exploring environment other than sight.

Impressions: I really think this exercise was not necessary in the process as there was already a sense of trust and goodwill between the teachers after the first exercise. Even though this was so the students went on regardless, following a programme they only knew. Thinking about it now the teachers should have been given an outline of the programme even before we began so that they would know that at this time they were dealing with the trust game that could be used in the following way and this is how we do it. something like that. The PNI course was run like that and it really worked well, the experience of the territory was no less impressive, whereas Bruce just throws us in the deep end and after each exercise his feedback is substantial. This idea of having a hidden curriculum may be more unconscious than conscious, maybe it is in part forgetting that the teachers have not been through the process that the drama students had been through to come up with the structure of the workshop.

Feedback on Games: This was supposed to be a feedback to talk about the purpose of the games. It took place standing up and was almost forgotten about in the workshop in the students eagerness to get on with the programme. From observing Rob and Thomas at the schools festival in PE I realise that everyone seems to struggle with this section of drama work. How to keep the energy of the activities in the feedback. Maybe we are just not asking the right questions or maybe again we are not willing to share the whole process with the participants and therefore are looking for feedback on incomplete information. Maybe it is because we have this sudden section for feedback where everyone must now contribute after they have just been following up until that

moment. Maybe we need to look at a way of developing feedback which does not fall back into the old way of teaching. ie. maybe ask for questions, ideas. Or maybe even create a game around feedback, like Nan's on the spot game where you have to run to a chair and say something about the games. I feel it is more than this though that we are really trying to break through years of passive receiving and that when asked for an opinion, we do not really think about what we think but about what the "teacher" would like to hear. A good example of this is the way Mrs Meersig responded to the feedback and the questions about How did you feel about them, how did you feel when you first came in? I felt a bit apprehensive but after the games I feel a lot more relaxed. Others answered that they enjoyed the games. When asked whether they could use the games in the classroom? The only answer was "Oh yes, very much." My feelings are that these were answers that the teachers thought the students wanted and the students expected to get such shallow answers so no one explored further or challenged either group further.

As soon as the questions were asked the spirit of the games was lost and the teachers were very apprehensive. Soft voices, mumbles, disinterest. What roles do we fall into when we are asked to contribute?

One thing about the questions, they were not explicit enough ie. How do you feel questions instead of questions which the teachers could really answer.

Treasure Box

Description: The teachers were asked to answer three questions. They were told they did not have to answer all the questions if they did not want to.

1. What do you think we should be teaching people about environmental education?
2. What do you understand about the word drama?
3. What are your thoughts and feelings about participating in this workshop?

After the teachers had finished writing their answers on a piece of paper these were placed in a treasure box which was locked and placed to one side.

Aim: To get an idea of their fears and expectations; to establish teachers understanding of environment and drama for comparison for at the end of the workshop (so as to see how ideas had changed through doing the workshop).

Impressions: On a dramatic level this felt completely out of place. When this had been planned by the drama students they were going to give the impression that this was a beautiful treasure box and with ceremony place it to one side to be opened later. They wanted to give the impression that what the teachers thought now was valuable and we would look at the treasure of these thoughts at the end of the workshop to see the comparison.

This technique could have worked really well as a way of accessing teachers existing knowledge and thus become the basis for a dialogue and further work. Instead of assuming that what teachers now know about drama and the environment is inadequate and the workshop will drastically change this inadequate information.

Again enthusiasm was really low while doing the Treasure Box, this says something about drama as a medium, that it really stimulates involvement.

General Comments: Overall there was a lack of clarity about what the workshop was about (content). As can

be seen in the naming game the drama students had two agendas, one was to teach drama skills the other was to explore the teachers concept of the environment. It was decided that the sharing of skills would be based within the context of the environment but right throughout the workshop the students got caught up getting across the content instead of using the content within which to develop skills. This is very similar to what happens in average teaching, there is an overemphasis on students learning the content and not much time spent on exploring the skills which they could develop through the way in which they dialogue/access/process the content.

What was more problematic in the above approach was the view that the drama students took to be the "environment". When I first met with them and dialogued over what the environment was they learnt that this extended further than the natural environment. This is what stuck with them which has a lot to do with where I was in relation to my journey in EE. I say in my field notes taken after the process " I thought I knew what my views on EE were but when I tried to synthesis this into something I could share with others, all I could really come up with was that the environment is not only nature... I felt that things were far more complex than this and that is also my perception but I could not find the words to be able to express it. I could do a better job now but that is because I have had more time or more influences had helped me to digest and process these ideas into my being. I should have been able to share this struggle with the drama students rather than (Ha Ha)attempting to act that I had more of an understanding that them about what I was talking about." (field notes, May, 1997)

So the struggle I had with the drama student they repeated with the teachers. More so they felt that what they learnt was something everyone had to learn. They assumed that the teachers would not yet have this knowledge and therefore it was up to them to give it to them. Therefore their own learning was seen as necessary for others. So there was no openness to the fact that some teachers may have a broad view of environment or that their learned idea of environment was the "right" one or the "fixed" definition. By approaching the workshop in this way there was not much room for dialogue or learning on either sides. what the students could have learned from the teachers was blocked and what the teachers could have learnt from the students was discouraged by the closed system of education they adopted.

Activities were also disjointed (Janse van Rensburg, E, Pers com,). This could be because the students were unable to allow the theme of the workshop to be explicit or able to make the links with the teachers (while doing it, when they were amongst themselves they had no problem making the links)

Image Theatre (developed by Augusto Boal)

There are many variations of Image Theatre. The form the drama students used is just one of many ways in which it can be used. The main purpose of Image theatre is to get a group of people to represent in frozen images their understanding of a concept such as poverty for example, this image is then explored in a number of ways.

Description: The group was split up into two. Each group was asked to go in one by one and make a frozen image, like a photograph of their perception of the environment. They were told that they could add to another persons image or do something alone it was up to them. A group entered the space and made their images. The other group was asked to walk around the image and comment on what they saw, what the different images were and how they related to each other. They were then asked if they would like to change anything in the image to clarify what it meant to them. Then each member of the image was asked to say what they had meant by what they did and how they saw their image in relation to the images around them. This was repeated with the second group.

Aim: (Drama students) To explore the content of the content of the workshop. To give an example of Image

theatre. To explore different opinions of the environment.

Impressions: My first thought is that this is such a powerful technique and it was not used to its full potential in the workshop. Again I think it had a lot to do with the questioning and the level of energy at which the questions were asked. As long as the students were "acting" the level of energy was really high but when it came to interacting with the teachers, in a way guiding them they almost became apologetic in their questioning. This could have again been because of the confusion of roles. As the drama students said, "where we supposed to approach the teachers as teachers or pupils?". So even though in OBE we are all supposed to be learners the students became confused in their roles... are we teachers or students? We are students in the sense that we are being examined but we are teachers because we are supposed to have this knowledge about the environment and drama which the teachers don't have.

This developed into a further paradox. Even though they saw themselves as "having the knowledge" of the environment and drama they held back this knowledge, trying to remain neutral in a facilitating role. But when they participated in the image theatre they very clearly showed their opinion of what environment was for them (social problems of violence and poverty, things they could not have much of an understanding of and which the teachers obviously would know more about because they face it everyday with the children that come to their schools). but when it came to the discussion around the images they fell back into their roles of being neutral facilitators who allow the knowledge of the participant to dominate. This swapping of roles was both confusing to the students and the teachers. In the Image they were upstaged by the drama students turning the image into a social problem and yet when asked to discuss "their" image the drama students did not acknowledge their influence on the image or state their opinions. How could the teachers discuss an image which was not really their image in the end but hijacked by the drama students and their agenda of what the environment was. As facilitators they were giving no answers but as participants they were pushing their agenda through the drama which they were the "experts" in. Therefore on the surface it looks as if the drama students are being really good facilitators allowing the knowledge of the teachers to come through but implicitly they were constantly pushing their own agenda and refusing to give any input or answers surrounding this agenda.

This makes me question facilitation in this manner. If the "teacher" is to be an equal learner in the process they also have to be equal contributors, therefore providing answers when they can. Really sharing their knowledge. It seems that the role really takes over the person. When a person sees that they are in the role of facilitation or teaching they immediately separate themselves from the rest of the group and the group separates themselves from them. The power of the title seems to take over and stops say the drama students behaving towards the teachers in the same manner that they behave amongst themselves or with me. It seems to me that we can call the teacher facilitator, dictator, participant and it will not really change anything about the power they hold until the person themselves admits to that power and lets it go and the other participants recognise that power is not contained in a title but is accessible by all. In this sense does language really change things? We have changed the title of teachers, trainers to facilitators but as I saw with the drama students the change in behaviour remains shallow, the power of the position still dominates and instead of their being overt indoctrination it becomes subtle, less detectable and more dangerous.

Improvisational role play

Description: Improvisational role play unfolds as it goes along. The participants do not create a story to enact before hand rather they think of a issue, topic or situation which needs to be looked at. The situation is then created and enacted immediately. This means that each participant in the role play is acting out how they personally feel the situation should have unfolded. This is a very powerful technique as there is not censoring

of what could happen, no boundaries into which a performance has to fit. The audience is also very much a part of the process as they also have to decide how things will proceed and can stop their action any time they like, either to take over an "actors" role or describe to the "actor" what he/she would like him/her to do.

The workshop process:

After the image theatre two of the drama students took over the process and a discussion over what themes came up during the image theatre were written up on a blackboard: feelings, events and environmental issues. *(students bias) These were then grouped together into themes which could be explored using the improvisational role play. The teachers eventually decided that they would like to explore the problem of destruction of books, textbooks and notebooks, as this is a large problem with the children. Lack of respect for books.

Volunteers for the role play were asked for, six children for the classroom and a teacher. Each actor decided what kind of child they would be ie shy, bossy, naughty etc. One of the drama students became the joker.. the facilitator of the process. She helped set up the scene and the action by asking questions such as:

Does the role play start with you inside the classroom or are you going to enter the classroom?

Where is the blackboard?

Where does the teacher stand? etc.

These questions are asked to audience and "actors".

After the scene is set and the "actors" have decided on their characters the action began.

The teacher who was one of the drama students started with a maths lesson. One of the characters, also a drama student acted as know it all and tried to answer all of the questions. The "naughty" pupil (one of the teachers) started the tension by having to say that they had lost their book. Teacher eventually gave student a piece of paper, but then they did not have a pencil.

At one point the teacher came up to the desk, looked over a students shoulder and shouted what have you done to your book?

At this point the joker stopped the action and asked the audience and actors why they thought the pupil damaged his/her book? (Look at video for other areas when action was stopped)

Look at discussion on video)

It was decided that the reason that the child damaged heroic book was because she found maths difficult and did not like the teacher picking on her. One of the audience took over the pupils role. There was also criticism about the way in which the teacher had gone about her role so she too was changed..another drama student took up her role.

One of the problems this time was that the pupil did not have an eraser. teacher thought that all the pupils should bring some money to buy her an eraser.

Drama came to an end..and teachers discussed how books come from trees and if pupils can't have respect for books, how can they respect each other and the environment.

Aims: To give the teachers another drama technique which they can use in the classroom.

To explore an environmental issue that teachers are struggling with.

To make the issue real.

Group skills

Impressions: Over-all the role play went well and the drama student who ran it was sensitive and experienced enough to lead it. A few things stand out:

1. when the students were summarising what had happened in the image theatre, their bias again came out as they

tried to lead the teachers into looking at the environ as more than just bio-physical. Although they grouped things together they were not quite sure how to relate it all back to the environ and in their grouping their bias was towards "social" environmental problems such as violence. Again they wanted to teach the teachers about something that they knew much more about than they did, coming from a middle class background.

Very important point in regards to technique of role play. None of the teachers got to play a dominant role, ie the teacher, even though they know more about teaching than any of the drama students there. It was as if the students still did not want to let go of their control over the situation.

The wonder for me was how this could have worked so well in the classroom. All sorts of ideas were generated for why students damaged books. This knowledge that they were tapping did not lead to a deeper understanding of what happened in the classroom or a thought of what this would mean if it was done with the students. It seems that the roles we prescribe for ourselves are very strong. The teacher deals with this and the student deals with this. the two don't cross over.

The teachers were brilliant with the "acting", sometimes better than the students who were trained drama teachers. then again they were in a situation they really knew well. Says something about using a situation which pulls on local knowledge. Also about who knows what... teachers have experience teaching, students have experience in drama, why did they not pull on each others skills.

Teachers really could relate how destruction of books was an EE problem. Students struggled with this. Again teachers made connection because it is something they thought of and deal with. Teachers were far more aware of the complexities of EE than students yet students continually tried to teach them as I did them, I wonder if this is possibly a way in which we go about learning.. coming to terms with something new, by teaching others. At the end of the workshop the students were far clearer on what they were doing in regards to drama and the environment

INTRODUCING TEACHER TASK

Description: It was decided that the teachers should have the opportunity to try out the new drama skills they had by preparing a lesson for the rest of the group. This would be done with the group to help them if necessary. To prepare the group into thinking about what they could do. Each teacher was asked what they taught, these subjects were written on the board. The group then discussed how EE and drama could be incorporated into a lesson plan.

Aim: See exercise on day two.

Impressions: We forgot that primary school teachers teach many subjects. Also again students, because they were still coming to terms with what environment meant felt they had to emphasis the point of EE being more than just the physical environment. I even got drawn into it when they asked me and I commented that violence is also an environmental problem. Maybe should have stayed with their knowledge structure being drama. This I feel they were also shaky on and it was during the workshop that they began to clarify how drama could be used in the classroom. None of them had ever used drama in the classroom before and were more interested in performance drama.

DAY 2

IMPROVISATIONAL ROLE PLAY/INVISIBLE THEATRE

Description: Invisible theatre is a technique again developed by Augusto Boal. Usually it takes place in the streets involving the public. The common feature in all invisible theatre is that the public do not know it is an act. For example, one of Augusto Boal's uses of image theatre was a visit of a man to a ladies lingerie store where he asked to try on some ladies underwear. Another actor there with his wife, complained that this was immoral and crude. Yet another actor argued back that it is our human right to do what we like. This argument continued with the actors pulling in the public to add to the discussion.

What the students did was not really invisible theatre, the only thing it had in common with it was the element of surprise. As the teachers arrived for the second day, they were kept outside. Some were whispered to by one of the drama students to stay outside while the rest entered the room. As they entered, they were initiated into the Watachakee tribe. So they came into the room as a member of the Watachakee tribe. We were all initiated into the role play, this time no one was outside the role play. There was no joker although one Watachakee member acted in this role by continuing to stop action and reflect on what happened. The Watachakee tribe was faced with the problem of there being a scarcity of water and they had to come up with a solution to this problem.

While they were dealing with this the group that stayed outside where initiated into the pirate role, they wanted gold which they knew was on the island of the Watachakee tribe. This created a conflict which led into all sorts of situations parallel to the colonisation of Africa and the treatment of people by European groups. Debate ensued using the peace stick but it ended up with all the Watachakee being shot at and the leader being kidnapped so as to show the pirates where the gold was.

Aims: To show the teachers of another way in which they could use drama, specifically role play in the classroom. To show the complexity of E problems, how to come up with solutions, conflict between groups adding to E problems.

Students showing a possible way in which one could combine EE with drama into curriculum.

Impressions:

The student facilitating the role play was very nervous, this was her first time facilitating a drama. Because of this she was not able to really ask relevant questions and struggled to know where to take the group. At the very end she stopped the role play when she was backed into a corner by the pirates. From there feedback happened which did not really work as everyone was crowded in a corner and the facilitator was feeling extremely intimidated.

The students used the idea of drought thinking they could relate it to geography. The facilitator set the task of finding a solution for the drought which is pretty impossible as a drought is a so called "natural" phenomenon. What they could have looked at is how potentially the drought could have been influenced by human intervention or rather how we can live sustainably with the little amount of water that we have. How can the community cope with the conditions it finds itself in. The students had an idea to develop tension amongst the group because of the lack of resources but instead the tribe stuck together. The facilitator chose someone to be the leader of the tribe by giving her the peace stick. This was supposed to give over power to the teachers rather than the power staying with the facilitator. By doing this the student became the guide or advisor of the chief. The person chosen was very shy and the facilitator kept asking her what we should do as the tribe and that we are looking to you as

our leader to guide us. This isolated her as the person to solve the drought.. as if anyone could do this. ... instead of the whole group being able to look at solutions. The teacher chosen for the role of leader was completely overwhelmed and basically just sat there not knowing what to say. The group in the end turned to the only solution they could have taken, turning to gods....

Again the power of drama was demonstrated in the conflict between the two groups and the way actors pulled on their experience of their experience and their history being colonialism and domination. It even ended off with the colonisers killing the tribal people just like the past. This would have been interesting to explore, that the solution, even today ends up in violence. This could have been explored, we could have looked how this EE lesson with drama filters into history, geography etc. The problem again was that the students could not see the link when the teachers could. Because the students were stuck in their idea that they were the teachers and the teachers the students, they were not open to the ideas of the teachers.

The idea of the peace stick, it was amazing that when the "leader" of the tribe was given the peace stick to pass around during negotiations that she came out. That time there was a lot of communication etc. The students, although they wanted to give up control by passing the leadership role onto the teachers did not let go and tried to drag the story the way they wanted it to go. Every time the tribes people solved the problem of the rain, one of the students would say this was not enough. The same with the discussion between the pirates and the tribes people so it wasn't really surprising that the whole thing ended up in violence, although there was a coming together of the tribes people in resisting the pirates. A lot of spirit amongst the pirates.

In the feedback the students did not look at the drama technique, what worked and what did not work. They did not critique their own work and then they went on to critique the teachers work. Again a mix up between what they know and what they should teach. what role do I play and what do I know when I play it. they were upset because it was not the perfect performance rather than seeing what they and the teachers could learn about drama according to what happened. As teachers they had to control the perfect situation.

TEACHER TASK

Description: Each teacher was asked to make a lesson plan using drama. First each teacher was asked to share their ideas with the group. These were written on the blackboard. Then teachers were asked which idea they would like to see demonstrated. The teachers did not answer so one of the principals volunteered to do their idea which was a song. The idea was that she would try out her idea on the teachers as the class and the group, specifically two drama students would help her through the process and bring up points to remember of what had been touched on in the last workshop. Mainly a space to try out ideas with supposed "professionals" to help through difficulties.

Aims: To give the teachers a chance to try out their ideas.

To recap on the skills learnt before.

To role play a real class situation before taking skills into the classroom.

To gain confidence in techniques

To see how drama could be applied practically in the classroom.

Impressions:

I got the feeling that most of the teachers had not prepared anything and just came up with something on the spot.

all teachers talked about role play, none of them pulled on the idea of image theatre which was shared with them. I think this was because there was no emphasis placed on image theatre as a drama technique, it was only looked at in relation to what it brought up about our understanding of the environment. Maybe this is one of the reasons that it was not explored by the teachers. Also no example was explored about how it could be used in the classroom.

When the principal did her thing the students fell completely back into the old system of doing things. They concentrated all their energy on the teacher and criticised her about teacher technique which they know nothing about, not only drama technique. They concentrated on all sorts of negative things and did not bring attention to the things that the teacher was doing right. I felt that this exercise helped them clarify what they knew about drama in the classroom and they used the teacher's lesson to prove to their lecturer and to the teachers that they knew what they were talking about. But this was done at the teacher who had the courage to share her lessons' expense. Again the roles of what education "teachers" they know more than the teachers and having to prove themselves to their lecturer who is judging them according to the point system of education as he uses this as their examination. And me, a masters student needing to write a masters thesis on this to get a degree, also coming to terms with a view of education, feeling that I do not know enough about drama as I have had no formal training in it so I have to rely on the drama students to help me out and finally there is the lecturer, who is examining this and sits on the outside and influences the whole process by evaluating the students with his professional knowledge. Confusion, confusion!

Just to add to this again. Teachers thought they could not act. The goat act was the best bit of acting I have seen in ages. Who's knowledge. The focus group again plays into this.

ENDING OFF THE TREASURE BOX/RECAP

Description: one of the students, recapped on all that we had been through. As well as looking at what people had written in the treasure box. Each person got a piece of paper and read the answers to the questions to the group. These were discussed.

Aims: See above

Description: The student handled this very well and the feedback was great but imagine if we had started with this. One of the things that came out is that not many teachers thought that E was only biophysical. If the students knew this they could have let go of trying to get this across. It did show that not many teachers thought that drama was more than a performance, the student worked with this but at the end of the workshop is a bit late.

REFERENCES

- Boal, A. (1991). Games for actors and non-actors. New York: Routledge.
Brady, M & Gleason, P. (1994). Artstarts: Drama, music, movement, puppetry and storytelling. Colorado: Teachers Ideas press
Burt, J. (1997). Research Proposal - Playing in the Environment: A case study of the use of Theatre for Development in schools and its potential to create environmental awareness Unpublished research proposal. Rhodes university

Personal communication

- Janse van Rensburg, E. (Supervisor) October 1997, Grahamstown
Copley, B. Cogmotics learningshop, Sept 1997, Shangrila game reserve.