

***DRAMA USED AGAINST THE ABUSE OF WOMEN:  
AN INVESTIGATION WITH ADOLESCENTS.***

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## **DEDICATION :**

**This thesis is dedicated to my family (especially my parents for setting up an example of a good and healthy relationship).**

**A dedication to friends and all men and women of South Africa who believe that the abuse of women is a problem that has to be prevented and stopped for the benefit of mankind.**

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## DECLARATION

The author hereby declares that this thesis unless specifically indicated to the contrary, is a product of her own original work. It has not been submitted before for any degree or examination at another university.

A handwritten signature in black ink, enclosed within an oval shape. The signature appears to read 'Hloniphile Dlamini'.

Hloniphile Prudence Dlamini  
15 March 2001

## **ABSTRACT**

Women experience abuse from their partners. Adolescent relationship abuse is the main focus of this study. The research intends to create awareness about the abuse of women, research adolescent attitudes and beliefs, challenge cultural norms that oppress women, convey assertive communication as a way out of an abusive situation. Educational theatre, aimed at the mental empowerment of the target audience, should offer a self-discovery to the audience, and therefore, lead to a change of belief and attitude. The target audience should gain experience from a fictional situation and be prepared for a possible real life situation.

## CONTENTS

### Page Number

INTRODUCTION.....	1
CHAPTER ONE	
ABUSE OF WOMEN.....	4
Emotional Abuse.....	6
Adolescents and abusive relationships.....	15
CHAPTER TWO	
EDUCATIONAL THEATRE.....	20
Role Play.....	28
Forum Theatre.....	28
Simultaneous Dramaturgy.....	29
Dialogue Role-Play.....	29
CHAPTER THREE	
THE DEVISING OF THE WORKSHOPS.....	31
English final script.....	42
Zulu final script.....	46
CHAPTER FOUR	
RESEARCH FINDINGS.....	52
SECTION A - Outcomes of the workshops	
Alexander High School.....	52
Zibukezulu High School.....	59
St. Annes Diocesan College.....	65
SECTION B - The questionnaire responses.....	68
CHAPTER FIVE	
CONCLUSION.....	79
REFERENCES.....	83

## INTRODUCTION.

*Adolescent relationship abuse resembles adult patterns as well i.e. a building of tension, an explosion of anger, and a honeymoon period of making up. Abuse experience at home creates vulnerability for further victimisation (girls) and a propensity to use power and control as means of resolving conflict (boys) (Peled, 1995: 256).*

Abuse in the family is experienced by different family members differently but women and children are its usual victims with men as the perpetrators. The family has many forms of violence and oppression: children can be abused emotionally, sexually, physically, also educational neglect, physical neglect and all maltreatment are types of abuse that children experience in their own homes. This study focusses on adolescent relationships, as women experience different forms of abuse from their partners even when they are not married to them. Types of abuse directed at women include emotional abuse (verbal assaults), control of partner's actions (clothing, friends, sports activities, career), physical abuse (slapping, pushing, shoving), sexual harassment and rape.

This research focusses on emotional abuse in adolescent dating relationships. This study describes educational theatre workshops designed to create awareness about abuse of women adolescents, examine and discuss myths, social stereotypical roles and challenge the cultural practices that oppress and contribute to the abuse of women. The outcomes of the workshops are examined through questionnaires and observation of the target audience. The context is particularly urgent because of the prevalence of abuse in South African society ( research at a local level with the police provided the statistics on violence against women within the Kwazulu-Natal province- see page 5).

Chapter One consists of research into abuse, especially that of women in the South African context. The chapter also takes a closer look at patterns of emotional abuse in adolescents and the intersection with culture, religion, and gender stereotyping. Adolescents grow up witnessing many forms of violence in the home, and as a result, may conclude that violence is the best possible way of dealing with social problems. There are cultural norms and gender roles that adolescents grow up encouraged to follow and these norms and myths derived from peers play an important role for adolescents. The study aims to challenge myths, religious beliefs that oppress women (e.g. woman was not created equal to man), social stereotypical roles and cultural beliefs. The aim of

the case study is to discuss and assess beliefs with adolescents and encourage the practice of human rights. Chapter One also explains causes of violence, the circle of violence, the reasons men abuse, and adolescent relationships.

Chapter Two looks at Educational theatre methods that may be useful as conscientisation or education for adolescents. Educational theatre methods (Role Play, Forum Theatre, Simultaneous Dramaturgy and Dialogue Role-Play) offer the target audience mental empowerment, which is achieved when the audience watch a live theatrical piece that they can relate to their own lives. A discussion that follows the theatrical pieces encourages the audience into questioning their own attitudes and beliefs regarding the subject matter. Through the workshops a limited discovery of an individual self is achieved and through that process a change of attitude and belief is obtained. Participation in discussion also allows the target audience to voice their personal opinions in a safe role play environment where an individual is not in question but the character or role is. Participation on stage offers the participants training and experience for possible real life situations and it is through that experience that empowerment should also be achieved. Educational theatre comprises a democratic process where the devising of the workshops demands research of the issue of concern and the target audience from both the actors and the facilitator. In the workshop the facilitator has to ensure equality and democracy for all members of the audience, and that is the key to its success.

Chapter Three describes in detail the process of devising workshops and the aims and objectives of the workshops are discussed. The devising process consists of research of the target audience, their needs, interests, contexts and mental capabilities. The devising process also demands that the group (facilitator and actors) cooperate and work towards similar goals, so as to achieve a successful workshop. The devising process also reflects on the theatre methods used for the target audience.

Chapter Four evaluates the outcomes of the case study of the workshop, the findings from the questionnaire responses from the target audience (pupils), teachers, performers and the researcher's observations of the target audience. Assessment and evaluation criteria are set at the beginning so as to ensure that the workshop is a success. Assessment is not only focussed on the



workshop but questionnaires answered by the target audience are also valuable. The teachers in schools also evaluate the extent of learning as they observe the workshops. The performers also evaluate their experience, both as actors and observers during the discussion, in which they are also allowed to participate.

The study aims to show that;

- patterns of emotional abuse start with adolescence
- theatre provides a safe forum, and a fictional reality for those issues to be discussed and new behaviours to be tried out
- theatre is a more accessible medium than pamphlets or teacher-talk for adolescents in particular, but most people generally.

Adult relationship abuse cases are well-known by most people in South Africa, but adolescent dating relationship abuse are hidden and less known . The researcher is interested to expose adolescent dating relationship abuse in order to help young women who are less able to cope with abuse, challenge cultural beliefs that oppress women, challenge Christian beliefs that promote inequality, and therefore, contribute to the abuse of women, challenge myths and excuses that men use as reasons for abusing women and help the target audience become aware of their rights and stop abuse. The research is viable and the success of the study would not only benefit the target audience, but all women could benefit from learning strategies against abuse of women.

## **CHAPTER ONE**

### **ABUSE OF WOMEN.**

This chapter deals with the abuse of women, offers a definition of violence and a closer look at the history of abuse, particularly of women. This research is not focussed on physical abuse, but emotional abuse, particularly issues of power or control in relationships. This research takes a closer look at emotional abuse because in any abuse that happens, emotional abuse is usually present and exists long before another type of abuse is recognized. For instance, when a woman is beaten, emotional abuse has occurred long before the beatings. Emotional abuse exists before and after any form of abuse that occurs. When a woman is beaten the injuries may be painful but there is a better chance of recovering from bruises than recovering from long-term emotional and psychological damage. The worst aspect of emotional abuse is that it can have a lifelong impact on the mind.

This chapter also looks at abuse of women in South Africa, the new amended Domestic Violence Act, the reasons that some men abuse (including social, religious, traditional and cultural and the police and the legal system). This chapter examines adolescent relationships and abuse among teenage dating partners, social factors, family and peer pressure and the young women's responses to abuse, since this directly intersects with the case study presented in Chapters 4 and 5.

### **FAMILY VIOLENCE.**

#### **Defining Violence.**

*‘Violence is an act carried out with the intention or perceived intention of causing physical pain or injury to another person’ (Gelles, 1990: 22).*

Family violence can be defined as harmful acts committed by family members against other household members. Violence in the family afflicts members of families regardless of religion, economic class, race, sexual orientation, or age. Violence is physical abuse and is part of other abusive behaviour occurring in families. ‘Maltreatment’ which consists of neglect, emotional abuse, sexual abuse, educational neglect, medical neglect and failure to thrive are other types of abuse in families and are as significant to the abused as violence or physical abuse. Abuse in the

family also includes physical assault, psychological or emotional abuse, and destruction of property. Emotional abuse is the main concern of this study.

Women are the victims of family violence more than men are. According to a survey conducted in Canada on husbands as victims of family violence, “a little more than 4% (4.4%) of wives surveyed reported to have been engaged in violence towards husband” (Gelles, 1990: 82). Men are typically larger than their wives and usually have more social resources at their command. They do not have as much physical or social damage inflicted on them as women. Data from studies of households where police intervened in domestic violence, clearly indicates that ‘men are rarely victims of ‘battery’ (Berk and Newton quoted in Gelles,1990:82). It is most often women and children who face consequences of domestic violence.

An interview conducted with the South African Police Services (Domestic Violence Unit-Kwazulu-Natal Midlands) revealed that the difficulty in dealing with abuse of women is that few victims of intimate violence, rape and assault report their abusive partners to the police. Even fewer adolescent victims report their situations to the police. Below are the latest (1999) statistics from Kwazulu-Natal Area Crime Information Analysis Centre, Midlands of reported cases of violence against women.

Reported Cases- January to December 1999

	Jan	Feb	Mar	Apr	May	Jun	July	Aug	Sep	Oct	Nov	Dec
rape	69	63	47	52	48	46	45	69	48	52	63	84
assault	0	0	8	0	3	2	1	2	0	3	2	14

\* Statistics were obtained from the South African Police 6 System and are subject to change.

\* Compiled by *Area Crime Information Analysis Centre* Kwazulu-Natal Midlands.

The difficulty in understanding women as victims often rests on the fact that women stay in abusive relationships for a long time before finally leaving the abuser. Most victims of abuse find it difficult to tell their stories or escape abusive relationships. This silence makes the issue more complex and leads to more abuse. The fewer resources (education, occupation, income) a woman has, the less power she has, and the more she is entrapped in marriage or a relationship, and the

more she suffers at the hands of her partner.

There are seven factors (Gelles, 1990:79) that explain why women stay in abusive relationships:

- women have negative self-concepts
- women believe their husbands or partners will reform
- there is economic hardship (i.e the woman is dependent on partner's income)
- there are children who need a father's economic support
- women doubt they can survive alone
- women believe divorcees are stigmatised, and
- it is difficult for women with children to get work.

The fact that a woman may be 'in love' with a man cannot be excluded as the partner is not a stranger to a woman. There could be memories of good times that the woman and a man shared, and when the relationship is under pressure the hope of a relationship getting back to those good times could be the reason for a woman to stay.

### *Emotional Abuse*

One of the problems in dealing with the abuse of women is that most theorists and researchers focus their research on physical abuse. The reason for focussing on physical abuse could simply be because it is easier to prove, and more easily treated as it is symptomatic (bruises, scars, blood, burns), compared to emotional or psychological abuse. Emotional abuse is difficult to prove as it consists of internal and mental suffering. Victims sometimes hide and deny the pain. Emotional abuse has a difficult and long-term treatment- treating the complexity of self-esteem.

Emotional abuse includes verbal assaults (insults, verbal degradation of self-esteem) controlling another's actions (places to visit, friends, sports activities, education, clothing, time). Control and misuse of power in a relationship can be the first indicators of a potential abuser. This type of abuse occurs so much in relationships that people come to believe that relationships are like this.

Some women believe in socially derived myths, for example that:

- *if a man does not beat her or berate her then a man does not really love her,*
- *if a man does not control her actions then he does not really love her.*

Emotional abuse is the foundation of any type of abuse as the escalation of emotional abuse results in physical abuse and verbal assaults. The circle of violence begins with uncontrolled anger resulting from 'verbal outbursts, muttering, confrontation, minor acts of violence, emotional threats or controlling behaviour' (Barnett, 1993:22). The uncontrolled anger is explained as the first phase of violence, in the second phase 'tension escalates until violent incidents erupt and then a respite occurs, which includes loving, apologies, gifts'. In the third phase it is where the 'woman experiences what she sees as the 'real' man. She recovers from her scars, recognises that she loves him, she is concerned about his well-being, health, children, friends and family' (Barnett, 1993: 22).

Emotional abuse involves a victim's self-blame, which prevents a woman from taking action to resolve her situation. The guilty feeling regarding abuse and the need to conform to social and cultural norms contributes to an emotional abuse that is not treated and which leads to more abusive behaviour. Until women are able to recognise emotional abuse and stop blaming themselves for any problems that occur in relationships, it would be difficult to solve this problem. Women need to be informed about types of behaviour that is abusive and unacceptable in relationships. Women also need to know that relationships do not only depend on them but males also need to be responsible in making the relationship work. What women need the most is knowledge regarding the ability to notice the signs of a potential abuser before abuse actually happens. It is very difficult to escape an abusive relationship once a woman is trapped in it, but trying to deal with abuse before it actually happens or before it is severe will not only help women find a way of escaping the situation but should prevent possible future occurrences.

*Religion, tradition, culture somehow allow men to dominate their womenfolk.*  
(Mama, 1989: 112)

Abuse of women is a result of the power and control men have over women in this society. A man abuses a woman because he *can*. There could be psychological problems involved but the question

remains, if it is a psychological problem, *how often does a man take it out on another man?* People excuse this behaviour, refusing to acknowledge that abuse of women is about power and control. If a man is robbed or beaten, nobody asks '*what did he wear*' but people will put blame where it belongs - on a criminal. If a man beats his own mother a community will be outraged, yet if he does it to his wife, many people will accept it as his right. Family violence and abusive behaviour are not discussed openly but are treated as private crimes and there is silence and secrecy around them. The abuse of women is viewed as 'normal behaviour' in many South African communities, especially black communities. For example, the neighbours may hear the screams of women beaten by their husbands but will not intervene because it is treated as a private matter that outsiders should not intervene in.

Blame for the abuse is often shifted to the victim. A woman who is raped or battered has to deal with her physical and emotional pain as well as the shame that she feels because of the community's attitudes. Victim-blaming in cases of family violence is still common. Social attitudes need to be changed because there may be factors that contribute to the abuse of women, but the most salient of these is that *people hit and abuse family members because they can*.

The socialisation of boys and girls plays a role in perpetuating abuse - girls and boys are taught to behave differently and to have different expectations from each other. Boys grow up expecting girls to serve and obey them. Many men see women as inferior and as being there for their pleasure. Men see themselves as 'the boss' over women in their lives. Men are also encouraged to be aggressive and fight for what they want. It is acceptable for boys and men to use force to get what they want. A man who is soft and kind is sometimes called 'a woman' by other men. Women on the other hand are taught to be gentle and caring, to listen to and serve their 'superiors', to be quiet and submissive. They often grow up believing that the most important thing is to get a husband or boyfriend and to keep him. Many women accept abuse as something they have to put up with to keep men happy, or they perceive the abuse as their fault.

Preventive initiatives aimed at ending abuse in relationships must attempt to incorporate an analysis of the social environment where the abusive behaviours are learned and reinforced. Major factors in this social environment are the acceptance (normalisation) of male violence, gender

inequality, and patriarchal social institutions. The ‘connections should be made clear between sexism that underlies violence against women and other forms of oppression and intolerance of differences among people (for example, adultism, ageism, heterosexism, able-ism, class, racism)’ (Peled, 1995: 259). Domestic abuse roots in the very nature of social and legal systems and unequal power relationships between sexes.

Dobash and Russell (1992:4) indicated four main sources of conflict leading to violent attacks against women as;

- men’s possessiveness and jealousy
- men’s expectations concerning women’s domestic work
- men’s sense of their right to punish ‘their’ women for perceived wrongdoing, and
- the importance to men of maintaining or exercising their position of authority.

Hampton (1993:54) argues that ‘what causes men to batter are the three risk markers which include exposure to wife battering as a child, higher alcohol abuse, lower socio-economic status’.

Culture and tradition play a role in the inequality of the sexes and for many women, conformity to ‘tradition’ and ‘respectability’ is a major factor in their tolerance of extreme brutality. The fear of non-conformity is “... something that more liberated women will find difficult to comprehend, never having been subjected to strong and overtly patriarchal traditional cultures” (Mama, 1989: 113). Women are subjected to cultural oppression in the name of ‘our tradition’, and the family frowns on a woman who calls the police against her husband. In South African communities (specifically Zulu communities) it is part of tradition that family matters be kept inside the family, therefore, seeking help from the police is viewed as not conforming to one’s culture.

Broader social and political oppression is often shown in personal relationships through violence, and even in relationships where the woman is not victimized she will still bear the emotional burden of a man’s oppression in her capacity as ‘his’ woman, if not also as a material provider.

In Africa abuse of women is widespread. “Tradition has it that the bride’s family receive money

from the husbands, rather than providing money to the family into which their daughter is married” (Mama, 1989:9). The price of a bride could be very expensive, and this somehow results in a bride treated as property that was bought and therefore abuse seems accepted. In addition to wife-beating, violence against young wives by their in-laws however, is also commonplace in Africa. Because of the high price paid as part of the marriage tradition called ‘*ilobolo*’, and the general practice of the young couple staying with the male’s family, the bride is expected to do all household chores without complaint and the whole family can abuse her because they have ‘paid’ for the right to do so.

This system of abuse of new brides is derived also from the way women are advised when they are about to get married. In many African cultures, once the marriage arrangement is finished, older women would visit the bride in order to advise her on how to behave with the in-laws. The most important thing a bride hears is to ‘respect the in-laws no matter what’ and ‘to keep quiet, even when she does not like what is happening’. There is even a traditional song that is sung on the wedding day ; ‘*Okheth’ukuthula Dudu*’, which means she must not say anything that will break the peace. Of course, nobody advises a groom how to handle his family matters except that he must provide and take care of his family. When a bride makes a mistake at the in-laws, she could be sent back at her home to get ‘advice’ and a penalty is paid by her family for that. Women are also told to learn to understand their husbands. Looking at those cultural practices, one may realize why abuse among intimates is so widespread and under-reported.

In most African cultures men have control over resources and can even punish their wives. Male dominance is not only directed towards wives, but men have more power than women in the workplace. In African cultures women are taught to respect all males ‘for they do not know where and to whom they will get married’. A proverb directed to young girls confirms this - ‘*Ayazi ukuthi iyophelelaphi*’ (she can’t predict her future- as in marriage) . This ‘respect’ is not earned by male figures, but is a cultural given. This respect and subservience is endorsed by religion.

*The most grievous wound ever inflicted upon women has been in the teaching that she was not created equal with man, and consequent denial of her rightful place and position in church and state (Barnett, 1993:32).*

Most women of faith struggle with their spiritual principles when confronted with personal



violence inflicted by the person that they loved and trust. It is essential to acknowledge the dilemma of those who feel bound to their relationship by their beliefs.

Clarke (1986:33) says “Theological beliefs become an integral part of one’s being and these beliefs are very powerful for a religious woman in a battering relationship”. To religious women, marriage is an unalterable life-time commitment. The belief ‘*What the Lord has united, no man shall separate*’ prevents women from escaping an abusive situation in fear of breaking what the Lord has united. The vow ‘*For better, for worse*’ makes it even harder for women to stand up against their abusive husbands or partners. The myth that violence in families does not happen ‘here’ (in ‘my congregation’, ‘my family’, ‘my town’ etc) is perpetuated through silence on the part of the abused. Experiences of violence and abuse within a family strike at the very core of an individual and family life and can be much more devastating than violence between strangers.

Somehow the Christian scriptures and theology are misused by abusers and victims to justify or accept continued violence in the family. This misuse has resulted from a lack of understanding of the nature and causes of such violence. The misuse has also resulted from a misappropriation of religious teaching.

The legal system in South Africa was founded on Roman-Dutch law, where:

*A Roman husband could chastise, divorce, or kill his wife. English Common Law in 1768 asserted that husbands had the right to physically chastise an errant wife provided the stick was not thicker than his thumb. In 1824 Mississippi court set the precedent for allowing corporal punishment of wives by husbands (Gelles, 1990: 28).*

It is only fairly recently that the law allowed that any citizen who summons police for help at the time of the assault is entitled to full protection by the law. Unfortunately few South African women have access to and can use the law to protect themselves. However, criminal law may be invoked against a “...violent spouse for offences ranging between murder, grievous bodily harm and common assault” (Glanz, 1996: 219). The problem with the criminal intervention is “...the fact that the primary concern of criminal courts is the punishment of the offender in the interest of the community as a whole (Glanz, 1996:219). As a result the criminal intervention has little power to protect the injured party.

In civil remedies it is argued that “...if a person has a right recognized by the law, then that person should have an appropriate remedy to enforce it, as in Latin ‘*ubi jus ibi remedium*’, meaning that ‘*where there is a right, there should be a remedy*’ (Glanz;1996:219). In Civil law the emphasis is upon the needs of the victims and victims can choose to apply for a remedy they want. Civil remedies are “...prospective and positive in a sense that their main aim is to regulate and improve matters in future, rather than to make judgements upon or punish past behaviour” (Glanz, 1996: 220). Civil proceedings provide an immediate and effective method to stop abuse and molestation. In criminal proceedings, however, the perpetrator would be arrested and usually would be released on bail until the trial, and would be free to return home.

Availability of victim compensation, especially for victims of domestic violence has been problematic. “Police Departments and social agencies traditionally have viewed family violence as non-criminal, noninjurious, inconsequential, and primarily verbal” (Barnett, 1993: 38). Police in general have been reluctant to get involved in ‘family’ problems for reasons rooted in myth, misogyny, and misinformation such as;

- *if a woman is beaten and she stays she is not a real victim*
- *it may be her fault*
- *law is not the best solution to the problem*
- *it is too dangerous for the police to intervene.*

In South Africa and other countries the Criminal Justice System fails to support victims of abuse. “Although spouse abuse is condemned in theory, the law still allows it to continue in practice” (Barnett,1993:39). Barnett also conducted a survey finding that “the police ignored 61% of requests to arrest made by battered women and an estimate is that police arrested suspects in only 21,2% of cases, even with *prima facie* evidence of assault” (Barnett, 1993: 39). Some police simply decide that no crime has been committed to requests of battered women. The Bureau of Justice Statistics (Lanagan and Innes as quoted in Barnett, 1993: 40), the findings on the survey of justice system in cases of battered women was that : only 19% of the arrested abusers repeated the offense compared to 37% of offenders who were simply advised by the police to desist, and who battered again. 33% of the battered women were ordered to leave the abuser.

*Only a minority of women who contact the police are encouraged to press charges or prosecute, the police often assume they will not pursue the matter (Mama;1989:181).*

The police response is not always what the battered woman would wish it to be. "In a number of cases the police have arrived at door having been called by neighbours who heard screams and thuds that accompany domestic violence, and the police respond in a non-response kind of a response" (Mama,1989:179). In some South African areas the police would come but when they realize that it is a woman against her husband, they would talk to a 'man as men' themselves or even laugh at the woman and tell her to obey her husband. Under the new law the police are obliged to enforce the law, but that could be impossible where they conform to oppressive cultural beliefs. What is needed is education for women and men about human rights.

Sometimes culture stands in the way of the legal system. In some countries women cannot give evidence against their husbands, and in others they will not because it would not be culturally acceptable for them to do so, and it may not be in their own interest.

There is also substantial evidence that many women are assaulted by men that they do not or no longer live with. Family and marital legal codes generally do not cover cases in which there has been a divorce, or a legal separation, or where a man never lived with a woman he assaults in her home.

In South Africa the Domestic Violence Act had to be amended and the new Domestic Violence Act implemented in December 1999 to enforce *human rights and women's rights*. The aim of the new Act is to protect women against abusive partners and to help them find a way out of abusive relationships. It does this mainly through notifying women of their rights as humans and making it easy for them to get "protection orders" quickly and free (Women Against Violence Manual:1999:3). The new Domestic Violence Act also gives police or the legal system the right to intervene. A Protection order is made by magistrates to protect victims against their perpetrators. This protection order orders the perpetrator to not assault or harass a woman in any way and if the perpetrator breaks it he can be arrested immediately. This new law (Women Against Violence Manual, 1999:6) seems to give greater protection to women because it

- Defines domestic violence to include physical, sexual, verbal, emotional and psychological abuse, harassment, stalking, intimidation, damage to property and illegally entering a woman's home.
- Protects women against husbands, live-in partners or boyfriend, lovers in the same sex relationship and even their own sons.
- Forces police to inform women of their rights when they make a complaint- this includes the right to get a protection order.
- Gives police power to arrest the abuser without a warrant if they suspect abuse is taking place, and to go with the woman to collect her belongings if she wants to move to a safer place.
- States that police must inform a woman who ask for help, where to find a place of safety and help her move there.
- Gives magistrates the power to give protection orders to women, confiscate weapons from the abuser and make court orders to allow a woman to take her children and belongings with her if she wants to leave. Protection orders are free and can be given any time of the night and day. In rural areas where there are no magistrates, a Justice of the Peace (Commissioner of Oaths), usually a police officer or a priest, can issue a temporary protection order until the matter gets to a magistrate court.
- If a man breaks a protection order he can be arrested without a warrant.

The new Domestic Violence Act may have the ability to help women in abusive relationships. The only problem is that proving emotional harm is difficult and in all remedies and programs done to help women against this problem, the criteria and grounds to base evidence on emotional abuse are never stated. Physical abuse may be proved through wounds, cuts, bruises and all sorts of physical injuries that are visible. There are no specified verbal assaults such as insults or words that are illegal to be used. The problem regarding the changes and empowerment of women is that most women do not consider themselves as liberated and subject to laws and human rights. The Customary Marriages Act is amended and protects all the women of South Africa especially women who married under Customary law who were treated as minors before the law changed. The new law recognises women as adults who can make decisions and have to be respected by their husbands as well. The problem is that the women married under that law still find it difficult to

consider themselves as part of the new law. The main problem could be that most of them are uneducated and depend on their husbands for survival. This shows that more education and empowerment is needed for women of South Africa in terms of law.

### *Adolescents and abusive relationships.*

The way children grow up contributes to the way they relate to each other and that also applies in relationships. "Early in life children are taught that there are behaviours acceptable within the purview of being male and never the twain shall meet" (Sonkin: 1985: 184). Children grow up with beliefs and aims of conforming to cultural beliefs, as a result, abuse could occur from early adolescent to adult relationships.

It is clear from the studies of courtship violence (Gelles, 1990) that many of patterns found in marital violence emerge long before a person gets married. In a survey conducted to shelter women, (Gelles, 1990) the findings were that;

- ◆ 51% of those women had been physically abused in a dating relationship. (66)

Women view violence as appropriate and are reluctant to blame their partner and tend to say both are to blame for abuse. Like adult victims, most adolescent victims of abuse blame themselves (e.g. *'I asked for it'*) and there is a tendency not to talk about it with family and friends.

Abuse among teenage dating partners is common irrespective of economic class, race, or ethnic but circumstances differ. Adolescent relationship abuse 'resembles adult patterns as well, i.e. a building of tension, an explosion of anger, and a honeymoon period of making up' (Peled, 1995: 257). Adolescent abusive behaviour most often appears to adolescents around 15 or 16 years of age and includes a broad spectrum of physically and sexually violent acts ranging from slapping and pushing to beating or threatening the other partner with severe violence. According to Peled (1995), abuse experience at home 'creates vulnerability for further victimisation (girls) and a propensity to use power and control as means of resolving conflict (boys)'. Becoming a victim or

perpetrator increases as a result of negative influences from peers and absence of compensatory factors (success in school, healthy relationship with siblings and friends and relative lack of alternative sources of information' (Peled, 1995: 256).

Adolescents are poorly informed of what is normal dating behaviour because of myths, media and cultural beliefs that they grow up with. The uninformed relationships often put pressure on adolescents to conform to gender-specific roles. Typically, boys are socialised to be stronger, uncommunicative, competitive, and in control, while girls are socialised to be submissive, responsible for well-being of the relationship of family, taught to know their place in the family, and not to express anger. Stereotypical roles become noticeable during adolescence and serve to reinforce negative attitudes and power imbalances in male or female relationships. Adolescents have a particular difficulty recognizing their own abuse and leaving abusive relationships. The most common strategy that adolescent women use to prevent abuse is avoiding their partner and staying away from certain topics of conversation. The second most common long-range prevention strategy is trying to talk the partner out of being abusive and controlling. The women who use the talking strategy generally try to use logic and rational discussion and argument to persuade partners to stop being abusive. The third most widely mechanism is hiding and leaving. The single most effective strategy is persuading partners to promise not to be violent again. The least effective is hitting back. But the most effective strategy is a woman's conviction and determination that the violence must stop now.

#### *Statistics on adolescent dating violence.*

Suderman and Jaffe as quoted in Peled (1995) in Canada, found that;

- more than 50% of girls and 30% boys reported some form of verbal and emotional abuse by dating partners.

In a sample of 1, 547 high school students in Canada, the findings were that :



- ◆ among 9<sup>th</sup> and 10<sup>th</sup> graders, 40% of females reported having experienced emotional or verbal abuse from boys they were dating casually, while 59% reported having experienced physical abuse and 28% having experienced sexual abuse in a steady dating relationship.
- ◆ about 20% boys believed that forced intercourse is all right if 'he spends money on her', 'he is stoned or drunk' or if 'they had been dating for a long time'.

Roscoe as quoted in Peled (1995) in 1985 conducted a survey amongst 126 female college students in Canada, the findings were;

- ◆ 70% listed at least one form of violence as acceptable in a dating relationship.
- ◆ 80% mentioned situations in which physical force was tolerable.
- ◆ 49% slapping cited as acceptable most often.
- ◆ 21% punching seen as acceptable.
- ◆ 18% thought violence is acceptable if the couple is 'playing'.
- ◆ 17% thought violence is acceptable if partner is 'out of control'.

*Jealousy and alcohol consumption are the most common proximal reasons for violence in relationships proffered by teenagers themselves. Other reasons include drugs, anger, sexual rejection, pushing for sexual favours, friends, and family (Peled;1995:258).*

Adolescents live in a society where violence is relatively commonplace and often is considered as a normal and acceptable means to an end. Violence is expressed in our culture through racism, sexism and class that justifies group superiority and reinforces the myth that victims are to blame for their own abuse. Statistics on adolescent relationship abuse in South Africa are not available, but observations and personal experience states that adolescent relationship abuse exists, and is probably worse than Canada.

Adolescents can be empowered to oppose various forms of violence and oppression that surround them: to counter values of individualism and competitiveness with values of mutual support. The active agent in empowerment is 'participation', and a cooperative peer model encourages adolescents to support one another while providing a forum to model positive attitudes and

values. The essential qualities of healthy relationships are developed where adolescents have an opportunity to work together toward common goals in a respectful, supportive group setting. Adolescents must be supported with information and skills needed to be actively involved in working toward pro-social change in youth subculture and in their broader environment.

The pathways through which peers may influence individual's expression of aggression and violence in relationships are complex. Peled (1995:260) remarks that

*Increased negative affect and use of arbitrary, restrictive, and punitive strategies are common, with a concomitant decrease in positive affect or positive control strategies. Such a child-rearing environment fails to promote cooperative or healthy relationships or to foster empathic or altruistic responses to others and is strongly linked to a child's antisocial behaviour.*

The backgrounds and peer relationships of violent adolescents are similar to those above, marked by high rates of abuse, neglect and parental deviance, as well as low rates of positive communication and emotional expression.

The most promising strategy in fighting abuse could be educating adolescents prior to the onset of the problem behaviour, with information and skills that counter socio-cultural influences. It is difficult for a woman to find a way out of an abusive relationship once she is trapped in it. While practitioners from different fields are doing their best to find solutions on helping and empowering women to recognise and stand up against intimate abuse and violence, a preventative approach is also needed to prevent future events of abuse of women. Since it is obvious that most women do not realise that abuse is not normal and that they can take the initiative to stop such violence, creating awareness for young women and men about a normal dating relationship could be a promising and better approach to the problem. If people are aware of this issue at a younger age, that can have a positive outcome of minimizing or preventing abuse in future.

In analysis of the situation of abuse of women in South Africa, particularly adolescents, the researcher concludes that abusive behaviour that starts from adolescent dating relationship leads to adult relationship abuse. Adolescents need information regarding normal dating behaviour to prevent possible future occurrences of women being victims and their intimate partners being perpetrators.



Abuse of women is the issue of concern, and is a viable area of research. The opportunity to run workshops with school adolescents creates the possibility of researching both the adolescent attitudes regarding abuse and educational theatre methods. Using educational drama will make theatre accessible to the target audience.

## **CHAPTER TWO**

### **EDUCATIONAL DRAMA AND THEATRE.**

The chapter looks at the concerns, key themes and methodologies that drama and theatre use, specifically the techniques used in conducting this research. The chapter also takes a closer look at learning through drama, acting out, role-play, educational drama facilitation, and the combination of drama and theatre methods in conducting this research.

*The natural means of study in youth is play, as everyone may see for himself by watching any child play or young animal when it is left alone. A natural education is by practice, by doing things, and not by instruction...certain preliminary advice and warning might save us from many a sore trial, but we rarely profit by any experience other than our own (Cook quoted in Day 1975: 1).*

There is confusion regarding answering the question, “what is drama”. Drama is mostly associated with a play and sometimes ‘playing’ without a realization that drama is about life, about people’s actions and situations. In Zulu language the word ‘play’ is translated as ‘*umdlalo*’ meaning ‘a game’. A play is regarded as not serious but purely entertainment or means of relaxation. Drama could be entertaining as humourous actions and dialogue are part of dramatic art, however, the main objective of any dramatic intervention is education, as drama is a mirror and a reflection of people’s life in the world. The aim of drama is a presentation of social values and people’s behaviour with the intention of making sense of those values, morals, actions and behaviour. In drama people are taught to think, examine and explore, discover the truth about life itself and actions that people take in life through role play. Drama is an imitation of people’s interactions.

*The study of drama must include not only the socio-psychological but also a philosophical appraisal of the bases of social behaviour. Drama does not merely admit to the use of game theory but it is actually a game itself (Day, 1983: 41).*

As in all art, the game of drama serves as a life-belt to rescue people from an ocean of meaninglessness and also serves as a truly democratic model, for it is above all else, consensual. The function of drama is both to celebrate social values and challenge them, aiding the process of social change. In drama, groups of people can learn to find forms of expression in which they can explore and express their understandings of other people and situations. Dramatizing is a technique that most ordinary people regularly employ as a way of coping with new or unsettling

experience. Dramatizing is the dramatic act that helps us explore the feel of experience and thus decrease our anxiety and increase control over it. Dramatizing helps adolescents by providing them with the fictional experiential learning, or as McGregor (1977:31) argues below:

*Drama is a useful way of encouraging children to put their ideas together – a dramatic statement is an immediate, concrete and vivid experience which allows children to test in a short time whether they have been effective or not.*

Drama is aimed at the physical, intellectual, social and emotional development of a child as it provides opportunities for learning. According Day (1975:1) drama is central to education for it

*consciously and deliberately affords the participant the opportunity to explore and extend both real and fictitious relationships within security of the school environment - in a group work situation, changing of ideas.*

The function of drama is primarily to do with the development of an individual. The values of drama must be a progressive experience which moves with the child to adult. The educational process consists of “...developing the potential individual so that he may become able, by being aware of himself and the world around him through sensitive participation within what is essentially a materialistic society to accept, appreciate, or perhaps change it” (Day, 1975: 2). Through drama a participant may become aware of himself and others in the world around him, and relates that awareness to events and actions.

Drama has been used to educate people through television dramas and soap opera, e.g. Soul City (SABC-TV Education) and radio dramas that millions of people, literate and illiterate people listen from different radio stations. According to an article from ‘*Ford Foundation Report*’, radio dramas are ‘designed to change people’s attitudes and behaviour by imparting information that is not readily available elsewhere’ (Henderson, 2000:10). Television and radio dramas deal with social issues and are a replica of life, which is why the intended audience could identify with characters portrayed. Through soap operas, cultural values are entered with positive values assigned to certain characters and negative values assigned to others. Soap operas have negative and positive characters, as well as transitional characters. “The aim is to identify with and feel these transitional characters, who may feel doubt and may be lured by temptation but ultimately

move toward the positive' (Henderson, 2000: 10). The aim is to make the audience relate the stories to their own lives, find out about their attitudes and move with transitional characters.

Dalrymple (1992:17) elaborates on three potentials of drama in her '*Inaugural address on Drama to the People*';

*'Self-expression and development of empathy'*. In a drama class participants put themselves into somebody else's shoes in order to "...feel new feelings, reach new understandings, engage in new disputes, enter into new adventures and discover new possibilities through pretending to be other people" (Dalrymple, 1992: 17). This learning process does not only develop self-awareness and provide opportunities for self-expression but it also develops empathy.

*'Self-realisation'*. Drama puts emphasis on developing language and communication skills, on problem solving skills and creativity, on clarification of values and attitudes, or on developing a stronger sense of identity and self-image. It is through communication that people discover their feelings towards certain issues, and therefore, a discovery of an individual's self is achieved and the need to change follows.

*'Social awareness'*. The content may revolve around problems, questions and issues of understanding. "Drama is essentially a social activity and participants are encouraged to interact on both real and symbolic levels. This interaction develops social skills and a sense of individual in relation to the group" (Dalrymple, 1992: 17). The participants are encouraged to trust each other's physicality before painful experiences are explored through improvisation.

Taking drama to people means offering them both the experience of drama and the means to interpret drama. Drama is the basis of theatre, usually limited to a school curriculum or in the classroom. The difference between Drama in Education and Theatre in Education is that drama is part of the school curriculum while theatre in education is presented by actor-teachers visiting the school. Theatre in education provides opportunities for developing listening skills, critical analysis and an in-depth understanding of the process of symbolisation. Young people are often asked to make choices and are then shown what the consequences of those actions are. The value

of theatre lies in its ability to express people's feelings, concerns and aspirations and to portray values and attitudes necessary to the continued well-being of a society. Which is why, theatre, according to Mlama (1992:32) carries a potential to become

*a tool for cultivating and promoting the culture of people. As an ideological tool, theatre has an ability to promote and inculcate cultural values of any system and has throughout history, been used as an ideological tool for the dominant classes.*

Theatre is used not only to develop theatre as a form of cultural expression but also and more significantly, as a tool for improving life in its totality. Theatre becomes a process through which people can study and understand their environment, analyse, express and share viewpoints about that environment, as well as taking actions to improve that environment. Theatre is economical, social and political- it is about life itself. Theatre is educational.

Drama and the theatre fall under arts, which has a function of shaping people's consciousness. According to Mlama (1991)

*Art is a form of persuasion and has power to modify conscience and influence belief.*

Art is persuasive when the audience responds or is compelled to accept feelings, ideas and characters portrayed. Art tends to influence its audience to active acceptance or rejection of messages. This ability of art makes it a basic ideological tool with great potential to effect successful revolutionary processes in a society. Arts education involves a thinking and feeling response to a stimulus and with the structured expression of that response. Dalrymple (1992) argues

*What is needed about arts education is more understanding of the role that arts can play in the education of young people.*

Educational theatre has two principles, the progressive and liberal principles. The progressive principle argues that education must be child-centred and the liberal argues that education must be seen as an end in itself rather than as directed towards any end, for example, vocational qualifications. The key theme is the development of individuals through creative self-expression

rather than passing on of received traditional values or traditional bodies of knowledge. Educational theatre observes social process but through a model - 'an imitation of action'. So the "...work of symbolic interactions, most apt for purposes of a drama teacher because they regard man in social encounters as actors playing a succession of roles" (Day, 1983: 36).

There are four main areas of emphasis (McGregor, 1977: 25) in an educational theatre;

- learning to use the process,
- understanding themes, topics and issues through acting-out,
- participation in presentation, and,
- interpretation and appreciation of dramatic statements by other people (i.e. experiencing other people's drama).

Learning through drama is

a process of acting-out which involved exploration and representation of meaning through the medium of the whole person that is done through social interaction" (McGregor, 1977: 25).

Educational theatre offers the audience not only analytical skills but also the opportunity to practice 'as if' they are dealing with a real life situation. The practice is a special training regarding continuous social problems and prepares audience to be able to deal with problems when encountered in future.

Educational theatre uses theatrical elements such as play, imitation and creativity. Education based on play is best to teach children and adults. As Mlama (1991) argues that "...proficiency and learning come not from reading and listening but from action, from doing, from experience" (Mlama, 1991: 26). The aim of educational theatre is to make society's members understand and accept certain common values and it also plays an important role in instructing youth, in familiarising them with values and socially-required attitudes.

Educational theatre is appropriate in dealing with social issues as it;

- could reach all kinds of communities
- could overcome barriers of literacy

- puts emphasis on the reinterpretation of cultural values
- has an entertainment value- to stimulate community cooperation.

Entertainment in educational theatre is a deliberate and convenient move to raise consciousness of people in a comfortable environment for them. The use of comedy and jokes is an effective way of relaxing people's minds and yet at the same time give them the opportunity to deal with the issue of concern. Songs are part of educational theatre as songs are used as speech when feelings or thoughts are too powerful or deep for everyday language. Music is a means of communication which is often deeper than words. Brecht on songs;

*if melody is sweet and words fit it perfectly, the whole thing is pleasurable  
but people do not actually listen to words, let alone think about them'*  
(Brecht, in Kavanagh, 1997: 90).

The main function of songs in educational theatre is to communicate meaning and get the audience to think about that meaning. As a result of a song being used to communicate meaning, performing a song in educational theatre is not the same as performing in a music concert. In a concert the musicality of a song matters the most while in a play the song needs to be acted out to project meaning of a song in a play and add descriptive action to singing. Songs are also used to begin and end action in the whole play or individual scenes. Dance which is a medium all by itself, varied and rich as theatre, can also be used to accompany a song in an educational theatre intervention.

Acting in educational theatre is different from performing in a theatre performance. An actor in educational theatre portrays a role that the audience could identify with. An educational theatre actor needs facilitation skills as his task does not always end with the performance on stage but facilitation skills to teach the audience are equally required because he is an actor-teacher. The actor who acts in a theatre performance trains his voice and body, uses them as instruments to interpret a message or emotion and make it effective for the audience. An actor needs to consider other characters, their background and motivation and the objective of the actor is to entertain, move and influence his audience, whereas an actor- teacher's aim is to feel, react and behave as closely as possible to the way the character in that particular situation would do. An actor-teacher is concerned with the audience's understanding of his character and the influence his character



could have on the audience's minds. Skilled actors are needed in educational theatre to perform a well-structured theatrical piece that the audience could be stimulated. Although the great concern is empowerment, development and educating, the acting must be good because it is still a theatrical model so the performance must be well structured, watch-able and convincing. It must deal with the social problems that affect people's lives. The content is the most important aspect of the play. It must be about problems and conflicts which require solutions and the audience must provide these. The content must contain educational material. Discussions after performance are important, firstly to ensure the understanding and that the audience is following everything and also to give them an opportunity to give their suggestions and opinions, as it is about them.

Acting out in educational theatre involves people making an imaginative leap from their actual situation into a 'supposed' one. This theatre does not always have written scripts, but through improvisation the script is found and it has to be good to translate social problems that have been identified into a realistic story. It must be a reflection of social conflicts and it must never be finished because the audience reactions and inputs have to be incorporated into it. Staging a play with problems and solutions has a disadvantage in teaching people whereas if people participate they learn as individuals and gain experience of a life time skill for they can reflect back to that experience when faced with a similar situation in future. Because this type of theatre is concerned with helping people and training them for real life problems the language used is very important for that particular audience to understand. So the language must be accessible to the audience and the material must be simple and clear. The language used must be familiar to that particular audience so that they can feel the meaning and identify with the problems presented. The use of the target audience's own language helps the audience easily express themselves freely without any fear of being wrong in relation to the language used. People's own language may create ownership of the workshop to the people and therefore increase their involvement in the workshop.

Both actors and a facilitator need to research the target audience to be able to create the material that is accessible to the audience. The target audience's cultural beliefs and norms are incorporated in the workshop with the aim of placing the workshop at the audience's level of understanding. Educational theatre uses local cultural practices as the lead to the development



needed for that particular audience. The use of the target audience's cultural practices is not the means to impose foreign cultural aspects but to give ownership of the process to the people concerned.

*Important in the strategies used would be what Freire identified as the 'dialogic', suggesting the ongoing dialogue between participants, facilitator and the context of the work itself. The sharing of ideas and experiences by participants in a participatory workshop, the pooling of skills and resources within an understanding of the intentions of the development of education process are the aims of participatory methods (Baxter, 1999: 2).*

Educational theatre demands a clear understanding of the issue of concern a greater understanding of the target audience. The success of educational theatre workshop depends on the audience's ability to analyse and interpret the material provided. It is through the analysis and interpretation of the material that the audience's response can yield results for their mental empowerment and could be through the same process that mental empowerment may not be reached. Mental empowerment is when the audience, through analysis of material and discovery of self, finds the need to change some individual behaviour. Whether the audience's response is negative or positive to what the practitioners expected, it should result in self-discovery for each audience member. Each member in the audience discovers his or her understanding of the issue of concern and his or her personal feelings regarding that issue. The mental empowerment of the audience results from self-discovery and is the basis of all development and empowerment. When people imagine and are mentally engaged, the process of development begins and participation in the workshop is a result of that mental empowerment. The target audience should be researched and understood, specifically their lifestyle, mental capacity, context and cultural norms and values.

Culture is dynamic and not a fixed God-given way of life. Culture is a resource, the information which humans are not born with but which they need in order to interact with each other in social life. It is important to note that language does not define culture but could be the first step towards an understanding of the target audience. What is important is researching the target audience's lifestyle and cultural norms and a consideration of that lifestyle in the workshop, therefore, language should not prevent practitioners from intervening provided the target audience is fairly and clearly understood.

Educational theatre rests on the facilitator or joker (Boal, 1979) to ensure that the aims and objectives of the workshop are met. It is a facilitator's job to ensure that the material is accessible enough to enable the audience to analyse and interpret every action on stage. The joker helps with the analysis of the performance and is in control of the workshop. The joker reminds the audience of any important points and problems that could be forgotten in their attempt to solve the problems. A theatrical piece presented to the audience needs analysis and the facilitator also leads the audience in that analysis and in their exploration of their own problem-solving skills.

### *Role Play*

Role Play is a foundation stone of experiential learning used in Educational theatre. Role play exposes attitudes and feelings in a way that is both positive and safe for the audience. Positive in that attitudes and feelings are freely discussed and analysed and the audience learns how to control those emotions and feelings. Safe in that the audience's own behaviour is not the issue but it is the character or role that is discussed. Role-playing is important to students because it gives them the opportunity to practice and interact with others in certain roles. Role playing highly motivates and enables students to put themselves in situations they have never experienced before and opens the way for them to put themselves in other's shoes. It can also be used at different levels to teach simple skills of communication, to show how people interact and their stereotyping of others and to explore deep personal blocks and emotions

### *Forum Theatre.*

This is a kind of theatre where participants from the audience intervene in the dramatic action on stage. The actors perform the play for the first time, showing the problems without solutions. The play is played for the second time and the audience members can intervene where they feel the problem needs to be solved. The actors must be prepared to change and follow the suggestions that the participants make. These suggestions are acted out by the actors. According to Boal (1979);

*Often a person is very revolutionary when in a public forum he envisages and advocates revolutionary and heroic acts, on the other hand, he often realizes that things are not so easy when he himself has to practice what he suggests (Boal,1979:139).*

The use of forum theatre in workshops to conduct the case study of this research was beneficial for both students and catalysts. Using this method would not only give students a theatre experience, but they would be able to put themselves in the shoes of someone in an abusive relationship and learn the hardship that situation has. Students will also have their opinions and suggestions acted out and learn that doing is better than talking and that could help them through their lives when they need to take action in life. The advantage of forum theatre is that when a participant decides to come on stage and act out an opinion, the participant would have thought carefully of the action needed, unlike in discussions where people talk even when they do not have relevant solutions or suggestions to the problem. In the forum theatre method all suggestions and opinions are respected and valued though the point is in finding a better solution for a certain problem.

### *Simultaneous Dramaturgy.*

Simultaneous dramaturgy is another model that could be used in running the workshop interventions for this research. In simultaneous dramaturgy the audience is given a chance to suggest opinions to solve a particular problem presented on stage by the performers.

The actors develop a play to the point at which the main problem reaches a crisis and needs a solution. Then the actors stop the performance and asks the audience to offer solutions. They improvise immediately all the suggested solutions, and the audience has the right to intervene, to correct the actions or the words of the actors, who are obliged to comply strictly with these instructions from the audience (Boal, 1979:132).

The suggestions that the participants make are discussed theatrically with actors and acted out. If a participant wants to come on stage and show his suggestion in forum theatre, that is also allowed. This method can be successfully used for the workshop interventions, depending on the students found in a particular school. For example, if students are shy to come on stage and act their opinions, they would be allowed to suggest and actors will perform the suggestions. This method will also help student gain confidence in their opinions because all suggestions would be respected and improvised if possible. The students would be engaged in solving social problems and that is also the main objective of using theatrical methods because students will experience being in the problem and solving the situation, which is what school books cannot offer- the practical training of a learner.

### *Dialogue Role-Play.*

Lyboldt (1999) in '*Actor-Teacher Training Model*' describes a role-play model that suits larger audiences, in which the participants run a scene between the role and another character. In Dialogue Role-Play model, the 'participants provide all the dialogue and all blocking to the roles as the dilemma is faced'. The role player on stage follows the participant's advice and suggestions. In this model the audience is involved in action and dialogue on stage as they speak up for the role player and even suggests movements, actions on stage. Dialogue Role-Play is a model appropriate for educational theatre because it provides the opportunity for each audience member to have a voice in relation to what is happening on stage.

*Role-play, Forum theatre, Simultaneous dramaturgy* and *Dialogue Role-Play* are the four methods that cannot be separated in development of adolescents in the classroom. The use of these methods has the potential to give adolescents a safe and free environment where they can explore and experience drama and theatre methods and at the same time learn and gain mental empowerment in relation to the issue of concern. The combination of both educational drama and theatre methods in conducting this research could successfully meet the needs of this research. The short theatrical pieces that would be presented would invoke adolescent's feelings into getting involved in the discussion that follows afterwards. The workshop would be facilitated in order to ensure understanding and to clarify and points that could be left out during the performances. Adolescents would be allowed to voice their opinions and participate on stage.

While there are other techniques considered for the implementation of educational theatre, the above-mentioned techniques were selected as appropriate for the case study.

### **CHAPTER 3**

#### **THE DEVISING OF WORKSHOPS.**

This chapter explains and describes the process of devising an educational theatre workshop with reference to the abuse of women undertaken as a case study in this paper. The aims and objectives of the workshops and a detailed analysis of the devising process including the final script that was used in the workshop interventions, are explained and analysed in this chapter.

As explained in Chapter Two, mental empowerment is when the audience, through analysis of material and discovery of the self, finds the need to change some individual behaviour. Educational theatre offers the target audience the opportunity to be mentally engaged with what they see on stage, and as a result question themselves mentally, and through that a change in understanding should be achieved.

The devising of a catalyst workshop demands a clearer understanding of the issue of concern and a greater understanding of the target audience. The success of the workshop depends on the audience's ability to analyse and interpret the material provided. It is through the analysis and interpretation of the material that the audience's response can yield results for their mental empowerment, but it could be through the same process that mental empowerment may not be reached. Whether the audience's response is negative or positive to what the practitioners expected, it all results in a self discovery for each member in the audience. Each member in the audience discovers his or her understanding of the issue of concern and his or her personal feelings regarding that issue. The mental empowerment of the audience results from the self-discovery and is the basis of all development and empowerment. When people imagine and are mentally engaged, the process of development begins and participation in the workshop is a result of that mental empowerment. The target audience should be understood, specifically their lifestyle, mental capacity, context and cultural norms and values.

It is the facilitator and performers' job to ensure that the material is accessible enough to enable the audience to analyse and interpret every action on stage. The success of an educational theatre workshop also relies on a group of actor-teachers and a facilitator involved in the project. It is important for the group to share ideas, imagination and creativity in order to be able to work

towards the same goal. The group should agree on basic issues and ensure the freedom for collective and individual creativity as well as a rich variety of inputs. Order and discipline are also crucial (punctuality) and respect for all members of a group. The group members must also be committed to the art of theatre and to the aims and goal of the project. Research is another important aspect of an educational theatre workshop. The group members should research the target audience and the issue of concern because that could enable them to create the material that is accessible to the audience.

Auditioning and selecting performers is part of the skills that the director requires in order to achieve goals in directing a perfect theatrical piece. The selection of actors depends on the actors ability to show their capabilities and a director's skills in analysing and selecting the best performers for an educational theatre workshop. For the abuse of women workshops the researcher selected the cast on the basis of their understanding of educational theatre and what this type of a theatre intervention entails. Other requirements included:

- love for art and theatre.
- ability to portray a character even if the performer has no experience of the situation that the character is in.
- ability to improvise and formulate a situation and character without any written script.
- ability to work in a group. This includes sharing opinions, respecting other's ideas and accepting group decisions.
- familiarity with participatory theatre and an ability to interact with audience through discussions. The facilitator would be present, but it is as important for the performers to be able to facilitate in order to reach the objectives.
- familiarity with social issues, young people's needs and their interests.
- an understanding that abuse of women is a problem in South Africa and that each individual in the society needs to be part of the solution.
- an understanding of each target audience's cultural beliefs, norms and at least an understanding of the language (e.g. Zulu-speaking performers for the Zulu-speaking audience and English-speaking performers for English-speaking audiences). Language does not define culture on its own, however, sharing the language with the audience



makes the workshop accessible and the audience feels comfortable to express their feelings and opinions).

When the cast is selected, the director should brief the actors of the goals and intentions of the workshop.

*If possible, a group's intention should be crystallised and even written down in a short paragraph because such a 'statement of intention' becomes a crucial reference point in drawing up scenarios and devising scenes (Kavanagh, 1997: 4).*

The briefing is about explaining goals and objectives of the project. The fundamental aim of the abuse of women workshop was the creation of awareness about the abuse of adolescent girls in dating relationships, and to teach 'assertive-communication skills' that can be used by all women as a way out of an abusive situation. An introduction of educational theatre in schools was part of the aim, and researching the effectiveness of theatre methods and whether theatre methods can be replicable in intervening in social problems such as abuse of women.

The objectives of the workshop were to:

- give the target audience an experience of how drama and theatre can be a useful model of dealing with social issues.
- give young women a forum where they can voice their opinions without the fear of being judged (by boys).
- encourage young women to acknowledge and stand up for their rights.
- show through drama the signs of a potential abuser so that the adolescents would be able to recognize a potential abuser before they are trapped in such a situation.
- create awareness about traditional and cultural norms that oppress women.
- discuss and raise awareness about myths that encourage and help men find excuses to abuse women.

Other objectives of the workshop interventions included:

- to create an awareness and understanding of human rights (equality) (the South African Constitution number 106 of 1996 and the new Domestic Violence Act used).

- to discuss and challenge myths and stereotypical beliefs that disregard the law and human rights.
- to enlighten adolescent boys and girls about cultural practices that oppress women and contribute to abuse
- discussing reasons for cultural beliefs, norms and stereotypical beliefs that prevent change from happening.

The researcher had primary and secondary materials to find a structure for the project, and identify the target audience. The actors were also briefed about the target audience.

The target audience was adolescent girls in schools, aged between 13 and 18 in Grade 10 (Standard 8). Adolescent boys and girls of that age have just experienced puberty, they see many changes in their bodies, and have developed a stronger interest in the opposite sex. They are interested in relationships and want to explore being in relationships. The workshop was intended for females only in order to create a free atmosphere for girls, where they could voice their opinions without any fear of boys. The aim of the workshop was not to exclude boys in development but it was also going to depend on the schools and the audience that was available for the workshop. The exclusion of boys was to create a safer forum for girls where they were not present to dominate the discussions. In cases where boys had to be present in the workshop the team decided to allow them to join, provided the facilitator ensured that each group was given fair hearing.

It was also discovered from the research that there are societal structures that contribute to the abuse of women, e.g. patriarchy. Both adolescent girls and boys are poorly informed about relationships, which result in boys abusing girls but unaware that their acts are abusive, and girls allowing abuse unaware that they are being abused. Educational theatre is a flexible theatre, and it was important for the team members to devise a workshop that would be flexible in case boys were present in the workshops. Though the workshop was targeted at girls, the presence of boys could help the boys and girls understand each other's opinions and both boys and girls would be informed about human rights and relationships. It would be the job of a facilitator to ensure that the presence of boys did not threaten girls and did not sacrifice the objectives of the workshops.



According to the research findings, abuse occurs in adolescent relationships and most adults involved in abusive relationships had experienced abuse in their adolescent relationships. A consistent finding is that

*children with a history of family disruption and violence are at an elevated risk of becoming victims or perpetrators of violence toward others, especially during mid to late adolescence (Peled, 1995: 256).*

Adolescents are poorly informed of what is normal dating behaviour. Uninformed relationships often put pressure on adolescents to conform to gender-specific roles. Typically boys are socialised to be strong, uncommunicative, competitive and in control, while girls are socialised to be submissive, responsible for the well-being of a relationship or family and not to express anger. The workshop was intended for adolescent girls aged 13 to 18 years. Adolescents girls are keen to be involved in relationships even though they are without knowledge of relationships.

According to Peled, (1995:257);

*such abusive behaviour most often appears around 15 or 16 years of age and includes a broad spectrum of physically and sexually violent acts ranging from slapping and pushing to beating or threatening the other partner with severe violence.*

The workshop interventions were intended for different audiences. The audience were all adolescents from schools, who are different in terms of economic class, background, cultural backgrounds and race. The audience were from three different schools, a multi-racial government school, a township school and an expensive, private, multi-racial school. It was important that the workshop reach different racial groups because the abuse of women is a common problem to all women irrespective of their economic class, race, religion, culture and education. The importance of understanding each target audience's cultural background and lifestyle was important for the success of the workshop interventions. When the adolescents are taught and made aware of abuse in relationships at a younger age there are greater chances they would know what is right and wrong in a relationships, and therefore, would not allow abuse in their own lives, especially in future.

The researcher also found it necessary to explore the effectiveness of theatre methods in the research. The research undertaken by the researcher was not the only research needed for a successful theatre intervention but was a start that gave shape to the structure. All the actors and the director or facilitator needed to do thorough research on the issue of concern and target audience. Together with the actors, the director analysed the needs and interests of the target audience.

The interests of the target audience were discussed and found to be:

- ◆ finding out about relationships, including experiencing being in relationships
- ◆ sex education
- ◆ music
- ◆ fashion
- ◆ 'fitting in' the context of today's lifestyle and being accepted by peer groups.

The needs of the target audience were discovered to be:

- ◆ finding a forum where they can express themselves freely. (Adolescents are taught most of the time. It would be new experience for them to be listened to).
- ◆ to learn lesson about others and about themselves without realizing that they are being taught.
- ◆ acceptance by peers and community
- ◆ sex education and an understanding of relationships.

The team agreed that a workshop should not offend any individual audience member personally, however, each member's beliefs would be challenged through the scenarios presented and discussion. As flexible as the group would be in understanding individual's norms it is important to note that the aims and objectives of the interventions were to be emphasized all the time and were not to be sacrificed.

The team also researched the issue of concern in relation to the target audience. The aim was to find a way of devising a theatrical piece that would be accessible to the audience. Kavanagh (1997: 20) describes three forms of research necessary when devising for an educational theatre

workshop intervention:

*Academic research. The fact-finding reading, consultation of primary and secondary sources, interviews.*

Academic research gives a clearer understanding of the issue of concern and is the starting point for scripted and workshopped plays. Academic research ensures that the workshop, the performance and the play is based on reality. It was from an academic form of research that it was discovered that abuse occurs in adolescent relationship. The pattern that starts from unexpressed anger leading into physical assault was also discovered. It was also discovered that myths and stories contribute to the spread of abuse among adolescent relationships.

*Playwrights' research. What is central to dramatic creativity are people- the way they talk, their ideas, stories, behaviour (Kavanagh, 1997: 20).*

Playwright's research is important for the devising and improvising of the play. Academic research is also important, however, it is from the playwright's form of research that the play, the characters and plot emerge.

*Actor's research. The actor is concerned with both the other two forms of research. An actor's research is performance-oriented and based to a large extent on observation (Kavanagh, 1997: 20).*

The performers need to research and understand the behaviour of people that they are portraying. The imagination of the actors could assist, research validates the reality of *how* and *when* abuse takes. For example, an actor who plays an abusive boyfriend needs to know exactly how abusive behaviour is portrayed, how long does it take an abusive person to have mood swings, what triggers those mood swings, tone of voice, speed in action and every abusive action involved. It is necessary for the actors to visit people similar to their characters to observe those people's everyday life. A video could be used to supplement a visit or a detailed book could be read provided the information is clear enough for actors to be able to imagine and portray.

Research was carried out through a person-to-person interviews and questionnaires. Newspaper articles, magazines, journals and books were also part of resources used in the research. Both the facilitator and the performers were responsible for the research and well-being of the play and

workshop interventions.

People interviewed were asked questions such as:

- *Do you think that abuse occurs in adolescent relationships ? Explain*
- *Did you or your friends experience any control from boyfriends or girlfriends as adolescents ?*
- *What would you consider as abusive in a relationship ?*
- *What do you think a girl could do to find a way out of an abusive situation ?*

According to the research findings abuse occurs in adolescent relationships. Most interviewees admitted having experience of being abused and witnessing it from friends. The general feeling was that adolescent girls are able to notice abusive behaviours, but do not consider that behaviour as abusive in the true sense of the word. From this research the team discovered that like in adult relationships, girls often blame themselves for any abusive situation they encounter because of a belief that as women it is their duty to ensure that men (boyfriends) are happy in the relationship. What contributes to the acceptance of abuse and self-blame in girls is that some girls witness violence and other types of abuse at their homes, as a result, feel that it is the way a relationship should be carried out.

When interviewees were asked which type of abuse is common among adolescent relationships, the response was that there are three types of abuse that could be considered as common and frequent in adolescents, namely:

- control of the partners's actions (clothes, friends, sports activities),
- sexual abuse, and
- physical abuse.

The myths that adolescents grow up with contributes to the abuse of women. It was discovered that even boys themselves may not be aware that they are abusing girls but thinking they are conforming to cultural norms and values. The common myths include:

- *if a boy does not hit his girlfriend he does not really love her,*
- *if a girl refuses to sleep with her boyfriend she does not really love him,*
- *boys can have more than one girlfriend but a girl only needs one boyfriend.*



After gathering the information the team critically analysed all the findings and decided what was necessary to incorporate in the workshop. Improvisation was the way the team had to take to make up scenarios that lead to scenes and discussions. Using the above information, the team worked towards devising scenes that showed:

- power and control in relationships,
- a submissive victim who is aware of her situation,
- a woman's reaction to an abusive situation. The reaction should show both a passive and an aggressive reaction, and that would lead to the teaching about assertive communication skills.
- also a scene that could be done in forum theatre.

The team decided to show women as victims in the workshops as the research was intended to create awareness about the abuse of women in relationships. Part of the objective of the workshops was a closer look and discussion of cultural practices that oppress women and contribute to their being abused by men. The only way to analyse cultural practices was through showing how women are victims of those cultural practices.

The scenes also had to include:

- showing abusive behaviour.
- showing a potential abuser in an adolescent relationship.
- be a starting point to discuss and explore myths, stereotypical beliefs and cultural norms that somehow promote or condone the abuse of women.
- leave a space where the audience's ideas could be incorporated to change the situation and try out possible solutions to the problem shown from the scene. This was the biggest part of the audience's learning of life skills.

The devising of the script or scene with English-speaking actors differed from the Zulu-speaking devising. The language was not the only difference but cultural norms and rules of dating are different. The difference of rules, culture and lifestyle had to be the main part of devising the scenes for the benefit of the audience concerned. If the Zulu-speaking audience were given an English piece they would not be able to identify with the rules, culture and language and therefore

no empowerment would be achieved. Dating rules differ with different races, a particular difference, for example, is that white girls are allowed and may be encouraged to date by parents (but not encouraged to have sex), a boyfriend could visit a girl at her home and they can even go out to watch movies together. Black girls are not encouraged to date, dating is a secret and boyfriends do not come anywhere near a girl's home.

In devising for the English-speaking audience, the team started by looking at how boys persuade girls into going to a place that girls are not comfortable to go to e.g. nightclubs, and the way boys manipulate girls into telling lies at home. The scenario that came up from that improvisation was about a boy who comes to a girl's house and persuades her to go out to a nightclub. The girl is afraid of nightclubs and does not have an excuse to leave home. The boy threatened to break up the relationship if she cannot go out with him. The team decided that the scene did not show abusive behaviour because the girls's excuse is that she does not know what to say to parents. The interpretation could be that she would like to go out but only needs an excuse to leave home and she is only scared because she has never been there before. The team decided to take the scene further and look at the abusive behaviours that occur when boys are alone with girls. The final scenes are explained below.

#### The English Intervention:

The awareness would be created through the discussion of the productive dilemmas (talking points) that are highlighted on the right of the column. The talking points show control and abusive behaviour from a male and the target audience. The intention of the above scene is to research the pupil's ability to notice and interpret abusive behaviour as they would be asked to identify abusive behaviour from the scene. It is expected that after the discussion the audience would be able to interpret and understand abusive behaviour in the scenes that follow.

The second scene is aimed at showing adolescents how abusive behaviour leads into adult relationships. It also shows the difficulty of getting out of a situation even in adult relationships. The woman's response to abusive behaviour is observed and from her response the audience has to find a way she could help herself through assertive communication.

### The Zulu Intervention:

The devising for the Zulu-speaking audience did not only differ in the language, but the situation and circumstances differed as well, as it was explained in the beginning that the dating rules, cultural norms and values are different. What is important is that the audience should identify and relate to the situation on stage for them to own it and understand that it is about them. Scene One aimed to introduce signs of abusive behaviour and research the audience's ability to interpret that behaviour. The talking points would be discussed to clarify and explain abusive behaviour that the audience should be careful about in a real life situation. The second scene aimed to create awareness that abuse could lead to adult relationship abuse. The objective was to use this scene to train the audience to practise assertive communication. The woman's response in the above scene would be carefully observed and the audience would be asked to find a way out of the situation through assertive communication.

The devising through improvisation best suits educational theatre as there could be no script that is appropriate for the target audiences. Devising original work gives an opportunity for creative collective ideas to be generated by all actors. Improvising gives a sense of ownership of the play to the performers. The value of devising involves the ability to leave spaces for Role Play, Forum theatre, Simultaneous Dramaturgy and Dialogue Role-play. Below are the final scripts devised for target audiences.

(At a nightclub, full of people, music and dim lights. There are people in the dance-floor and some people are drunk and shouting. Rosy is chatting to her two friends while waiting for her boyfriend, Brandon is buying drinks at the counter).

Rosy: **What are you talking about ? I don't think Brandon doesn't like you, he just likes to be alone with me.** What do you mean ? Oh sleeping together ? Don't be ridiculous, Brandon won't leave me if I don't sleep with him.

*(Brandon returns with two glasses)*

Rosy: **We were just talking about the dee-jay and how he plays good music...**

*(Brandon puts his arm across Rosy's shoulder and pulls her away from her friends)*

Brandon: Bye girls. *(They go far from friends).*

Rosy: Don't you think that was a bit rude ?

Brandon: **What ? I told you never to speak to them !**

Rosy: But why ?

Brandon: Whatever I say doesn't matter to you !

Rosy: I just don't understand, that's all !

Brandon: Rosy, when I take you out I just want to be alone with you because I **love you. I really don't want to share you with the whole world.**

Rosy: Ah...don't be like that...

Brandon: Babe, we need times like this, special moments in our relationships.

Rosy: Yes...

Brandon: It's us forever babe, hey ?

Rosy: *(Taking a sip and coughing)* I am sure I asked for a Coke ?

Brandon: There is just a little bit of alcohol in there...

Rosy: But I don't drink !

Brandon: **I paid for it, just drink it !**

*(She doesn't answer. Brandon looks at her, she smiles).*

Brandon: That skirt and those boots !

Rosy: You like it ? I knew you would !

Brandon: **I think it's too short and you are showing too much flesh !**

Rosy: What do you mean ? I wore it for you ?

Brandon: I think these **draw too much attention on you, look everyone is looking to you. I saw that big bouncer looking at you just now !**

Rosy: But I was just trying to impress you and I like these clothes, very much !

Brandon: Ros, I don't mind you wearing these when we are alone but not in public !

Rosy: I really like these Brandon !

Brandon: Oh, so what I say doesn't matter at all ?

Rosy: Brandon you know that's not true !

Brandon: That's it, **I'm tired of being here. Let's go !**

## Intended talking points

Friends can notice a potential or an abusive partner but the woman involved always defends him, ignores and hopes the behaviour will change- which does not happen in most cases.

\* Explanation is a sign of being submissive.

\* He forces her to be away from her friends.

\* Violation of her freedom of association.

\*He uses sweet loving words to manipulate her into thinking that he behaves out of love not power and control.

\* Forces her to drink alcohol because he paid for the drinks. (Financial manipulation or power).

\* He controls what she wears. (Violation of her freedom of choice).

\* He is over-jealous. Another sign of a potential abuser.



<p>Rosy: Just one dance Brandon, and then we will go !</p> <p>Brandon: <b>Remember my friends folks are out and he agreed to let us in, you know, we will have the whole house to ourselves, let's go now when we have a chance !</b></p> <p>Rosy: Come on Brandon, just a few minutes...</p> <p>Brandon: <b>Rosy I don't know about you but I am leaving here !</b></p> <p>Rosy: Ah don't be like that man !</p> <p>Brandon: <b>Oh so now it's my fault ? I don't believe this ! I take you out, trying to make you happy. I didn't realize I can't be alone with my girlfriend !</b></p> <p>Rosy: Now you know that is not true !</p> <p>Brandon: I don't know what's your problem ? If you don't like me just tell me</p> <p>Rosy: You know I like you a lot Brandon, but</p> <p>Brandon: <b>Look, I'm leaving now, it's up to you. Are you coming with me or not ?</b></p> <p>Rosy: Brandon..</p> <p>Brandon: Are you coming or not ?</p> <p>Rosy: <b>Okay wait...I'm coming...</b></p>	<p>*He is pushing her into going there with him.</p> <p>*He is forcing her to agree by threatening to leave her when it is at night and she came with him.</p> <p>* Manipulation and making her believe it is her fault and making her feel guilty .</p> <p>* He manipulates and forces her into doing what he wants.</p> <p>* He leaves her no choice except being submissive and passive because of the circumstances:</p> <ul style="list-style-type: none"> <li>* love</li> <li>* environment (at night, nightclub). * self-blame</li> <li>* myth: women have to please men and ensure a happy relationships.</li> </ul>
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## SCENE 2

Claire is busy cooking, her live-in-partner, Shaun, enters with a **bunch of flowers**, he looks very worried and Claire goes to him, takes the flowers and hugs him, he then sits down)

Claire: Ah...I'm glad you remembered ! Look there is a rose for each month ! Ah !

Shaun: What ? Ah...it's a pleasure babe, I tried to call you but didn't find you...

Claire: Oh...I went out...

Shaun: So you are cooking ?

Claire: Oh yes and it'll be ready very soon !

Shaun: I'm relieved you remembered Claire !

Claire: Of course, who will forget something like this !

Shaun: That is quite a relief Claire, I was calling to remind you about that!

So what's for supper ? (he then stands up and goes to the kitchen to look what is on the pot).

Claire: I won't say, it's a surprise !

Shaun: It smells very nice...(surprised) Claire, but...this won't be enough for five more people ?

Claire: (giggling) Stop that, what five people, it's just the two of us !

Shaun: What do you mean Claire ?...Oh you forgot !

Claire: I forgot what ?

Shaun: That my friends are coming over to watch the rugby match ?

Remember I told you two weeks ago ? That's why I was calling you

Claire: You can't be serious...I completely forgot that...

Shaun: Oh Claire !

Claire: But Shaun, it's our special day, maybe they shouldn't come !

Shaun: What do you mean maybe they shouldn't come, **they are my friends ?**

Claire: I thought we had plans for today, so what about our day ?

Shaun: What day ?

Claire: Ahh...Shaun, today is our 14th month anniversary ! You forgot THAT ?

Shaun: Oh that ! Damn... **ah come on now Claire can you add more food to this ?**

Claire: Shaun, there is nothing left in the fridge and that food is almost ready...

Shaun: **Then run down the shops and buy more so you can prepare it before they arrive !**

Claire: But Shaun, can't you phone them and cancel ?

Shaun: No I can't cancel Claire, this is my turn to treat them, oh Claire you **have got only 30 minutes to do this, run !**

Claire: Shaun...this is our special day...there will be another rugby match and you'll treat **them**, I'm sure they'll understand!

Shaun: Claire I am **NOT** doing that, just organise yourself and make sure by the time my friends arrive here the food is ready

Claire: I really can't do that now !

Shaun: Claire I am telling you to do it NOW !

Claire: I don't believe you Shaun, you just don't care damn about our special day, all you care about is your friends and their happiness on my expense ?

Shaun: You know very well that's nonsense, just shut up and go buy food !

Claire: You know what ? I am tired of being your slave. I do everything around here !

Shaun: What everything ?

Claire: I do the cleaning, the cooking, washing and everything !

Shaun: I sacrifice a lot for you, **I've put you through University...**is this your

## INTENDED TALKING POINTS.

\* Flowers represent him being an ordinary charming man, not a drunkard (to do away with a myth that only drunkards and psychopaths abuse women).

\* It is important when devising to have a couple that is as ordinary as possible so that the target audience can relate to them. Even in abusive relationships there are at happy moments and these need to be included because they contribute to a woman's decision to stay in that abusive relationship.

\* This scene represents: control of a woman's actions (man needs to know where she was when he called), house chores done by a woman alone (he does not even know how much food is left in the fridge, and demands to cook more), financial power (because he earns more than her, it is his flat and he has put her through tertiary education he thinks he has a right to control all her actions), selfishness (he pushes for his friends to come and ignores her romantic evening).

\* He chooses his friends over her.

\* He ignores her interests.

\* He controls and orders her around the house.

<p>way of showing your appreciation to me ?</p> <p>Claire: And what exactly are you talking about ?</p> <p>Shaun: You are wasting my time, what's wrong with you woman ? Now you're complaining about...</p> <p><b>Claire I do you many favours, I wake up at 5 in the morning, go to work, I pay the rent here and you stay here for free...</b></p> <p>Claire: You can't use that to make me your slave around here !</p> <p>Shaun: You are not grateful Claire, what kind of a woman are you ? I'm trying to think Claire, <b>if we are going to end up married...I am not so sure about that anymore, I doubt I can have a peaceful and happy home with you !</b></p> <p>Claire: What's that suppose to mean ?</p> <p>Shaun: You can't even cook for me and my friends...!</p> <p>Claire: <b>You seem to be forgetting that when your friends come here, they mess this whole house and I have to clean up after them every time ! And they are so rude !</b></p> <p>Shaun: That is not the point! Claire, I am trying to reason with you here, this is just one rugby match !</p> <p>Claire: How many times can we have a 14<sup>th</sup> month anniversary as compared to a rugby match ?</p> <p>Shaun: Claire stop talking and just do what I tell you to do !</p> <p>Claire: <b>Well I am NOT running around for you anymore !</b></p> <p>Shaun: <b>You are such a useless woman ! (he pushes her away from the kitchen) just move and I will cook myself !</b></p> <p>Claire: Isn't that wonderful ? You cooking, once in this house !</p> <p>Shaun: <b>Your cooking is terrible anyway, useless woman !</b></p> <p>Claire: You have no right to...</p> <p>Shaun: <b>(moving closer to her)</b> Just get off my sight!</p> <p>Claire: You won't win this time Shaun, I tell you that you won't win !</p> <p>Shaun: <b>Get off ! Get out of my sight NOW !</b></p>	<p>Do women have to do all house chores and be shouted at ?</p> <p><b>*He is manipulating and abusing her through his money (financial power).</b></p> <p><b>*He is threatening not to marry her.</b></p> <p><b>*The woman states her opinion as she is annoyed.</b></p> <p><b>*The woman's point does not matter to him. He is still ignoring her feelings.</b></p> <p><b>*The woman reacts aggressively to the situation.</b></p> <p><b>* Verbal assaults- emotional abuse</b></p> <p><b>*Physical abuse.</b></p>
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Below is the final script devised for the Zulu-speaking audience

## SCENE ONE

(Zodwa a Grade 10 adolescent girl, coming from school with her friends. On their way, her boyfriend Sbu, a Grade 12 boy is waiting for her. Sbu does not look very happy. She says goodbye to her friends and goes to Sbu).

Zodwa: Sawubona Sbu (*Hello Sbu*)

Sbu: Yini kodwa Zodwa ngalindiswa kangaka ? (*Why do I have to wait ?*)

Zodwa: Oh sorry Sbu, besinalelo klasi lantambama.  
(*We had an after-school class again*).

Sbu: Kuseyi Maths njalo ? (*That's still Maths ?*)

Zodwa: Ehhene Sbu (Yes).

Sbu: Uyazi-ini, ake sivaye ngaloyamgwaqo ukuze sithi ukuxoxa ezethu.  
(*Let's walk on that road so we can have a little chat*).

Zodwa: We Musa ! Angiboni ukuthi kuzolunga ngoba vele sengi late kanti ekhaya akukho muntu. (*Oh no ! I don't think that'll be alright because I am already late...*)

(Sbu stares at her and she agrees to take that road)

Sbu: Uyabona lendaba yakho nothisha weMaths angiyisethi . (*I don't like this thing of you and your Maths teacher !*)

Zodwa: Ukhuluma ngani-ke manje Sbu ? (*Now what are you talking about ?*)

Sbu: Musa ukungenz'isilima, akekho umuntu ongazi ukuthi loyathisha uyakufuna ! (*You can't fool me, everyone knows that teacher wants you !*)

Zodwa: Sbu, loyathisha wangishela kanye-nje ! (*That teacher only told me once he likes me!*)

Sbu: Kush'ukuthini pho lokho ? Ngimbonile indlela abekubuka ngayo emini and ayangangichaza ! (*So what ? I saw the way he was looking at you today !*)

Zodwa: Bewulaphi-ke wena ? (*Where were you ?*)

Sbu: Mina ayikho into engingayicavi la, ngeke ungifihlele lutho, nginemthombo ethembekile ! (*I know everything that is happening here*)

Zodwa: So uhlala ungilunguza njalo-nje ? (*Are you spying on me ?*)

Sbu: Awuseyona yini intombi yami ? Lalela uzoyeka ukufunda iMaths after school wena, okay ? (*Aren't you my girlfriend ? Listen, you are going to stop attending those Maths classes*)

Zodwa: Kodwa Sbu wazi kahle ukuthi iMaths angiyazi and uma uthi angiyeki angazi ukuthi uthi ngizoyifundiswa ngubani ngoba ngiyayidinga ! (*But you know very well that I find Maths very difficult, if I don't attend those classes I won't survive the exams !*)

Sbu: Oh kulula lokho, ngizokufundisa mina iMaths ! (*That's easy, I will teach you*)

Zodwa: Hayibo, ingani-nje wena awuyenzi iMaths ?

Sbu: Kodwa ngayenza eyakwa Std 8, awu usho leyo, yini enye eyenziwa kwa 8 ngaphandle koku solve x, ilula leyonto ! (*But I did it in Std 8, that was not difficult at all, the only thing you do is solving x*)

Zodwa: Yiningi kabi into efundwayo ngaphandle kwalo X owushoyo ! (*There is a lot more than x*)

Sbu: Okufana nakuphi-ke ? (*Such as ?*)

Zodwa: Hayi ngeke Sbu, angazi and yingakho-nje ngifunda ntambama-ke ! (*Oh..no...I really don't know which is why I have to understand afternoon classes !*)

## TALKING POINTS

\*The scene happens on the road, as the target had to relate to situation. In townships boys and girls meet on the road after school.

\*The boy complains about waiting as if he did not know she has an afternoon class, if he did not know why would he go and wait for her ?

\*He forces her to change directions and take a different street as he wants (Control of a partner's actions).

\*He is jealous and does not want other males to talk to her: this is one of the important signs that girls have to watch out for.

\*He is spying on her. (Control and insecurity in a relationship - signs of a potential abuser).

\*He pretends as if he own her.

\*Stopping her from attending classes is destructive to her education.

\*Destroying her educational future- he is not qualified to teach her Mathematics but he forces her to stop attending extra classes for his own benefits.

Sbu: End of story Zodwa, kusukela namhlanje, yimina uthisha wakho weMaths, right ?(As from today I am your teacher)

Zodwa: Umn...kulungile-ke Sbu... (Okay...)

Sbu: Kwakuhle sayixazulula lenkinga yalothisha, asidlule-ke Babe, imali yamathikithi okuyobuka ibhayisikobho uwatholile ?  
(*I'm glad we've settled the teacher problem. Now, did you manage to get some money so we can go and watch movies ?*)

Zodwa: Kube nenkinga Sbu, ubaba uvele wathin imali akanayo ngoba bengingamwonishanga ngayo.  
(*There was a problem, my father said he does not have the money because I didn't warn him in advance*)

Sbu: Hawu, ubaba wakho enamatekisi amaningi kangaka ne tuck-shop yonke kodwa akafuni nemali ? Hayi ngeke !  
(*Your father has lots of taxis and a tuck-shop but he is so stingy !*)

Zodwa: Sorry bandla Sbu, ngeke sikwazi ukuhamba.  
(*we can't go*)

Sbu: Hayi kulungile-ke phela uma lendoda inqaba nemali yayo, singathini-ke ? Kodwa lokho akusho ukuthi sekuphelile ngathi ngoba noma singeke sikwazi ukuyobuka imovie kodwa-ke uzongivakashela namhlanje ebusuku !  
(*I guess there is nothing we can say, it's his money. However, that won't stop us from being together because instead of going to the movies, you will visit me tonight*)

Zodwa: We...ufuna ngivakashe kini, ebusuku ?  
(*Oh no ! You want me to visit you at your place ? At night ?*)

Sbu: Ehhe, ube nami-nje ubusuku bonke, Babe !  
(*Yes, you'll spend the whole night with me*)

Zodwa: Ha ngeke Sbu, ekhaya ngingathi ngiyaphi-nje ?  
(*No...what will I tell my parents ?*)

Sbu: Kulula, uzobatshele lokhu obuzobatshele khona uma besiya emamuvini! (*Easy, you will tell what you were going to tell them for movies*)

Zodwa: Hayi mina Sbu, angilali-nje ngaphandle kwasekhaya...futhi enye into mina ngibona ukuthi ubaba akanginikanga imali ngoba akafuni ngihambe ebusuku...(I can't sleep out and I think Daddy didn't give me the money because he doesn't want me to go out at night)

Sbu: Uyabona-ke engathi asizozwana uma sizolokhu' sikrosana kanje, kanti yini inkinga yakho ?  
(*I can't tolerate these games you're playing, what's your problem exactly ?*)

Zodwa: Angikukrosi mina wena Sbu, ukuthi ngiyasaba mina ukuya kini, kanti ilaphi inkinga uma ungibona emini ?(*I am not playing any games, I'm just scared of visiting your house, what is the problem if we see each other during the day ?*)

Sbu: Kukhona ukwenzana izilima-ke manje Zodwa, nawe uyazi ukuthi awukaze ungivakashele, angazi-ke uma usuthi uyangisaba ukuthi usho ukuthini, umthetho wakho awungithembi ?  
(*You are fooling me around now, you know very*)

He makes decision (Part of African cultures is that man are the heads of families and relationships, therefore, they have to make decisions.

\*Manipulating her through trust and love.

<p>Zodwa: Ehhene (Yes)</p> <p>Sbu: Uyangithanda ? (Do you love me ?)</p> <p>Zodwa: Ehhene Sbu bakithi (Yes)</p> <p>Sbu: Uzongivakashela-ke namhlanje ukuze uthando lwethu luqhubeke njalo ? (Will you visit me toninght so our love can be forever ?)</p> <p>Zodwa: Ukuthi Sbu angikabi ready for ezinye izinto.. (I am not ready for other things...)</p> <p>Sbu: Ungenza isilima, hhe ? Ayikho lento oyishoyo wena uthi uyangithanda futhi uyangithemba, awushongo ? (You really think I am fool ? You said you love and trust me, didn't you ?)</p> <p>Zodwa: Angazi-ke mina manje...(I don't know what to say now...)</p> <p>Sbu: Lalela-ke my baby, anginaso isikhathi sokudlala wena mina, uyezwa ? (Listen, I don't have time for your games, understand ?)</p> <p>Zodwa: Angidlali ngawe Sbu...(I am not playing...)</p> <p>Sbu: Uma ungangithandi vele usho-nje ! (If you don't love me, tell me !)</p> <p>Zodwa: Ngishilo-nje ukuthi ngiyakuthanda Sbu... (I told you I love you...)</p> <p>Sbu: Uma ungithanda ngempela uzofika ekhaya ntambama kanti uma ungangithandi ngeke ufike kukuwena-ke ukuzikhethela, mina sengiyahamba ziningi kabi izinto engingazenza kunokuthi ngincengane nentombi yami engathi ngisashela sengaqonywa ! (If you love me you'll come but if you don't you won't, so it's up to you. I am leaving now, there are a lot of things that I can do then standing here begging as if you are not my girlfriend !)</p> <p>(He whistles as he starts to leave)</p> <p>Zodwa: (Calling) Sbu...</p> <p>Sbu: (Turning and looking at her) Uyakhuluma ? (Are you saying something ?)</p> <p>Zodwa: Kulungile-ke ngizoza kini...(Okay ?I'll come)</p> <p>Sbu: (Going back to her) Uthi ngizwa kahle-nje ? Oh that's my baby ! Uzofika mntwana ? Hayi ngeke kufanele ngikulande, ne ? (What ? You are coming ? No I'll come and fetch you,hey)</p> <p>(She doesn't say anything except nodding her head)</p>	<p>*Using love as a scapegoat to have a woman under control.</p> <p>*Threatening to end the relationship when there is an argument is another sign of a potential abuser.</p> <p>*The girl is responding passively to what the boys does.</p>
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## Scene 2

(At a flat a man is waiting staring at the watch and looking at the door. He looks crossed, a woman enters. Mandla and Thoko are live-in-partners).

Thoko: Sengibone ingozi embi ngendlela eyisimanga !

Omnecane umfana lo eshayiswa yimoto ! *(I just saw a terrible accident ! A little boy got struck by a car !)*

Bheki: Isikhathi sini ? *(What's the time ?)*

Thoko: Hawu...u7h15...

Bheki: Isikhathi okufanele ubuye ngaso leso ? *(Is it the time you are supposed to come home?)*

Thoko: Bheki ngoba ngithi ngichaza khona-nje ukuthi ngibanjezelwe yingozi ngenkathi itekisi imile... *(I was trying to explain how the accident delayed the taxi and...)*

Bheki: Angithi ngabe kade ubuyile ukube awuzange ukhefuzane nezindaba nabangani bakho ? Uthi ngidleni-ke njengoba ufika ngalesikhathi ?

Thoko: Hawu usho ukuthi awudlile ? Awenzi ngani isinkwa kodwa ? *(You haven't eaten ? But why you didn't even have some bread ?)*

Bheki: Sidliwe ubani isinkwa ? *(Who must eat bread?)*

Thoko: Yo izitsha ! *(these dirty dishes !)*

Bheki: Cha umqondo wakho awusebenzi wena ungasuka la uyokheva le ngingadlile mina la ! *(Your mind doesn't function very well !)*

Thoko: Ngiyaxolisa ngempela Bheki, ngicela ukuthi ngikwenzele amasemishi-nje bese ngipheka-ke *(I am sorry, can I please make you a sandwich and then cook a meal that)*

Bheki: Uyahlanya-ke manje ! Wenzele bani lokho ? *(You must be out of your mind !)*

Thoko: Manje ngizokwenzenjani phela ngoba akukho ukudla okungavuthwa manje-nje ? Nalendlu ingcole lento eyisimanga, lezizitsha ! *(But there is no cooked meal anyway, it'll take time to have it ready, and it is so dirty here...!)*

Bheki: Kungcono uma ubona ukuthi umsebenzi wakho awukho, buka lezozitsha, kuyanuka lapho Uma ungaya ebathroom ungabona isimanga, siza ulunguze nombhede ubone ukuthi unjani ! *(I'm glad you can see how useless you are, look at those dishes, check the bathroom and have you seen the bedroom ?)*

Thoko: Umbhede ? *(The bed ?)*  
awundluliwe ? *(Are you telling me that the bed is not made yet ?)*

Bheki: Wena uthi kundlule bani uma ulevuz'indaba ?

\*Control of partner's actions, deciding where she should be at what time.

\*Cultural challenge: sometimes men set specific times for their partners to be at home but women are not allowed to do so.

\*He does not share house chores even feeding himself.

\*Verbal assault is part of what women experience in the home from their partners.

\*House chores and verbal assaults (emotional abuse) are what women have to put up with at home.

<p>Sbu: <i>(Look at this stupid woman ! You can't take care of a man !)</i></p> <p>Thoko: Angisazi-ke manje <i>(I can't take this !)</i></p> <p>Bheki: Umthetho wakho ucabanga ukuthi uyini wena ?</p> <p>Isidwedwe ngasisiza ngasitholela umsebenzi singasebenzi, ngasihlalisa la efulethini, awukhokhi ngisho isenti ngokuhlala la, kanti kwakudla lokhu ongafuni ukungiphekela khona kuthengwa yimi ! Awuyinto yalutho wena !</p> <p><i>(What do you think you are stupid woman ? I got you a job, a place to stay- you don't pay a cent for staying here, damn you woman, you know the food that you don't want to cook is my food ! You are nothing, woman !)</i></p> <p><i>(Thoko is fuming with anger, she keeps on looking at Bheki who is shouting loudly)</i></p> <p>Bheki: Uyazi besengithi sengimtholile unkosikazi ngithi ngizoyokhokha ilobolo kini kodwa indlela owenza ngayo yenza ngingasiboni nakancane isidingo sokuthi ngikwenze umfazi wami ! <i>(I thought I have found someone who could be my wife and I was planning on going to pay lobola for you but now I have doubts as I see what a stupid woman you are !)</i></p> <p>Thoko: <i>(going to him)</i> Yeyi wena Bheki, lalala ! Mina angiyona into yokudlala wena, uyezwa ? <i>(Now you listen here, I am not your fool, hear me ?)</i></p> <p>Bheki: Heyi wena, ngifuna ukudla!<i>(Where is my food?)</i></p> <p>Thoko: Ukudla okwenzenjani ? Angithi uthe awusifuni isinkwa ? Uma ufuna ukudla awusukumi ngani pho ukwenze ? Wena ucabanga ukuthi mina ngiyisisebenzi sakho, hhe ? Ngoba nakhu wangitholela umsebenzana usubona ukuthi mina sengiwmata wakho wokusulela izicathulo, Fusegi Bheki mani, fusegi !<i>(What fool ? You said you don't want bread, so why don't you get on your feet and cook for yourself ? You think because you found me a job then I am your servant ? I am not your door-mat ! Damn you Bheki ! Foet-seg !)</i></p> <p>Bheki: Uhlalaza muntu wesifazane, ngeke ngisaku lobola impela ! <i>(You are rude, there is no way I am paying lobola for you !)</i></p> <p>Thoko: Oh zinjal'izinto? Angilutho mina ? uGrace ? <i>(Is that so ? I am nothing, what about Grace)</i></p> <p>Bheki: UGrace ? Umazelaphi uGrace ? <i>(Who's Grace? )</i></p> <p>Thoko: Ucabanga ukuthi angazi yini ukuthi uqonyiwe</p>	<p>*insult</p> <p>*Manipulation through money, job and place, using all these resources to make he feel guilty.</p> <p>*Threatening not to marry her is an abusive behaviour.</p> <p>*A woman reacts aggressively to her abusive partner.</p> <p>*Aggressive response and insults are not a good way of solving problems.</p>
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<p>ngikutshela, indoda yangempela ngeke ihlale ikhamise njengawe ingadlile ngoba ithi ilinde kubuye umuntu wesifazane endlini !Ini yona ? Lalela, uma wena uyinono ungahlala endlini engcole kanje ? Worse-ke uwena nongcolise lendlu , uyingulube phela wena !  <i>(Now you listen here, a real man would not sit in such a dirty house and not even make himself some food. The worse part of it is that you made all the dirt that's in this house right now, if you are so clean how you don't clean this house, Pig !)</i></p> <p>Mandla: Hayibo ngiyakhuza ngoba ngiyabona ukuthi kungekudala ngizokhahlela umuntu !<i>(Stop it)</i></p> <p>Thoko: Ayikho-nje indoda efana nawe, noGrace lowo kusho khona ukuthi akasile ngoba akakuboni ukuthi uyilento oyiyona, nifanelene uyalazi ihlamvu ehlamvwini ? <i>(You are not a man and I think Grace is just like you if she is unable to see how useless you are)</i></p> <p>Mandla:Thoko, shut up !</p> <p>Thoko: Ungangitsheli leyonto mina kade ukhuluma ungaqedi la usho yonke inhlamba le, manje usufuna ngithule, sorry, wena awulutho ngisho embhedeni-ke ngikutshela !<i>(You can't shut me, you've been insulting me all along, now it's my turn to tell you, you are useless even in bed !)</i></p> <p>Mandla: (standing up) Ngiyakhuluma nomfazi uyakhuluma, uthini kimina wena ? <i>(What was that ?)</i></p> <p>(He stands up to hit her and she screams)  <b>FREEZE</b></p>	<p>*Physical abuse.</p>

## **CHAPTER FOUR**

### **RESEARCH FINDINGS.**

This chapter describes, explains and evaluates the findings of the case study. The chapter is divided into two sections, section A describes and assesses the outcomes of the workshop interventions in schools. Section B analyses and evaluates the whole research, including questionnaires that were given to teachers, students and performers. Section B also assesses the use of drama and theatre methodologies as used to conduct this research.

The facilitator in the workshop was not neutral (as the role of a facilitator, explained in Chapter three requires fairness and neutrality from the facilitator) but in the case study the facilitator of the workshop was directly meeting the aims and objectives of the workshops, explained in Chapter Three. The aims included creating awareness, discussing myths and stereotypical social roles and challenging cultural beliefs and practices that contribute to the abuse of women. As a result the facilitator had specific goals to meet, and therefore, was not leading discussions neutrally.

#### **SECTION A :**

##### **THE OUTCOMES OF THE WORKSHOPS.**

This section analyses the outcome of the workshops in terms of the pupils' concentration, understanding, participation and their ability to use skills conveyed through drama and theatre methodologies.

The workshop was a once-off three phase workshop, starting with a scene, followed by a discussion and forum theatre, simultaneous dramaturgy and dialogue role-play. The facilitator leads the workshop and the audience. Three schools were visited for an hour to carry out a workshop intervention, namely; *Alexander High School*, *Zibukezulu High School* and *St. Annes Diocesan College*. A detailed analysis follows below for each school.

##### *Alexander High School.*

Alexander High School is a government multi-racial, co-educational school with a mixture of lower and higher economic status pupils. The school has pupils from urban areas, rural areas and

benefit to the research in finding different responses to the material. The audience was also mixed in gender. Although the original plan was that the workshop was aimed at girls only, the team decided to let the boys into the workshop because they hoped that the myths and stereotypes would be exposed for both sexes. The inclusion of boys elicited debate which was useful to both girls and boys in understanding each other's views and opinions, including the exploration of myths. As a result, the facilitator had to ensure fair participation to all members of the audience. The English-speaking performers visited Alexander High School because English is the medium of communication in this multi-racial school. With different races, English was the only language that could be understood by all members of the audience. The material had to be in English, so that cultural groups were able to relate the material to their own beliefs and cultural norms.

As an introduction the pupils were briefed about the workshop's aims. The briefing was to aid their analysis of the scene presented and to emphasise that this was not entertainment. They had to be prepared for a discussion that would follow, therefore, it helped to brief them as they watched and kept questions in mind for discussion. During the briefing the pupils' comments indicated that their understanding of abuse of women was limited to physical abuse (battering). The team could hear the pupils talking about how serious the fight would be on stage, using examples of some television characters that they had seen abusing women physically. The pupils were encouraged to listen and watch all the movements and gestures on stage as to understand abuse and be able to discuss from their own perspectives. There was an emphasis placed on everyone's right to freedom of expression and the pupils' participation was encouraged. The briefing was a first step towards ensuring fair participation and an understanding of the whole workshop.

The first scene was performed and the pupils concentrated on the actions that they saw on stage. When asked about the scene, pupils were able to describe the relationship between two characters on stage. They could confidently interpret the length of the relationship which was about a month or two, stating that if the relationship was new the girlfriend would be shy, especially because she was out alone with a boyfriend at a nightclub. The pupils also argued that because the girl could pretend not to be discussing her boyfriend with a friend, this suggested that she was already vigilant, and careful not to displease him. The fact that the pupils could understand the relationship between characters is an indication that they understood the essence of scene. The pupils were then

asked to identify the victim and abusive behaviour in the scene. Most girls agreed that the woman was a victim in the scene, though some boys were against that argument. The identification of an abusive behaviour was a debate, not only between girls and boys but even girls against girls and boys against boys.

The argument was concerned with whether the boyfriend's behaviour is justifiable if he was:

- = trying to 'take care' of his girlfriend.
- = if he had a reason for not wanting his girlfriend to speak to her friend
- = trying to protect his girlfriend against rape in relation to clothing.

(This was deliberately structured into the scene to demonstrate "controlling behaviour").

The biggest question was whether it was acceptable for a boyfriend to make arbitrary rules for his girlfriend. Some boys and girls believed it was appropriate and shows that a boyfriend really cares about a girlfriend.

- The facilitator reminded the pupils of the Constitution and Human Rights, putting emphasis on freedom of choice and a woman's right to make her own decisions.

In relation to clothing the facilitator explained that

- associating rape with clothes is an invalid excuse, that avoids the fact that rape and other forms of abuse against women are about power. Older and younger women get raped no matter what they are wearing, including little babies.

The pupils started understanding the issue of abuse because they started discussing their own examples regarding how abuse is about power and not about the circumstances and excuses that society uses to ignore the issue of abuse.

Some girls argued that in the society men control and monitor women and it would be difficult for women not to conform to social norms. The facilitator focussed on

- what *should* happen rather than what *is* happening.
- The pupils were also told that culture is not a fixed, God-given way of life but changes and

culture is there for the benefit of the society, as well as to ensure fairness among people.

There was a discussion about a few cultural practices that oppress women. The discussion of oppressive cultural practices was useful in making both girls and boys understand the abuse of women. The researcher noted the importance of including boys in workshops. Adolescent boys are not informed of the normal dating behaviour and including them in workshop also benefits them in understanding that they do not have to conform to cultural practices that oppress the opposite sex. Their understanding could also minimise the chances of being abusive in their own relationships.

From this scene the pupils were able to understand the important point of abuse which is the fact that abuse is about power and can be stopped. The rape issue helped to clarify the abuse of power involved in abuse of women. The pupils, especially girls believed in myths such as

*‘ if a boyfriends set rules or even hits you it is an indication that he really loves you ’.*

This was the most important part of a discussion where pupils, especially girls learnt about their own Human Rights and the importance of standing up for those rights. It was clear from the discussion that myths take an important role in adolescents’ minds. The fact that adolescents grow up in environments where they witness males dominating over women, contributes to their believing and conforming to myths relating to relationships. The cultural beliefs and norms were also challenged in the discussions. Both boys and girls acknowledged the importance of cultural norms, but as a result, knowledge of human rights is often limited to the work place.

A discussion was quite a useful background for understanding abuse and as an introduction to scene two where pupils had to implement forum theatre. The first scene successfully met the objectives that were set out in the devising of the scenes.

After the discussion the team proceeded to the second scene. The pupils were able to identify abusive behaviour in the scene as;

- the man choosing his friends over his partner

- verbal assaults (insults and speech that degrades the other's self-confidence)
- threats (e.g. man threatening not to marry the woman)
- financial manipulation (man pays rent, buys clothes, pays for a woman's education and buys food i.e. buying compliance).

Although the pupils were able to identify the above behaviour as abusive, there were debates around the man's right in relation to marriage. The facilitator reminded pupils that it is true that the man has a right to decide when and who he should marry, however, it is important to consider a woman's feelings. People marry when they feel the need to and no-one has to be forced or manipulated to marriage. The pupils were also reminded that a woman has a right to decide to get married. The girls also raised a concern regarding the problems where parents choose a woman's husband. The facilitator told the girls that it is unconstitutional for parents to do this. The facilitator also reminded girls that such cultural practices can only be abolished if women stand up against them. The boys supported the facilitator in these arguments, and the facilitator reminded them that boys also need to stand up against such practices as they are also involved.

The pupils tried to justify the man's behaviour arguing that it resulted from a woman's forgetting about their agreement (friends coming over for a rugby match - scene 2). The facilitator told them a mistake is not a valid reason for abuse. The pupils were also told to put their focus on the point that the issue was not about friends coming over, but about an abusive behaviour that came afterwards (ordering her around, shouting at her to cook more food, run down the shops and buy more etc). The importance of accepting mistakes and respecting each other's interests in a relationship was discussed but the focus was drawn to the issue.

The different types of abusive behaviours were explained such as;

- emotional abuse (which was the main focus of the workshop)
- control of a partner's actions (including clothes, time, friends)
- financial manipulation
- rape

The pupils were asked to describe the problem before intervening on stage, which most of them agreed it to be a man dominating over his partner and ignoring her rights. The pupils did not find the woman's response to abuse contributing to the problem but argued that the woman's response is justified because the man is abusive and provoked the woman. The response indicated that adolescents were not aware of that the victim could be able to change her situation and find a way out of the situation besides being aggressive. According to their responses aggressiveness is acceptable when provoked. The facilitator reminded pupils about the excuses that some men use to justify their abusive behaviours saying that women provoked them. They were taught about the importance of dealing with a problem in an assertive way.

The difference between passive, aggressive and assertive was explored and discussed with students. According to Johnson (1989);

*Passive refers to being silent about one's right and placing people before oneself. Recognising other people's rights but ignoring your own rights. Passive people are outwardly good, sweet, compliant but inside they feel pain of helplessness and unmet needs.*

When a woman is passive she says nothing that will offend. Being passive leaves a woman invisible and people having to guess her feelings in which they usually they guess wrong. As a result of being passive a woman ends up abused and used. Being passive does not help a woman find a way out of an abusive situation but abuse continues even when a woman is passive. The woman's response in the first scene to an abusive behaviour sets out a good example of a passive response.

*Aggressive refers to someone who respects his or her own rights but ignores other people's rights. Aggressive people often force and manipulate people's cooperation and people usually cooperate out of fear and have negative feelings towards that person (Johnson, 1989).*

Aggressive people let other people know of their wrongs if they don't cooperate with them and are never sure if even those who are close to them cooperate out of love or fear. Being aggressive does not solve problems but usually worsens the situations. The woman's response in the second scene indicates aggression and shows how much worse the situation becomes.

*Assertiveness is explained as when one considers and respects one's own rights and well as other people's rights, one recognises one's own interests, likes and dislikes and at the same time acknowledging that other people are different from oneself. Assertive people express their feelings, thoughts and wishes and also stand up for their rights and limits without violating the other's rights.*

In his book '*When Anger hurts*' Johnson (1989) describes three stages important stages to be followed for successful results in assertive communication skills;

- firstly, one has to *calmly state what one thinks* -(facts of what is happening)
- secondly, one has to *state one's feelings* (honest reaction)
- and thirdly, one *state what one wants* - dealing with one area at a time
  - be specific
  - ask for behavioural change.

The pupils were asked to relate the assertiveness stages to the scene and imagine where the woman could use the skills. The pupils could understand the woman was aggressive and most girls admitted that being aggressive does not solve problems in most cases. The facilitator warned the pupils that being assertive is difficult when one is faced with a situation but it is important to be assertive because it is part of recognising one's human rights and other's rights as well. The pupils were encouraged to intervene and practise assertive communication, taking the role of a woman and trying to find a way out of her situation.

The students liked drama and most of them wanted to participate on stage but not all of them could participate as the time for the workshop was limited. The male character did not change but that did not stop boys from participating and taking a female role on stage. In fact it was a boy who managed to solve the situation on stage.

As explained in Chapter two, learning while participating is a good preparation for a real life situation. The audience members who were not participating on stage benefited from thinking and imagining the process while the practice was live in front of them. Also the members who did not participate were allowed to suggest solutions to those on stage which was part of exploring assertive communication with all of them at once.



In Alexander High School, two theatre methods were used in the workshop, Simultaneous Dramaturgy and Role-play. Most pupils wanted to take a role and participate on stage and most of them wanted to shout their suggestions and solve problems. The team had to ensure that all students were given a chance to be heard. The two above-mentioned methods created a safer forum .

Considering the debate and pupils' comments when the team arrived and when left, it was clear that the pupils did gain from the workshop. Awareness was gained through the explanation of the reasons for abuse (power), which pupils did not understand until explained and clarified by the facilitator. The discussion of myths and cultural practices seemed to have helped girls understand more about their human rights as well as encouraging both boys and girls to stand up for human rights and ensure equality. As the pupils were in favour of a woman's aggression in the second scene, the teaching of assertive communication was useful for the target audience. Some members of the target audience also admitted the usefulness of the workshop (more details in Section B, responses to questionnaires).

The workshop was not just creating awareness but was a life skill that students learnt. They learnt about how to solve problems assertively and they also got a chance to practise that. Certainly this would help them if they find themselves involved in situations like this.

Students also learnt the importance of drama and theatre. They learnt how useful it can be in raising awareness and teaching some skills. They also experienced acting and had fun in the whole workshop.

#### *Zibukezulu High School.*

Zibukezulu High School is a black co-educational school, with lower economic class pupils and a few pupils with high economic status. The school consists of township pupils with a few rural pupils and the medium of communication is Zulu, therefore, the Zulu performers visited the school. The school does not have drama as a subject and the pupils had no experience of drama or theatre,

except acting on television and film. The target audience consisted of about twenty-five girls and five boys who begged the teacher to attend the workshop. The team agreed to let them in the workshop, provided there would be cooperation and fairness in discussions. It was the facilitator's job to ensure fairness and democracy in the workshop.

The workshop was introduced and the pupils briefed about educational theatre as a model to research the abuse of women. The first scene was performed and pupils were asked to describe their understanding of what was happening in the scene. The pupils were able to understand the relationship between the characters at the beginning of the performance. As the boyfriend was waiting and the girl coming with friends, the audience commented about a boyfriend waiting. Their understanding of non-verbal actions showed the value of pitching the play to the audience's level and lifestyle. The audience was also able to understand that the scene (as shown in Chapter three) was about a boyfriend controlling actions of his girlfriend as they all agreed that the girl was a victim in the scene. They identified abusive behaviour in the scene as:

- the boy demands that the girl changes direction and keeping her from going home when it was already late
- the complaint about the teacher. Two boys tried to argue in defence of the boyfriend using the justification that there was a possibility that the teacher was after the boy's girlfriend. The girls argued back that there was no reason for the boyfriend to spy on the girl. The facilitator also mentioned the importance of recognising human rights, stating that the girlfriend is not owned by her boyfriend, and therefore should not spy and set rules for her not to speak to other males.
- the boyfriend refuses permission for his girlfriend to attend an extra class. Even the boys agreed that such an act was abusive. The pupils admitted that the actions portrayed in the scene occur in real life and they have witnessed such happenings in their township.

There was an argument about the male's right to set arbitrary rules for their female partners. The boys together with some girls thought it was acceptable for males to set out rules. Their argument was based on Zulu and Christian cultural practices that argue '*that the man is the head of the family*'. The emphasis on human rights and a challenge to cultural norms was the essence of the

argument. There were myths that pupils raised as justification for some behavioural patterns, such as;

- *poverty- leading women to let men control their lives*
- *women provoking men to abuse them*
- *difficulty in trusting one's intimate partner*
- *polygamy as a cultural practice that is allowed*

The facilitator discarded all the above points as myths and excuses that people use to ignore the fact that abuse is about power. The boys in the workshop strongly believed in cultural practices and the facilitator explained the need for cultural change. The facilitator's argument was that if some cultural practices make some of the population unhappy that is the reason for change. The problems that most pupils had (both boys and girls) was in understanding the reason people in communities let males rule the community. The facilitator explained the need for individual change that could lead to the community changing. The girls in the workshop voiced their fear of being viewed as 'bad girls' (referring to liberated, educated women or feminists). The facilitator asked the girls if 'good girls' succeed and are happy. The girls realised that 'good girls' are named as such only because they let people control their lives. The girls seemed to understand the human rights issue better than when the workshop started. It was clear from their facial expression that girls appreciated the workshop and were gaining knowledge from it. They admitted not having experience of such a workshop and their ignorance regarding abuse of women.

After the discussion on human rights the pupils, especially girls, were able to argue against the boy's character in the scene. Their arguments were;

- if the boyfriend wanted to talk to the girl he should negotiate a time that was suitable for both of them.
- he had no right to stop her from attending an extra class because it is her education and parents pay for and allow her to attend that class. The facilitator also told the pupils about the right to access to education, explaining that even parents do not have a right to refuse their child education.

- there is no reason for the boyfriend to act as if he owned the woman as there was no guarantee they would end up married, and even if marriage was their intention, the girl did not need to be abused to secure that marriage.
- the boyfriend did not have a right to force the girl to visit him. The pupils guessed that in that house there was a high possibility that the boyfriend would force the girl into sex. One boy tried to argue that there was no proof but girls and other boys in the workshop argued that the dialogue was enough evidence as that was the way it happens in real life.
- that the girl had a right not to have sex if she was not ready. There was an argument between girls alone. Some girls thought it was right to be sexually involved so that the boyfriend does not cheat and sleep with other girls. The facilitator told girls that each and every individual is in charge of her body and that they should not be pressured by other people into sex if that is not what they want. The girls admitted having heard that argument in the media but thought it was not practical, and the facilitator told them that human rights are only practical if people stand up for them.
- Another argument from boys was 'proof of love'. The boys were asked if that referred to sex and they agreed that when boys are alone they talk about the need for girls to sleep with them to 'prove their love'. Both boys and girls learnt that sex is not proof of love.

The discussion seemed useful considering the findings mentioned above. The team proceeded to the performance of the second scene. Before the scene the pupils were also warned to watch out for abusive behaviour and where a woman could change her situation through communication. The girls applauded for the woman's character when she was aggressive, shouting and insulting the man. When asked if the woman's attitude contributes to physical abuse that almost occurred at the end of the scene,

- ◆ the girls argued that the woman's attitude was justifiable and acceptable considering the way the man shouted and insulted her.
- ◆ The boys thought the woman should have remained passive and when the man was calm talked to him calmly. The girls argued that there is a high possibility that the woman is accustomed to that situation of being shouted at, getting apologies and being shouted at again, and physical abuse.

There were justifications used drawn from the scene such as;

- if the couple had agreed on a specific time to be at home (which was discarded because in most cases men set up times for women to arrive home and it is never vice versa, and that promotes inequality).
- girls thought because most men do not cook it was acceptable for him not to cook and wait for the woman. The girls argued that it is the way things happen in the society. Again, the facilitator reminded girls that they do not need to follow what *is* happening but need to try to assess what *should* happen.
- all audience members thought it was unreasonable of a man not to clean the house and expect a woman to come back and do that. Boys admitted that males in their communities promote this type of behaviour and those five boys were not in favour of it. What the boys thought was quite abusive was that the man was shouting and insulting a woman who was not talking back and expecting her to do all the chores at once.
- both boys and girls thought the man was manipulative financially and the woman did not deserve to be manipulated just because the man found her a job and rents the flat.
- cheating on her was another problem that was identified as abusive. After the first discussion all the pupils understood that cheating is unfair and not ‘cultural’. The argument in relation to polygamy was limited to financial reasons and the facilitator warned the students of health reasons (e.g. sexual diseases such as HIV/Aids) and commitment to one partner and respect for that person.

The pupils admitted knowing people like the man’s character in communities and pointed out that the character was not exaggerated but real. Even the situations in the scenes were common according to their understanding and experience of the world. The pupil’s analysis and discussion that followed was an indication that the discussion after the first scene was beneficial and assisted girls in gaining confidence in relation to the issue of abuse of women.

The researcher found the argument impressive and useful in exploring issues that are ignored in communities. A finding was that adolescents are aware of the situation around them, but, do not feel confident enough to stand up for what is right. The difference between passive, aggressive and assertive was explained. The first scene was referred as a good example of woman’s passive

response and the second scene showing aggressive response. The students were asked to intervene and practise assertive communication.

As the male's character did not change the first girl who tried to solve the situation started calmly asking the man to listen to her, however, the insults and shouting was still there, the girl ended up shouting back. The pupils were asked if shouting could solve the problem and the answer was negative. The second participant started by apologizing and begging, she tried to be calm all the way but could not stand being called names and made angry gestures. The facilitator reminded the students of the three steps to be followed in assertive communication. The third participants started by sitting down with a man and talking calmly stating the facts and her feelings. The audience was allowed to help the girl on stage, suggesting dialogue and points to be clarified. Somehow the participants could not solve the situation because they expected the male character to change without their contributing to that change. As the time was limited the performers were asked to model assertive communication, with the points from the audience incorporated in that model. She stated the facts that she was shouted at, insulted and degraded. She expressed her unhappy feelings regarding the situation. She asked the man if that was the way their relationship was supposed to be and asked the man to suggest a reasonable solution. The man was caught up as he did not have an excuse or justification for his behaviour.

Although the pupils could not solve the situation themselves the experience of trying out solutions dramatically was beneficial to them. They quietly concentrated when the performers modelled assertive communication. As they were watching they were pointing out where they went wrong, and that was the important part of their learning process. The workshop managed to challenge cultural beliefs, myths and practices that contribute to the abuse of women. What was impressive about the workshop was a noticeable change in the girls' confidence from the time when the workshop started to the ending. Not all pupils were able to participate on stage, but the fictional experience of a real life situation was useful for all of them.

The consistent finding that seemed to prevail in co-educational audience was that

- even though it seems difficult to change men's attitudes in the society, there is an understanding that could be reached by both men and women in a workshop situation.
- men and women need each other and could help each other in changing the world. The sooner the women recognise and stand up for their own rights, the sooner the men would recognise and help women stand up for women's rights.
- the discussion and arguments of different gender groups help clarify issues that are not understood.
- myths and cultural norms play a bigger role in any individual adolescent and exploring and discussing them could have a positive contribution in promoting human rights.
- the pupils also learnt about educational theatre as a method useful in exploring social issues. The pupils also felt an experience of acting that they had never experienced and that helped them understand the medium more.

#### *St. Annes Diocesan College.*

St. Annes Diocesan College is an expensive girls' private school consisting of a high economic status pupils. The school has a boarding establishment and pupils come from all over South Africa. The audience was a mixture of drama and non-drama students but their understanding of theatre was adequate. The audience had about sixty members, who were cooperative.

There was an introduction and the workshop was explained. From the introduction girls showed eagerness to be in the workshop. The first scene was performed and pupils were asked to explain their understanding of the scene. They could easily explain that the man in the scene was dominating his girlfriend. They could easily identify all the abusive behaviour in the scene and they did not try to justify the man's actions. The girls' critical analysis of the situation shows a difference compared to girls from the other schools that were visited. The girls from the private, single sex school seemed liberated. This could be attributed to better resources, better education, intensely Western in orientation, single sex school, and pupils free to compete without this being across gender.

The second scene was performed and girls were also able to point out abusive behaviour, however, few girls argued in favour of the man. Their argument was based on partners' different interests in a relationship. As that was not the focus of the workshop the pupils were focussed on solving the problem and finding a way out for the woman. The pupils were familiar with terms passive and aggressive but were ignorant of the stages to be followed in assertive communication. Assertive communication was explained and scenes used as reference points for understanding. They were asked to participate in solving the situation. The girls liked and appreciated acting and all of them wanted to participate on stage or in the discussion.

The team thought a 'Forum theatre' model would best suit the group. The first girl started calmly to solve the problem but ended up being aggressive. The second girl was talking calmly but aggressively, she was not shouting but her speech was aggressive and mean and therefore did not solve the problem. The girls were also reminded of the three steps to be considered (facts, feelings, solution) in assertive communication. When the third girl tried out the audience members were shouting 'stop' so they could be allowed to solve the situation. It was decided that the forum theatre be changed and the audience was asked to implement Dialogue Role-Play. The agreement was that the audience would raise their hands and whoever is appointed would be given a chance to voice her opinion. The method solved the problem. After trying hard they managed to be assertive and solved the problem.

The researcher discovered that the girls were liberated but found assertive communication difficult, but aggression easier. The girls even pointed out that women in communities are 'too soft' (term used to describe passive women). The girls also mentioned that the difficulty in being assertive is the fact that one has to consider the other person's rights and feelings even when the other person is not considering one's own rights and feelings. Because girls were aware of abuse and could identify it when it occurs they did not learn about abusive behaviours that are ignored by the community, but learnt more about assertive communication. As their solution was aggressive, they learnt that it does not solve problems but needed to follow steps of being assertive to solve problems.



According to the experience with three schools visited the researcher discovered that;

- the abuse of women is an issue that concerns adolescents. Most adolescents believe in myths and conform to social attitudes that oppress women.
- abuse has class and race dimensions. Even though abuse is an issue of concern to all racial groups and class, the circumstances differ.
- girls of all races visited were unaware of assertive communication strategies and this implies that most women are less able to cope with abusive situations and need to learn such assertiveness.

In relation to drama and theatre methods as used in the workshops the researcher discovered that;

- pupils obtained a broader understanding of drama and theatre as their knowledge was limited to performance and entertainment.
- the method best suited each target audience as the scenes were accessible through language, performers and the issues drawn from each audience's level of understanding. Each audience's cultural context was incorporated in the workshop to give the audience ownership of the workshop.
- the presentation of theatrical scenes was much better than handing out pamphlets or articles as the audience were familiar and could relate to the characters and situations portrayed in the scenes.
- the pupils experienced acting out in situations where they had never been before and that prepares them for possible future occurrences of such situations.
- learning while doing and discussing could result in a lifelong skill obtained which is also replicable.
- through drama and theatre methods all pupils were able to freely express their opinions and feelings in a safer environment of the scenes and role-play.
- in some cases self-confidence developed in some individual audience members, e.g. not all students participated in discussions at first, but as they saw others participating they also started participating.

## **SECTION B.**

### **THE QUESTIONNAIRE RESPONSES.**

The criteria that the researcher used to measure the success of the workshop which relied on a participant observation stance from the facilitator and actor-teachers, included;

- participation
- message retention
- reported change in attitude and belief
- resonance or identification with character (reported or observed)
- open-ended discussion
- replacements in forum or dialogue role-play.

In addition the responses of the workshop were measured through questionnaires that the pupils had to answer after the workshops. The team also had a task to observe the audience, specifically change in attitude and belief. The response to the questioning of the facilitator and the responses of that questioning were also tape recorded. According to the questionnaires the pupils were able to understand the aim of the workshops and could understand the issue discussed. The pupils indicated that the use of educational theatre was a success as they were able to watch and learn at the same time as compared to reading and being taught without having to practise on stage. The team could witness change in attitude and belief as myths, cultural practices were challenged in discussions. The pupils were also able to understand the facilitator's questions and their participation grew along the continuity of the workshop. The pupils were witnessed freely asking questions and fully engaged in the debate. The pupils also made comments to the team in appreciation of experience that they obtained in the workshop.

Below are the pupils' responses to questionnaires which were chosen randomly from three different schools ( R for Respondent);

#### **1. State what you think the workshop was dealing with. Was it successful ? Why ?**

*Alexander High School Respondents;*

- R 1: The workshop was dealing about abuse of women. Yes it was successful because it taught us, boys, not to treat girls or women like animals.
- R 2: Women abuse. It was successful because students were interested and asking questions.
- R 3: It was dealing with abuse and different types of abuse, not just sexual abuse. It was successful because it made you feel how touch it would be if that was you.
- R 4: Women abuse. Yes, it showed the problem and made us put ourselves in that situation and try to solve it, not just to sit and say 'it is not my problem'.
- R 5: It dealt with right of women and how she does not like to come second in relationships
- R 6: The workshop dealt with women abuse. I don't think it was successful because it was boring.
- R 7: Women abuse. Yes it showed problems and solutions.
- R 8: Abuse of women. It was successful because it made each of us think about the type of lifestyle we could have.
- R 9: It was dealing with abuse of women and yes it was successful because I think most pupils understood how women feel when abused.
- R10: Abuse of women. It was successful because we enjoyed it.

*Zibukezulu High School Respondents;*

- R1: Abuse of women. It was successful because we were taught about the importance of being calm when solving problems.
- R2: Women abuse. It was successful because at the end they were able to settle differences.
- R3: Abuse of women. It was successful for the scene but I don't think it was successful for students because we might not be able to solve problems in real life.
- R4: Abuse of women. The acting and discussion was quite successful.
- R5: It was about how men abuse women. It was successful because we learnt how to negotiate in conflict situations.
- R6: It was about abuse. It was successful because some of us have the same problem and we know what to do now.
- R7: The workshop was about abuse of women. It was successful because at the end we learnt what women should do in such situations. We also learnt about assertive because in reality there are women who are aggressive and who can't be calm.

- R8: It was about love and relationships. It was not successful because the man's role was too stubborn.
- R9: Abuse of women. It was successful because we learnt about behaviours that are abusive. I did not know that when a boyfriend hits you that is abuse.
- R10: It was successful because the woman managed to solve her own problem, but on the other hand it was not because men can still continue abuse women.

*St. Annes Diocesan College respondents;*

- R1: Abuse and how to deal with it, how one can identify the first signs of abuse.
- R2: It was notifying about abuse of women, how abuse affect people and different ways it occurs. It was quite successful because we all understood.
- R2: It was about abuse and it was successful because as much as we learnt about us as women being abused, we also learnt that we must not abuse the opposite sex, too.
- R3: Abuse. Yes it was successful.
- R4: Women abuse. It taught us the importance of respecting each other and treating each other fairly.
- R5: Abuse, not physically but mentally too. It was successful as it taught us how to defend ourselves and calm down a tense or stressful situation and talk it through rationally between one another.
- R6: Abuse. Yes it succeeded in teaching us to stand up for ourselves and right now we know what to do in case we find ourselves in that kind of a situation.
- R7: It was about abuse of women. I think it was successful because it showed us many types of abuse that we may not recognize as abuse.
- R8: Abuse of women. It was successful because we all got involved and talked.
- R9: Women abuse. It was successful because all the students were interested, talking and wanting to be heard. It was excellent !
- R10: It was dealing with not only mental abuse of women but how men intimidate women and overpower them, controlling what women do and what they do not do. I think it was successful because it showed us what to look out for and how to know when to 'put your foot down'

## **2. What do you think about using theatre methods of in dealing with this issue ?**

### *Alexander High School respondents;*

- R 1: I think it made us pay more attention and understand the issue better.
- R 2: It is excellent and we learn and enjoy at the same time.
- R 3: I think it is great.
- R 4: I think it is terrible. It just looks totally disgusting.
- R 5: They were hundred per cent excellent and I think we should see such things on TV to promote the Anti-Women Abuse campaigns.
- R 6: I think it is very good and open. And the discussion afterwards was very good.
- R 7: It is good because it leaves the audience to decide for themselves what is right and wrong.
- R 8: It was 100% excellent. As young students doing drama in school can work as you have done. You showed us very good acting and we can also teach other young people.
- R9: It is better because it is not boring but entertaining.
- R10: I did not see any problem with it.

### *Zibukezulu High School respondents;*

- R1: It is the best way of learning because as young people we get bored when listening to long speeches but drama keeps us awake and interested.
- R2: It is good because it shows things that happen in real life.
- R3: It is great because it makes us notice even little things that we ignore in real life.
- R4: It shows it clearly how women are abused.
- R5: It is the best because most people learn by seeing instead of just listening.
- R6: I think it is the best because it also gives us a chance to act.
- R7: Drama is good for the whole community because from seeing and listening you can get skills that you need if you are in the same situation.
- R8: I think it is a good way of dealing with issues and should be allowed to travel all schools so that many children could be helped in South Africa.
- R9: I think it is good way of learning because we don't only watch but we practice and be

be prepared for real life.

- R10: I think playing drama might not be good in that this problem could be looked at as a joke- something that can just be played.

*St. Annes Diocesan College respondents;*

- R1: I think it is very effective as it gives us sensory contact with the topic and shows or helps us to understand it, e.g. it gives us an example.
- R2: It is good when done in a practical way, it makes it more interesting when we watch than just being taught..
- R3: I think it is the best way because we saw the real situation and you learn what to do in that situation. Also it was easier to understand and it was fun.
- R4: It is clever, we can relate to actual issue and learn to deal with it correctly, whereas on television we don't know if they are true and can't prove their skills.
- R5: The fact that students get involved with the whole situation instead of listening to a long boring lecture or talk show on the radio. And instead of them explaining the scene, they acted it out so it was easier for us to picture ourselves in those situations.
- R6: Seeing exactly what happens in real life makes the play real and so the issue discussed.
- R7: Drama is the best subject even here at school because we do while learning instead of listening and writing.
- R8: I do not think serious issues like this one should be dealt with this way, because in reality it is tougher than it was on stage, maybe we should just talk and not pretend what was done on stage could be done in real life.
- R9: No because there are many more details in these kind of problems which were not portrayed in these skits.
- R10: It offers better discussion and freedom for all of us to talk and argue, it is the best way.

**3. Could you identify with characters portrayed in the scenes ? Why ?**

*Alexander High School Respondents.*

- R 1: No. I don't know why.
- R 2: Yes, because we see people like this all the time but we don't know it is abuse.

- R 3: Yes because they were what we see in out everyday life.
- R 4: I don't understand.
- R 5: They were fine but they should have portrayed kissing as a sign of love. Real people do that !
- R 6: No. Luckily I am not living in such a situation.
- R 7: No.
- R 8: Yes in real life people always argue like this.
- R 9: Yes women are treated like that in communities.
- R10: Yes I identified with characters because they were like real people and the problems are the same as the ones we can have in real life.

*Zibukezulu High School Respondents;*

- R1: Yes there are people like Sbu (male character) who abuse their partners and lots of them and force girls into going out with them.
- R2: Yes because there are many people living in this situation out in communities. Sometimes you can tell when a woman is abused by her husband, e.g. when she does not want to meet with other women because she is afraid of her husband.
- R3: No, we don't have people who can negotiate things in communities. What happens is that men don't negotiate with women. I can only say we have women who are abused but not men who can negotiate at the end like it happened in the play.
- R4: There are many of them in communities, it is just that they do not want to come out.
- R5: Yes because people fight like this in reality, especially parents and if you ask why they fight they never give you reasons and they tell us not to interfere.
- R6: Yes. Married and unmarried couples have this problem.
- R7: I have never seen people like this but only heard about them.
- R8: Yes I could identify with the girl because I once had the same problem.
- R9: Yes because in families women and children are beaten up and insulted like dogs.
- R10: Yes because what we saw in this workshop is what we witness everyday. I personally witnessed a divorce at my neighbour and most of the things you shown on stage were happening there.

*St. Annes Diocesan College respondents;*

- R1: Yes because most girls do exactly like that girl in real life. Girls do what their boyfriends tell them to do just like the girl's character in the scene.
- R2: Yes because the performers were so good that through them we saw real people that exist in our society.
- R3: Yes because the characters were young and in the same situations we could be (e.g. out at night, dinner).
- R4: Yes they were like the people we live with. The dress code and presentation fitted in with the real life context.
- R5: Not exactly but I know that there are people like the ones portrayed but I personally have never met anyone of that kind.
- R6: No, not really as I have never been in a serious relationship because I am 15 years old and tend to think of boys as toys, therefore I don't let them mess me around.
- R7: I couldn't as I have never been in that situation but many of my friends felt that they could.
- R8: I think I identified because most boys are like that and girls allow them to be so because they do anything that boys tell them to do.
- R9: Yes because even if I have never met anyone like that but I do know that there are many people who suffer like the girl. The problem is that girls hide these situations.
- R10: Abuse is real, I have seen people like that in life and wish they can attend these workshops.

**4. What do you think did not work in this workshop ?**

*Alexander High School.*

- R 1: They did not kiss a lot to show a real couple in the scenes.
- R2: It went well and I think they should do this workshop for standard 9 and 10.
- R3: Nothing.
- R4: The biting and hitting.
- R5: Everything, it was absolutely boring. I personally didn't like it at all. They should have included more physical abuse.
- R6: The fact that the guy's character was stereotyped and so was the girl (the bar scene



and friend coming over). Otherwise it was very good.

R7: Nothing did not work, it is just that it short.

R8: What did not work is that we did not see them sitting down and putting things correct, and I did not get the point at the end, why did we have to solve the problem for them ?

R9: They should not rely on students to solve problem because students can be wrong.

R10: Nothing did not work except that it was short.

#### *Zibukezulu High School respondents;*

R1: The man was too aggressive and difficult to convince.

R2: Nothing because we learnt how to solve problems.

R3: Everything went well and I think you have to come back and do more workshops.

R4: The abuse itself.

R5: It was excellent !

R6: The use of vulgar language because some student might pick up that and use it to others.

R7: Nothing.

R8: There was not enough time while this is very important.

R9: You should do this to teach about Aids as well.

R10: Everything was perfect, this was the best and important.

#### *St. Annes Diocesan College respondents;*

R1: Nothing, everything worked.

R2: I think in the end you should have showed us how to 'sort out' the problem in your way.

R3: Not everyone got a chance to speak. I don't think it worked when the questions were directed to the whole class, I think individuals should have been asked.

R4: I think it was too short, we need more time to discuss and act. Though it was fun to see one of the girls partaking and acting out, I think because they were embarrassed in front of us to act, it did not work as well as I think they planned.

R5: Nothing did not work, I think this was the best workshop I have ever attended.

R6: This was perfect, better than all other visitors who visit schools.

R7: It was okay but maybe needs to reach older women more because they need to know

how to handle such abusive situations.

- R8: I think they should have included sexual abuse like date rape. Otherwise it was a successful workshop and we enjoyed arguing and joining the scene on stage.
- R9: It was good but what did not work for me is that they focussed on talking things out while there are times when a woman has to protect herself physically. Maybe a bit of physical education would also help, combined with talking of course.
- R10: They should not have focussed too much on being abused by a boyfriend because you can leave a boyfriend and end the relationship, but what about being abused by close family members like uncles and step-fathers, we don't know what to do in that.

Looking at the responses from the questionnaires answered by students it is clear that this workshop affected different students differently, as explained in Section A. Taking a closer look at the student's responses it is clear that all the schools understood what the workshop was about even though some got bored and lost along the way. Somehow the workshop was enjoyable and students gained from it even though some students stressed out their difficulties. People cannot understand the same workshop in the same way, however, the workshop was planned to meet every student's need and if that was not achieved it can be achieved in future by explanations and by asking students if they are all following the workshop. However it was successful and this is the education needed for adolescents and adults as well in South African communities. The positive outcome that came out was in understanding the target audience. It was better to keep the workshop flexible especially for students from Zibukezulu who needed not just awareness but information regarding relationships. For students at St. Annes who were much more liberated and empowered compared to other students, the focus on the assertiveness skills is what they needed the most. For Alexander High students, the workshop was good as it is because the information conveyed was exactly what they needed, also judging from the above responses.

The teachers were also given a task of evaluating the workshop. The teachers had to observe their pupils in change of attitude, ability to grasp the material presented, ability to use the methodology and their ease in relation to the issue as provided by educational theatre. The teachers were also given a task of assessing the facilitator in relation to her ability to keep clarify important points in the workshop, in her ability to keep the audience's concentration and focus drawn to the workshop

and practice of democracy in the workshop. According to the teachers' responses to questionnaires and direct interview with the team the workshop was able to meet its objectives that had been explained to the teachers. The teachers agreed to have witnessed a change of attitude in their pupils. What the teachers appreciated the most is the way the pupils were engaged in the workshop and participating, which is what one teacher stated as the teachers' difficult challenge. The teachers also commented that the facilitator managed a large number of pupils, especially in co-educational schools where the issue of abuse is debatable. Below are the few comments selected from teacher from the three schools;

- \* *using theatre methods makes the topic interesting and the involvement of pupils in trying to find solutions make them think- which makes them more matured.*
- \* *the pupils enjoyed the workshop and the discussions were handled very well by the facilitator,*
- \* *awareness was created and I think these pupils should be able to show their friends how to deal with such a situation*
- \* *the emphasis on rights was the most important and useful for South Africa,*
- \* *theatre brings everyday life issues that are not talked about and pupils were given freedom to talk, better than we do here at school.*

The performers were also given a task to reflect their experience in relation to the educational theatre model that was used in the workshop and in their observation of the audience. According to the performers, educational theatre was appropriate and met the requirements of the pupils' educational needs. The participation of the target audience and a change of belief and attitude in relation to abuse are what the performers cited as their indicators that the workshop was a success. Below are the responses from different performers (Zulu-speaking and English-speaking) in the question 'what they would change in the workshop';

*'I would keep it as it is but include more sex education and information about relationship, contraceptives and sexual diseases as well'*

*'I think it was flexible enough and suited all the audiences but I will extend the time in case we meet students like the ones from Zibukezulu High School'*

*'I think it is perfect as it is, discussion, acting, facilitation and information that was there was just facts and I think that was the best way of doing away with myths and bad influences'*

*'I would not change anything but will try to reach as many schools as possible'*

When the performers were asked how they think the workshop would benefit the students, all four performers answered that the workshop created an awareness that the students need socially and students gained a lot from knowing how to assertively stand up for themselves. This was helpful even to performers because through acting they learnt the difficulties of women in situations and they learnt difficulties in trying to make other people understand issues the way you do. The performers thought all the schools visited were in need of the workshop and that the workshop reached its objectives.

The outcomes of the workshops were met judging from the criteria that explained the objectives of workshops (Page 33). Drawing conclusions from the pupils' responses, the teachers' responses and pupils' responses, the researcher found the educational theatre method to be successful in creating awareness for the target audience. The model could be replicable as most pupils' comments requested that such a model be spread to many schools to help deal with social issues.

The research was successful in meeting the objectives that were set out by the researcher. The success of the workshop indicates that educational drama is a model that could be replicable, not only for the benefit of the target audience but for all women who could be victims of abuse.

## **CHAPTER FIVE**

### **CONCLUSION.**

The abuse of women is one of the issues that is still not openly spoken about in communities. Adolescents grow up witnessing many different forms of intimate relationships and many conclude that abuse is part of the normal dating behaviour. Adolescents grow up in a world where there is great emphasis on cultural norms and social acceptance. There is less education pertaining to the importance of questioning and assessing cultural practices, and as a result adolescents follow behavioural patterns that exist in their communities, whether bad or good. The consistent finding of the secondary research is that most victims of intimate abuse had been victims in their adolescent relationships.

Theatre has been used as a successful medium in creating awareness about social life and in the mental empowerment of human beings. Educational theatre using theatre models (Role-Play, Forum theatre, Simultaneous Dramaturgy and Dialogue Roleplay) has been able to create awareness about abuse of adolescent women in all the schools visited. The target audience was observed and a change of belief and attitude were findings of this observation. Educational theatre offered the audience freedom of expression as the pupils could participate both in discussions and on stage, and it from that participation the audience was able to analyse the situation and question themselves.

The process of devising workshops for the educational theatre made it possible for the Catalyst to assess the audience's understanding of the material presented to them. The contribution of the actor-teachers was valuable on this level. The extent of analysis of the target audience possible through devising a scene, as opposed to using a single-author script, led to a more immediate and appropriate experience for the target audiences. The process of devising combines peoples' or actors' ideas whereas a single author text relies on only her or his own experiences. The target audiences were able to relate and *own* the material, and as a result, relate what is happening on stage to their own lives. Through relating the story to one's own life a change in beliefs is possible. Educational theatre was able to create awareness and change the target audience's beliefs.

This model of intervention with adolescents could be replicable for intervening in other social problems. The sense of empowerment that was achieved with the target audience indicates that change is possible for all population groups. The target audiences did not have different beliefs to the community, therefore, educational theatre could travel to more youth ( in and out of schools) to effect change.

The use of educational theatre was a success according to the assessment and evaluation explained in Chapter Four (Section B) and could be used for other social problems. Older and younger women need to be educated about normal dating behaviour and about their rights. As much as women need to know about remedies in that area available for victims of abuse, learning assertive communication could reduce the numbers of women who become victims of violence or abuse from their intimate partners. Communicating with a partner may not be useful if a woman does not know how to communicate effectively, therefore, Assertive communication should be taught to women as the first step that women could use to find a way out of an abusive situation. The 'rehearsal' of assertive communication in a theatrical context increases the skill of the individual participants.

However, the difficulties that women face when trying to change oppressive cultural practices includes the accusation that they are trying to destroy culture. A possible strategy includes addressing an education campaign to men as well. The shift of focus should imply that they are involved in a fight against oppressive beliefs. There could be a difficulty in educating women about normal dating behaviour and human rights while leaving out the perpetrators. Women could learn to stand up for themselves, just as the target audiences were able to change attitudes, but men also need to play a role in changing beliefs and attitudes that oppress women. The case study showed that there is a sense of understanding that could be reached when men and women are in the same workshop. Including men in women's workshops could be the first step in trying to reach better understanding, but fairness should be the strategy so as to ensure that no gender is dominated and oppressed.

Communication also differs according to cultures - some cultures do not even allow women to have a voice and those who fight for such rights are regarded as 'cheeky women'. This is a



difficult problem to overcome, and education campaigns that address this are long-term. The law gives each individual a right to freedom of speech, and culture is not a justification for oppressing women, therefore women should enquire and fight for their rights.

According to the findings of this study, most adolescent abusers are not aware that their actions are abusive but they are trying to conform to social roles and cultural beliefs. Myths and peer pressure also play an important role in adolescents. The latter proves that boys do not abuse because they want to but some of them are unaware and ignorant of dating behaviour, therefore, education is also required. The 'normal' dating rules as perceived by adolescents will influence the future generation, which is why it is important for the society to question the norms so as to help adolescents become better people in future. It is difficult to change attitudes and beliefs in adult people: however that does not justify allowing them to influence adolescents into following certain cultural aspects that are not constructive to adolescents. Adolescents need to be encouraged to assess cultural norms and beliefs in relation to their lives, not elders. Adolescents also need to be able to stand up for their rights in order to prepare for their future which will be different from that of their elders. Adults also need to be taught about Human Rights so they can also help adolescents recognise their rights. This would challenge the current hierarchy in most communities and therefore will take time.

Judging from the workshops the educational theatre intervention was a success, however, it is important to note that there were limits. There is still a great need for other fields of study to intervene and fill the gaps that educational theatre may be unable to. The obvious gaps include;

- the law practitioners who need to assist by making the law accessible to women. Educational theatre could teach women about their rights but could not perform all the legal duties, and the gap is for the legislature and judiciary to ensure the law is assisting women in relation to abuse.
- church leaders who need to play a role in assessing religious expectations on women and assist in the changing of religious beliefs that are oppressive to women by insisting on inequality.

- psychology practitioners who need to continue the counselling of victims and rehabilitation of perpetrators.
- the community at large needs to assess and evaluate cultural norms and practices that oppress women.

Without support from other structures it would be difficult for theatre methodologies to meet all the needs. Educational theatre has limits but if combined with other fields, there could be positive outcomes.

The workshops successfully met the aims and objectives (explained in Chapter Three) that the researcher aimed to achieve. The main objectives were;

- researching abuse in adolescent relationships
- adolescent attitudes and beliefs regarding abuse
- a change of attitude implemented by educational theatre methods and conveying assertive communication.
- assessing and evaluating theatre methods that were used in dealing with the issue of abuse of women.

As explained in the Chapter Four, following the criteria that the researcher set out as considerations in evaluating educational theatre, the educational theatre methods were a success. These methods therefore could be used as a model for different schools and different social issues. The success of the workshops contributed to the acknowledgement of educational theatre as a tool to intervene in social issues that affect people. The success of the case study is beneficial to the community, and therefore, educational theatre is replicable as it was able to meet aims and objectives that were set out by the researcher.



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