

PLAYING FOR KEEPS:

**An examination of arepp:Theatre for Life's applied
theatre pedagogy with regard to adolescent
sexuality.**

by

Gordon Bilbrough

BLBGOR001

A dissertation submitted in fulfillment of the requirements for the award of
the degree of
Master of Dramatic Arts

Faculty of the Humanities

University of Cape Town

2008

The copyright of this thesis vests in the author. No quotation from it or information derived from it is to be published without full acknowledgement of the source. The thesis is to be used for private study or non-commercial research purposes only.

Published by the University of Cape Town (UCT) in terms of the non-exclusive license granted to UCT by the author.

DECLARATION

This work has not been previously submitted in whole, or in part, for the award of any degree. It is my own work. Each significant contribution to, and quotation in, this dissertation from the work, or works, of other people has been attributed, and has been cited and referenced.

Signature: _____

Signed by candidate

Date: _____

28/4/2009

ABSTRACT

This dissertation examines the particular method developed by arepp:Theatre for Life, a South African Non Governmental Organisation, in its work of providing sexuality and social problem solving life-skills education for adolescents, towards the development of self-efficacy in school-going youth, by means of dramatic presentations.

The research is broadly located in the fields of applied theatre, experiential learning and participatory action research. Social cognitive and self-efficacy theory underpin the educational goals, whilst phenomenology, the 'eventness' of theatre, narrative and diegesis are key to the conceptual framework within which arepp:Theatre for Life's use of theatre is examined. The arepp:Theatre for Life archive, including the organisation's internal monitoring and evaluation system, provide the primary data source for this investigation, which focuses on one arepp:Theatre for Life production, *Look Before You Leap: Hangin'* in 2007, for specific investigation and the provision of evidence.

arepp:Theatre for Life's applied theatre pedagogy combines the concepts of observational learning through a theatre show with the processes of experiential learning through a facilitated discussion to develop self-efficacy with regard to adolescent sexuality. The theatre experience stands in for, substitutes and simultaneously transmogrifies into a life experience for the audience which is then reflected upon, analysed and theorised, and where skills are imparted to understand how to problem solve, and make sense and meaning of experience.

The arepp:Theatre for Life method achieves this engagement via the processes of fostering identification, arresting empathy and precipitating cognition among the audiences, so that the audience experience 'themselves' reflected and refracted through the prism of the event. The experience becomes a life experience for the audience, which, in-turn increases the reservoir of life experiences and competencies that the audience has to draw upon when faced with and responding to real life situations. The more of such opportunities or experiences that a person has in relation to the portrayed actions or behaviours, and the more skilled and able they are to analyse and interpret them, the more they will have to draw upon to assist in shaping their actions and responses to actual life events, thus developing their resilient self-efficacy.

ACKNOWLEDGEMENTS:

A number of people made important contributions to this research:

My long-time friend and colleague at crepp:Theatre for Life with whom I share a brain, Brigid Schutz. This is as much her dissertation as mine; I couldn't have done it without her, especially for the proof-reading;

The crepp:Theatre for Life Board for giving me the opportunity, encouragement and space;

The crepp:Theatre for Life Donors who supported the project, and in particular Sangra Stirling from ICCO who initially set me on this road and who has been involved and interested throughout, it is my deepest regret that she passed away before getting a chance to see it completed;

My supervisor, Gay Morris, who variously supported, guided, encouraged, edited, cajoled, manipulated, bullied, blackmailed and threatened, depending on what was most appropriate to getting the work out of me, and who went above and beyond when my personal life went spectacularly down the proverbial toilet somewhere in the middle of everything;

Ian Ferguson for, despite how things transpired, continuing to provide me with a dock for support, repair and processing;

And my poor long-suffering family and friends who had to endure 'the-thesis-that-ate-my-life' and some of whom I even inveigled into proof-reading it;

To you all I extend my most heartfelt appreciation and gratitude. I hope I have done you all justice.

CONTENTS

INTRODUCTION.....	7
CHAPTER ONE: SETTING THE SCENE - the Organisation and its contexts.....	11
arepp:Theatre For Life – A Profile.....	11
A Brief History: From <i>Puppets Against Aids To Theatre For Life</i>	17
The African Research and Educational Puppetry Programme Trust	17
Puppets Against AIDS.....	17
Puppets for Democracy.....	18
Puppets Against Abuse.....	19
The arepp Educational Trust.....	20
Check Your Mate	20
Schools focussed productions	21
Theatre for Life.....	22
Applied Theatre	25
CHAPTER TWO: DEFINING THE DATA - the research design and approach	33
The arepp:Theatre For Life Archive.....	33
The Monitoring And Evaluation System	37
Action Research	41
INTERLUDE - LOOK BEFORE YOU LEAP: HANGIN'	43
arepp:Theatre for Life presents <i>Look Before You Leap: Hangin'</i>	43
CHAPTER THREE: CREATING LIFE-EXPERIENCES - the conceptual framework	49
The Audience's Response.....	49
Theatrical Peak Experiences.....	52
Social Cognitive Theory.....	53
The Theatrical Event.....	55
Modelling	62
Narrative	64
Diegesis.....	65
Adolescent Sexuality	67
Effecting Behaviour Change In Sexuality Education	69
Self Efficacy.....	70
Learning Through Theatre.....	72

Experiential Learning	73
Conclusion	80
CHAPTER FOUR: FOSTERING IDENTIFICATION	81
Identification.....	81
Fostering Identification.....	86
CHAPTER FIVE: ARRESTING EMPATHY	101
Empathy.....	101
Arresting Empathy	105
Hooking.....	112
CHAPTER SIX: PRECIPITATING COGNITION	118
Reflection.....	118
Precipitating Cognition.....	118
The Facilitation Technique.....	125
Auditioning Facilitation Skills And Abilities.....	133
Learning From The Experience	135
CONCLUSION: PLAYING FOR KEEPS	137
Reflection And Refraction	137
Suggestions For Future Enquiry And Further Considerations	148
In Conclusion	150
ACRONYMS	151
BIBLIOGRAPHY	152
APPENDIX 1: arepp:Theatre for Life Show DVD	164
APPENDIX 2: <i>Look Before You Leap: Hangin' Script</i>	165
APPENDIX 3: Examples Of The Monitoring & Evaluation Forms	193
1: Show Information & Assessment Form	193
2: Facilitation Discussion Record Form	194
3: Educator Evaluation Form	195
4: Learner Evaluation Form	196

PLAYING FOR KEEPS: An examination of arepp:Theatre for Life's applied theatre pedagogy with regard to adolescent sexuality.

INTRODUCTION

In this dissertation I intend to examine the particular method developed by arepp:Theatre for Life, a South African Applied Theatre Non Governmental Organisation (NGO), in its work of providing sexuality and social problem solving life-skills education, for the development of self-efficacy, in school-going youth, by means of dramatic presentations. The motivation for this comes largely from my own involvement with arepp:Theatre for Life over the past fifteen years, and was prompted by the findings contained in a recent (2005) evaluation report of the project.

The findings of the evaluation (Nell & Shapiro 2005) were that the arepp:Theatre for Life approach has a specific impact on the self-efficacy of the audiences for whom the organisation performed, confirming for arepp:Theatre for Life (and its donors) that the approach was having, at least some, of its intended effect and concluding that 'the arepp:Theatre for Life model is a valid one' (Nell & Shapiro 2005:3). For me this conclusion prompted the question that is the central concern of this dissertation: what constitutes the 'arepp:Theatre for Life model', and how does its application achieve the intended outcomes? Over the last twenty one years the organisation has extensively documented its development, and the achievement of its objectives, but there is very little theorising around the actual applied theatre methods that arepp:Theatre for Life employs to achieve its outcomes. I hope to address that here.

My involvement with arepp:Theatre for Life began in 1993 and I am currently the Cape Town based Director. This means that I am, and have been, intimately involved with arepp:Theatre for Life and the development of its particular method over the last fifteen years. The approach and style has been largely formulated, developed, tested and re-tested empirically in the

field. Responding to the needs of donors, and the requirements of, and responses to the actual 'work' – the applied theatre shows and their outcomes – the methodological decisions and developments have never been subjected to academic scrutiny beyond what has been appropriate to evaluations and other summative reports for donors and similar interested parties. The resultant 'patchwork methodology' which has constituted the arepp:Theatre for Life pedagogy and approach to date – and which is outlined more fully in Chapter One - has thus never been thoroughly interrogated to determine the various elements that constitute it, or the ideologies and assumptions that underpin it. My aim here is to remedy this, and to attempt to provide a thorough examination of the arepp:Theatre for Life approach in order to gain new insight into arepp:Theatre for Life's Applied Theatre pedagogy and its potential outcomes. My hope is that this will both grant the organisation a deeper understanding of its praxis and provide a platform or framework from which to share with other applied theatre practitioners the twenty one years of arepp:Theatre for Life's experience of its praxis and the pedagogy that has developed out of it.

In this dissertation I intend to show how the arepp:Theatre for Life method is constructed around the three processes of fostering identification, arresting empathy and precipitating cognition among the audiences by means of the productions. It is through the audiences' experience of the productions that the impact on self-efficacy is achieved. The arepp:Theatre for Life archive, including the organisation's internal monitoring and evaluation system, provided the primary source of data for this investigation, and I have chosen to focus on one arepp:Theatre for Life production, *Look Before You Leap: Hangin'* in 2007, for specific investigation and the provision of evidence. It is from the recorded responses to this production that the development of the argument of this dissertation took shape, which has guided my inquiry through the archive, and has shaped my conceptual framework - which is dealt with in Chapter Three.

I begin by profiling the organisation, arepp:Theatre for Life and its work and recounting a brief history in order to situate it within the field of Applied Theatre. The second chapter discusses the arepp:Theatre for Life archive and the internal monitoring and evaluation (M&E) system. I discuss my

position as part contributor to much of the archive, and the Action Research approach of cycles of action and reflection that I have used to interrogate the data. I then describe a generic performance of *Look Before You Leap: Hangin'*, attempting to capture some sense of the experience for the reader before commencing with the conceptual framework and literature review in the third chapter.

The third chapter outlines the conceptual and theoretical framework of the dissertation, investigating the audience's experience of the theatrical production and arguing that peak theatrical experiences can serve as 'real' or *life* experiences for the purposes of modelling cognitive learning behaviours amongst adolescents, which are then reflected upon as experiential learning, thereby developing the audience's self-efficacy. I begin by investigating the audiences' responses to *Look Before You Leap: Hangin'* in 2007 as captured by the arepp:Theatre for Life monitoring and evaluation system. These are then examined in the light of theatrical *peak-experiences* and how such experiences coincide with Bandura's social cognitive theory for the learning of behaviour through observation. The nature of theatre as a participatory 'event' which occurs within, and reflects, references and plays the social, cultural, and theatrical contexts of the audience is then discussed, along with how the theatrical experience is 'observed' and communicated. The notion of presenting or modelling desired behaviours for the purposes of cognitive learning is examined next, along with the influence of narrative and the role that diegesis has to play in the experience of a modelling event as 'real'. I then examine the issues of effecting behaviour change, particularly with regard to adolescent sexuality behaviours, and the role and importance of self-efficacy in managing behavioural actions and choices. Theatre's pedagogical ability to create a modelling experience that is then engaged with and reflected upon as experiential learning for the development of self-efficacy is then explored. The chapter concludes by showing how arepp:Theatre for Life's pedagogical model combines the concepts of observational learning through a theatre show with the processes of experiential learning through a facilitated discussion to develop self-efficacy through the transformation of the event into a *peak* or *life experience* for the audience.

The last three chapters then detail the arepp:Theatre for Life method for creating theatrical peak experiences by means of fostering identification, arresting empathy and precipitating cognition among the audiences, respectively. I conclude by showing that the arepp:Theatre for Life applied theatre pedagogy focuses on developing the resilient self-efficacy of the adolescent audiences by increasing the reservoir of 'life experiences' and competencies that they have to draw upon when faced with and responding to a life situation. The more life experiences a person has, the more they have to draw upon to assist in shaping their actions and responses to real life events and problems.

Regarding the title, *Playing For Keeps* is the name of one of arepp:Theatre for Life's plays in the *About Us* series, and was one of the first plays that I wrote for the organisation. The saying, 'playing for keeps' comes from my childhood. When playing games such as marbles at primary school, the participants would declare that they were 'playing for keeps' to indicate that the outcome of the game was permanent and the participants would keep their winnings and forfeit their losses. In other words, the game was 'for real', and choosing to play had lasting consequences. Theatre, too, is about playing, where the participants play out aspects of the human condition. In the arepp:Theatre for Life context, however, this playing is also 'for real', with potential long term significance for the participants. *Playing for keeps* therefore encapsulates the arepp:Theatre for Life method, and hence my choice for the title of this dissertation.

CHAPTER ONE: SETTING THE SCENE - the Organisation and its contexts

This chapter profiles arepp:Theatre for Life the organisation and its work, and recounts a brief history in order to site it within the field of Applied Theatre.

arepp:THEATRE FOR LIFE – A PROFILE

I shall begin my examination of the arepp:Theatre for Life method with a profile of the organisation, its character and its work, in order to contextualise and define the approach within the field of Applied Theatre, specifically, and the development discourse more broadly.

arepp:Theatre for Life is an Non-Governmental Organisation (NGO), also referred to as a Not for Profit Organisation (NPO) in South African parlance, which has been operating in South Africa since 1987. Currently (since 2001) the work of the organisation involves the creation and production of repertory theatre and puppet theatre shows which travel to and perform in schools throughout South Africa, predominantly situated in urban areas - cities and towns¹.

These *productions* have two distinct aspects: the performance of a roughly thirty minute, pre-rehearsed, pre-scripted play; followed by a thirty minute, facilitated discussion with the audience. The whole event takes place in an hour, the length of time of the average school lesson period. The productions are specifically designed to be performed as a Life Orientation lesson in the schools' daily schedule and to complement and support the outcomes of the national Life Orientation curriculum².

There are sixteen active plays in the organisations' repertoire, spread over three different age-groupings. Seven plays in the *No Monkey Business* series for grades one to three, for children aged between six and nine years,

¹ The choice of geographic location is discussed in the Chapter titled *Fostering Identification*.

² Critical Outcomes 1,5,6 and 7 of the Life Orientation National Curriculum Statements for each grade.

referred to as the 'foundation phase' in Primary schools. Four plays in the *About Us* series for grades four to seven, for pre-adolescents aged between ten and thirteen, the 'intermediate phase' in Primary schools. And five plays in the *Look Before You Leap* series for grades eight to twelve, for young people aged between fourteen and twenty-two, the 'senior phase' in Secondary schools and Further Education and Training (FET) colleges. The organisation also has nine plays for pre-schoolers, the *monkey tales* series, and three plays for Adults, which have not been performed since 2001. The plays have been translated (at least partially)³ into, and are performed in seven of the dominant South African languages – English, Afrikaans, IsiZulu, IsiXhosa, Sesotho, Setswana and Sepedi (arepp:TfL 2007c).

arepp:Theatre for Life casts young actors, mostly between the ages of twenty-one and twenty-six, who have usually completed some form of tertiary performance training⁴, into teams of two, three or four, depending on the series and the play(s) they will perform, that is two performers for *No Monkey Business*, three for *About Us*, and four for *Look Before You Leap*. These 'performer-educators' (arepp:TfL 2005b:11) are rehearsed and trained for between two and a half and four and a half weeks to be able to perform a particular play or plays, depending on the length and nature of the specific project they're engaged for, to conduct the facilitation sessions, and to evaluate and report on each presentation. The teams of performer-educators are responsible for driving themselves to the different schools, setting up, performing, reporting, packing up and moving onto the next school in the schedule. The productions seldom actually perform in designated theatre spaces, rather they are designed to be performed in school classrooms, covered yards and halls - performing in what ever space the schools can make available. A performance team performs in a maximum of two schools and four shows a day.

Each particular production tours for approximately six to eight weeks in a pre-planned area, which is determined by the language profile of the learners.

³ The use of language and translation is discussed in the chapter titled *Fostering Identification*.

⁴ The criteria for choosing actors is discussed in the chapters *Fostering Identification* and *Precipitating Cognition*.

The tours are arranged from the organisation's offices by project managers who contact all the appropriate schools telephonically in the pre-planned touring area and arrange for the production to visit those which are interested, in consultation with the principal and the teacher(s) responsible for Life Orientation. In addition, the project managers contact by telephone other local organisations, service providers, and local government departments in the communities where the schools are located in order to provide to the schools with the details of their services and a means of contacting them, and to include those organisations in the planning of the proposed tour.

Since 2003 the primary stated intention of the arepp:Theatre for Life productions is to develop the 'self-efficacy and resilience' (arepp:TfL 2007c:2) of the audiences in relation to sexuality and the attendant attitudes, behaviours, values and views that are inherent therein.

The organisation defines *self-efficacy* as 'the ability and competence of a person, group or community to understand, influence, change, and maintain their concept of themselves and their own choices, attitudes, beliefs, behaviours, values and views, and includes the ability to be tolerant, flexible, and adaptable' (arepp:TfL 2007c:2), and *resilience* as 'the capacity of a person, group or community to respond to, transcend, withstand and recover from changes, set-backs or adversity' (arepp:TfL 2007c:2). Sexuality is described as:

a central aspect of being human; it forms part of every individual's unique personality, part of who we are, and is expressed from birth. It encompasses our body, biological sex, reproduction, gender and gender identity and roles, our sexual orientation, as well as eroticism, pleasure and intimacy. Sexuality is experienced and expressed in our values, beliefs and practices about life, love, roles and relationships. Sexuality includes the attitudes, thoughts, feelings, ideals, behaviours and self-image that we have about our sexual character (arepp:TfL 2008a 2:3).

This focus on self-efficacy and sexuality grew and developed out of the organisation's original primary issue, HIV/AIDS⁵, and the content of the productions is currently seen to encompass issues of 'identity, rights,

⁵ The role of HIV/AIDS is discussed in more detail later in this chapter.

relationships, discrimination, gender equality, homosexuality, pregnancy, peer pressure, sex, substance use, HIV/AIDS and STIs, violence and physical and emotional abuse' (arepp:TfL 2007c:2).

While the purpose of the work is very clearly focussed on developing self-efficacy in relation to sexuality and sexual and reproductive health issues (arepp:TfL 2007c), the organisation, itself, has a predominantly theatrical, rather than health 'character'. Currently the organisation maintains two offices, one in Johannesburg, where the organisation was originally started, and one in Cape Town. The organisation is managed by two directors, of which I am one, and overseen by a non-remunerated Board of Trustees. The role of the board is both legislative in a fiduciary capacity, and technical 'to provide guidance, insight and direction' (arepp:TfL 2007c:13). The current directors have been with the organisation in various capacities since 1993 and both have degrees in the dramatic arts and a background of working in theatre and related areas prior to joining arepp:Theatre for Life. The Board of Trustees currently consists of ten members, six of whom have some form of theatrical background and experience (arepp:TfL 2006b). This has not always been the case however. When the organisation was founded the board of trustees for the first eight years consisted primarily of experts within the field of HIV/AIDS (AREPP 1996a). The founder of the organisation, Gary Friedman, however had a degree and background in the dramatic arts, with a specific interest in puppetry.

The organisation's permanent staff complement has fluctuated over the years depending on the amount of funding arepp:Theatre for Life has received, and the number of projects – the touring theatre productions – that could be produced with that funding. Currently (2008) other than the two directors, there are two project managers, one in each city. However, at its largest, in 2003-2004, arepp:Theatre for Life had ten permanent staff members and employed twenty-nine performer-educators for ten months each year (arepp:TfL 2005a).

An indication of the scale of the arepp:Theatre for Life intervention is that, at its largest, in 2004, arepp:Theatre for Life performed 1,483 shows in 706 schools to some 285,150 learners in eight provinces of South Africa (all

except Limpopo) (arepp:TfL 2005a:24) which was similar in scale to 2003 and 2002 (arepp 2003, arepp 2004). In 2007 439 shows were performed in 321 schools to some 78,000 learners in six provinces (arepp:TfL 2008b:25). The reason for the drop is that a significant four year funding contract (approximately a third of the 2002-2004 budget) with the European Union concluded in 2004 (arepp:TfL 2006a:29) and the organisation has been unable to secure other donor agencies to support the projects at that scale since, despite the external evaluation of the European Union contract concluding that 'There is value to funding a programme like arepp, which offers significant reach of an HIV prevention programme with a track-record of a quality assured intervention. Arepp should be supported to find other ways of receiving core funding' (Department of Health 2004: 1.1.1).

In order to produce its presentations the organisation relies completely on funding received from donor agencies. Although arepp:Theatre for Life does levy a small charge or a 'donation' (arepp:TfL 2007f) for its performances, on a sliding scale based upon the annual school fees of the school; until 2007 this was only intended to raise 10% of the organisations annual costs (arepp:TfL 2005b:13). This is really only a token gesture towards self-sustainability and was predicated on the belief that people value and engage more readily with something that they have paid for (arepp:TfL 2007f). In fact the organisation has not managed to reach this target since 1999, raising only 3% in 2007 (arepp:TfL 2008b:27) which has been roughly the average since 2000 (between 3% and 5%). In 2007 the 10% goal was finally scrapped as unworkable (arepp:TfL 2008b). As a funded organisation, the intended beneficiaries are primarily the most disadvantaged learners (in historical, financial and infrastructural terms) who are therefore often unable to pay even the R1.00 per learner (in 2007) fee, hence the under-recovery. The organisation and the number of projects it produces and their focuses are therefore heavily dependent upon their 'match' or fit with the agenda and needs of donor agencies.

During the life of the organisation significant contracts (funding amounting to 20% or more of the annual expenditure) have been concluded with (in no particular order) the South African Department of Health HIV/AIDS directorate, The National Lotteries Distribution Trust Fund (NLDTF), The

Interchurch Development Agency of the Netherlands (ICCO), Stop AIDS Now! (SAN!), ArtVenture, The Conference Workshop and Cultural Initiative Fund (CWCI), the United States Agency for International Development (USAID), the European Union (EU), Christian Aid, Oxfam Canada, the Royal Netherlands Embassy, Comic Relief United Kingdom, Interfund and the Norwegian Students Association (SAIH). Since 1992 the vast majority of arepp:Theatre for Life donors have been international rather than local and, until 2006, with the exception of Christian Aid (1993-2004), and the Royal Netherlands Embassy (1998-1999), every one of the funding agreements has been primarily focused on HIV/AIDS education and prevention. It is only recently (since 2006) that the organisation has received funding contracts that have an 'artistic', 'cultural' or 'performance' component; with the National Arts Council (NAC), the NLDTF, ArtVenture, and the Western Cape and Gauteng Departments of Sports, Art, Culture and Recreation.

arepp:Theatre for Life's focus, too, has been on its practice, and that practice's achievements and outcomes in relation to HIV/AIDS education and prevention. As understanding and development of the field of HIV/AIDS expanded over the years, the organisation applied those understandings to its praxis in the sense of how did, would or should it accommodate, enhance or support those developing understandings. An investigation into how the organisation's praxis has developed out of its focus on HIV/AIDS is beyond the scope of this dissertation. The organisation has extensively documented this progression (see Bilbrough & Schutz 2006 a&b). Suffice it to say that it was out of, and in response to, HIV/AIDS that the current approach evolved, and that has shaped and influenced the choice of outcomes and approaches. However, a brief historical overview of the changing projects seems appropriate to contextualise arepp:Theatre for Life's praxis. Exigencies of space in this study require the reader to 'paint in' the broad strokes of the background events against which arepp:Theatre for Life developed between 1987 and 2008 – from the years at the height of apartheid to thirteen years post the advent of democracy in South Africa.

A BRIEF HISTORY: FROM *PUPPETS AGAINST AIDS* TO *THEATRE FOR LIFE*

The African Research and Educational Puppetry Programme Trust

Beginning as the African Research and Educational Puppetry Programme (AREPP) in 1987, the organisation started with the premise of educating adults about HIV/AIDS through puppets.

Puppets Against AIDS

Puppets Against AIDS (PAA), the organisation's first production (in 1988) was a 35 minute, giant (2.5 meter tall) educational puppet show. The production involved six grey (so as not to indicate race) silent puppet characters and a live actor 'doctor' narrator with the intention of communicating basic HIV/AIDS information and delivering prevention messages to large audiences of adults in the general South African population. By the end of 1989 *Puppets Against AIDS* had performed to some 100,000 people in the greater Johannesburg and Cape Town areas, an impressive number at that time for an AIDS intervention (Skinner et al, 1991).

In 1991 *Puppets Against AIDS* was revised, primarily in response to the findings and recommendations of the project's first external evaluation (Skinner et al, 1991), and to make it more cost effective and thus more appealing to donors, while still attempting to retain the 'ingredients' that had made the initial show succeed as indicated in the evaluation. Instead of the giant puppets, new glove (hand) puppets were designed. These were operated above the head of a single puppeteer who was screened inside a portable curtained booth, worn on a backpack on the puppeteer's back. This meant that the six characters could now be played by one puppeteer, who was provided with a radio microphone to give the characters 'a voice'. The puppet 'playing' space was proscribed by a (changeable) backdrop which served to frame and focus the action of the smaller puppets. By 1994 AREPP the organisation had become virtually indistinguishable from its project, this second incarnation of *Puppets Against AIDS* - a travelling, home-language, thirty-five minute, adult, grey glove-puppet HIV/AIDS 'street-theatre' show followed by a live condom demonstration and a facilitated question and answer session.

From 1992 to 1994, AREPP ran two full time three member teams. Between these two teams *Puppets Against AIDS* toured to most areas of South Africa where there were roads, as well as to Berlin (performing at the 9th International AIDS conference), Botswana, Canada (for three months), Kenya, Namibia, Reunion, Zambia and Zimbabwe and reaching an 'estimated audience of 1,6 million people' (AREPP 1994b:1). The organisation had also conducted several four-week workshops to 'pass on the skills necessary in setting up local programmes such as *Puppets Against AIDS*' (AREPP 1994b:7) in Botswana, Canada, Kenya, Namibia, Zimbabwe and 'in many regions of South Africa' (AREPP 1994b:6).

Puppets for Democracy

In 1994 the organisation completed a series of short one minute puppet television scenarios dealing with voter education for the Democracy Education Broadcast Initiative (DEBI) in conjunction with Free Film Makers. The ten puppet characters were 'Muppet-style' mouth puppets, which were deliberately non-representational, in humorous bright fabric colours and designed to appeal to all age-groups. In the fifteen scenarios the puppets guided the viewers through the entire process of voting, while also dealing with 'concepts of fairness, secrecy, intimidation, democracy and individual choice' (AREPP 1994a:2). The puppets didn't communicate in an identifiable language so as to facilitate showing on all television channels for all language groupings. The puppets proved to be particularly effective and highly popular 'because of their non-partisan, non-representational nature' (AREPP 1994a:2); so much so that the one character, *Clarence*, a reporter, was later used closer to the election to interview several leading players, including FW de Klerk, Joe Slovo and Nelson Mandela.

The *Puppets for Democracy* project highlighted and confirmed the strengths of using puppetry as a pedagogical medium, in certain circumstances. The puppets were particularly good at clearly portraying simple, straightforward information and messages for adults in a non-partisan way which otherwise could become complicated or impeded by social and cultural issues or prejudices. The puppets were endearing and broke down barriers of race, class and language through humour which facilitated learning, understanding

and retention of the messages. The *Puppets for Democracy* scenarios displayed the puppetry in education method at its strongest.

Puppets Against Abuse

Also in 1994 a *Puppets Against Abuse* project, originally called *Puppets for Peace*, went into development with the aim of creating awareness and education on the issues of 'abuse, rape and domestic violence' (AREPP 1994a:8). The project, funded by Christian AID, was inspired by *Puppets Against AIDS* and hoped to re-create that successful formula for what was becoming an issue of national concern with only minimal resources to respond to it (AREPP 1994a). The puppets used for the production were rod puppets that were operated above the puppeteer's head and in front of the visible puppeteer in the Japanese Bunraku style. The *Puppets Against Abuse* project, however, experienced problems that *Puppets Against AIDS* had not. *Our Street*, as the play was called, ran for five tours between March 1995 and March 1997, performing a hundred shows to a modest (by the organisation's standards) five thousand people, before the project was cancelled because it wasn't fulfilling the fundamental criteria of the organisation's methodology, nor was it achieving the desired outcomes (AREPP 1996a:36, arepp 1997:11). In mid 1997 the learnings from the project were incorporated, along with some of the key themes, into a revised adult HIV/AIDS show, called *Check Your Mate*, while the Christian Aid funding was re-allocated to create a show dealing with abuse for children; what became the *No Monkey Business* project.

The *Puppets Against Abuse* project highlighted some of the problems with the puppetry in education method. Audiences were responding to the show on a very personal, emotional, empathetic level, in relation to their own personal experience of the issues, and they therefore needed some form of satisfactory emotional closure and resolution for themselves, which neither the show, nor the public discussion provided. Male audience members often found the subject matter embarrassing or offensive, becoming angry and disruptive or walking out of the performances, thus widening the gender divide and not reaching the sector most likely to be perpetrators of abuse. Perpetrators, themselves, did not identify with, or identify themselves as, the abusive characters in the play, instead all the audience members tended to

identify with the 'victim' or abused characters and sympathised with their situations. Where the show was received well and did achieve its desired goals was with audiences who had suffered abuse and had acknowledged it. For these women audiences the show served to strengthen their self-confidence and self-worth by reinforcing their decisions and providing an environment where they were empowered by the shared experience of their situation, as 're-experienced' through the performance, to engage with the issues and to discuss their situations. For these audiences the show was therapeutic and empowering, but these were not the intended audiences of the production.

The arepp Educational Trust

In response to a second organisational and project evaluation, completed in 1995 (Oskowitz et al 1995a, 1995b), the African Research and Educational Puppetry Programme restructured and refocused into the arepp Educational Trust (arepp) with a 'broader, more holistic vision of its purpose' (AREPP 1996a:4). Structured around a transparent, rights-based constitution the arepp Educational Trust now had a defined methodology, set objectives and goals, and a commitment to ongoing monitoring, evaluation, reflection and adaptation of its praxis. The intention behind the change in name was to indicate a more encompassing view of theatre beyond just puppetry and a broader focus beyond HIV/AIDS:

The principal object of our work is to provide Educational Theatre performances, and training workshops in Southern Africa, which raise issues of social concern and relevance related to the mental and physical well being of the community, and is responsive to the educational needs of the communities and society as a whole. The use of theatre, drama, entertainment and puppets specifically, helps to break down racial, cultural, language and educational barriers (AREPP 1996a:4).

Check Your Mate

The *Puppets Against AIDS* show was re-written and re-worked and became *Check Your Mate*. *Check Your Mate* combined the *Puppets Against AIDS* puppets, now no longer grey, with the interactive formats of a game show and a talk show. The visual appearance of *Check Your Mate* was totally revamped

in keeping with a game show theme. The intention was to 'make the show spectacular, to grab the attention' (AREPP 1996a:24) and to give the experience of the performance more weight and the feeling of 'an event'. In this way the organisation hoped to challenge HIV/AIDS fatigue and simultaneously 'normalise the issue, letting it be seen as a part of everyday life' (AREPP 1996a:24). *Check Your Mate* was performed 1,760 times to some 470,000 people between 1996 and 2001. However, as the organisation continued to examine and refine its methodology, it became more and more apparent that the production was not resulting in the desired impact in terms of behaviour change with regard to HIV and AIDS prevention, particularly in comparison to the schools projects (arepp 2001, arepp 2002). At the end of 2001, the arepp Educational Trust stopped performing adult focussed shows completely, choosing to focus its resources, methodology and donors on its school programmes.

Schools focussed productions

In 1994 the arepp Educational Trust opened *Look Before You Leap*, its first touring secondary schools HIV/AIDS show aimed at adolescents. By 1996, following requests from the schools and supported by learnings from the developing methodology and further evaluations of the project, the age group target had been further diversified, with growing support from the donors, and the organisation had developed the *About Us* series, aimed specifically at eleven to thirteen year olds, the *No Monkey Business* series for six to ten year olds, and *monkey tales* for three to five year olds. Each of these series began with a single show focussed on either HIV/AIDS or sexual and physical abuse in the case of the *No Monkey Business* and *monkey tales* series, but as their popularity grew and requests (from the schools and associated interested parties) and funding came in, so more shows were written to accommodate additional issues and to allow the organisation to return to schools on an annual basis, and more frequently for the *No Monkey Business* age-group, for re-enforcement.

Although the first productions of *Look Before You Leap* and *About Us: Playing For Keeps*, in 1994 and 1995 respectively, used puppets, these were soon dropped (in 1996) in favour of live actors portraying the characters as the organisation found that audiences of these age-groups responded better to

'real' people in relation to the issues (Bilbrough & Schutz 2006 a&b). The *No Monkey Business* and *monkey tales* shows are puppet shows, using brightly coloured, 'Muppet' style mouth puppets of South African bush animals as the characters. The school focussed projects have remained much the same in style, approach and format since 1996, although they have also been continuously adapted and altered and refined in response to the findings and learnings from the organisation's ongoing research, monitoring and reflection processes.

Theatre for Life

In 2000 the arepp Educational Trust initiated the Impact Study (completed in 2005) referred to in the introduction to 'determine specific impact indicators against which to assess the project; to further develop the impact capturing and monitoring system to include these indicators; and to institute a three year second stage impact research project with some sixty South African schools' (Bilbrough 2006:1). This meant changing the way the shows were performed by hiring performers in teams that could perform all four age-group focussed shows, for ten month contracts, and spending an entire day at each school to effect the required level of evaluation and reporting.

The process of determining the impact indicators and the initial development of the monitoring and evaluation system is detailed in *After the Curtain: Designing an Impact Monitoring and Evaluation System for an Edutainment Theatre Intervention* (Bilbrough, 2004), the aims of which were to 'move beyond anecdotal evidence of the impact and to try to quantify this impact, to provide a workable ongoing monitoring and evaluation system to track, maximise and improve impact' (Bilbrough 2006:2) and was a continuous process of action and reflection on the meaning of impact in the arepp:Theatre for Life context and on finding ways to express that in a 'measurable' and recordable form. More specifically the process intended to 'determine, refine and implement appropriate tools, methods, systems and approaches which will enable arepp:Theatre for Life to better identify, capture and assess impact' (Bilbrough 2004:12). This process remains ongoing for the organisation, and is reflected in the annual adaptations and refinement of the system, detailed in the *Monitoring and Evaluation* section of the

performance team's training manual, *The Big Deal* (Bilbrough 2004, 2006, arepp:TfL 2007a, 2007b, 2007d, 2008a).

The evaluation (Nell & Shapiro 2005) comprised a long-term impact study of the project which began in 2002, to answer the question 'does the work contribute towards a positive change in the lives of the young people in the audiences to themselves, and to themselves in their communities, and does it contribute to laying the groundwork for healthy life choices?' (Bilbrough 2006:2). The study focussed on the same group of some 7744 students which dropped to 2802 by the end of the process, partly because of schools dropping out and partly because of learners dropping out of school, in some sixty schools (dropping to 53) to whom arepp:Theatre for Life performed once a year until 2004, as the students progressed from grade ten to grade twelve. Questionnaires of twenty-five questions 'developed to determine how the students perceived themselves in relation to the arepp:Theatre for Life impact indicators' (Bilbrough 2006:11) were completed prior to the first intervention to provide baseline information and then prior to each performance during the process, with a final questionnaire being completed about six months after the third performance in 2004 - providing a total of four questionnaires per audience member, per school over the three years. In addition focus groups were conducted with both the arepp:Theatre for Life sample and control groups (Bilbrough 2006. Nell & Shapiro 2005).

Overall the results of the evaluation indicated that 'the arepp:Theatre for Life approach has a specific impact. In other words, if x (the arepp:Theatre for Life presentation), then there will be y (the desired impact)' (Nell & Shapiro 2005:3). Key findings from the quantitative study indicated that it was clear that audiences were at different points along a continuum of a sense of self-efficacy, and that the weaker they were in this regard initially the greater the difference was likely to be after the arepp:Theatre for Life intervention. Where learners had had no previous input on the issues related to sexuality and self-efficacy, those who then experienced the arepp:Theatre for Life interventions showed an impact on self-efficacy that was not evident in similar profile control groups (Nell & Shapiro 2005).

The arepp:Theatre for Life sample showed:

Improved understanding about gender equality; a more constructive view of relationships; an understanding that there are choices, that people have the right to make choices, and that some choices are more constructive than others, even when they do not necessarily make constructive choices; Greater tolerance around making mistakes – both for oneself and for others; a strong sense that one can make a difference in one's community; and increased self-esteem (Nell & Shapiro 2005:3).

Indications from the focus groups were that the arepp:Theatre for Life approach further 'encouraged a degree of openness, plain speaking and debate' (Nell & Shapiro 2005:3), which the evaluators determined as adding up to 'increased self-efficacy' (Nell & Shapiro 2005:3). The report confirmed what arepp:Theatre for Life already knew about impact at a 'gut level' (Nell & Shapiro 2005: 2) and supported, validated and confirmed the responses being captured and recorded by the arepp:Theatre for Life Monitoring and Evaluation system regarding that impact (Bilbrough 2004, 2006. Nell & Shapiro 2005).

I do not intend to discuss the findings of the evaluation, or their veracity, further here. Suffice to say that the study reported an impact in terms of an increase in the self-efficacy of the audiences to whom the arepp:Theatre for Life productions performed, and confirmed that the arepp:Theatre for Life Monitoring and Evaluation system was accurately capturing and recording that impact in terms of the qualitative responses of the audience. It was the findings of this evaluation that, in part, prompted this dissertation, as discussed earlier.

The process of the study also had a 'profound effect on the development of the organisation and its methodology' (Bilbrough 2006:8). The study resulted in an increased depth and enlarged understanding of how the shows work, and the nature of the impact that they have. This expanded view of the work and the organisation's purpose prompted a further change in the organisation's name, to arepp:Theatre for Life in 2003 - 'to more clearly reflect what it is that we do and are about' (arepp:TfL 2004:21) as the purpose of the organisation focussed on life-skills for the development of self-efficacy.

The clearer articulation of the impact of the productions did little or nothing to change the view of donors, the schools, or other partner organisations about the value of the intervention, however. Instead the focus on measuring impact did increase the time and extent of the performers' training, the length of time the intervention required at each school, and the reporting aspects of the organisation - beyond the level where it was cost effective and efficient - two of arepp:Theatre for Life's previous strengths (arepp:TfL 2007a). The intervention began to lose some of its appeal. The additional engagement time and effort, for little real additional or practical value, was less complimentary and convenient for the schools. For the donors, the increased cost of the intervention only produced an increased level of reporting which, ultimately, still didn't satisfy their desired outcome – a clear, simple, defined way of showing that their money was producing tangible, definitive 'behaviour change' – as in, increased condom use or delayed sexual début – in relation to HIV/AIDS prevention (Bilbrough 2006).

In 2007 arepp:Theatre for Life reverted to the model of employing actors for six to eight week specific-project tours (as outlined earlier) and began investigating means to articulate, explore and disseminate the relationship and role of self-efficacy in regard to behaviour choices and practices within the paradigms, discourses and expectations of the development donor agencies on whom the organisation relies for funding, of which this dissertation is one.

arepp:Theatre for Life is therefore fundamentally a funded, development NGO, whose medium of engagement may be theatre, but whose purpose is developing *self-efficacy* in relation to sexuality and sexual and reproductive health amongst school-going youth. This places the organisation firmly within the field of *Applied Theatre*.

APPLIED THEATRE

Applied Theatre is increasingly being accepted as a general, generic and collective appellation to describe the practice of theatre (and drama) with a purpose derived from another area or field of activity with the intention of creating some form of change in that field (Etherton & Prentki 2006, Taylor 2003, Thompson 2003). Applied Theatre therefore refers to those forms of

theatre and drama where theatre or drama techniques are *applied* to a non-theatrical problem in order to help solve it, in the same way that Applied Mathematics or Applied Engineering are concerned with the application of mathematics and engineering techniques in other domains. Applied Theatre thus seeks to bring together under one banner such applications of theatre as Theatre/Drama in Education (TIE/DIE), Applied Theatre/Drama, Educational Theatre, Edutainment, Entertainment Education (EE), Community Theatre/Drama, Drama Therapy, Interventionist Theatre, Social Theatre, Theatre of the Oppressed, and Theatre for Development (TfD). While each of these forms of theatre developed from a particular set of circumstances and within specific contexts, including explicit political or economic influences which have resulted in the practitioners fiercely protecting and promoting their particular form over the others, they all have a number of defining characteristics in common, making them *Applied Theatre*.

Firstly, in applied theatre, there is a specific and significant use of theatre, in some form, as the primary method, technique and means of engagement with the participants. Theatre in this context is understood to encompass the theatrical art of performance in its broadest sense. Applied theatre projects thus range from the performance of full theatre shows or scenes and scenarios (TIE) to the intended beneficiaries, through the joint creation and development of performance pieces through improvisational techniques (DIE), to the use of specific performance techniques and skills (Drama Therapy, 'teacher-in-role'). Secondly, applied theatre is engaged with another distinct field, discipline or area of social activity that is not theatre related. So applied theatre projects frequently perform under the auspices of such fields as health, social development, education, rehabilitation, psychology or politics. This 'union' also tends to result in the performance practices taking place in non-theatrical spaces and diverse locations, determined by the other field's concerns; so the theatre may be performed in schools, hospitals, prisons and community centres. The practitioners of applied theatre are therefore also not necessarily primarily theatre practitioners; they may also be teachers, psychologists, councillors, nurses, community leaders or development practitioners. Thirdly, the chosen theatre method is

applied with some defined purpose or to some specific problem related to the field or area of association. Applied theatre is thus concerned with such issues as HIV/AIDS, poverty alleviation, gender equality, racial tolerance, human rights, social justice, or individual and community empowerment. It is thus theatre that is performed at times and in places of need, social concern or 'crisis' (Thompson & Schechner 2004:14). Fourthly, applied theatre is performed for, or with, a specific and defined audience, who participate (to varying degrees depending on the theatre methods employed) in the 'application' of the performance or the theatre techniques. Participants tend to be 'local residents, disabled people, young prisoners, and many other groups often from vulnerable, disadvantaged, and marginalized communities' (Thompson & Schechner 2004:12). Applied theatre audiences are viewed as beneficiaries; they receive some advantage or 'advancement' from their participation. Finally, applied theatre has an intended impact or desired outcome with regard to the problem or the area of focus. Applied theatre is concerned with actively engaging with its target audience to foster and effect some kind of change, whether that be of awareness, behaviour, conscience, healing or skills-building. It is the contention of applied theatre practitioners that it is in the application of the theatre techniques that the participants are enabled to effect a change with regard to the issue. Applied theatre 'sells itself by asserting that it "supports self-esteem," "builds confidence," "manages anger," "heals socio-psychological wounds," "creates new approaches to learning," "promotes participatory community development," and/or "can operate constructively in the face of all kinds of traumatic experiences" (Thompson & Schechner 2004:12). Applied theatre is theatre that purports to produce *results*. (Bolton 1979, Etherton & Prentki 2006, Jackson 1980, 1993, 1995, 1996, 2001, Nicholson 2005, Taylor 2003, Thompson 2003, Thompson & Schechner 2004).

It is in the area of outcomes that applied theatre is probably most distinctive: 'Applied theatre pivots on a conviction that the theatre form can uniquely place individuals in situations where they can interrogate some issue, confront a problem, and analyze their own relationship to the world in which

they live' (Taylor 2003: 4). It is theatre with a social purpose. 'Social theatre may be defined as theatre with specific social agendas; theatre where aesthetics is not the ruling objective; theatre outside the realm of commerce, which drives Broadway/the West End, and the cult of the new, which dominates the avantgarde' (Thompson & Schechner 2004:12). Most applied theatre is funded by donors who have specific goals in relation to the field of association, and it is to these goals that applied theatre's outcomes attempt to speak. It is because of these outcomes that applied theatre projects are framed within the discourses of the fields to which they are being applied, rather than within theatrical discourses. In applied theatre the primary goal is not the theatre-making but the desired outcomes or changes in the audience. The theatre form is not interrogated for itself but rather with regard to the impact or the results of its application. Applied theatre is concerned with what theatre can do, as opposed to what theatre is – theatre as pedagogy. Applied theatre is 'interested in the applications of a reflective theatre, a theatre that is concerned with facilitating a dialogue on who we are and what we aspire to become' (Taylor 2003: xix). It is the theatre's ability to achieve the stated outcomes that most concerns applied theatre advocates and practitioners. At the same time it is the theatrical form that is responsible for realising that achievement; 'time and again the programme that pupils and educationists alike have most applauded – been most moved, stimulated, challenged by - has been that which has been *theatrically* powerful *as well as* pedagogically sound' (Jackson 1995:170).

While the concept of applied theatre is relatively new, the notion of using theatre to achieve a specific purpose was, arguably, first foregrounded in the writings and ideas of Bertolt Brecht. For Brecht, theatre's purpose was to inspire critical thought about oneself and one's society, leading the audience to discover new truths and enlarge their understandings of their social condition. Brecht saw the theatre as a means of achieving social engineering and formenting social change, and, as such, that the experience of theatre should both inform and inspire the audience, who's participation in making meaning of the production was as crucial as the contributions of those producing and performing it (Esslin 1959, Milling & Ley 2001, Williams 1968, Zarrilli 2002). Brecht wanted his audiences to *be involved* in his theatre. Reacting to the extreme naturalism of the European theatre conventions of

the time (1920's – 1950's) Brecht sought to create an 'epic theatre' (Esslin 1959:110) that challenged the Aristotelian (in his view) drama of illusion that cathartically purged the audience of their emotions, replacing the latter with a theatre that inspired critical detachment and emotional estrangement for the purpose of active reflection. Theatre that presented an illusion of reality and enticed the audience into an uncritical experience of the 'lives' and emotions of the protagonists was 'obscene' (Esslin 1959:109) and 'bourgeois drug traffic' (Esslin 1959:111) because it suppressed the audiences' critical engagement in favour of enjoyment and 'pleasure' (Esslin 1959:110) to the point of 'self-oblivion' (Esslin 159:109). Epic theatre, however, 'could present the complexity of the human condition in an age in which the life of individuals could no longer be understood in isolation from the powerful trend of social, economic or historical forces affecting the lives of millions' (Esslin 1959:111). Brecht sought to initiate social change through his theatre. His theatre was political, Marxist and deliberately provocative and confrontational; challenging the theatrical form by drawing attention to it. Brecht wanted his audiences to leave the theatre 'instructed and improved' (Esslin 1959:110); he didn't want them to *feel*, he wanted them to *think* (Esslin 1959, Milling & Ley 2001, Williams 1968, Zarrilli 2002).

For Brecht, identification with the characters and empathy with their situations were the key processes that were responsible for inducing a state of 'non-awareness', subjugation and compliance in the audience: "How long are our souls going to have to leave our 'gross' bodies under the cover of darkness to penetrate into those dream figures up there on the rostrum, in order to share their transports that would otherwise be denied to us?" (Brecht in Esslin 1959:109). Brecht felt that the process of identification led to the audience being consumed by the concerns of the protagonist(s) so that they experienced the action of the play only from his or her point of view and invested their emotions in the protagonist's evolving situation and experience of 'reality', thereby not having the space or the detachment to contemplate and critically reflect on the moral and social connotations of the play (Esslin 1959, Milling & Ley 2001). While the audience may achieve a purging of their emotions through this vicarious experience, Brecht contended that they left the theatre no more improved or enlightened than when they arrived. The epic theatre strove to work actively against identification and empathy (which

Brecht uses interchangeably) by constantly reminding the audience that they are watching a play. The characters and events are therefore not real but are being portrayed for a purpose and a reason. Thus the audience is constantly and repeatedly distanced from an emotional investment in the play by means of interrupting their experience. Brecht termed this technique the '*Verfremdungseffekt*', which doesn't have an exact English translation, but which implies alienation, estrangement, distancing and 'making things strange to the audience' (Esslin 1959:122). The purpose of the *verfremdungseffekt* is to engage and maintain the audiences' critical faculties during their experience of the performance so that they are simultaneously experiencing the play and removed from it. In this way, Brecht contended, the audience would think about the play and how it applied to them and their situations. Brecht wanted the audience to be engaged in his plays and their meanings, rather than be consumed by them:

The spectator of the epic theatre says: 'I should never have thought so. – That is not the way to do it. – This is most surprising, hardly credible. - This will have to stop. - This human being's suffering moves me because there would have been a way out for him. - This is great art: nothing here seems inevitable – I am laughing about those who weep on stage, weeping about those who laugh'. (Brecht in Esslin 1959:115)

To achieve this distancing effect Brecht continuously strove to work against any notion of an illusionary 'realistic' theatre space. Instead of presenting a play as a coherent 'story' narrative, Brechtian productions tended to be comprised of a number of episodic scenes or montages linked together through narration or song. The intention was for the scenes to be understood as separate entities with which the audience would have to engage in order to link and associate them, and so make meaning of the whole. The lighting was often harsh and direct, without any attempt to create moods or atmosphere. The sets were expressive of the themes of the work, rather than attempting to create illusionary 'realistic' settings, and often incorporated projections of images and text to enhance or comment on the action. Narrators, or the characters themselves, would directly address the audience and explain forthcoming events or move the plot forward or just discuss their thoughts or the situation. Brecht used music, song and choreography in this editorial way too; interrupting the action and disrupting the suspension of disbelief and the illusion of reality. Brechtian actors strove to present just the relevant elements

and basic characteristics of the characters they portrayed for their roles in the scene, and in their interactions with each other, rather than attempting to 'impersonate' or inhabit the characters – a style that Brecht termed *gestus* 'the clear and stylized expression of social behaviour of human beings towards each other' (Esslin 1959:119). Brecht wanted his actors, like his audience, to be removed enough from the characters to be able to comment on them – through the actor's demeanour, gestures and emotional restraint – so that the audience was simultaneously aware of both the performer and the character. His characters also therefore tended to portray the negative aspects of the human condition; his protagonists were not affirmative, hopeful or constructive characters, and his 'good' characters were invariably beaten down, overwhelmed and ultimately defeated. The intention was to 'force' the audience to be aware and to examine the concerns of the play, and hence the world beyond it, in a critical, reflective and 'new' light, rather than be released by an emotional, cathartic experience (Esslin 1959, Milling & Ley 2001, Williams 1968, Zarrilli 2002).

It was this focus on the audience, and his theories and writings on the manipulation of the theatre form to achieve certain specific results amongst that audience, that make Brecht an antecedent of Applied Theatre. Augusto Boal (1979, 2006), influenced by the ideas of learner-focussed emancipatory-education of Paulo Freire (1972) and perhaps one of the most influential practitioners of applied theatre, expands on Brecht's feelings regarding cathartic theatre experiences, identification and empathy. In Boal's view, empathy is a 'terrible weapon', 'the most dangerous weapon in the entire arsenal of the theatre' (Boal 1979:113) because of its power to suppress the audiences' cognitive awareness in favour of emotional resolution. For Boal this serves only to keep the audience oppressed and disempowered - 'the *man* relinquishes his power of decision to the *image* (italics original)' and the 'spectator accepts as life and reality what is presented to him in the work of art' (Boal 1979:113). Boal contends that the relationship between the actor as performer, and the audience as spectator has to change radically in order for the audience to learn from the theatre, but that *feelings*, as well as intellect, are crucial for the development of people's perceptions and understanding of their situations and circumstances (Boal 1979). For Boal, the audience need to be given the opportunity to be involved in, and experience the theatre with

their entire being for true learning and change (in the Freirian sense) to occur. Boal's *theatre of the oppressed* (Boal 1979) aims 'to change the people - "spectators," passive beings in the theatrical phenomenon – into subjects, into actors, transformers of the dramatic action' (Boal 1979:122). For Boal the audience must become 'spectators' (Boal 1979:155) participants in a people's theatre which is of them, reflects their concerns and becomes a weapon for awakening their critical consciousness' (Boal 1979, 2006). To achieve this change in the role of the audience Boal advocates the use of such participatory techniques as forum-theatre, where a scene is repeatedly performed and members of the audience are encouraged to intervene and assume the roles of the characters to change the outcome of the scene to one more in keeping with their desires or needs or perception of reality. These changes are then discussed by the entire group – audience and performers – generating discussion, and further performance and adaptation. Requiring the audience to participate in the action of the performance and to change its outcomes in this way engages their entire being, emotional, intellectual and physical in the theatre piece while simultaneously avoiding any cathartic resolutions because the performance is a rehearsal for the audience; practice and 'play' not reality (Boal 1979, 2006):

Forum theatre, as well as the other forms of a people's theatre, instead of taking something away from the spectator, evoke in him a desire to practice in reality the act he has rehearsed in the theatre. The practice of these theatrical forms creates a sort of uneasy sense of incompleteness that seeks fulfilment through real action (Boal 1979: 142).

As with Brecht, Boal's focus is firmly on the audience and their experience of the theatrical form leading to a change in their critical consciousness. Theatre's ability to perform the human condition is seen as giving the opportunity for the audience/participants to reflect on that 'play', and hence their own 'real' condition and so inspire them to change. A similar focus on and concern with the audience, and the audience's reflective experience of theatre, is evident in the arepp:Theatre for Life archive and documentation, which forms the primary source of data for this dissertation and is discussed in the next chapter.

CHAPTER TWO: DEFINING THE DATA - the research design and approach

This chapter deals with the arepp:Theatre for Life archive and the organisation's internal monitoring and evaluation (M&E) system which amongst other things records the audience's responses to the productions, and which provided the primary source of data for this investigation. My position as contributor to much of the archive, and the Action Research approach that I use to interrogate the data and shape the enquiry is discussed.

THE arepp:THEATRE FOR LIFE ARCHIVE

The primary source of data for this research has been the documentation of the organisation itself. arepp:Theatre for Life has been rigorous in the storing of its documentation since 1993, and has a significant archive dating back to its inception in 1987. As touched upon in the previous chapter, during the organisation's existence it has gone through three 'incarnations' where changes in methodology and approach precipitated changes of name. The organisation began in 1987 as the African Research and Educational Puppetry Programme or AREPP, with the aim of educating adults about HIV/AIDS with puppets. In 1996 the organisation became the arepp⁶ Educational Trust, or arepp, to reflect a more encompassing view of its work beyond just puppetry, adults and HIV/AIDS. In 2005 the organisation changed its name again to arepp:Theatre for Life¹ or arepp:TfL to reflect its focus on developing self-efficacy. In dealing with the documentation, I have referenced the various documents according to the organisation's name at the time in which they were produced; AREPP, arepp or arepp:TfL. In the body of the dissertation I have chosen to refer to the organisation as arepp:Theatre for Life, its current appellation.

The arepp:Theatre for Life documentation consists of minutes of various organisational meetings, project and funding proposals, tour reports of the touring productions, reports for donors and trustees detailing the activities,

⁶ The use of font here is the organisation's choice of font in all documentation.

development and progress of the organisation against funding agreements and annual plans, audited financial statements, training materials and schedules, publicity materials, and public annual reports. In addition arepp:Theatre for Life has presented a number of papers and articles on its work and methodology at various conferences and in various journals and maintains a detailed and comprehensive website, where much of the recent (2006 onwards) documentation is available. The arepp:Theatre for Life archive also consists of the scripts of nineteen shows, from their début to their most recent incarnations, as well as a number of video and photographic records of actual productions. Finally there have been nine external evaluations - research projects conducted either by external research agencies at the behest of different donors, or individually interested parties - on various aspects of the efficacy and impact of the work and the organisation. This documentation formed the archive upon which this research is primarily based. It was to this archive that I first turned in an attempt to determine and interrogate arepp:Theatre for Life's *modus operandi*.

The documentation covers the wide array of activities with which arepp:Theatre for Life has been engaged from its street puppet theatre for adults to the four applied theatre age-group focussed projects in schools, for audiences from six to twenty years old. However this dissertation is focussed specifically on arepp:Theatre for Life's pedagogy in relation to adolescents between the ages of fourteen and twenty; what the organisation refers to as the *Look Before You Leap* project. I chose this focus as it was this age-group which formed the focus of the *Beyond Gut Feeling* evaluation (Nell & Shapiro 2005) that prompted this enquiry, and because it has been primarily through the *Look Before You Leap* project that the method has developed - at least since 1995. Specifically, in this thesis I have chosen to focus on one particular production, Tour 7, 2007 of *Look Before You Leap: Hangin'*, that performed 75 shows in a mixture of English, IsiZulu and SeSotho to some 12,000 adolescents in secondary schools in Gauteng and KwaZulu Natal between the 17th July and the 20th September 2007 (arepp 2007e). I intend using *Look Before You Leap: Hangin'* (herein after referred to as *Hangin'*) as a paradigmatic example of the five *Look Before You Leap* plays, and because it is particularly strong pedagogically.

This particular production of *Hangin'* was also professionally videoed for arepp:Theatre for Life in 2007, which provides a useful visual record to refer to, particularly as much of my research enquiry is more apparent in the production rather than in the script. A 2002 production of *Hangin'*, also videoed (although unprofessionally, and without an audience, in rehearsal), provided me with a second visual record for comparison. The arepp:Theatre for Life monitoring and evaluation system for the Tour 7, 2007 production, collated 75 team show assessment forms, 85 facilitation discussion records, 81 learner evaluations, and 74 educator evaluations (arepp 2007e). It is the responses and questions recorded on these forms that provide the specific qualitative data for this dissertation. I chose to focus on this production and these responses to help focus my enquiry and to provide empirical evidence to support my argument. In using the responses in what follows I have quoted exactly what was written. However, I have chosen not to indicate errors with the usual appellation [*sic*]. The majority of what is written on the evaluation forms is not grammatically correct. This is because English is a second or third language for the majority of the respondents, and in responding they are specifically encouraged to express their feelings and opinions and not concern themselves with correct expression in English. The addition of [*sic*] at every grammatically incorrect quotation would draw attention away from the substantive responses and rather focus it on the grammar, to the detriment of the intent. For the same reason, where the sense is not in doubt I have corrected spelling errors.

As a caveat I need to state that I, in my capacity as Director of the organisation, am the principle or co-author of the scripts and the majority of the proposals and reports since 1993. In the majority of the organisation's documentation, the organisation is credited as the originator, as the documentation is issued on behalf of the organisation and not in the individual author's personal capacity. Nonetheless the compilation of all forms of the organisation's documentation has been one of my major roles in the organisation. This puts me in the unique position where, because I am intimately acquainted with the documentation, its determinants and its intentions, I am thus able to recall details that may not be explicitly referred to in the documentation which relate to this research. It also however means

that my presence, interest and voice permeate the data, often making it extremely difficult to extricate myself, and my role as Director, to interrogate the documentation from a different viewpoint. At the same time, due to arepp:Theatre for life's action learning approach⁷ to the development of its praxis, since I began working on this dissertation in 2005 the discoveries, learnings and research I uncovered have informed and adapted arepp:Theatre for Life's praxis in an ongoing, developmental fashion, which in turn has reflected on and informed the development of this dissertation. This dissertation is therefore also intrinsically linked to the documents produced by arepp:Theatre for Life since 2006.

Much of the data referring to the development of the arepp:Theatre for Life method depends on my acquaintance and recall. The reports very seldom, if ever, explicitly deal with the development of the method because that was not what the donors, the intended recipients of the majority of the reports, were concerned with. The reports are primarily concerned with practical adherence to the proposals and the outcomes of the work in terms of impact on the beneficiaries. The donor's concern was that the intervention achieved and improved its intended results, and was not necessarily specifically concerned with the methods used to achieve them. On the other hand the various evaluations are concerned with the efficacy and impact of the intervention: on validating, or attempting to validate, the theoretical grounding for the intervention, and focussing on suggestions for improvement of the intervention in order to improve impact in relation to the stated objectives. So while changes to the method are recorded, the reasons and details of changes to the methods are often glossed over and are not interrogated.

These documents, particularly the various reports, while detailing the running of the organisation, also collate and analyse the data captured by the organisation's internal monitoring and evaluation system and detail the reflections and responses thereto and the actions taken. The monitoring and evaluation system comprises a systemised analysis of each show by the performance team, a teacher from the school, and at least one student.⁸ The

⁷ Action learning or action research is discussed later in this chapter.

⁸ In the South African school system teachers are referred to as 'educators', and students or pupils, as 'learners'. I have chosen not to use this nomenclature in this dissertation,

aim is to measure and record the immediate impact of the project for programme planning, design and future implementation purposes (areppTfL 2007b).

THE MONITORING AND EVALUATION SYSTEM

arepp:Theatre for Life maintains that the responses to the performances, the nature of the interaction during the facilitations, the type and depth of the questions, and the responses of the teachers indicate the immediate impact of the presentations – what the organisation refers to as ‘the audiences’ engagement with the intervention’ (areppTfL 2007b:2) (underlining original). The arepp:Theatre for Life monitoring and evaluation (M&E) system was specifically designed to capture and collate those responses (Billbrough 2004). This design uses a grounded theory type of approach to the data (Dey 1993, Glaser 1992, Miles & Huberman 1994) and is similar to the methods expounded by Miles and Huberman (1994) for qualitative data collation, investigation and analysis.

arepp:Theatre for Life defines indicator statements of the audience’s engagement as the following:

- **Information:** The learners have been (re)informed with the relevant factual information.
- **Identification:** The learners personally identified with the presentation.
- **Cognition:** The learners cognitively engaged in discussion and debate about the issues (areppTfL 2007b:2) (underlining original).

Information is understood to be ‘awareness and understanding of the information, attitudes, beliefs, behaviours, values and social norms pertaining to the issues presented’. *Identification* is understood as ‘a powerful feeling of affinity with the characters and their situations, and involves potentially regarding the characters as models that they may recognise, aspire to or avoid; adopting, realising or rejecting their attitudes, beliefs, behaviours, lifestyles or values’. *Cognition* is understood as ‘the mental ability and process of acquiring knowledge regarding information, attitudes, beliefs,

unless quoting, out of concern that it might cause confusion due to the broader educational focus of the dissertation’s content.

behaviours, values and social norms by the use of reasoning, intuition or perception' (areppTfL 2007b:2).

The organisation uses these 'engagement indicators' (areppTfL 2007b:2) to determine the depth and level to which the audience were involved in the presentation, operating on the assumption that the better the presentation succeeded in engaging the audience in these indicators, the better the environment created for an impact to occur, based on the findings of the Nell & Shapiro (2005) evaluation report.

Each performance team is trained to assess critically the learners' reactions to the presentations, their participation in the facilitation sessions, the questions asked, and the discussions held, and then, in group discussion, to rate and report on their impression of each of the engagement indicator statements on a *Team Show Assessment* form.⁹ This is done by means of a five point Likert scale (Encyclopaedia Britannica 2008: online) from *strongly disagree* to *strongly agree*, where *strongly disagree* is assigned a value of 1 and *strongly agree* a value of 5. The quantitative ratings are then supported with a short narrative explanation of how the team reached those conclusions. All the questions asked and the nature of the discussions that follow are also recorded on a *Facilitation Discussion Record* form.

In addition, a Life Orientation teacher evaluates each presentation, using the same indicators, and also rates both the play and the discussion and its compatibility to the Life Orientation Curriculum on an *Educator's Evaluation* form. At least one audience member at each show, chosen at random by the team who are instructed to 'attempt to provide a balance between the sexes, ages, grades and degree of involvement of the audience members chosen' (areppTfL 2008d:7) throughout the process of the tour, is also asked to rate the performance, the discussion and their engagement with the following statements on a *Learner Evaluation* form:

Information:

- I understood the information presented
- I trusted the information presented

⁹ The training of the teams is discussed further in the chapter titled *Precipitating Cognition*.

- I know where to find more information if I want to

Identification:

- I was involved (caught up / engaged) in the play
- I identified with the characters in the play
- The situations in the play were recognisable to me

Cognition:

- I felt comfortable with the discussion
- I trusted the facilitators of the discussion
- I felt free to ask my questions in the discussion (areppTfL 2007b:5).

The audience member also indicates which, if any of the following statements apply to how they feel following the production (their perceived self-efficacy):

Self-efficacy:

- I learnt about and saw some things in a new way
- It reminded me of what I already felt and understood about some things
- I feel like making some changes to the way I do some things or how I think about them
- I believe I can change the way I think, feel and behave about these things if I want or need to
- I am happy, comfortable with and feel supported in the choices I have already made about these things (areppTfL 2007b:6).

In addition both the Life Orientation teacher and the audience member(s) are asked to comment on their ratings.

This information taken together provides three evaluations of each presentation from the various types of participants for comparison and analysis.¹⁰ At the end of each tour the forms are collated, assessed and reported on, forming the basis of each *Tour Report*. In order to compile the tour report each performance team collectively reflects on the tour by taking their completed *Show Information & Assessment forms* and their corresponding *Facilitation Discussion Records* and re-reads them in order to re-acquaint themselves with their captured perceptions, feelings and comments during the progress of the tour. Then, using a series of specifically developed, standardised reflective questions (areppTfL 2007b) to guide their inquiry, the team members 'highlight' (using highlighter pens) and make note of examples that are a 'good reflection of the average/general/common

¹⁰ An example of each of the four different forms that constitute the M&E system from the Tour 7, 2007 production are attached as Appendix 3.

responses, comments and questions, as well as any unusual, surprising or extreme responses, and all negative comments, suggestions or problems' (arepp:TfL 2007b:6) using the following 'coding':

- RED = NEGATIVE/PROBLEMS
- GREEN/YELLOW = POSITIVE/IMPACT
- BLUE = SUGGESTIONS/REQUESTS (arepp:TfL 2007b:7)

Simultaneously the project staff follow the same procedure with the *Educators and Learners Evaluations*. In this way the organisation has attempted to introduce a sense of reliability, validity and rigor to what is essentially a system based in 'a concept of critical subjectivity and principal perceptions' (Bilbrough 2004:22). For qualitative researchers such as Miles and Huberman (1994), and Morse, Barrett, Olson and Spiers (2002) rigour is 'the researcher's adoption of verification strategies and self-correcting mechanisms to actively work towards reliability and validity in the analysis of qualitative data' (De Wet and Erasmus, 2005:3). Miles and Huberman (1994), Glaser (1992), Strauss and Corbin (1990) and Fielding and Lee (1998) all suggest the use of some form of 'adjunctive procedures' (Strauss & Corbin 1990:197) for capturing, recording and reflecting on the process of working with the data. They suggest that these 'adjunctive procedures' should take the form of 'systemised records of analysis related to the formulation of theory' (Strauss & Corbin 1990:197 in Open University 1993:501). Miles and Huberman (1994) further contend that research designs need to be inductively developed in relation to the specific issue(s) the researcher is dealing with into a conceptual framework or structure which can be developed prior to the collection of data, and which is modified as the research progresses. This is as opposed to the 'grounded theory' approach to qualitative research and data analysis first put forward by Glaser and Strauss in 1967 where the theory 'emerges' or is inductively derived from the systematic collection and comparison of data itself (Strauss and Corbin 1990:23, in Open University 1993:499). While each approach is different in terms of the initial theoretical approach to the data, and their analyses, both approaches advocate a 'data-based' systematic, structured, reflective and transparent method of qualitative data analysis in order to achieve reliability and validity, and to apply a measure of rigor to the study. It is this same system and approach, as developed and applied by arepp:Theatre for Life to

the responses captured on the forms for the organisation's reporting purposes that I used to interrogate the specific responses recorded for the 2007 production of *Hangin'* used in this dissertation, in an attempt to provide reliability and rigor to my analysis of the responses, particularly in light of my closeness to the subject matter.

Inherent in this system of monitoring and evaluation is the notion of continuous development and improvement of practice through repeating cycles of implementation, reflection, adaptation, and re-implementation, or *action research*.

ACTION RESEARCH

Action Research, or action learning as it is more recently being termed in development circles, is inquiry or research in the context of focused efforts to improve the quality of an organisation and its performance. It is typically designed and conducted by practitioners who analyse the data to improve their own practice (Dalrymple 2006, Dick 1999, Marsick 1990, Parker 1994). Action research involves cycles of planning, acting, data collecting and reflecting by the participants in the activity. The cycles are prompted by practical problems, issues or questions that arise from the experience, the praxis, and which possibly indicate that the practice may need to change or adapt to achieve its desired outcomes (Dalrymple 2006, Dick 1999, Marsick 1990). Action research has the specific goal of improving the performance quality of the community or the area of concern with the goal of bringing about future change and as such is interventionist and particularly suited to development paradigms and discourses, particularly health (Dick 1999, 2002).

Action research has roots in phenomenology and postmodernism which validate experience as a valid way of knowing. Action research is part of the shift in paradigm from the traditional, positivist, science paradigm which tries to bring certainty and verifiability to research questions, to postpositivism which recognizes and tries to address complex human and social problems. Action research encourages the use of any research methods, theories or approaches that can contribute to the understanding and improvement of the practice (Marsick 1990). Based in the 'action-reflection' model of experiential

learning action research requires the involvement of the participants in the learning process; critically reflecting on their own practice in order to determine theory and further develop praxis.¹¹ Action research is thus firmly rooted in Freire's notion of critical pedagogy (Freire 1972) and capacitating people to critically reflect on their actions in order to change their circumstances and their praxis. 'Action learning is highly compatible with many of the premises on which Adult Education is built. It is driven by peers, focused on immediate problems, based on learner experience, and highly participatory' (Marsick 1990:44).

There are three key integrated components of the action research process; action, reflection, and the development of theory (Dick 2002, Marsick 1990). These components are applied in an ongoing cyclical process, the rigor of which comes from the continuous testing and reviewing of practice.

It is this cyclic, reflective, developmental approach that I chose to use to interrogate the data, starting with the responses captured on the Tour 7, 2007 monitoring and evaluation forms and developing a conceptual framework from what I discovered there. The approach is captured in the format of the next chapter, which presents the literature review and substantiation within the developing argument of my conceptual framework.

¹¹ Experiential learning is discussed further in the next chapter titled *Creating Life Experiences*.

INTERLUDE - LOOK BEFORE YOU LEAP: HANGIN'

Before presenting my argument, I shall attempt to describe a typical presentation of *Look Before You Leap: Hangin'* as it might be experienced by an audience member, rather than to simply 'tell the story'. I feel this will help impart more of the nature of the experience that is so much a part of this enquiry. In this I beg a little creative indulgence as I try to create an experience, mixing description, audience point of view narration, and the script, rather than merely transcribing the video or a performance. In places I have used pieces of the *Look Before You Leap: Hangin'* script. The underlined portions of the script segments below indicate those parts of the script which are intended to be translated in rehearsal – which is discussed further in the chapter titled *Fostering Identification* - and not words which are to be emphasised in performance. The script has principle characters named Cathy, Chris, Lara, Rob, Jan, James and Mr Olsen and when I refer to the characters in what follows, and the rest of the dissertation, I use these names. However in production the characters' names change depending on the language and area of focus – which is discussed further in the chapter titled *Fostering Identification*. In the Tour 7, 2007 production, the names used were Zandi, Siya, Lebo, S'bu, Jan, James and Mr Tshabalala respectively. Attached, as Appendix 1, is the video-ed version of the show, as well as a short, five minute documentary of an arepp:Theatre for Life performance-day on a DVD, both of which are provided to give visual and auditory substance to the experience which the written words cannot. I would suggest that the reader view the five minute segment, titled *arepp:Theatre for Life* on the DVD menu, now if at all possible, as the segment contextualises the first chapter and phenomenologically roots what is to follow. The entire script is attached as Appendix 2.

arepp:Theatre for Life presents *Look Before You Leap: Hangin'...*

The double classroom has its desks stacked, haphazardly, on top of each other against the side and back walls of the room. The chairs have been set out in rows facing the front (where the (green) blackboard is). In front of the blackboard three slightly different sized, multicoloured, wire-mesh screens on

wheels are standing at angles to each other, defining the space, and adorned with items of clothing such as jackets and hats, and a few objects such as a toilet roll and a popcorn box. In front of each screen are two bright coloured milk crates stacked upon each other like blocks. In the front of this set 'stage' are the four arepp:Theatre for Life actors, dressed in black trainers, black denims and white school shirts and ties. They are directing people where to sit; trying to make sure that they don't sit on the stacked up desks with their backs leaning against the wall, but rather in the chairs facing the front, towards the screens. Getting everybody into the room and seating them takes time; the actors keep having to move people, especially the older boys, off the desks, while teachers move around the room loudly interacting with 'their' class, and also separating various people. Everyone is talking. Suddenly everyone is inside. The door is shut. A teacher shouts "Quiet" - several times. The room quietens, eventually. The teacher reminds everyone that they're about to see a show, about AIDS and choices, and that they must behave, pay attention, keep quiet and learn something. (S)he then defers to the actors.

The four actors are standing in front of the screens. One of them comes forward, introduces themselves as from arepp:Theatre for Life and says that they're going to do a play about 'friends, family and some of the choices we have to make' (Bilbrough 2000:2). (S)he explains that after the show the teachers, except for the Life Orientation teacher, are going to leave and that then there will be a time for the audience to talk 'about the themes in the play, and what you feel about the characters and their choices. We will also talk about anything else that you might want to talk about from the play. It will be a time for you to talk about your feelings and thoughts' (Bilbrough 2000:2).

Then the actors bow and move to stand facing the blackboard.

A school bell sounds. There is a pause, then some current and youth-associated popular "hit" song starts to play, very loudly. The (four) actors appear, full of energy, carrying school bags and excited - school is out for another day. We see them go through a series of very typical teen moves - saying goodbye to each other in the way only the young & hip supposedly do; very much the 'young and in crowd' interacting ala Hollywood or TV, hand slapping, holding hands, air kissing. The idea is to get across the look and feel

of the opening credits to just such a teen soap, drama or movie. Then, just as we're getting to say the last third of the music the actors freeze downstage in some typical 'ideal teen relationship' tableau (Bilbrough 2000:3).

Suddenly Cathy walks out to the front, pushing aside the other actors who have frozen in the tableau, and says "enough". She 'shoo's' the other actors out of the tableau and offstage, walks downstage, introduces herself and apologises to the audience for the false tone of the opening, explaining how it's nothing like the reality at her school. Chris comes down to join her, agreeing:

CATHY <disgusted> Okay, okay, that's quite enough.
<sarcastic> Thank you! (She sort of shoo's the actors away)
(To audience, embarrassed) I am sorry, no really, and I promise this sort of thing (indicating the whole scene that has just occurred) will not happen again.
I mean this is just so not what happens at my school. Hello!

CHRIS (To Audience) < same tone as Cathy> I agree. I mean, like, who decided that school was about the "pretty people" being happy and finding true, perfect love?

CATHY Exactly. Just once I would like to see a movie or T.V. show about "unperfect unpretty" people...

CHRIS who don't get the girl...

CATHY or the guy...

CHRIS and when they do make like a serious mistake...doing drugs...

CATHY or 'borrowing' the car and driving drunk...

CHRIS they get horribly addicted, or crash and ruin their lives...

CATHY <vehemently> or just DIE!

CHRIS (Turning to her) <shocked' Cathy!

CATHY Sorry, but sometimes...

- (To audience) You know, just once I would like to see something that actually has something to do with my life, and my problems...
- CHRIS and, where nobody understands, and nobody forgives in the final frame,
- CATHY and where you actually have to live with your choices,
- CHRIS 'cause sometimes there is no such thing as second chances.
- CATHY That's it. (Back to audience) I mean, don't get me wrong. I like movies, and I do want to find the 'perfect guy' and 'true love'. I'm just so not sure that Brad Pitt is him, if you know what I mean.
- CHRIS And I really feel cheated sometimes when it only ever works out for the 'pretty people', the 'in crowd'.
- CATHY (To audience, extending her hand) Hi, I'm Cathy. Catherine Brady.
- CHRIS (To audience, extending his) And I'm Chris, ... no relation.
- CATHY Welcome to *our* school, our lives...
- CHRIS Boringville 90210 (Bilbrough 2000:3).

Then, between the two of them, talking to each other, and the audience, they start sharing aspects of their more 'mundane and ordinary' lives; where they aren't especially popular, clever or talented; where they have problems with their parents, their teachers and their friends; where they wrestle with choices, desires and expectations; and especially where they struggle to understand relationships and to find, or interact, or even like the right partner. These moments are portrayed almost like 'memories', snippets acted out between either Cathy or Chris and the various characters, played by the other two actors, who make up their telling – teachers, parents, friends – while the other looks on and comments and asks questions. The three screens and the milk crates get moved and turned, stacked and shaped, before, through and after each memory by the characters, fluidly as they form or disband the memory-moments, walking in and out' as part of the ongoing discussion/action. Different popular tunes underscore different moments.

Chris and Cathy lead us through encounters with Cathy's best friend and boy-tease, Lara; Chris's more popular, 'ladies'-man' class mate, Rob; Jan, Rob's pretty, perfect girlfriend; James, Chris's close best friend; and Mr Olsen, a virile student teacher. They experience a few crushes, a few dates, some teasing, a frantic pregnancy test, illicit drug use, a bout of anorexic vomiting, some very determined sexual manipulation, rejection, condoms and a whole lot of kissing. All the way through the audience has laughed and talked; excitedly shouting encouragement and derision toward the characters. As the play draws to an end Mr Olsen has Cathy over a barrel after catching her smoking marijuana at school, for which he intends to keep silent in return for sexual favours; Chris has been rejected by his latest date and instead kissed by his best friend James; and Lara takes a handful of pills after performing a home AIDS test. At this moment:

There is a pause as the two of them look at Lara. Then they get up, turn, face the front and walk down stage.

CATHY (To Audience) Hi, I'm Cathy. Catherine Brady.

CHRIS (To Audience) And I'm Chris ... no relation.

CATHY Welcome to *our* school, *our* lives...

CHRIS real lives ... where there just aren't always second chances...

CATHY or happy endings.

They clasp hands together and bow. The other two come downstage and join them, and music starts to play. They bow again.

ENDS (Billbrough 2000:26).

The audience erupts into applause, with some whistling and other vocalisations. The team bows again and then asks everyone to give themselves a big hand for being such a great audience. They start applauding the audience. Then the teachers, except for the Life Orientation teacher, leave the room, amidst noises of excitement and approval. Once they're gone, a performer tells the audience that it's now their turn:

Now this is a time for you to talk with us about the themes in the play, and what you feel about the characters and their

choices. We can also talk about anything else about the play that you want to or anything else that it made you think about. So are there any questions that you have, or any feelings you would like to share with us? (Bilbrough 2000:26)

The room erupts in hands, whispering, shuffling, talking, and jostling. A hand is acknowledged, a question asked, and a discussion begins.

The record of questions asked during the facilitations sessions of Tour 7 2007 are as follows:

384 questions were recorded, of which 139 were recorded as being 'different', while the balance were repeats of the same questions. 183 questions were initiated from the audiences, while 202 questions arose from the reflection processes as follow-on questions lead by the facilitators. The team 'coded' the topics the questions dealt with according to arepp:Theatre for Life's pedagogical issues, as discussed previously in chapter one, as Abuse [1], HIV/AIDS [49], Identity [99], Rights [4], Relationships [101], Reproductive Health [34], Sex & Sexuality [77], Substance Use [26], Performing [14], Personal/Team [1] (arepp:TfL 2007k).

CHAPTER THREE: CREATING LIFE-EXPERIENCES - the conceptual framework

This chapter sets out the central argument of this dissertation which is that when an audience's experience of a theatre production becomes a peak experience, this then serves as a 'real' or *life* experience for the purposes of modelling cognitive learning behaviours amongst adolescents, and thereby developing their self-efficacy by means of experiential learning. The chapter begins with the audiences' responses to *Look Before You Leap: Hangin'* in 2007. These are then examined in the light of theatrical *peak-experiences* and how such experiences coincide with Bandura's social cognitive theory for the learning of behaviour through observation. The nature of theatre as a participatory 'event' which occurs within, and reflects, references and plays the social, cultural, and theatrical contexts of the audience is then discussed, along with how the theatrical experience is 'observed' and communicated. The notion of presenting or modelling desired behaviours for the purposes of cognitive learning is examined next, along with the influence of narrative and the role that diegesis has to play in the experience of a modelling event as 'real'. The issues of effecting behaviour change, particularly with regard to adolescent sexuality behaviours, and the role and importance of self-efficacy in managing behavioural actions and choices is then discussed. Finally, Theatre's pedagogical ability to create a modelling experience that is then engaged with and reflected upon as experiential learning for the development of self-efficacy is explored.

THE AUDIENCE'S RESPONSE

From an examination of the responses captured on the post show evaluation forms of the Tour 7, 2007 production of *Look Before You Leap: Hangin'*, the impact on the self-efficacy of the audience, as reflected in the 2005 Nell and Shapiro study, seems to lie in the nature of the audience's experience of the presentations. The adolescent audience members report being absorbed, engaged, involved or 'caught up' in the production, and consistently report on their experience of the performance as being 'real' and 'true'. They indicate that it was 'true to life', that it was 'about them' and that they felt that 'their stories', 'their lives' and 'their issues' were being represented:

'What we saw was very true. It was real. Thank you very much' (Learner Evaluation 54).

'The play was one of absolutely certainty and truth. It showed how teenagers are faced with problem' (Learner Evaluation 10).

'The play was great, it deals with the challenges that most of our youths come across. It also shows how some of the things are done. What I liked most about the play was that the play showed what is happening in real life' (Learner Evaluation 6).

'It really connected to the way we, as teenagers think' (Learner Evaluation 25).

Even the teachers who form part of the audience but who are not the intended beneficiaries of the production report these feelings.

'Real life situations and outcomes. According with the real problems we encountering in our school' (Educator Evaluation 15).

'It was superb because it was a true reflection of what is happening in everyday real life' (Educator Evaluation 32).

'Event's depicted very real to the school' (Educator Evaluation 68).

The audience go on to indicate they have been personally affected, 'moved', or changed in some way because of the experience; that they see and feel things differently; that they have had some sort of personal epiphany or significant revelation because of the performance.

'It meant a lot to me because I could never ask stuff like this to my parents and ja I would not mind if I had to do it again' (Learner Evaluation 16).

'This play was a real eye opener. We, as youth, have become desensitized to issues affecting us. The play let us open our selves up and share with each other things that affect all of us. I now feel that I am better equipped to deal with such situations' (Learner Evaluation 69).

'It was a life changing experience. It made me think' (Learner Evaluation 67).

The content, or the meaning of that epiphany – what it was specifically that they learnt, what it meant to them, or how it made them feel - differs widely from individual to individual although it is usually (but not always) somewhere

within the broad landscape of sexuality (arepp:theatre for Life's pedagogical concern).

'It taught me more about love and trust and the way to take action when there is a bad situation' (Learner Evaluation 52).

'Seeing the play made me realise that nobody is perfect and some people release stress in different bad ways' (Learner Evaluation 49).

'It meant a lot to me because it goes in-depth in things we didn't know. It made me think before I do anything in life' (Learner Evaluation 43).

'It taught us a lot about life and myself to respect my body or myself' (Learner Evaluation 27).

'The play has answered so many questions that I had. The thought of being pressured by a friend has puzzled me into doing wrong but now I have the power to say no and yes when I feel like' (Learner Evaluation 12).

What is consistent, irrespective of the actual content or meaning, is the conviction, feeling, or belief that the experience has some personal significance, value or meaning for them beyond that of the performance.

'I feel that everything have it own time so I don't have to be hurry. I feel like I can come to our community and motivate other people. I really felt that it is your choice to everything no one to control you' (Learner Evaluation 37a).

'It mean that if you are a person in life you must know what is right for you not just do something to make some feel happy' (Learner Evaluation 37b).

'I loved every part of the show, it was short but touched all the problems that we as teenagers go through. It's the best play I've ever seen. It was funny filled with laughter but taught me a lot. I'm really glad that I had the chances to see this special play. The things I've learnt here will live in me forever. Thanks' (Learner Evaluation 4).

The experience of the production appears to have become what Peter Eversmann calls a *peak-experience* – 'performances that are highly valued by the individual; productions that can be said to represent a "real event" for this onlooker' (Eversmann, 2004: 139); an experience that has engaged the audience member on a sensory, emotional, intellectual and interactive level.

THEATRICAL PEAK EXPERIENCES

In a study examining the nature of the aesthetic experience of theatre Eversmann noted 'remarkable parallels in the accounts by individuals of how they experienced moments of significance in the theatre' (Eversmann, 2004: 139) particularly when those audience members reported being completely caught up in the production, in what he termed 'theatrical *peak experiences* [italics original]' (Eversmann, 2004: 139). He found that these individuals engaged on four levels with these theatre performances that they felt a special affinity for. These were the *perceptual dimension* in which the spectator experienced the production but without interpreting or making meaning of the experience, essentially their 'lived' sensory engagement with the show; the *cognitive dimension* in which the spectator intellectually processed the performance, recognising it, 'making sense' of it and interpreting it in relation to themselves and their prior knowledge; the *emotive dimension* in which the spectators had feelings about the production, both with regard to the content of the production and to the theatre experience as a whole; and finally the *communicative dimension* in which the spectator interacted with all elements of the performance, and the collective audience through the integration and interaction of the other three dimensions. It is the engagement and overlapping of these four levels, coupled with the collective, time bound, immediate and transparent nature of the theatre that characterises the 'theatrical *peak experience*' which the audience members then report as having significant and particular relevance and meaning for them (Eversmann, 2004). He suggests that it might be in the very act of experiencing the theatre as both simultaneously fiction and as real, and constantly moving between these two states that the immediacy, pertinence, reality and significance of the experience occurs. 'The spectator is watching on two tracks as it were; sometimes focusing more attention on the aesthetic qualities, then again more on identification and empathy – depending on the demands of the theatrical stimulus, the conventions and the individual's own preferences' (Eversmann, 2004:143).

The implication, as Eversmann notes, is that in peak experiences the experience of the production also becomes a *life experience* for the audience member, because of the significance or meaning that it attains for that

individual. A significance or meaning that is not attached to the production but to the experience;

'it meant a lot because I learned different things & everything I learnt comes to me as an advantage towards getting a better future' (Learner Evaluation 22).

The experience of the production transcends into a 'real event' for that audience member;

'it (the show) also showed us a new perspective in our lives' (Learner Evaluation 23).

It becomes personalised into a life experience that has personal, individual value and meaning for them;

'I thought that it was pretty much inspiring for our lives and how to think before doing anything in life' (Learner Evaluation 33).

Cognitively the production has become a nodal event within a process for the audience member: the process of their experience and understanding of themselves and their reality on the one hand and their process of making meaning on the other. The event gains significance because it represents a highlighting and connecting of meanings from the audience member's past, and potentially for their future, experiences. The experience enriches their understanding by adding layers and complexities to those meanings. The experience becomes absorbed, integrated and stored with other, similar experiences, in the reservoir of life experiences, learnings and memories that comprise that individual's life, knowledge and understanding.

It is here that the synergy with social cognitive theory resides.

SOCIAL COGNITIVE THEORY

In social cognitive theory, also sometimes referred to as social learning theory (Bandura 1977), Albert Bandura contends that human learning occurs in a social context in which people learn by observing and imitating the behaviour, and the outcomes of the behaviour, of others. Social cognitive theory proposes that there is a reciprocal causal relationship between the environment, the person and the behaviour, and that each influences, and can influence the other; what Bandura calls 'reciprocal determinism' (Bandura

1977, 1986, 1997). For Bandura reciprocal determinism positions people as neither 'powerless objects controlled by environmental forces nor free agents who can become whatever they choose' (Bandura 1977: vii). Cognitive self-regulatory factors and processes such as awareness and expectation of environmental and internal determinants, and reinforcements such as reward or punishment play a significant role in shaping the learning behaviours that people choose to perform, as not all learned behaviours are translated into actions. Behaviour is then determined by the observer's intention to perform the behaviour, which is comprised of their beliefs, attitudes and values regarding that behaviour, their perceived behavioural control or efficacy, and the influence of the environmental or social factors. The behavioural action, or choice, is based on a judgement of the 'outcome expectancies' or consequences within this landscape and is influenced by the weight the various determinants, mitigating factors and reinforcements carry for the individual or group. Social cognitive theory sees this as a dynamic and constantly changing interaction between personal factors (knowledge, expectations, and attitudes), efficacy factors (skills, ability and confidence) and environmental factors (social norms, access to information, products and services, and the ability to influence others). While all behaviour is therefore cognitive, or by choice, the individual may be unaware of the various determinates or the way in which the latter may be influencing their opinions and 'judgements'. In the social cognitive sense, people learn by observing the behaviour of others and how that behaviour interacts with the environment in which it occurs, and what that then means for them personally or as a group. This is referred to as 'observational learning'. (Bandura 1977, 1986, 1992, 1997. Ormrod 1999. Steyn 2005).

Observational learning occurs primarily through *modelling*. Starting as children, individuals learn to model their behaviour based on their personal experiences, which conditions them, and their observation of the actions, and the consequences of the actions, of others. Modelling can occur in various ways: through a *live model* where the actual person engages in the actual behaviour, that is direct observation of the behaviour; through an *instructional* or '*verbal*' *model* where the behaviour is described and explained, which is substituted or guided observation of the behaviour; and through a *symbolic* or *vicarious model* where a character such as in a film, television show or play

displays the behaviour, which is representative observation of the behaviour (Bandura 1977:22-29,1997:79-95).

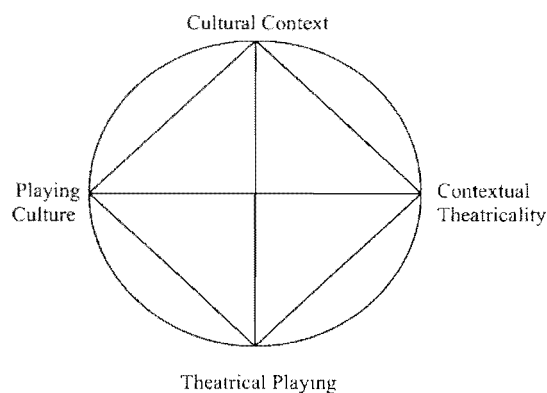
In terms of this observational notion of learning, it is through modelling that the pedagogical potential of a theatre production lies. Theatre is simultaneously representational (presenting an image or a likeness of a thing), ostensive (it is what is shown; explicitly, denotatively) and phenomenological (it is experienced as an event). The audience is simultaneously observing and experiencing. The shared experience is simultaneously perceptual, cognitive and emotional; individual and collective. In social cognitive terms a theatre production has the potential to simultaneously model directly, instructionally and symbolically. Through the theatre, a modelled behaviour, its determinants and its expected outcomes, can be represented, imitated and directly observed. If we learn through observation of our reality, then it is in theatre's ability to facsimile or 'simulate the real' that its pedagogy lies: 'theatre is the one place where society collects to look upon itself as a third-person other' (States 1985:39).

THE THEATRICAL EVENT

For Sauter (2004, 2006) all theatre takes place in the form of an event, and what distinguishes the *theatrical event* from normal everyday life is that there are two parties involved, one doing or performing a thing and the other observing and acknowledging that performance in the moment of its occurrence; 'a theatrical event can be described as the interaction between performer(s) and spectator(s), during a given time, in a specific place, and under certain circumstances' (Sauter 2006:3). Theatre is thus performance for an audience. Theatre in this context stands for all kinds of theatrical performances, not just the narrowly defined notion of the building in which such performances may occur, and acknowledges that 'the notion of what the term "theatre" designates is highly dependant on the historical, geographical and semantic context in which it appears' (Sauter 2006:9). It is not the content or form of the performance that distinguishes or determines the theatrical occurrence, but what constitutes its *eventness* - 'eventness stands for the here and now, for mutual interaction, for the uniqueness of the experience' (Sauter 2006:8). For Sauter 'playing' is fundamental to the theatrical event, which is understood by both performer and observer through a series of

'rules' or codes, and in which the player becomes subordinate to what is being played for the purpose of observation by the non-player. Playing is not pretending; it is an agreed form of enacting something, for an understood purpose. In this way the theatrical event becomes a living act of communication between the two parties. The theatrical event is an ephemeral, once-off, shared experience that is only preserved in memory and is defined by the theatrical, cultural and social context in which it occurs. (Sauter 2004, 2006).

Sauter defines the constituents of the theatrical event as an interrelated spherical continuum between what he terms *Playing Culture*, *Cultural Contexts*, *Contextual Theatricality* and *Theatrical Playing*, drawing attention to the circular interaction in the terminology to stress the interconnectedness, lack of hierarchy and presence of all segments in all theatrical events (Sauter 2004, 2006). Diagrammatically Sauter represents the Theatrical Event and the relationship of the segments as follows:



(Sauter 2004:6)

Playing Culture refers to the concept that all theatrical activities are a specific form of human expression – the playing or performing or enacting of culture in its broadest anthropological sense – designed to be experienced in a specific time and space. In this, playing culture is different from written or recorded culture because of its performative, embodied and ephemeral nature. In playing culture the skills to play, and the understanding of the 'rules' of playing, are primarily acquired, learned and transferred tacitly, through the physical experience, for both the players and the spectators. Theatre is therefore part of playing culture as much as sporting events, social dancing, concerts, religious services or political rallies. *Cultural Context* is the specific

socio-political context in which every theatrical event takes place. There is a socio-political aspect to both the content and the manner in which the performance is presented and there is a socio-political aspect to the manner in which the performance is received and interpreted. All human expression is influenced by the social, cultural and political contexts in which it occurs and is affected by the power relationships which exist within that context, whether they are obvious or hidden, intentional or unacknowledged. *Contextual Theatricality* refers to the artistic, organisational and structural conventions of the theatrical event in its specific context. The theatrical event occurs within a specific theatrical context where the notion of theatre or a theatrical performance resides within a historical, regional and conceptual framework. Finally *Theatrical Playing* is 'the actual communication between the performer and the spectator during the event' (Sauter 2004:12) – the experience of the performance. Performance is primarily about communication. Again, as in playing culture, the concept of 'playing' is not to be seen as synonymous with 'pretending something' but rather with performing, embodying or enacting something for a participating, involved audience. 'The relationship between performers and spectators is mutual, both parties being aware of and involved in the process of playing' (Sauter 2006:35). The role, place and participation of the audience is a crucial, interdependent and integral part of the theatrical event; it is through, for and because of the audience that the event becomes an experience (Sauter 2004, 2006). Theatre is therefore a participatory event which occurs within, and reflects, references and *plays* the social, cultural and theatrical contexts of the audience, and as such is not only about the performance but also about the audience and their concerns, situation and circumstances.

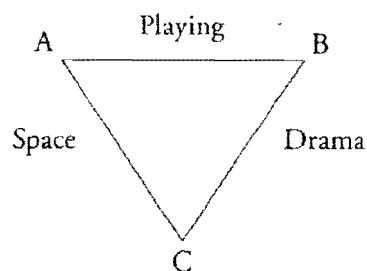
There are a number of ways of attempting to understand the nature of the communication that occurs during the experience of a performance. The act of presentation exists on several levels at the same time; the phenomenological (the perceived event), the representational (a depiction of reality) and the conceptual (relating of theoretical or abstract ideas and thoughts) (Beckerman 1990). The juxtaposition and interaction of these levels and the overlapping frames of the fictional, presented world and reality leads theatre towards ontology and the production of meaning through mimesis (the imitation of life), metaphor (figurative representation) and metonymy (where

an attribute of a thing stands for the thing itself) (Fuchs 1996, States 1985). 'Theatre is a means of looking objectively at the subjective life' (States 1985:39). Theatre communicates mainly through ostension, the denotative action of 'showing, exhibiting, or making manifest' (Oxford English Dictionary 2nd Ed, online version) and iconic identity, where elements from reality are placed in a fictional frame where they refer to themselves in reality (Eversman 2004). This has the effect of creating an impression of both transparency and immediacy between the fictional frame and reality, contributing to the perception of the fictional world being and referring to the real world (Eversman 2004, O'Toole 1992, Schoenmakers 1992). A phenomenal fictional world is made manifest for the audience to experience in time and space, where the signs of that world are also what they are in the real world – the actor playing a person is actually a person. The audience therefore processes the event simultaneously on two levels, as fiction and as real. On one level the audience is aware of the fiction, to which they both are contributing and agreeing, on another they are experiencing a real event at which they are present (Schoenmakers 1992). It is this that leads to metaxis which Boal defined as 'the state of belonging completely and simultaneously to two different, autonomous worlds: the image of reality and the reality of the image' (Boal 1995: 43). The suspension of disbelief, as part of the audience's contribution to the fictional world, is assisted by the phenomenal reality of the experience.

What makes the theatrical event *theatre*, or theatrical playing, as opposed to other representative forms of expression, such as television, film or novels, lies in the nature of the relationship between the performer, the character and the audience. It is through acting that theatrical playing is primarily defined; 'in theatre everything happens through the actor' (States 1985: 139). The central role of acting as communication has been true for theatre practitioners as diverse as Stanislavsky, Grotowski, Brecht, Brook and Boal, and in theatrical styles as diverse as naturalism, expressionism, surrealism and theatre of the absurd. Even Meyerhold was attempting to replace the actor with mechanics which could achieve the same level of communication (Fuchs 1996, States 1985, Zarrilli 2002, 2006). The primacy of acting holds true for both theatre practitioners and audience. In a study entitled *Theatre Talks* Sauter (2006) observed that the evaluation of a performance as positive was directly

proportional to the evaluator's appreciation of the acting, irrespective of the type or style of performance; and acting always scored higher than the overall performance rating, leading him to conclude that acting holds a central position in the audience's appreciation of the performance. The study further indicated that in instances where audience members did not appreciate the acting and thus the performance they tended not to discuss the content at all and that it was only when the acting and thus the performance was appreciated in positive terms that the spectators would engage in discussions about the content of the production (Sauter 2006: 41).

In 1966 Eric Bentley defined a formula for theatrical communication between the actor and the audience as 'A impersonates B while C looks on' (Bentley in Sauter 2006:46) indicating the notion that in theatre, communication occurs through the relationship between the performer (A), the character (B) and the audience (C), as opposed to a more conventional sender-message-receiver model of communication (Sauter 2006). It is in the creation of character (B) that both the audience and the actor 'agree' to the embodiment of the fictional world, which manifests in the performer (States 1985, Zarrilli 2002). The actor is thus operating on two levels; as the performer which States (1985) called the 'self-expressive mode', and in a 'representational mode' as the character. The character, however, is simultaneously a product of both the performer and the audience – the role of which States termed the 'collaborative mode' (Sauter 2006, States 1985). Character is an agreement between both parties, the performer and the audience, and consists of the codes, contexts and signs that both understand as the means to communicate (Sauter 2006, Zarrilli 2002). Mori's model of theatrical playing diagrammatically represents the relationship between performer (A), character (B) and audience (C):



(Sauter 2006:49)

Setting each of the parties at points of an equilateral triangle not only demonstrates the reciprocal interrelationship between the performer, the

audience and the character but also indicates how each 'side' of the relationship is dependant on the 'point' of the other for communication to occur. In other words, the performer's playing of the character is dependent on the involvement of the audience, whilst the audience's experience of the character (the fictional drama) is dependent on the involvement of the actor, finally the performer and the audience's engagement in the theatrical event is dependent on their collusion in the character in time and space (Sauter 2006).

This representation of the relationship between the performer, the character and the audience is useful to illuminate the process of communication and interaction that occur during a performance; however it must be remembered that the character in this relationship is a fictional construct. The process of acting results in the manifestation of the fictional character, as understood through the codes, conventions and expectations of both the performer and the audience. The performer does not become, or pretend to become the character, but rather embodies the character. The performer's presence, the self-expressive "I, the actor", is not denied in the theatrical event (States 1985). Similarly the audience does not believe or pretend that the performer is not present and engaged in the act of presentation. Both parties are simultaneously aware of each other; neither the performer nor the audience pretends that the audience is not there, irrespective of whether they directly acknowledge each other or not. 'It is because the spectators and actors are both present in the theatre that the actor can return the spectator's gaze and the spectators can see one another, thus setting off the play of looks and energy that ... are essential components of the theatre event' (McAuley in Sauter 2006:44). The creation of character is a collaborative effort for the purposes of manifesting the theatrical event during which the performer and the audience communicate on a multiplicity of levels (Sauter 2006, States 1985, Zarilli 2002).

Sauter (2006) distinguishes three levels of simultaneous interactive communication between the performer who is presenting and the audience who are both emotionally and cognitively perceiving, which he calls the *sensory*, *artistic* and *symbolic* (Sauter 2006:52). On the *sensory* level the performer is exhibiting their physical self and the audience is reacting to that self through the filter of their expectations of and affinity towards it. On the

sensory level it is the actor's physical attributes such as age, stature, appearance and physicality which determine the audience's engagement and interest; the audience reacts according to their age, gender, sexuality, ethnicity, class and their expectations, evaluating their affinity, both intellectually and intuitively, towards what they perceive; determining if they like what they see and if it fits what they expect. On the *artistic* level the performer's encoded actions, expressions and style are evaluated and appreciated by the audience, again on both an intuitive, emotional level and on an intellectual, cognitive one. It is on the artistic level that theatrical style, form and genre communicate; the audience decoding the presentation according to their knowledge, understanding and appreciation of the form of theatrical presentation. This does not imply a value or an 'appreciation' scale to the performance that is dependent on one's understanding of theatre, but rather that the audience derives their pleasure and satisfaction (or not) in accordance with their ability to interpret the performance. If the audience does not have knowledge of the codes of a particular theatrical form or genre, they will be unable to appraise it, but this does not necessarily mean that they will be unable to enjoy or derive pleasure from it. Finally on the *symbolic* level the performer embodies the fictional character which the audience interprets, identifies and empathises with, again on both an emotional and a cognitive level. It is on the symbolic level that the audience engages in the suspension of disbelief, colluding with the performer in the manifestation of the fictional world: 'suspension of disbelief does not depend in the least on ... a photographic likeness of the image to reality. It depends only on the power of the image to serve as a channel for what of reality is of immediate interest to the audience' (States 1985:185). It is only through the audience's agreement and participation that the character can exist. It is also on the symbolic level that the audience makes meaning of the performance, interpreting the presented signs and actions as carrying a meaning beyond what they observe.

It is important to note that it is the audience which interprets and makes meaning of the theatrical event, and not the performer (or the performance). The performer embodies the character, the fiction, through their physical being and their encoded actions, but the performer does not transmit or communicate meaning; meaning is constructed by the audience through their

emotional and cognitive reactions and interpretations as filtered through their personal contexts, expectations and ability. The three levels of communication between the performer and the audience during the theatrical event occur simultaneously and are dynamically interrelated; both the performer and the audience shift back and forth continuously between levels, the performer striving to hold the audience's attention and the audience processing and striving to make meaning (Sauter 2006).

Sauter's model of theatrical communication is in accord with Eversman's findings regarding how a theatrical event becomes a peak experience for the audience; when the audience is sensually, cognitively and emotionally engaged and communicating in the participatory experience: the event becomes 'real' and part of the life experiences of that audience. Consequently, if human behaviour is learned primarily through experience and observation, it follows that theatre is ideally pedagogically suited to teach it. It is through acting that modelling is made manifest for the purposes of social cognitive learning.

MODELLING

Not all observed behaviours are effectively learned, however. Bandura determined that four types of processes are necessary for effective modelling to occur. The first type is '*Attentional Processes*' where the observer must pay attention to the model (the person who is modelling the behaviour). Distractions detract from the learning; the more focussed the individual is on the model, the more effective the learning. The model therefore needs to engender and maintain the observers' interest. If the model is interesting, engaging and relevant, the observer pays more attention. If the model is attractive, or prestigious, or appears to be particularly competent, the observer pays more attention. And if the model seems more like the observer or the observer aspires to be more like the model, the observer pays more attention. Next the observer must be able to remember and recall the behaviour that has been observed; the '*Retention Processes*'. The observer's cognitive skills play a significant role here, the way they process, associate, interpret and remember. Repetition of the modelling, and opportunities to rehearse and practice the behaviour can assist significantly with the retention and recall of the behaviour. The more the behaviour is repeated and

practiced, the greater the observer's retention and recall. The third set of processes is the '*Reproduction Processes*' in which the observer reproduces or replicates the behaviour. Here it is the observer's skills, ability and confidence – their efficacy beliefs - regarding both themselves and the behaviour that determine their ability to replicate the behaviour. The observer's ability to self-monitor and self-observe plays a role here, the more the observer is able to both perform and self-assess their performance, the more informed and developed the target action or behaviour. Lastly there are the '*Motivational Processes*' - the observer must want to reproduce the behaviour that has been modelled. It is in the area of motivation that environmental and internal determinants, expectations, reinforcement and punishment have a bearing. Not all behaviours that are learnt are performed. The observer must have a reasonable expectation that performing the behaviour will have a beneficial or rewarding result. (Bandura 1977:22-29,1997:79-95).

It therefore follows that it is not enough simply to observe a model in order to learn from it, or to reproduce that learning; the act (or event) of observation needs to engage the observer as completely as possible; sensually, emotionally and cognitively. It needs to keep, hold and focus the spectator's attention; it needs to cognitively engage the observer in understanding, processing and storing, and in the making of meaning; it needs to build confidence and the ability to copy the behaviour; and it needs to motivate the observer to want to copy the behaviour. The modelled behaviour needs to be experienced subjectively as 'real' so that it appears to be synonymous with the observer's own experience of reality. The experience of the modelling needs to become a *life experience* for the observer for effective learning to occur. If we do learn from what we observe, then the closer the experience of the observation comes to a peak experience the better.

In presentational terms therefore it is not sufficient simply to present a representative modelled behaviour without taking into account the narrative framework of that presentation, evoked by the very act of presentation (performance to an audience) itself, nor to assume that the presented model has the same reality, the same veracity or the same narrative diegesis as an

actual model would, simply because the presentation is representing and simulating supposed 'reality' and 'actual' behaviour.

NARRATIVE

Narrative, or the telling of a story, has a strong influence on the way people process and interpret an event. 'People understand social reality as stories' (Trzebiński 2005:15). The organising of knowledge and understanding through the process of narrative, where characters try to realise their desires and overcome the problems that hinder them, is one of the earliest and most significant cognitive means of making meaning of reality that people learn (Chatman 1978, 1990, Propp 1968, Trzebiński 2005). 'Narratives are implicated in, if not essential for a) enabling us to exercise our imaginations in unique ways; b) developing our everyday understanding of actions performed for reasons; and c) external reflection, evaluation and orientation in our understanding of ourselves and others' (Hutto 2007:2). Within a narrative framework, characters (or symbolic models) can subjectively be experienced to be real because they appear complete and consistent. They have desires and dreams, intentions and goals, pressures and problems. They have lives of their own. They are composed of and surrounded by determinants that influence their actions. The characters could therefore be said to be 'like' the observer. Narrative encourages the observer to identify with the characters and to develop empathy with them, strengthening the learning through the formers' personal involvement with the emotions and motives of the character (Chatman 1978, 1990, Hutto 2007, Trzebiński 2005). Narrative provides the link and the vehicle between ostension and ontology, between observation and personalisation. It is within the framework of narrative that the model gains significance and meaning for the observer, it is through narrative that the modelling is experienced as real.

It is therefore within the framework of narrative that the desired teaching determinants and behaviours belong (or need to be inserted) and layered into the diegesis which is simulating 'reality'. Narrative also allows for the various determinants that may impact on behaviour to be demonstrated and experienced in ways actual observation cannot achieve, because narrative allows for focussing and guiding the observer's attention through the choices of objects, events and form that tell the story. In terms of narrative, the

characters, events and settings can all be focussed on the pedagogical intent. It is theatre's representational, ostensive and phenomenological expression of narrative that gives it pedagogical potential in social cognitive learning terms.

DIEGESIS

Diegesis – in film and narrative theory – is 'the denotative material of the narrative; it includes not only the narration itself, but also the fictional space and time dimensions implied by the narrative' (Monarco 1981:428). Diegesis refers to all the literal, perceptual aspects and interpretations of the narrative expression and is comprised of all the objects, events, spaces and characters of the narrative, including those that are not explicitly presented but inferred. Diegesis is both the discourse of narrative expression (the way it is expressed) and its content (the story). It is the fictional reality of the narrative. It is the diegesis that gives the narrative expression its internal consistency and believability. It is the diegesis that gives the narrative its verisimilitude, its appearance of being true or real or probable. Acceptance of a narrative's diegesis is fundamental to our suspension of disbelief and our acceptance of the fictional world as real or consistent to itself (Bilbrough 1991, Chatman 1978, 1990, Monaco 1981).

If the diegesis of the narrative, the story's 'reality', is not fully, coherently or consistently realised, or if it is too strange or foreign, either in the area of the narrative's content - the story's characters, settings, events or plot - or in the area of the narrative's discourse - the story's style and form - the narrative loses its credibility for the audience, disrupting the audience's experience of the story by requiring them to engage with its structure (Bilbrough 1991, Chatman 1978, 1990).

Pedagogically, diegesis has little or no bearing on an actual modelling event in which an actual person is enacting the actual behaviour: the action is real, happening in the real world. But in a symbolic, representational modelling event a narrative diegetic world is created by the very act of presentation – the enactment of the story of the behaviour to an observer - even if that diegesis is supposed to be 'reality', where the narrative world and the real world are deemed to be synonymous. In terms of modelling then, the verisimilitude of the modelled behaviour is quintessential. If there is a

perceived inconsistency in the diegesis of the model - a narrative 'flaw' - it will interfere with, prevent or disrupt the observer's suspension of disbelief, rupturing the actuality of the modelling and causing the observer to be distracted. The observer may lose interest and attention or not believe the model because they don't perceive it as either internally true (because it is not consistent with the fictional world's reality), or true to the life that the model is supposedly representing or symbolising, or both. This is of particular pedagogical relevance when actively trying to change or influence the real behaviour of the observer through modelling; the desired, modelled and changed behaviour must be experienced to be as real as the behaviour(s) it is supposed, or trying, to replace or alter. Therefore the diegesis of the model must not only be consistent within itself, but also with the audience's experience of the reality in which the behaviour occurs.

Where the intention is actively to try to change or teach new behaviours, particular attention needs to be paid to the inherent narrative and performative qualities of the symbolic model in order for the observer to experience the modelled behaviour as real, because '(e)xperiences that are inconsistent with one's self-beliefs tend to be minimized, discounted or forgotten in re-constructed memory' (Bandura 1997:82).

However there frequently seems to be a schism between how people learn behaviour and how to teach or change it. This disjunction appears to lie in the combination of factors that influence how the individual makes their behaviour choices, and the more determinants there are with regard to the behaviour. The larger the landscape the individual needs to consider for the purpose of making a behavioural judgement, the more complicated attempting to model this behaviour becomes; firstly because of the diegetic requirements of the modelling narrative, and secondly due to the observer's ability to understand and process all the various elements. This is particularly true in relation to adolescent sexuality, where many of the behaviours are initially conceptual, vicariously learned and as yet unperformed (or underperformed) and many of the behavioural determinants appear conflicting and at variance with changing internal feelings and thoughts.

ADOLESCENT SEXUALITY

Adolescence, for the purposes of discussing adolescent sexuality in this dissertation, is the transitional period between childhood and adulthood during which young people experience major physical, cognitive and emotional changes as they prepare for the onset of adult roles and responsibilities – both biologically and socially. It is a period that many adolescents find confusing, disturbing and even frightening as they attempt to manage the extensive physical and hormonal changes of puberty, which they often do not fully comprehend or feel adequately prepared for. The physical changes, driven by significant alterations in body chemistry, affect the adolescents' moods, their sense of self, their self-esteem and self-awareness, and their confidence, and often cause feelings of insecurity, isolation, confusion, anger, frustration and powerlessness as they have no control over what is happening to them. Simultaneously adolescents find themselves grappling with conflicting social pressures and desires as they attempt to juggle their family's acceptance, and their cultural and social upbringing, beliefs and values against their need to fit in, belong to and be accepted by peer groups that are experienced to be increasingly more similar, more appropriate and more suitable to their changing feelings and needs (Baron & Byrne 1991, Greenwood & Fennessy 1984, Mussen et al 1990, Van Rooyen & Ngwenya 1997).

The confusion and rapid changes in puberty often precipitate feelings for young people of having no identity or sense of belonging. Adolescents turn to their peers who appear to be experiencing similar emotions and changes, and create strong peer groupings with group identities and rules of interaction to resolve this. Peers replace family in terms of approval and affirmation, and there is a strong need to fit into a peer grouping and to be accepted and acknowledged by peers. At the same time adolescents are experiencing a change of social role from child to young adult, with an attendant devaluing and separation from parental authority. This tends to manifest as rebelliousness, where they are seen to be testing their parents and authority figures and social limits. They may become critical and argumentative, displaying their independence through acts of bravado and recklessness and engaging in experimentation and 'pushing the boundaries'. Adolescents are seeking to develop in their own way, to discover who they are, and to

eventually become their own adult persons. They are also learning to manage significant changes in their emotional investment in relationships, particularly with regard to intimacy and closeness with others. Sexual desire becomes a 'new' and significant motivator and aspect of their development. Adolescents are constantly aware of new and changing sexual feelings and the need to manage these. They begin to form sexually-based relationships even if these do not necessarily or initially include sexual intercourse. The sexual feelings experienced during puberty are often stronger or more intense than they are in adults because they are so new, and because of the initial hormonal imbalances involved. The experience of sexual desire and the need for sexual release, physical touch, intimacy and love are powerful behavioural motivators that adolescents are only conceptually prepared for. (Bandura 1992, 1997, Baron & Byrne 1991, Greenwood & Fennessy 1984, Mussen et al 1990, Van Rooyen & Ngwenya 1997)

In terms of Bandura's concept of social cognitive learning, the behaviours prompted by a developing sexuality and incipient adulthood have been learned mostly through vicarious or symbolic modelling, and even if they have been rehearsed, practiced or performed in the past, until the onset of adolescence they have not been practised under the influence of the emotional, physical and hormonal determinants that puberty brings to bear. Essentially this means that an adolescent's judgement of the landscape of many adult behaviours and choices has been largely a conceptual and cognitive (and often imposed) exercise that has lacked complete understanding of all the determinants that are actually brought to bear on those behavioural decisions. As the physical and emotional changes of puberty start to have an impact on the landscape of behavioural judgements, adolescents often find themselves in a confusing environment where what they know and understand and have learnt about how they should behave, and the values and beliefs and rewards that support that understanding and choice, are completely at variance with how they feel they should, or want or need, to behave; and the values, beliefs and benefits no longer appear to align with their changing circumstances. Trying to teach or encourage a particular behaviour, or set of choices, in this landscape is therefore complicated by the varying and unstable landscape of determinants and outcome expectations, and the adolescent's competencies and ability to

encompass and evaluate them. As Bandura says '(d)ifficulties arise because knowledge and intentions often conflict with interpersonal pressures and sentiments. In these interpersonal predicaments, the sway of allurements, heightened sexual arousal, desire for social acceptance, coercive pressures, situational constraints, and fear of rejection and personal embarrassment can override the influence of the best informed judgement' (Bandura 1997:180).

EFFECTING BEHAVIOUR CHANGE IN SEXUALITY EDUCATION

The broadly disseminated models for behaviour change within the health and social development paradigms posit that in order to change a behaviour an individual needs knowledge and understanding of the behaviour, the beliefs and attitudes she holds towards it, the proscriptions and influences that his social environment may have towards it and the ability to be able to alter it – what are referred to as knowledge, attitude and practice/behaviour change models or KAPB's (Dalrymple 2006). These models are based on the Health Belief model developed by Rosenstock (Rosenstock et al 1988) and its descendants, Ajzen's theory of reasoned action (1988) and its extension, the theory of planned behaviour (Ajzen 1991) and social cognitive and self-efficacy theory (Bandura 1986, 1997). In essence these models posit that, given the appropriate information and an adjustment of attitudes and social and cultural norms, a person could, and would, choose to change the behaviour in question. The route to that understanding and adjustment lies in the person identifying and personalising the issues in question, coming to understand that they, personally, are at risk or under threat and that therefore they need to change their behaviour, attitudes and views to mitigate that risk, and the perceived benefits and barriers to effecting the requisite changes. The attitude that a person has towards the behaviour, and the social norms and beliefs regarding the behaviour, impacts on the person's intention to change it.

With regard to the behavioural choices in relation to sexuality, however, these models tend to overlook the power relationships inherent in sexual interaction due to the involvement of more than just one individual in most sexual activity. Managing sexuality behaviours involves more than making personal behavioural judgments and choices, it requires managing interpersonal

relationships. People have to exercise control and influence over themselves as well as, usually significant and, at least temporarily, highly valued, others. Where people are subject to power dynamics and relationships over which they have, or perceive themselves to have, no control, agency or possible efficacy - no matter what degree of cognitive understanding and preparation regarding the behaviour they have - they will be unable to effect a behavioural choice. Managing behavioural choices in this environment requires having or gaining the skills and understanding necessary to engage with the self and environment before the situation is beyond the person's control and to develop a sense of personal agency over and within their situation, relationships and circumstances.

SELF EFFICACY

For Bandura, a person's beliefs regarding their capabilities within the complex landscape of influences, determinants, power relationships and behavioural judgements, are crucial to their ability to change their behaviour (Bandura 1997). Bandura refers to this ability to change behaviour as *self-efficacy*, which he defines as 'beliefs in one's capabilities to organize and execute the courses of action required to produce given attainments' (Bandura 1997:3). Essentially self-efficacy is a person or a group's feelings of competency and control with regard to a specific behaviour, or choice, or change. In social cognitive theory, self-efficacy influences the choice of, motivations for, and judgements of the likely success of, the behaviours or actions that a person might perform and determines the acquisition of the skills and abilities necessary to effect those choices. Self-efficacy is therefore both an accretive and generative capability in which a person cognitively, emotionally and behaviourally integrates and organises acquired skills and knowledge in order to apply them to a variety of circumstances or situations or to recover from setbacks and failures: what Bandura refers to as *resilient* self-efficacy - 'the strength of personal efficacy built up through prior mastery experiences' (Bandura 1997:178).

The ability of a person to self-reflect, self-assess and self-monitor when making judgements regarding their potential and capacity is thus an essential aspect of self-efficacy, as is their ability to compare and judge their performances with the observed, or predicted, performances of others. For

Bandura 'people are proactive, aspiring organisms who have a hand in shaping their own lives and the social systems that organise, guide and regulate the affairs of their society' (Bandura 1997:vii) and self-efficacy is their means to achieve this agency. Self-efficacy is therefore not only within the jurisdiction of the individual; group pursuits and actions are as dependent on the group's beliefs of the group's ability to effect the desired performances, and are constrained or enhanced by the same determinants and social circumstances as an individual's; '(p)eople's shared belief in their capabilities to produce effects collectively is a crucial ingredient of collective agency' (Bandura 1997:7). Both within an individual and in a group context, it is belief in one's ability, skills and confidence that is the necessary precursor to effect change, whatever that change may be, and that is the purview of self-efficacy (Bandura 1997).

Self-efficacy beliefs are constructed in four ways; *enactive mastery experiences*, *vicarious experiences*, *verbal persuasion* and *physiological and affective states*. (Bandura 1997:79). Enactive mastery experiences are the actual experiences a person has of performing the behaviour and involve cognitive processing of their capability regarding the behaviour and an assessment of the various determinants that impact it, such as their previous successes or failures, the difficulty and effort involved, the circumstances in which it is performed and the amount of external assistance received. Verbal persuasion is where the person's belief in their efficacy is strengthened through external encouragement and affirmation that they have the necessary ability to effect the performance, and is most effective when that affirmation is perceived as realistic by the person concerned. A person's judgement of their ability is also influenced by their physiological and emotional state: stress levels and positive or negative moods or feelings can have a significant impact on their self belief. Finally self-efficacy beliefs are developed vicariously through modelling, where the person judges and assesses their capabilities in relation to the model and with others. In much the same way as with observational learning, the attentive, retentive, reproductive and motivational processes associated with the modelled event determine the effectiveness of the person's comparison, appraisal and reflection (Bandura 1997). Pedagogically it is this vicarious modelling of self-efficacy beliefs that is pertinent. Again, as with observational learning, the experience of the

modelling needs to become a *life experience* for the observer for their self-efficacy beliefs to be effectively constructed.

Self-efficacy is developed firstly by providing the individual with information and understanding about the required action, its determinants and its expected outcomes. Secondly, the person requires opportunities and a safe environment to observe, imitate, experience and reflect on the required action and its consequences. Thirdly; a person needs the skills, confidence and self-belief to effect the required action; and finally positive reinforcement and encouragement to maintain it (Bandura 1997).

In social cognitive theory a person's belief in themselves with respect to their ability to be able to change their behaviour is considered essential in order for them to be able to do so. So while feelings of self-worth are not necessarily essential for self-efficacy, a sense of self-worth and personal esteem can have an important determining role in the choice of behaviour. If a person doesn't see value or worth in themselves or if they do not feel that they are capable, worthwhile citizens they are less likely to change their behaviour or make choices that are predicated in a sense of agency or personal or social development (Bandura 1997). From a social cognitive learning point of view, a sense of self-worth is linked to self-efficacy in that notions of self-concept and self-value are developed and strengthened, or undermined and belittled, in relation to the perceived comparison and assessment of values, beliefs and capabilities of others. In terms of modelling, a person's sense of worth can therefore also be strengthened through their identification, recognition and association with the model.

LEARNING THROUGH THEATRE

Pedagogically the link between theatre, observational learning and self-efficacy is less clear. On the one hand, through modelling, experience of a performance satisfies many of the main criteria for the development of self-efficacy: the provision of information; portrayal and highlighting of determinates for comparison and appraisal - attitudes, beliefs, influences, social and cultural norms etc; and the personalisation of the issues through narrative, identification and empathy. Through the theatre show the audience can be provided with information about the behaviour and see it modelled.

The internal and external determinants can be presented and through the course of the production highlighted, challenged or exposed. The experience of a show provides a safe means for the audience to experience and rehearse (and play) the behaviour, without actually being at risk. The behaviour and its outcomes or consequences are experienced both individually and socially with peers in a context that influences them, re-enforcing outcome expectations and motivations. The engagement of the audience, as simultaneously participants and observers, and the constant movement, communication and reference between those states and levels of cognitive, emotional and aesthetic involvement, encourages and promotes the audience's self-reflexion, self-assessment and capacity to make comparisons. All of these capacities contribute to building feelings of competency, agency and self-worth in relation to the behaviour.

On the other hand, while behaviour may be learnt through observation, the ability and competence to actively change it seems to require more conscious engagement with the various operant influences or determinants than are provided through observation and modelling alone. This is particularly true of the complex behaviours and choices involved in adolescent sexuality, where so many of those influences are obscured, masked and hidden and the majority of the behaviours are conceptual, vicariously learned and as yet unperformed or underperformed. While a theatre show can be used to draw attention to the various determinants both obvious and obscured, the audience needs the opportunity to consciously develop self-efficacy by actively and cognitively engaging with the experience and the issues, contexts and assumptions that affect, permeate, precipitate and influence it.

It is here that the synergy with experiential learning lies.

EXPERIENTIAL LEARNING

Originating in Dewey's philosophical pragmatism, Lewin's social psychology and Piaget's cognitive-developmental epistemology, and as initially popularised by Kolb (1984) the field of experiential learning examines how individuals and groups, (primarily of adults) gain knowledge and make meaning from their direct, lived experience; positing that people learn from reflection, processing, challenging and understanding of what they personally

do or experience (Mezirow 1990). 'Learning may be defined as the process of making new or revised interpretation of the meaning of an experience, which guides subsequent understanding, appreciation, and action' (Mezirow 1990:1). In this, experiential learning is to be distinguished from theories of learning in which individuals gain knowledge of a subject through study of (or by being taught or schooled) that subject without necessarily actually having direct lived experience with that subject, and behaviorist notions of learning where the individual has no conscious control over the impact of the environment (Fenwick 2000, Kolb 1984). Experiential learning's focus is on how the participant, either as an individual or a collective, cognitively makes meaning from their experiences and how this produces knowledge - and what elements, determinates and power relationships within the experience contribute to, impact on or impede that process (Fenwick 2000, 2003, Kolb 1984, Mezirow 1990, Michelson 1999).

According to Mezirow (1990) learning from experience occurs in two forms; *instrumental learning* in which people learn from engaging in task-orientated problem solving or learning from doing, and *communicative learning* in which people learn from understanding the meanings of what others communicate 'concerning values, ideals, feelings, moral decisions, and such concepts as freedom, justice, love, labour, autonomy, commitment and democracy' (Mezirow 1990:8) or learning by interpreting. Understanding is achieved then by critically reflecting on the experience, either empirically or metaphorically (Mezirow 1990). Kolb's (1984) experiential learning theory proposes a cycle of learning which moves through four stages: the *Concrete Experience* followed by *Reflection* on that experience which leads to theorising on the experience (*Abstract Conceptualization*) and finally to adaptation of the next experience (*Active Experimentation*) (Atherton 2005, Kolb 1984). The processes of reflection, conceptualisation and adapted praxis can however be understood to be dynamically and fluidly linked and can occur simultaneously (Fenwick 2003, Mezirow 1990, Michelson 1999) and the notion of cognitive reflection, analysis and conceptualisation can also be achieved through embodied, participatory and contextual discourses with, and within the experience (Fenwick 2000, Michelson 1999, Morris 2005).

Experiential learning focuses on how people can best learn from their experiences. It is specifically participant based, in the sense that it focuses on the people involved in the experience, either individually or collectively learning from that experience and putting that learning into practice. It is also both individual and social in that the learning is considered within the social context of the experience and the other participants. As such, experiential learning is seen as occurring through discourses or in dialogue, as participants judge and validate meanings and assertions empirically (Mezirow 1990, Michelson 1999). Experiential learning is skills and practice based, as it focuses on capacitating the participants to process and learn from their experiences and to put that learning into practice. Experiential learning is thus at its heart transformative and emancipatory, making distinction between the performance of experience that is re-enforcing, habitual and hegemonic, and critical reflection, reassessment and learning followed by reflective, adapted, re-embodied action. In this it is closely aligned with the principles of Action Research. Although the model as initially put forward by Kolb is very cognitive and rational, current thought in experiential learning allows for a variety of approaches and models; because experiential learning is practice based and focussed, it allows for the practice or experience to determine the best means of learning from it (Fenwick 2000, 2003).

Fenwick identifies five approaches or perspectives on experiential learning, which she labels as 'reflection', 'interference', 'participation', 'co-emergence' and 'resistance', each with a slightly different view of knowledge and learning, and each with a different perspective on the role and relationships between the participant, knowledge, and the context; however, 'all share the assumption that certain experiences of cognition can be enhanced in ways that produce outcomes desired by the actors or learners involved' (Fenwick 2000:245).

The 'reflective' perspective is possibly the most prevalent and generally practiced approach to experiential learning, as embodied in Kolb's model, in which the participant actively reviews and reflects on their experience to enable them to 'elaborate, further differentiate, and re-inforce (their) long-established frames of reference or to create new meaning schemes' (Mezirow 1990:5). In this view of learning, the person is the active, determining actor in

a rational, conscious constructive meaning-making process in which knowledge and understanding are rendered into intellectual concepts, or 'meaning schemes' which can then be adapted and transferred to other situations and experiences. In this approach the learner is considered to be relatively autonomous, and although they are affected and influenced by their contexts and surrounding, the meanings that they make are the purview of the learner and at their disposal; the participant is positioned as the agent of the learning. (Fenwick 2000, Mezirow 1990).

In psychoanalytic theory a person learns through coming to terms with and understanding the conflicts generated between the 'interference' in conscious thought and action by the workings of the unconscious. Knowledge is born through the interaction between the unconscious and conscious mind, as the conscious mind struggles to assimilate, 'own' and conceptualize the paradoxes and contradictions of the self and the experience with the unconscious manifestations of dreams, fears and wishes that interfere in the experience. 'Experiential learning is thus coming to tolerate one's own conflicting desires while recovering the selves that are repressed from our terror of full self-knowledge' (Fenwick 2000:252). In this view the process of learning is individual and internal, and can take place entirely as a mental construct produced by psychic conflicts within the individual, while the context, however influential, is quite distinct and separate from the person and the learning. Although the participant may have some agency in the learning, however, it is not a view that necessarily posits control over the knowledge for future external change or agency.

Situated cognition approaches to experiential learning propose that learning is determined by the 'participation' of the person in the situation and emerges from the interaction of the 'community, tools and activities' (Fenwick 2000:253) of that situation: 'In other words, individuals learn as they participate by interacting with the community (with its history, assumptions and cultural values, rules, and patterns of relationship), the tools at hand (including objects, technology, languages and images) and the moment's activity (its purposes, norms, and practical challenges)' (Fenwick 2000:253). Knowledge is part of the constantly changing processes of participating in social activity and occurs in the action and undertaking of an experience in a

particular community. Knowledge and meaning is therefore not the province of the individual but rather is determined by shared actions with others and is shaped by the differing contexts in which those actions occur (Fenwick 2000). In this view knowledge is context dependent and cannot be transferred; rather what is adapted from one situation to another is the learner's ability and skills – their tools - to participate in other contexts and situations. The agency of the learning rests in the participation of the specific group engaged in the particular experience in the context; it is situational, collective and shared.

This view is very similar to what Fenwick terms 'co-emergence' (Fenwick 2000:261), which is an enactivist perspective to experiential learning. For enactivists a person's biological and experiential history is embodied in their physical being; as they interact with the environment the person physically adapts, as does the environment, enacting their knowledge in order to co-exist. In this view the person and the context are inseparable and knowledge exists intrinsically, embodied within both. (Fenwick 2000, Michelson 1999) Learning therefore emerges as the participants – persons and context - interact, the very act of their interaction changing and adapting both and producing further interaction, adaptation and transformation; 'thus the environment and the learner emerge together in the process of cognition' (Fenwick 2000:261). Therefore learning is collective, phenomenological and performative in which people are inseparable elements of the context. In this view the agency of the learning rests within the action and interaction, it is the performance that determines the learning and understanding. 'Learning is thus cast as continuous invention and exploration produced through the relations among consciousness, identity, action and interaction, and objects and structural dynamics of complex systems' (Fenwick 2000:262).

From what Fenwick refers to as the 'critical cultural perspective' (Fenwick 2000:256) the issues of the power relationships within the group and context are viewed as central to the learning, as none of the participants in the experience are free from the power hierarchies of race, gender, culture, ethnicity, ideology and identity and how they shape the participants meaning constructs and relationships. For critical culturists, once the power dynamics and structures of dominance in social systems have been identified and made overt it is then possible to resist them. In this 'resistance' approach to

experiential learning, oppressive cultural practices and discourses permeate and dominate the context, determining the manner in which vulnerable, minority groups are able to make meaning, construct identity and process their experiences. 'Critical cultural perspectives suggest that learning in a particular cultural space is shaped by the discourses and their semiotics (signs, codes, and texts) that are most visible and accorded most authority by different groups' (Fenwick 2000: 257). Experiential learning is therefore seen as liberatory in that it seeks to identify and challenge these hegemonic discourses and establish an alternative, empowered and resistant critical awareness in the learner of their position in relation to their understanding, their experience and their social context. Agency is very firmly seen as belonging to the oppressed group which has an activist duty to expose the oppressive discourses and to determine alternatives.

Participants can therefore learn from their experiences by coming to terms with and understanding the conflicts generated between the interference of their conscious thought by their unconscious desires; through the interaction between their participation and the context in which it occurs; through the emerging adaptation of themselves and the environment for their mutual co-existence; through determining the influences of the power hierarchies of race, gender, culture, ethnicity, ideology and identity; and through the conscious and active review of, and reflection on the experience.

Fundamental to achieving experiential learning, whether it be approached from a constructivist, psychoanalytic, situational, enactivist or critical cultural perspective, is that cognition occurs through some form of reflecting upon and engaging in a discourse with the experience, its social context and the other participants. Reflection is used here not as Fenwick does to refer to a particular approach to cognition, but rather as an overarching term to define the act of cognitive engagement with the experience. Reflection is defined by Dewey as 'assessing the grounds [justification] of one's beliefs' (Dewey in Mezirow 1990:5) and by Boud as 'a generic term for those intellectual and affective activities in which individuals engage to explore their experiences in order to lead to new understandings and appreciation' (Boud in Mezirow 1990:5). The Oxford English Dictionary defines reflection as 'the mode, operation, or faculty by which the mind has knowledge of itself and its

operations, or by which it deals with the ideas received from sensation and perception' (2nd Ed, online version). Reflection should therefore not necessarily be seen as a separate cognitive and rational activity divorced from the experience, nor should meaning making be separated from the process of experiencing or reflecting on the experience. As Fenwick states, 'reflection itself is experienced, and experience as event cannot be separated from our imaginative interpretation and re-interpretation of the event' (Fenwick 2003:126).

Cognitive engagement with the experience is a fluid, generative and continuous interaction in which the participant constantly moves between the frames of observer and participant seeking to understand the meaning of the experience whether that may be from a constructivist, psychoanalytic, situational, enactivist or critical-cultural stance. Reflection should be seen as an act of self-reflexive engagement with an experience in order to learn from that experience; it is a cognitive discourse with the experience which leads to transformation. Cognitive discourse determines the difference between simple repeated performance and adapted praxis. Reflection, whether connotative, analytical, participatory or phenomenological, is the meaning making activity whereby engaging with the experience becomes cognitive learning. For experiential learning to occur the learner requires the space, opportunity and skills to reflect upon and engage in a discourse with the experience, its social context and the other participants.

In terms of developing self-efficacy, experiential learning offers a means for the observers to learn through their reflection on and processing of the experience, while also capacitating them with the skills to process and examine other experiences in the future. In terms of Bandura's social cognitive theory, the process of experiential learning actively promotes, imparts and enforces self-efficacy beliefs and skills. Pedagogically therefore the audience needs to be provided with the space, opportunity and skills to engage in a discourse with the theatre show in order to develop self-efficacy and to learn from the experience.

CONCLUSION

arepp:Theatre for Life's pedagogical model combines the concepts of observational learning through the theatre show with the processes of experiential learning through the facilitated discussion to develop self-efficacy. The theatre experience stands in for, substitutes and simultaneously transmogrifies into a life experience for the audience member, which is then reflected upon, analysed and theorised, and where skills are imparted to understand how to problem solve, and make sense and meaning of experience. The arepp:Theatre for Life method achieves this self-reflection via the processes of fostering identification, arresting empathy and precipitating cognition among the audiences, so that the audience experience 'themselves' reflected and refracted through the prism of the event. arepp:Theatre for Life's approach is predicated upon the argument that the more of such opportunities or experiences that a person has in relation to the requisite actions or behaviours, and the more skilled and able they are to analyse and interpret them, the more they have to draw upon to assist in shaping their actions and responses to actual life events, thus developing their resilient self-efficacy. The following three chapters will undertake an examination of the processes of fostering identification, arresting empathy and precipitating cognition in that order as they have been invoked by the performance of *Hangin'* which you read about earlier in the Interlude.

CHAPTER FOUR: FOSTERING IDENTIFICATION

In this chapter I shall examine how the audience's identification with the characters, the narrative situations and the theatrical form can be said to transform the experience of the show into a 'real' life experience. The methods which arepp:Theatre for Life uses to foster that identification shall be investigated.

In the arepp:Theatre for Life presentations the creation of life experiences is firstly achieved through fostering the identification of the audience with the characters and the situations in the show. 'Identification' is often described by, related to, or used interchangeably with different terms: 'affinity', 'association', 'empathy', 'catharsis', 'feeling like', 'feeling into', 'identification', or 'recognition' depending on the different psychological and emotional processes that are being described (Aristotle 1962, Esslin 1959, Beckerman 1990, Boal 1979, 1988, Milling & Ley 2001, Nicholson 2005, Schoenmakers 1988, 2008). It is my contention that, although related, the concepts of identification, empathy and catharsis are separate and subtly different processes, and that the difference is determined by the nature of the emotional engagement involved in each process.

IDENTIFICATION

Identification is a powerful feeling of affinity and/or similarity and/or attractedness to another which induces a feeling of being, and/or wanting to be, and/or becoming, like the other in the observer. Identification is also the experienced similarity and familiarity with the narrative situations and circumstances, and with the aesthetic formal theatrical elements and signs of the representation of the audiences' context and situations. Identification occurs through observed similarities like age, gender and race, and through character traits such as personality and world-view, where the character is experienced to be like the spectator. Identification also occurs through the experienced attractiveness of the character, where the audience member feels that they might like to be, or become like, the character because the character appeals to them. Finally, as suggested in Chapter Three, identification is also created via the narrative through perceived similarities between the narrative's world (its diegesis) and the audience's, and through

its construction and form where the audience is encouraged to favour one character over another through exposition or exposure. Identification can similarly induce a feeling of rejection or avoidance or dislike of a character trait, choice of behaviour or outcome, because of perceived and feared similarities. Identification is subjective and involves the aligning of the audience member's emotional, intellectual and behavioural processes and ideas with those of the characters, and vice-versa, through such means as introspection, projection, accommodation and assimilation (Eversman 2004, Parker 2005, Schoenmakers 1988, 2004, 2008).

Schoenmakers defines the process of identification as occurring through either '*similarity identification* – the subject places himself in the situation of the object because he feels similarities between himself and the object' (Schoenmakers 1988:142) or '*wish identification* - the subject feels that, although his own characteristics differ from the object, he has reasons to make himself similar to the object' (Schoenmakers 1988:143) because the object is in desirable situations, has desirable characteristics and/or has desirable achievements or successes, which Schoenmakers characterises as the identification process involved in Bandura's concept of 'modelling' (Schoenmakers 1988:143). Both processes of identification can occur at the same time, however, and tend to enhance or impact on each other – so a person who identifies because of perceived similarities may find they also desire to become more similar to the character, and a person who identifies because they wish to be similar may determine or discover actual similarities to the character. This is particularly true in theatrical and filmic events where the audience's 'gaze' is being directed and shaped by the narrative plot, structure and form (Schoenmakers 1988, 2004).

Identification occurs principally through character. The audience identifies with the characters based on perceived points of commonality like age, gender, or personality; through their opinions, attitudes and feelings; and through their experiences. Because of these similarities they perceive the characters to be 'true to life', 'like them' and to be reflecting their concerns.

'As a girl it shows how girls behave and feel' (Learner Evaluation 1).

'It felt real. The play showed what is happening in real life' (Learner Evaluation 6).

'I could relate a lot' (Learner Evaluation 14).

'It's reality. It's true. All these situations is happening here at our school' (arepp:TfL 2007j).

'I saw it, yes, it happens in schools' (arepp:TfL 2007j).

'It reflects on things that happens everyday' (Learner Evaluation 68).

Identification facilitates the personalising of the experience by providing recognisable similarities and links between the fictional and the real worlds or frames. The greater the audiences identification the greater the impact in terms of the audience internalising and personalising their experience of the performance as a personal life experience.

'I loved every part of the show, it was short but touched all the problems that we as teenagers go through. It's the best play I've ever seen. It was funny filled with laughter but taught me a lot. I'm really glad that I had the chances to see this special play. The things I've learnt here will live in me forever. Thanks' (Learner Evaluation 4).

'It was a life changing experience. It made me think' (Learner Evaluation 67).

'It meant that if you are not sure with what you are about to do something you must first kindly sit down and think about it and don't be like the character Lebo¹²' (Learner Evaluation 33).

Identification provides a personal and participatory means to connect the audience with the characters, and thus with the experience, because they both feel like, and want to feel like, the characters. The audience's identification with the characters provides them with an opportunity to observe and experience 'themselves' and 'their lives' being played out in the performance. They become intrigued by the possible outcomes of that play, and whether it could have 'real' significance or meaning or value for them.

'The play was great, it deals with the challenges that most of our youths come across. It also shows how some of the things

¹² The character Lara's name in *Tour 7 Hangin'*.

are done. What I liked most about the play was that the play showed what is happening in real life' (Learner Evaluation 6).

'It meant that I must do what is right what I want to do. I must be not pressurerise by my friends' (Learner Evaluation 35)

Adolescents are at a developmental stage in their lives where they are exploring, experimenting with and creating identity. Their identities are fluid as they are in the process of working out who they are and who they want to be. So when adolescents do identify with others they are eager to explore the possibilities of those other identities, and their values and norms, being played out to see how they might 'fit' within their own context. For the adolescent audience, these two processes are at play all the time; the notion of being represented and the notion of observing that representation. It is from negotiating these tensions, and the tensions between the personal experience of the spectator's reality and the experience of the play that the audience makes subjective meaning. It is in this arena of more than one thing going on at a time that the experience gains profundity for the audience.

'It was defiantly great for teenagers to see that problems like these effect lots of pupils' (Learner Evaluation 9)

'The play was one of absolutely certainty and truth. It showed how teenagers are faced with problem. If only there were more shows/plays like this. It really meant a lot to me' (Learner Evaluation 10)

Identification is therefore also the means whereby the audience knowingly inhabits the characters. It is not a loss of self, but rather a dynamic tension between an awareness of self and the experience of the other. The audience agrees to allow the characters to represent and 'stand in for' them so they can observe and participate in the experience. They agree to being 'played', and so participate in the playing. They actively facilitate the process with their suspension of disbelief.

'The performance was very good and we really learnt a lot from it. I wish they can come back again and again. Well done guys you did a very good job. What we saw was very true and I think many young South African's will get educated with your performance. It was real. Thank you very much' (Learner Evaluation 59)

Identification therefore encourages self-reflexion, 'the conscious process of taking the position of an observer in relation to one's own thoughts, feelings, and experiences (and) to consider oneself' (Oxford English Dictionary Online). The audience are simultaneously self-reflexive, self-aware and emotionally engaged in the production. It is by moving between these states, and the frames of reality and the play - the metaxis (Boal 1979, Nicholson 2005, O'Toole 1992) - and negotiating the juxtapositions and similarities between them, that the audience find significance and make meaning; it is here that the learning seems to occur. The more the audience are actively involved in making subjective meaning, the more real the experience feels. The more real the experience feels, the more actively the audience engage.

Identification with the characters provides the opportunity for the audience to simultaneously observe and engage in the playing or 'rehearsing' of a number of possible actions and choices with the characters in the production. The audience gets to have the experience while simultaneously observing the experience, but without actually having to live the experience. This is part of the contract they make with the theatrical event: because they identify they allow it to be real, they even want it to be real, because they know that it is also playing, 'make believe', and thus also safe. This understanding is an essential part of their identification, and the nature of the experience. The audience can allow themselves to be emotionally engaged because they will not actually be emotionally harmed.

'It was a very good play. All of the learners enjoyed it. We all took part in it and really liked it. It's the "best"' (Learner Evaluation 52).

Identification with the characters and the experience of the show as real then facilitates the establishment of a trusting and open relationship between the audience members and the performers. Because the audience identifies with the characters and the situations, and because it feels so real, the audience assume that the actors have had the same feelings and experiences as they do. The audience feel that there is a bond between them and the actors. They feel a closeness to, and a familiarity with, the actors because of the shared experience. They trust and believe the actors because the actors 'played them true'.

'Keep it up you (The Team) have helped us with the truth and you made us aware of the thing happening in our schools thank you' (Learner Evaluation 26).

'The play was excellent because it was good and true & real and too the Characters, they were too excellent. Keep up the good work. Peace out' (Learner Evaluation 36).

This 'bond' and trust allows for the facilitation session that follows the performance to go beyond just surface discussion and information giving to promoting the cognitive examination and the processing of their experience that is so important for increasing self-efficacy. The intimacy and familiarity created by the audiences' identification and shared experience establishes a relationship of familiarity and trust that allows them to engage in intimate personal discussions with the performers that normally they would not feel comfortable doing with strangers.

FOSTERING IDENTIFICATION

In order to foster identification the arepp:Theatre for Life productions need to take into account not only the fictional representation of the audience's reality, or their 'playing culture' on the stage but the ideological world frame, or 'cultural context' of the audience, the theatre styles and conventions, or 'contextual theatricality' that comprise their understanding and expectations of the medium, and the interaction and effects, or 'theatrical playing' of the real actors upon the actual audiences, and how these interact, reference and reflect upon each other to create the theatrical event. Identification is fostered by creating characters and plot situations which the audiences perceive to be both 'real' and 'like them'. The characters must be experienced in all ways to be representing and reflecting the audiences, and their 'reality'.

In the diverse, multi-cultural South African society, creating such characters and situations requires continuous research, awareness and familiarity with the audiences and their contexts and deliberate and conscious control over the content, construction and context of every element of the production. This is another of the purposes of the arepp:Theatre for Life Monitoring and Evaluation system, to monitor and assess the reception of the productions by the audiences and their changing concerns. The organisation has gathered

data for these purposes from 1996, from the first adolescent production, and this data is used to reflect on the productions and to inform the adaptations and focussing of future productions in an ongoing action learning fashion. In addition the organisation keeps track of the changes and developments in adolescent popular culture, both nationally and regionally, again monitoring the appropriateness and applicability through the monitoring and evaluation system once in performance.

The tours are pre-planned well in advance to specifically determined age-groups, areas, schools and particular languages. This is to be able to layer each production with explicit elements and signs that audience will relate to and identify with. Tour *7 Hangin'* was initially planned in August of 2006 in terms of the general demographics. The annual planning process determined that the production would be in a combination of English and isiZulu, with some Sesotho, and would tour in Gauteng and in Durban and surrounds during the third school term (July to September) of 2007, to secondary schools whose student body fitted that language profile; i.e. where isiZulu and English were the predominant spoken languages. The appropriate schools in the areas were approached during the second school term (April to June) of 2007, by the project manager where the specifics were jointly arranged, and where more specific data was gathered regarding the schools' learner cohorts to whom the production would be performing. arepp:Theatre for Life works in primarily urban or urbanised schools in these areas as the audiences/learners in these schools tend to be more cosmopolitan and have a similar general experience of popular culture. Although the organisation has worked in isolated rural schools, the organisation's experience is that rural audiences do not identify to the same degree because their concerns tend to be far more local, specific and confined to their immediate context (Bilbrough & Schutz 2006b).

The use of a combination of languages in the shows is something that was developed by arepp:Theatre for Life to assist in multi-lingual audiences' identification with the productions. The organisation had initially, up until 2004, produced their productions solely in the predominant home languages of the audiences because people identified more with characters who spoke their language, because the types of social interactions and relationships at

issue were more likely to be conceived and understood in a person's home language, and because people learn better in their home language. However South African schools, which used to be quite separate in terms of languages in the nineties, have increasingly become more and more mixed as the apartheid education system has been dismantled and new language policies and guidelines have broadened the options available to learners. This means that the identification factor of home language began to clash with the understanding of, and hence engagement, with the production for sections of the audiences. At the same time, while English is often put forward as the desired and common lingua franca of the school by the educators, it was experienced and reported to be alienating and foreign by the audiences. This compromise, where the dialogue is 60-70% in English, but also comprises the home language(s) of the audience – particularly with regard to slang, colloquialisms, and at times when the 'action' clearly indicates the sense - allows the entire audience to understand the production because of a common language (English), while at the same time fostering their identification because of some use of their home language (areppTfL 2006a, 2007a) This is born out in the responses:

'Language on level with learners' (Educator Evaluation 74 – predominantly English School)

'Easy to understand for learners because of language' (Educator Evaluation 67 – predominantly isiZulu School)

'Language was appropriate' (Educator Evaluation 16 – totally mixed language Gauteng school)

'It was very easy to understand' (Learner Evaluation 56 - totally mixed language KwaZulu Natal school).

'The play was very understandable and clear' (Learner Evaluation 40 - predominantly isiZulu School)

arepp:Theatre for Life auditions and selects a team of two male and two female trained, professional actors for each *Look Before You Leap* tour. The choice of trained, professional actors is also related to fostering identification. The performers need to have been trained, and have ability in their craft so that their performance appears and is experienced as real – as in 'what happens in real life'. This is not in the sense of the actors taking on or becoming the characters in a Stanislavskian or 'method acting' sense of

bringing depth and history to the characters, but rather in the actors using their skills and ability to appear, and present themselves, as not acting but real; the characters in the play are them, rather than they are the characters. This serves to bring the diegesis, or frame of the play into close alignment with the frame, or reality of the audience. Non professional, untrained performers do not usually have the necessary skills to create this level of fiction; they are themselves acting the character, which serves to distance the frames of reality and the play because their performance becomes part of the play's diegesis, much the same as with 'method' character performances.

Another reason for the use of professional performers is that the rehearsal period is very short; between ten and twelve working days, of which two hours a day are taken up with facilitation training. The reason for this is two fold; on the one hand it is economically expedient to keep the rehearsal period as short as possible. On the other, and more important methodologically, the live, immediate and 'real' feel of the production quickly gets lost if it becomes 'over rehearsed' (where the actors start to just reproduce the rehearsed moves and dialogue by rote). If this happens the energy and immediacy fades and the show begins to feel performed – which in turn then serves to distance it's diegesis from the audience's reality. Therefore the performers need to have the skills and training to learn lines and blocking quickly.

The team is compiled to be generally representative of the audience's racial, ethnic and home language composition. The performers are in their early to mid 20's, and 'youthful' in appearance and presence, to also function as *peer educators*. The intention is that they will both look and sound like the audiences and that the audiences will perceive and experience them as peers. In *Tour 7 Hangin'* three of the performers were 23 years old, and one was 19. Other than English, three had isiZulu as a home language, one with isiXhosa as a home language too, while the fourth had Sesotho and Afrikaans as home languages and was completely proficient in isiZulu and isiXhosa. Proficiency in a large number of languages not only assists with identification during the show but also during the facilitation when the audience can ask questions and clarify points in their own home language with a team member.

Whilst working the performers are dressed in a neat, neutral “uniform” of black t-shirts bearing the arepp:Theatre for Life logo, black jeans and sneakers. They have no noticeable or personalising elements or accessories (jewellery, watches, hair clips etc) and sport flattering and popular, though not distinguishable, hair styles. This is to limit any potential or inadvertent signs hampering the identification with the characters. This is of particular relevance in relation to the economic circumstances of the audiences, where signs of affluence can detract from the identification. For example during one particular *Look Before You Leap* production in 2002 the two female performers had had their hair braided with long shoulder length braids which was very much the fashion with young girls in Gauteng schools at the time. However, when this same production performed for the first time outside Nelspruit in Mpumalanga the performers learnt that hair braiding, although still very much the ‘in style’, was prohibitively expensive for most of those learners, and that therefore the only people in that area who had such braids were sex workers or girls who had ‘sugar daddies’ – which undermined both the desired identification and a pedagogical aim of the production (arepp 2003). While an aspect of identification is a feeling of wanting and aspiring to be like another, pedagogically this needs to be confined as much as is possible to the pedagogically desired attitudes, behaviours and world views.

The team is directed by a professional theatre director who is hired for the specific production and has some familiarity with the various languages. It is during the rehearsal process that the pre-written and pre-tested script is updated, so that it is current to the intended audiences’ experience of similar conversations and situations. As a general rule the directors that arepp:Theatre for Life employs have previously worked for the organisation as performers, and so have experience and understanding of the style and the desired interaction with the audience.

The script is pre-written in order to ensure that the intended pedagogical points are covered, to limit any inadvertent or unintended inferences, and so that the director and performers have a sound, solid, tested structure from which to work. It is not the director’s or the performers’ role to be concerned with the pedagogy, their job is to create the theatre show. The script is written in English, but with parts underlined. The underlined parts are the suggested

dialogue which the directors and actors will translate into their home language(s). The script is written in this way so that the sense is maintained both if one only understands English and if English is a second or third language, ensuring that the main concepts are repeated and re-enforced for both language demographics. In terms of identification, colloquialisms, slang and current sayings or phrases are always translated into the home language of the performer as these don't impact on the sense of the play, but contribute to it sounding familiar, immediate and real. Use of such language further enhances the audience's identification because it is the lingua franca of the audience rather than the way adults converse.

- CATHY (Cathy nods) Exactly!
(Back to audience) And then there's my social life...
- CHRIS (To audience) Or non social life! I mean, why is it that it's so hard to connect with people, I mean really connect?
- CATHY (Demonstrating) Unless, of course, you go the 'enhanced' route!
- CHRIS Yeah right! I'm sorry, but being 'high' or 'pissed', is still not connecting with people – it's just not connecting with you! No matter how 'cool' it feels – especially afterwards!
- CATHY (Shrugs) Whatever. I mean, sure there're a couple of girlfriends that I hang with, but guys and me just don't happen. Everyone else always seems to be 'going steady' but it doesn't happen for me, no matter how hard I try.
- CHRIS It's always the same, all the girls who like me, I can't stand, and all the girls I like don't even know I'm alive (Bilbrough 2002:6.)

In rehearsal however, the directors and the actors may sometimes choose to translate the non-underlined portions instead because it 'feels' more comfortable or natural for that actor or in that scene. Once the actors are familiar with the script and performing to various audiences, they also tend to increase the amount of the vernacular for those shows where the audiences are more predominantly of one language grouping. The director and the actors also decide upon names for the characters which they feel comfortable with and that the audience would be used to. In *Tour 7 Hangin'* Cathy was

Zandi, Chris was Siya. The script is used as the basic guideline but it is the production that needs to work as a coherent, believable whole for the audiences. The director is therefore responsible for the artistic and aesthetic aspects of the play and not the pedagogical elements. The directors of the organisation ensure that the production is achieving the desired pedagogical purposes, and train the performers in the issues and facilitation. The rehearsals are monitored every three days by the arepp:Theatre for Life directors to ensure that the pedagogical sense and purposes are not subverted, undermined or changed by the aesthetic choices. In situations where there is a conflict, these are worked out to the best compromise by everyone involved - arepp:Theatre for Life director, theatre director and performers.

The separation of the two roles of artistic director and pedagogical director is to produce a play that is of the highest aesthetic quality possible. The quality of the show and the performances needs to be high or as 'good' as possible to facilitate the identification and the acceptance of the play's 'reality' by the audience. Again the audience mustn't be aware of the performance 'as performance'. This has the effect of creating a second level of awareness or frame and a further suspension of disbelief on top of the initial observer/participant frame, which acts like an additional 'filter' or a lens through which the audience must view or experience the performance and which creates a distancing between the play's reality and that of the audience's - 'I know that it is a play and I am being made aware that it is a play'.

For this reason the craft and style of the theatre also cannot be too obvious. Because the majority of the arepp:Theatre for Life audiences are not theatrically versed or 'literate' (for some this is their only experience of theatre), their understanding of the theatre form is mostly informed by television, film and video. The use of exaggerated movement, or mime, or pronounced vocal 'performance' or such similar 'theatrical' elements or devices, which the audience would not normally associate with 'reality', detracts and disassociates from the play's realistic diegesis and impedes their identification.

This is not to say that the style is naturalistic in the sense that it is a mimetic copy of reality, but rather that it is perceived as reality by the audience in terms of their understanding of the form; an understanding that is largely informed by television's narrative expression which is presentational, immediate and intimate. In fact, stylistically, *Hangin'* isn't naturalistic at all. The audience is 'guided' through the show by the two main characters, Cathy and Chris, who are, in one sense, merely discussing their feelings, situations and memories with each other and the audience. Both Cathy and Chris address the audience directly, both 'walk in' and 'out of' scenes or memories, and stop and talk to each other from such 'memories' with complete disregard for the space-time continuum. The other two performers perform a variety of different characters simply by changing into a costume signifier like a cap or jacket, and are visible at all times even when they are not performing. None of which is naturalistic in the sense of how the audiences actually experience their reality. However it is accepted as valid by the audience because it is perceived as emotionally and internally real and immediate. In the one sense it is how the audience expect a performed narrative expression to be presented, in the other it is because the narrative diegesis is unfolding before their eyes and occurring immediately in their immediate context with their participation.

The show is performed in an easy, naturalistic and conversational style, with direct eye-contact and direct address type monologues with the audience. The performers deliberately do not perform vocally, or allude to a fourth wall or proscenium. The audience's presence is included in the play's diegesis. The dialogue is conversational and performed to appear as close to 'real' conversation as possible. The language is the spoken language of the audience, using their words and turn of phrase, and is full of colloquialisms and slang. The main characters talk to the audience, discussing their feelings or thoughts, sometimes in the middle of the 'action'. These direct address monologues are much like 'blogging' where the characters editorialise and share their emotions and inner thoughts and ask questions. It serves to enhance the observer/participator role of the audience, highlighting it and the movement between the two roles. This, while highly stylised, actually facilitates the notion of the 'reality' and truth of the performance because it appears emotionally true and 'natural' to the audience, which, in turn,

establishes a relationship of intimacy and familiarity with the characters that the audience identify with, furthering their identification because it represents the character's inner voice and thus the inner voice of the audience. The adult characters and secondary characters never address the audience; they are confined to the world of the play, the reality of the main characters. It is only the identifier characters which function as direct access between the worlds, frames and contexts for the audience.

Another reason why Theatre for Life tends not to perform these shows in rural schools is because repeated tour experiences have shown that young rural audiences are not versed in or familiar with the form and therefore struggle to follow or become confused when characters express their inner thoughts in front of other characters, or when the actors change into different characters by means of only simple costume signifiers, or where the plot does not follow a strictly linear time progression. Because these rural audiences don't identify with the narrative expression and performance conventions they don't identify with the characters, experiencing the production more as a 'show' or a performance, rather than a 'real' personal life experience.

Structurally, to further foster narrative identification, all the story events in the narrative have to be either performed, or have to happen 'offstage' and be reported on. The latter however is not ideal for identification purposes because it tends to exclude the audience from an aspect of the narrative which they didn't experience. In *Hangin'*, in fact, no plot event or happening occurs 'offstage' – in parts of the narrative's world that are not explicitly shown. The play's diegesis is confined to what is performed and what the audience experiences; at no point does the plot refer the audience to an event that they haven't experienced in the performance. The play's diegesis is going as reality, beyond the frame of the performance, the rest of the play's diegesis is the reality of the audience.

The play's diegesis is thus immediate and confined to the experience. It is experienced as real because it is happening in real time. In this sense therefore the shows have very limited plot elements. The unfolding of a plot, in the traditional narrative sense of characters struggling to achieve some goal is often time dependent, requiring the creation of a diegesis that allows

for time in the narrative world to progress differently to real time. This however can again distance the narrative diegesis from reality. It involves a suspension of disbelief that requires accepting this 'temporal difference', which requires the audience having to work harder on their acceptance of that world. It doesn't assist with identification because of the audience's levels of 'distance' and their awareness of their suspension of disbelief. However, the immediacy of the diegesis assists identification by having the characters deal with their experiences in the real time of the production; in this it also foreshadows and models the pedagogical process of experiential learning which forms the basis of the facilitation.

For this reason, to facilitate an immediate, synchronous diegesis, all costume and prop pieces that are used stand, as closely as possible, for what they signify; they are the 'real' thing, and they are limited to only those properties that are necessary to make sense of the action – a real pregnancy test, a real condom, a real school bag, a real magazine. This assists with the feeling of reality, the item or object is what it is, and the inferences or possible connotative aspects of the sign are curtailed to the immediate diegesis.

The sets, on the other hand, are comprised of two or three 2m high mobile wire lattice screens on wheels, and stackable plastic crates. This proto-set provides the 'building blocks' to shape, structure, form and change the space without specifically referring to any identifiable object or place – like a chair, a desk or a door or a room. This serves also to highlight the chosen signs which explicitly refer to what they are in reality because of the almost neutral, undefined 'anywhere' nature of the space. It encourages identification and verisimilitude; a few real items and characters against an 'anywhere' / 'here' reality. There is also no set dressing, as such. The costumes and props are visible, either hanging on the screens, or placed on the floor at the back of the performance area. The performers are visible the entire time. When they are not performing they are standing at the back of the stage waiting or preparing for the next scene. The simplicity and openness of the set's shapes and forms, acting as 'sketches' to define the space, also lets the real context of the class room and the school be constantly present and interact with the performance. The shows perform in classrooms in the schools, and are set in a school context. The frames of reference between the real context of the

audience and the ones of the characters are thus kept as close as possible. The actual school, where the show is actually being performed, refers and participates in the setting of the play because of the openness of the set. The audience are constantly being encouraged to engage and to identify because of the familiarity, participation and seeming closeness of the play's diegesis to their own reality. The productions use current popular music to further enhance this. Music is used to underscore parts of the action, much like in television or film. The music is always chosen specifically for each production by the director and the performers during the rehearsal process and comprises the most current, most recent, most popular songs at the time for that age-group - based on radio and TV playlists and 'charts'. This almost instantly 'speaks' to the audience, and assists in their identification by incorporating their 'popular culture'. It also serves to help position the show within their social and entertainment frames, as well as their school frame.

The openness and visibility of the usually hidden elements – performers changing into different characters, music changes etc - also assists in the audiences' reading of the intentions of the production as open and honest and 'true'. There is nothing hidden, which the audiences interpret as having no 'hidden' agenda.

The design concept was born out of the issues which adolescents had had with the use of puppets in arepp:Theatre for Life's initial productions. Completely opposite to adults, adolescents tended to be distrustful of the 'falsehood' of the fantasy and the lack of ego in the puppets. Adolescents were looking for emotional realism and truth; it was therefore, in the absence of filmic realism, acceptable to them to use simple signifiers as long as the performance, and the characters were experienced as emotionally true. Adolescent audiences tended to respond better when the production was honest and upfront about its own craft and limitations, rather than trying to 'hide' or 'disguise' such things as character, costume and location changes because they knew that it wasn't real. Admitting this 'truth' lent credibility to the production rather than detracting from it. In essence, adolescent audiences demand, for their suspension of disbelief, either that the fantasy be experienced to be totally 'real' – an impossibility under the constraints of a touring educational show – or that the production own up to its constraints

and not try to pretend, but rather be 'honest', which in its own way is 'true' (Bilbrough & Schutz 2006a&b).

The audiences know they are supposed to 'learn' something from the production. They are at school and very often the teachers have prefaced the show by informing them that it's about HIV or AIDS, and told them to behave, pay attention and to learn something. The expectation that they are about to be 'taught' something, and the suspicion they may have about the players' agenda needs to be countered if they are to identify and engage. The introduction to the show by the performers therefore doesn't mention anything about learning, or the content at all. Instead the introduction introduces a different set of expectations. The process of the hour is explained – the show followed by the facilitation. The facilitation is described as being a time for them to ask any questions or talk about anything they wish to, and they are informed that their teachers, save one, will be asked to leave at that point. The introduction is deliberately constructed to establish a respectful open relationship between the performers and the audience, and to place the performers 'on the side' of the audience. The audience are not told what to do, or how to behave, or informed what they should be learning about. Rather they are invited to enjoy the performance. This is the first step in establishing trust between the performers and the audience. The openness of the set, the seeming familiarity of the performers and the characters, performing in 'their' school space, and the use of 'their' music with its personal connotations assists with further disarming their suspicions.

The main identifier characters in the show are pupils in a school of the same developmental age and exhibiting the same developmental concerns in relation to sexuality and relationships, as the audience. They are dressed in school shirts, with ties and school bags. The 'action' or narrative revolves around their relationships with each other as they try to negotiate their feelings towards each other and themselves. In one sense they are archetypes – not narrative archetypes (hero, villain, virgin, whore) but rather youth character archetypes - popular, alienated, shy, confident, funny, confused - emotional character-types that the audience easily recognise within themselves and their peers. The productions are more about character development and discovery than about strong narrative plot development.

The stories basically follow the main characters as they negotiate an important social event of some sort with another character who they really like, and their feelings and thoughts along the way. In *Hangin'* there is almost no story at all. The play is 'about' Chris and Cathy talking about how they struggle to find the 'right' partner, and the 'right' relationship, and to 'fit in' with their friends and family. In one sense the play is just an expression of the characters' frustrations and experiences of being adolescents.

Each performer who plays a main character doesn't change into other characters when in the particular narrative pieces which concern them. This assists the audience with their identification by having established characters as the guides through the performance who remain consistent. In *Hangin'* Chris and Cathy remain on stage as Chris and Cathy the entire time, the one watching, much like the audience, when the other is performing in a 'memory' piece. In this way the identifier characters are also performing the self-reflexive observer/participant role that is being experienced by the audience, foreshadowing and modelling the experiential learning process.

The supporting characters in the shows consist of two types, peers of the main characters and adults – teachers or parents – all performed by the other actors. Each different character is indicated by simple but clear costume items and character traits but still performed as naturally as possible – in other words, the actors don't rely on performance 'tricks' such as accents or physical eccentricities to quickly establish different characters for fear of creating caricatures rather than 'real' secondary characters. From the perspective of dramatic structure, the peer characters provide support for main characters to play off, enhancing the main characters 'realness' by representing 'familiar' relationships to the audience's with their peers, and they function as narrative enablers moving the action forward. The main characters use the peer characters to illustrate the points they are making, or to refer to when asking questions. The peers are portrayed as 'realistically' as the main characters however, just without the same degree of depth or character development. The peer 'support' characters also serve to foster identification and develop empathy amongst the audience for their own situations, but to a lesser degree. The peer characters serve to punctuate the principle characters' developing understanding of themselves, as the principle

characters 'learn' from the peer character's experiences – again foreshadowing the process of experiential learning that occurs in the facilitation.

The adult characters are stereotyped in the sense that they are created from the point of view of the audience – in other words they appear the way the audience expects adult teachers or parents to act; slightly exaggerated, removed from their concerns and 'not quite with it'. Adults are signified with such items as a jacket, glasses, a briefcase, a handbag – the trappings of adulthood and responsibility to stress this 'gap'. The adult characters also only get short vignettes in terms of scripting and 'performance time', with no depth or development; their 'character's' are represented by means of only a few lines and a single emotional focus. The adult characters serve the narrative function of 'resistors' or points of conflict. Treating the adults from the point of view of the audience assists in the identification process by both portraying adults as the audience experience them in reality, and also by making the main characters appear more 'real', because they are not stereotyped or exaggerated. Portraying the adult characters in this way also serves to enhance the audiences' feeling that the show is 'about them' because it is pointedly not about adult concerns.

Finally the audience also identify and 'buy in' through the use of comedy, at the expense of the adults or the identifier characters themselves, but never at the expense of another character's misfortune. The audience also are induced to identify through upfront, unapologetic straight talk about topics usually considered sensitive or risqué by adults, as well as in school contexts in relation to sexuality; and through the total absence of didacticism, proselytising, moralising or attempts at meaning making for the audience. None of the potential learning or content issues appear explicitly or directly in the play, rather they are portrayed obliquely as part of the natural order of the play's diegesis. The characters encounter the pedagogical issues only as the audience might in a 'real' conversation or experience. The pedagogical issues never disrupt the diegesis as information dissemination, to make a point or to stress a message or behaviour or choice. In this arepp:Theatre for Life's pedagogy is not logocentric but profoundly ontological, engaging and enabling the audience members in making their own subjective meanings.

Once the audience has been 'captured' by means of fostering their identification with the characters and situations, which they experience as 'real' and 'true' to their life experience; and are therefore emotionally, cognitively and aesthetically invested in the production, the preparation for the learning comes from arresting the audience's empathy, preventing catharsis and denying them a narrative, emotional resolution in the dénouement of the play. This will be dealt with in the following chapter.

CHAPTER FIVE: ARRESTING EMPATHY

This chapter examines the role of empathy in applied theatre, and the potential shortcomings of cathartic, emotional, narrative resolutions. It investigates in some detail the Theatre for Life method of arresting empathy, preventing catharsis and preparing and stimulating the audience for cognitive learning.

EMPATHY

In this chapter I shall argue that empathy is not synonymous with identification in the experience which a theatre audience undergoes and that, although empathy plays a part in the identification processes and is usually engendered by and encouraged through them, empathy implies a far deeper *emotional* engagement and investment on the part of the audience. Empathy is the experience of assimilating, understanding and sharing another's emotions and feelings. *The Oxford Dictionary of Philosophy* defines empathy as 'the state of being emotionally and cognitively "in tune with" another person, particularly by feeling what their situation is like from the inside, or what it is like for them' (1996, online version). Essentially empathy is the state or process wherein a person experiences feeling the feelings *of* another or others in a given situation, as opposed to sympathetically having feelings *for* another because of that situation. Empathy also is a multi-perspectival state where a person can experience the feelings of more than one person or object simultaneously in relation to the same event or situation. (Nicholson 2005, Schoenmakers 1992, 2008). Empathy can also be the transfer or projection of a person's own feelings and emotions onto an object, such as a painting, or another person or animal, such as a character in a play, film or novel. Empathy is also the process whereby a person experiences emotion with, and in, sounds or movement, as in the crescendo of an aria, or a lift or leap in a dance. Finally the philosopher Theodore Lipps also proposes an aesthetic form of empathy wherein a person feels as if they are part of an object, sharing in the aesthetic experience of that object through self-projection. For example such as when a person feels uplifted and elongated or taller because of a soaring archway, or squat and awkward or fat because the support columns of a structure have an unusually or unnecessarily wide circumference (Encyclopædia Britannica 2008, online version).

In the theatrical context, empathy occurs when the audience experiences the fictional emotions of the character(s) and their narrative dilemma(s), experiencing such feelings as felt emotions. The evocation of empathy is integral to the perceived 'reality' and immediacy of the experience, involving as it does the emotions of the characters being actually experienced and felt by the audience. The more fully the audience member is emotionally engaged and feels with the characters, the more 'real' the audience member's experience of the event, and the more likely the experience is to become a personal life experience. However, too much empathy and emotional engagement can interfere with the possibilities of cognitive learning and the processing of the experience.

In the theatrical event the development of empathy is a process wherein the audience's sharing of the characters' feelings increases over time, building with the progression of the narrative and the unfolding experience of the characters and their dilemmas. The audience's empathetic connection with the character(s) intensifies as the audience experience more and more of the character(s)' emotional states. In terms of narrative, this emotional progression generally leads up to, or culminates in, some form of catharsis and emotional resolution. Catharsis is an emotional release, an experience or feeling of spiritual purging and purification brought about by an intense emotional experience. For Aristotle, writing on tragedy in theatre and poetry, catharsis is a purifying of the emotions which is brought about in the audience through the evocation of intense fear and pity, and is a desirable and necessary element of tragedy (Aristotle 1995, Boal 1979, Esslin 1959). Catharsis, in psychology, is the result of bringing to the surface repressed emotions, complexes, and feelings in an effort to identify and relieve them (Nicholson 2005). Catharsis is the expression, outpouring and release of pent up emotion, any emotion, due to a build-up of intense feeling which has a restorative, relieving and therapeutic effect. In narrative, catharsis is achieved when the audience experiences an emotional release of anxiety or tension because of, on behalf of, and possibly with, a character or characters, usually in the climax of the story. The audience cries because of the character(s)' sadness and grief, or the audience is euphoric because of the character(s)' requited love and happiness. In the moment of catharsis, the audience

member is consumed by the character's feelings and overwhelmed by the character's emotional experience. The audience's self-reflexion, engendered by the process of identification, falls away or is overwhelmed by their felt emotions. At the moment of catharsis, the audience is allowing the character's feelings to feel for them, passively letting the emotion resolve the narrative. The audience is no longer actively and consciously moving between states or frames, or participating as an active observer, but, for a time, responsively allowing their emotions to comprise the entirety of their experience of the theatrical event. What the characters are feeling about their situation, or what the audience feels the characters are feeling, becomes what the audience feels about the situation; and in the purging of catharsis the audience achieves release, relief and resolution. An intense emotional release and resolve is very often the desired conclusion which audiences seek from their engagement in narrative or entertainment, but from a pedagogical view it is problematic because it can actively hinder and work against considered reflection.

Possibly this is the problem that Brecht had with what he interchangeably terms identification and empathy, and that Boal has with empathy. Brecht contends that the feelings of similarity engendered by identification (empathy) prevent the audience from being able to engage critically with their circumstances by suppressing or overwhelming their cognitive faculties. It is to actively work against identification/empathy that Brecht devised his notion of '*Verfremdungseffekt*', the process of which, he argued, would deliberately prevent the audience from passively submitting to the experience of the play by keeping them detached; and so force them to 'resolve the emotional disjunction through thinking about the implications of the play' (Beckerman 1990:87). Boal (1979, 1988) argues along the same lines, calling empathy a 'terrible weapon', 'the most dangerous weapon in the entire arsenal of the theatre' where 'the *man* relinquishes his power of decision to the *image* (italics original)' and the 'spectator accepts as life and reality what is presented to him in the work of art' (Boal 1979:113).

Essentially both Boal and Brecht are concerned that identification and empathy, where the audience becomes emotionally overwhelmed by the situation and feelings of the characters, promotes and entrenches political

and social hegemony through the passive, uncritical acceptance of the characters' and the narrative's world view by suppressing the audience's conscious analysis and critical thinking processes (Beckerman 1990, Boal 1979, Fuchs 1996, Nicholson 2005). It is the loss of critical awareness to the subjugating power of 'Grand' or hegemonic narratives that is also a fundamental concern of queer, feminist, post-colonial and post modern theorists (Fenwick 2000, Fuchs 1996, Nicholson 2005), allowing, as the former do, for the feeling of emotional resolution and purging to become simultaneously redemptive and entrenched. As Megan Boler states: 'empathy is too comfortably pleasurable; it shores up the status quo by allowing readers to 'consume' the other, exonerating them from blame 'through the denial of the power relations' which produce social injustice' (Nicholson 2005:78).

It is my contention, however, that it is not identification or empathy per se which promotes the passive acceptance of the experience, supports hegemony and causes the loss of critical engagement and self-reflexion but rather an empathetic resolution or catharsis. Empathy is arguably one of the cornerstones of theatrical communication, as it is through empathy that the audience 'connect' with the characters and become emotionally engaged in the production. Empathising with the character(s) is necessary for the audience, enhancing their identification and facilitating their experience of the show becoming a peak experience. At issue is when that empathy causes the audience's emotional engagement to overwhelm their aesthetic, communicative and critical processes and faculties, and thus overpower and consume the experience. The more the audience member empathises with the character(s), the more the self-reflexive movement between states or frames, promoted by identification, becomes less conscious, cognitive and aware. Less explicit meaning is made because the audience is rather submitting to the feeling of the experience and allowing the character(s) to become the active party, feeling *for* the audience member. The experience gets 'hijacked' by the audience's emotions, and they passively allow and desire the characters to take their (the audience's) emotions to the point of extremity in order for them (the audience) to experience release, resolution and redemption. Achieving cathartic release becomes the goal and desired resolution of the experience for the audience. Post catharsis however the profound emotional release leads the audience to feeling that the issues of

the experience, the character's dilemmas, have also been resolved because the associated feelings have been expiated or expunged, and the audience has achieved emotional resolution.

This is where the problem with empathy in applied theatre lies – in catharsis and the perception of resolution. The audience needs to remain actively engaged in making personal meaning from the experience in order for them to learn from it, and not allow an intense emotional experience to absolve, resolve or release them. In order for the experience to become a learning, peak experience, it needs explicit conscious awareness and understanding of how and why it is having a personal impact. In order for the experience to build self-efficacy, the skills for making sense of the experience need to be exercised. For effective experiential learning to occur the audience needs to interrogate the experience and so the audience needs to remain aesthetically, cognitively, emotionally and communicatively vested and engaged in the process beyond the conclusion of the play.

ARRESTING EMPATHY

To sustain the audience's engagement, expectations and interest for learning, the process of empathy needs to be arrested, and the audience prevented from experiencing catharsis. Arresting the audience's empathy serves to keep them in the self-reflexive state where they are engaged aesthetically, cognitively, communicatively and emotionally, and where they are explicitly making meaning from their constantly shifting movement between these states, as observers of and participants in the play's seemingly realistic diegesis as well as the audience's own, everyday reality. In the arepp:Theatre for life productions this is achieved through modelling this desired self-reflexive state by the principle characters; by not performing or indulging in extreme emotional reactions or states by the characters; and by not providing endings to any of the stories presented, or resolutions to the characters' dilemmas in which the pedagogical issues lie.

One of the functions of the conversational, reflective, and commentary style of the plays' discourse is to work actively at restraining the audience's empathy while maintaining their engagement. This discourse presents the main, identifier characters in the same self-reflexive and reflective position as the

audience, moving between observer and participant roles and commenting and reflecting on both. On one level, the desired experiential learning pedagogy is being modelled by the characters. On the other, the audience's empathy is being restrained and curtailed because the characters they are empathising with - rather than being overwhelmed by their feelings - are continuously reflecting upon and examining their experiences and emotions in the course of the dramatic action.

For example in *Hangin'* after Mr Olsen has just forcibly kissed Cathy:

(Cathy, shocked and upset, wipes her mouth with her hand.)

Mr OLSEN Well, Catherine. We'll continue our 'extra lessons' next week.

(And he exits, after patting her bum.)

CATHY (Walking out, still shocked) And now? What do you do?
(To Chris) It doesn't help that you were right. What am I supposed to do?
He's got me where he wants me! I mean, you can't slap your teacher, can you? Kick him in the balls? And then he tells, and who do people believe?
The rebellious dagga-smoking school girl or the respected, knows-better, school teacher.
Right!
So who's going to believe me?
And that leaves doing what he wants. At least that way I don't get expelled. I mean how bad can it be?
Better than the slut who tried to seduce her teacher?

CHRIS Except, why would you lie? Think about it, why would you lie?

CATHY Haven't you been listening?

CHRIS I mean, why would you lie about this? Tell the truth, the whole truth, to your mom, or your dad, or even the principal. If you tell someone who you trust, everything, why would they not believe you? People who really know you, will know what's true and what isn't!

CATHY And that helps how? I still get expelled.

- CHRIS Expelled maybe, but you made that choice when you chose to do something illegal.
- CATHY Hah, I knew you'd get that in!
- CHRIS *But*, being expelled is the worst that can happen, at the moment. You chose to smoke - but you don't have to choose to let him have sex with you. Take charge, accept what you *are* responsible for, and nothing else.
- CATHY Easier said than done.
- CHRIS I don't deny it. But can you really think of another option you could live with?
- CATHY I suppose. What suddenly made you so smart? (Billbrough 2000:24).

Rather than performing the emotions of shock, or fear or anger, and thus allowing the audience to experience and expiate those same emotions, Cathy and Chris reflect on the situation. The emotions are restrained and the event is thoughtfully examined and problem-solved by the characters. The complex options, choices and consequences are enumerated and weighed in the balance, instead of succumbing to or allowing simple, easy emotional solutions, like crying or anger, or comforting narrative ones, like reporting the situation to some authority who will resolve it on the character's behalf. The purpose is to capture the characters' struggle with the choices, not the choices themselves, and to pose the questions without answering them, and in this way maintain the audience's self-reflexive involvement, alongside their emotional engagement.

The audience also continues to actively participate emotionally because the characters are not providing the feelings for them; instead they are leaving their feelings toward their dilemmas largely up to the interpretation and expression of the audience. The audience is afforded the space to feel their own feelings towards being in the situation, rather than having a felt experience conveniently provided by the characters. They are then likely to empathise and actively project their feelings onto the characters rather than passively empathise by feeling the characters' feelings with them. In this way

the audience remains both actively empathetic and emotionally engaged but without being overwhelmed by cathartic empathy.

The performers are directed to be restrained in their emotional interpretations and to refrain from performing or displaying extreme emotions for the characters, instead presenting the characters as more self-reflexive and self-aware. This is not to say that the characters do not portray emotion, but rather that that emotion is subtle and implied rather than obvious and displayed. The emotional restraint on the part of the characters assists in the experience feeling 'real' to the audience, because the audience supply their own emotional responses to the events rather than accepting the characters' emotions, which might be different. This is another reason why trained performers are used, as experience and skills are required to be able to build a character with the necessary depth to present unperformed or restrained emotion.

Similarly when the audience experience extreme emotions of their own, these need to be processed and reflected upon to prevent sheer feeling from overwhelming the whole experience. For example in *Hangin'* after Chris has been kissed by James, the extreme emotional reaction of the audience (vividly captured in the arepp:Theatre for Life documentary on the DVD (arepp:TfL 2007j)) needs to be contained so that the audience's feelings of shock and surprise don't overwhelm the characters' diegesis:

CHRIS If only I'd realised that getting a date for the dance was this easy.

(They both give a sort of snort. There is another pause, as they sort of smile at each other, and then, suddenly, unexpectedly, James reaches out and kisses Chris full on the mouth. Chris starts and gives a muffled protest grunt, and, knee jerk fashion, pushes James away.)

CHRIS <a little startled and shocked> James, what was that? (Reflexively, he wipes his lips and mouth on the hand.)

JAMES <embarrassed, confused and terrified> Oh, God. I'm sorry, Chris, I'm so sorry. (He gets up and runs off)

CHRIS James. JAMES! Wait. Come back.

(He walks out.)

CHRIS (To Cathy) You see, nothing is ever what it seems.
So, yeah, he just kissed me. Big deal.
It's weird, it wasn't bad or disgusting or anything like that.
(To audience) Sorry, but it wasn't. <trying to make sense of it>
I like James, I really do.
I just don't think I like him that way.
You know, as in sexually.

CATHY Hey, you don't have to justify it to me. Girls kiss each other all the time.
It doesn't mean we're all secretly having it off or anything, whatever you guys hope, it's just friendship (Bilbrough 2000:25).

At the same time one can't just arrest the audience's empathy and leave the play, or the narrative, completely unresolved, without providing some form of ending or emotional satisfaction lest the audience feel frustrated, betrayed and let down, and the life experience, which has been engendered through identification, is squandered and demeaned. To that end the play needs to have a narrative resolution, with a dramatic event or climax and a dénouement, to satisfy the audience's expectations and needs from the theatrical experience, but without granting them the emotional release or absolution of catharsis.

In *Hangin'* the climax is achieved through Lara's suicide attempt, immediately following Mr Olsen's sexual advances and forced kiss with Cathy, and James' stolen kiss with Chris, which results in Chris and Cathy reflecting back and reiterating their opening questions and concerns and thus bringing the play to an end by taking it back to the beginning and concluding with almost exactly the same dialogue as the opening – a narrative resolution through *form* rather than through the story.

(While the two of them have been talking, Lara has come centre stage (upstage of them) during the conversation she takes out a home AIDS test, follows the instructions and waits for the result.)

(Then, after she gets it - showing no emotion - she finds a bottle of pills, empties them all into her hand, swallows them and ...)

CATHY (Suddenly rushing in) Lara, Lara, No.

(She reaches Lara, feels for a pulse, then tries to listen for breathing. Chris walks in too. He picks up the discarded home AIDS test and looks at it.)

CATHY (Seeing what he's looking at) No way, she thought she was pregnant before. That can't be it!

CHRIS Not pregnant. It's a "home AIDS test kit".

CATHY <it couldn't be positive> No way!

CHRIS <sorry, it is, he can see the result> Way!

(There is a pause as the two of them look at Lara. Then they get up, turn, face the front and walk down stage.)

CATHY (To Audience) Hi, I'm Cathy. Catherine Brady.

CHRIS (To Audience) And I'm Chris ... no relation.

CATHY Welcome to our school, our lives...

CHRIS real lives ... where there just aren't always second chances...

CATHY or happy endings.

(They clasp hands together and bow. The other two come downstage and join them, and music starts to play they bow again.)

ENDS (Bilbrough 2000:25)

The ending of the play does not resolve the emotional issues raised in the production, nor does it allow for an emotional catharsis. Lara is a secondary character with whom there has been little emotional investment, nor is her suicide attempt experienced emotionally by the identifier characters (Chris and Cathy) in performance. Instead of presenting an emotional reaction inside the play's narrative, they turn to conversational discourse with the audience, contemplating their dilemmas and so ending the play's discourse but not resolving the narrative – either the story, or the engendered emotions. None of the characters' dilemmas (including Lara's) are resolved; rather the ending

serves to highlight that they remain pending, ending as it does by invoking the beginning.

Queer, feminist and post-colonial, postmodern theorists all draw attention to the question of hegemony and power relationships in regard to oppressed / minority groups. These questions are particularly relevant with respect to the expressions and notions of sexuality amongst adolescents who are in the process of developing and forming their sexual identities. Power relationships are hegemonic in the sense that they reflect the values of the dominant social mindset and as such their influences are disguised as the aspirant, desirable values of the society in what is presented as 'everyday normal life'. In terms of narrative, it is often these hegemonic influences which further perpetrate and determine our expected and even desired notions of narrative resolution and achievement. Pedagogically these can therefore unknowingly influence or impinge on the audience's ability to reflect and learn from the experience unless they are made extant and obvious. Not resolving the stories or the characters' dilemmas leaves these expectations unresolved. The irresolution of these issues is then likely to precipitate discussion post the performance because of the audience's unsatisfied expectation for the issues to be resolved in certain, conventional ways.

For example one of the most common post-performance discussion questions arising out of *Hangin'* is what happened to the Mr Olsen character? (27 questions). Mr Olsen is the teacher who takes advantage of Cathy's crush on him, and his discovery of her smoking marijuana, to manipulate, bully and threaten her into kissing him, with the promise/threat of a more intimate relationship to follow. When the team reflect the question back to the audience, the most common emotional resolution that the audience want is that Mr Olsen must get punished in some way (usually quite decisively like being jailed) for his behaviour, because the audience feel that his behaviour is 'wrong' and 'bad'. A dominant narrative is that 'bad' people get punished by, and to protect, the 'good' society. In reality, the issue as presented in the production is far more complicated. Deliberately not attempting to provide a narrative resolution gives the opportunity to foreground these complications without doing so in a pedantic or obviously 'teaching' or polemic manner,

allowing the audience to come to terms with the complications and ambiguities, and therefore their own responsibilities, for themselves.

Another of these potential hegemonic narratives could occur in relation to the character Lara. Lara is in danger of re-enforcing the 'bad girl gets what she deserves' grand narrative because Lara is the character who is having (and enjoying) unprotected sex before marriage ('whore' in the dominant, narrative lexicon) and therefore is appropriately 'punished' by contracting HIV. In order to counteract this, Lara's potential HIV status is only discovered / revealed after she has tried to kill herself, and then via the unreliable means of a home AIDS test kit. In this way the hegemonic narrative is offset immediately against an empathetic narrative and neither is given narrative time or space to be developed beyond that. To further this neither her actual HIV status nor the result of her suicide attempt is supplied in the play's narrative, leaving the issues unresolved so that questions regarding either can be used pedagogically in the post-performance facilitated discussion.

HOOKING

For learning to take place it is important to ensure that the audience remain engaged and involved in the event, and eager, interested and intrigued enough to want the opportunity to ask questions and participate in the facilitated discussion. This is achieved by 'baiting' the narrative with the learning issues and points of conflict and also not resolving them. Importantly though, none of the potential learning or content issues appear explicitly or polemically in the play, but rather they are presented as part of the natural order of the play's diegesis. The characters discuss them only as one might in a 'real' conversation, never as information dissemination or to make a polemic point. I call these narrative barbs, *hooks*. The aim is to 'snag' the audience, because of the hooks' inherent issue laden nature, in order to provoke questions, discussion and engagement post performance.

The hooks are determined by the issues that the organisation and its donors are wanting the audiences to engage with. The issues introduced in *Hangin'* are:

Self image, Pregnancy, Abortion, Date rape, Abstinence, Safer sex, Masturbation, HIV/AIDS, Peer pressure, Bulimia, Substance abuse, Teen suicide, Relationships (family, friends and potential partners), Parental expectations, Divorce, The pressures to have sex, Sexual abuse (Adults bribing with sex), Sexuality awareness, Homosexuality and Gender roles' (arepp:TfL 2006c).

The pedagogical aim, however, is not to teach the audience about the issues, but rather to encourage the audience to want to learn and enquire more about the issues for themselves, in the way that the issues relate and are relevant to the audience. This is achieved by incorporating the issues into the narrative's diegesis through either the style or form or discourse of the play, rather than making them the subject of the narrative story or plot.

For example, gender issues and equality are stressed. To this end the *Look Before You Leap* teams always comprise two females and two males, and, as with *Hangin's* Cathy and Chris, the narrative voices of the productions are always equally shared by at least one female and one male character. In *Replay* and *Get Real*, the two most recent plays in the series, the narrative voice is shared by four main characters, two male and two female, allowing for more equal gender narrative voices. The development of the action is specifically structured to counterbalance viewpoints from both genders, so in *Hangin'* the girls have a scene where they practice kissing and stuff Cathy's bra in preparation for a date which is immediately balanced by a scene in which the boys bluster about 'scoring chicks' and condoms and the relative size of their penises. In each case at the end of the scene the observer character of the opposite gender gets to comment on the differences between the sexes. The aim is not to make a specific pedagogical point about gender but rather to raise the differences in communication styles, in stereotypes, and in common misconceptions, as experienced and reflected on, encouraging the audience's own self-reflexion. The play is structured to encourage and maintain movement between states of observation and participation, identification and self-reflexion, empathy and cognition.

Another of the pedagogical concerns is awareness, normalising and demystifying of condoms as a crucial element in HIV/AIDS education and prevention (arepp:TfL 2005b). So condoms are introduced into the diegesis of the play, but not in their pedagogical sense – 'condoms prevent pregnancy or

STI's during sexual intercourse', but rather as narrative props. In *Hangin'* Rob discusses condoms with Chris not in terms of their actual use, but in terms of their potential to get him 'laid'.

CHRIS (Opening the packet, taking out the condom and looking at it sceptically) Feelings? And condoms are about feelings exactly how?

ROB <The great authority> The chicks go for it every time. You see chicks need to know that you care about them, that you think they're special, that they're *the one*. If you've brought a condom it shows that you're thinking about their future - that you don't want anything to happen.

CHRIS <Incredulously> And this works for you?

ROB Every time. And that's, like, <the big boast> a lot of times. (Bilbrough 2000:9)

After Lara's pregnancy test scare, Cathy gives a box of condoms to Lara as a 'present' so as to prevent another repeat of the whole scare, rather than making a point about being promiscuous or unsafe (the pedagogical issues).

LARA Well, what's it say?

CATHY (There is a pause, she looks up at Lara in silence) <gravely> This time ...

LARA Oh hell!

CATHY you're not pregnant.

LARA I'm not? So it's....

CATHY Negative!

LARA Yes. Yes, yes, YES! (A bit of a dance for joy)

CATHY I have something else for you (She digs about in the chemist's packet and pulls out a packet of condoms which she tosses at Lara) Next time, please use your head.

LARA You're the best. (They hug) <archly> Next time?

CATHY You're impossible!
(She walks out as Lara exits) (Bilbrough 2000:18).

The pedagogical aim is to bring the condom into the awareness of the audience without stressing its purpose, to acknowledge its existence without drawing attention to it. Presenting condoms as a normal element of the play's diegesis allows the audience to feel comfortable about the presence of condoms and therefore talk about them later (14 questions), without feeling awkward or embarrassed or lectured to.

Dealing with the pedagogical issue of adolescent pregnancy is achieved in the scene dealing with a pregnancy scare, where Lara gets Cathy to do the test and read the results for her because she can't look. Instead of pedagogically stressing a message the consequences are played out in a real situation. And instead of making comment on the choices made, the scene lets the characters talk through the options, one of which is abortion:

CATHY You are hopeless! What are you going to do if it's positive?

LARA Don't even think it.

CATHY Somebody has to.

LARA I don't know. I suppose I'll go to the clinic or hospital and you know...

CATHY Huh?

LARA (She gestures vaguely with her hands) You know, get rid of it.

CATHY It's not a disease, Lara, it's a living thing.

LARA I can't have a baby, not now, Cath. You know that. So what other choice is there?

CATHY Again, things to think about BEFORE HAND!

LARA I know, but there's nothing I can do about it now _so cut me some slack, huh.

CATHY Not that you deserve it! (She goes over and checks the tester.)

(Bilbrough 2000:18)

One of the best ways both to engage the audience and raise the notion of physicality and sexual contact and thus the possibility of intimate and sexual relationships is through kissing. Developmentally kissing is the most common

expression of intimacy amongst adolescents, and the most 'risky' in terms of their expression of liking each other. This is particularly true of the younger 14-16 year old age-group. Kissing on stage, therefore, is a 'big thing' for the adolescent audiences, as evidence by the very common question 'Did you kiss for real?' (21 questions). To see / experience kissing amongst characters with whom the audience identifies puts the latter in a heightened and elevated emotional state. Therefore kissing is used to highlight areas of intimacy and extreme emotion and to draw attention to the pedagogical themes. In *Hangin'*, five kissing moments are played off each other. It occurs between two girls – which usually draws very little reaction but is included to provide a counterpoint in discussion for the kiss that happens between the two boys at the end of the production which always results in a huge reaction. Janice and Rob kiss in a scene which is replayed from both their perspectives, Rob's telling - where he 'scores' (succeeds in having sex with her), and Janice's telling - where she rejects and slaps him. Here the kiss is used as a precursor indicator of sexual desire. Finally Mr Olsen the substitute teacher, forcibly kisses Cathy to indicate the status of their 'new relationship' after he has caught her smoking marijuana and uses this to gain power over her. Here the kiss is used to highlight authority, power, manipulation and lack of consent. The kisses serve to highlight the audience's feelings and concerns around sexual relationships and sexuality without explicitly dealing with sex, and in this way use a physical act that has deep resonance with the audience to highlight issues of gender, homosexuality, choice, ambivalence, desire, and abuse.

The drawing of attention to things like breast and penis size and references to masturbation also hooks the audience into their sexuality, identity and physical development concerns without stating them obviously. These further serve to set hooks for later discussion regarding such adolescent concerns as appearance and size, and the differences and similarities in the genders' expression of their sexuality. Again, the aim is not to make a point but rather to layer the production with hooks that snag the audience where there is identification with the issues.

Because the characters are not experienced by the audience as 'preaching' or 'teaching', but instead 'living' their dilemmas, much the same as the

audience is, the audience is more engaged, less suspicious, and not as easily offended or embarrassed by subjects which might border on taboos, personal beliefs, or privacy. They are not being told what to do by others, rather they are being invited to observe, and experience other options. Playing the pedagogy in this way offers a means of *normalising* the issues, by placing them into the structure and context of a narrative diegesis which is experienced as similar to the audiences 'real world', where the issues become part of the 'natural order' of the characters' lives.

These 'hooks', along with the audience's sense of incompleteness in the lack of resolution of the narrative, serve to 'snag' the audience, leaving them unsatisfied, intrigued and primed with unresolved issues and questions, thereby laying the ground work for the facilitated discussion, which is discussed in the next chapter.

CHAPTER SIX: PRECIPITATING COGNITION

This chapter examines how the facilitated discussion session post performance provides for and encourages conscious reflective learning and problem solving processes and skills amongst the adolescent audience. This also involves an enquiry into the techniques used by arepp:Theatre for Life for training the performers to facilitate discussion.

REFLECTION

In terms of experiential learning, in order for the experience of the play to be fully maximized as a learning experience, the audience needs to have both the opportunity and the ability to engage cognitively with the experience. Reflecting on the experience and on their participation allows the audience to understand and gain insight into how and why the experience affected and involved them, how they made meaning from it, and what potentially influences the meanings that they make. The exact meanings which each audience member makes are not necessarily important in the overall pedagogic process but it is vitally important that the audience is provided with the time, space, skills and encouragement to understand how and why they make those meanings, so that they can explicitly and consciously learn from the experience and thereafter apply those learnings to other experiences in the future, as individuals and as a collective. Reflection therefore forms the basis and the crux of their experiential learning, and the individual's (and the group's) belief in their capacity to enact those learnings demonstrates the development of their self-efficacy.

In the arepp:Theatre for Life method the opportunity for guided reflection and discourse with the experience, and the practical development of self-efficacy, is provided by the facilitated discussion which immediately follows the performance.

PRECIPITATING COGNITION

As was explained in the previous chapters, the arepp: Theatre for Life productions are deliberately shaped to engage the audience emotionally, cognitively, sensually and self-reflexively in the experience, building their

expectations, interest and curiosity, and leaving them unsatisfied, intrigued and primed with unresolved issues and questions. The play has thereby not only provided the audience with a potential life-experience, but also prompted the desire to engage in the process of learning from that experience. Because of the audience's identification with the characters and the narrative situations, they want to seek resolutions, not only for the characters but also for themselves. Because of the hooks, the audience is intrigued and curious about finding answers and ready to make meaning. Because the theatre event has transformed into an experience of the audience's, the desire for resolution and to understand further is experienced by the audience as *their* desire and *their* need from the experience. The audience's participation in the facilitation is therefore driven by their desires for resolution and understanding, rather than from a perceived imposed, external teaching agenda. This is what Freire calls 'critical pedagogy' (Freire 1972), and what forms the basis of Boal's notion of the 'spectator' (Boal 1988), where the learning is being driven by those who are doing it, rather than being imposed by an external teacher or system. 'The spectator is less than a man and it is necessary to humanize him, to restore to him his capacity for action in all its fullness. He too must be a subject, an actor on an equal plane with those generally accepted as actors, who must also be spectators' (Boal 1988:155). I contend that Boal's notion of the spectator doesn't necessarily demand that the audience become actors in the performance, although Boal and many applied theatre practitioners choose to involve the audience in this way, but rather that the audience become the active participants in the *learning*, that the audience determine the learnings that are relevant to them, and that they drive the learning process as opposed to passively accepting what is presented to them (Boal 1979, 1988, 2006, Fenwick 2000, 2003, Freire 1972).

The audience needs to feel comfortable in the space, at ease with their peers, relaxed with and trusting of the facilitators, and confident that they, the audience, are driving a process which for their benefit. As I have already pointed out in Chapter Four, it is the audience's identification with the characters and their experience of the show, as real, which facilitates the establishment of a trusting and open relationship between the audience members and the performers.

'I have to say that this play exceeded my expectations. The topics related to the everyday lives of teenagers all over the world. The actors were open and receptive which allowed us to relate to them' (Learner Evaluation 69)

'The presentation was very relevant to the learner's daily experiences as it revolves around the issues they face in real life situations. This has been a unique clarifier in the learners' lives' (Educator Evaluation 35).

The intimacy and familiarity created by their identification and shared experience establishes a relationship of familiarity and trust between audience and performers which allows the audience to engage in intimate personal discussions with the performers that normally they would not feel comfortable undertaking with strangers.

'I was free to ask Question they were friendly to us and they respect us' (Learner Evaluation 1)

'I felt really free with the discussion and it helped my thoughts afterword about having sex' (Learner Evaluation 8)

'It meant a lot to me because I could never ask stuff like this to my parents.' (Learner Evaluation 16).

The audience are familiar and comfortable with the school space in which the performance takes place, and it is a space which the audience associates with learning. The audience members are familiar and comfortable with each other; they are peers. The shared nature of the experience, both the arepp:Theatre for Life performance and the group facilitation, results in and reinforces the audience's sense of themselves not only as individuals but also as part of a collective.

'The show meant a lot to all of us who were present' (Learner Evaluation 12)

'I am speaking on behalf of the other grade 12 learners. We had a lot to say and discuss' (Learner Evaluation 10)

'We, as youth, have become desensitized to issues affecting us. The play let us open ourselves up and share with each other things that affect all of us' (Leaner Evaluation 69).

The arepp:Theatre for Life audiences already form small mini-communities due to their being peers, in the same grade and at the same school, and living in the same locality, with generally the same concerns. These school-based, peer communities have their own established power relationships, hierarchies and politics which impact on both the potential progress of the facilitation, and the nature of the group learning dynamic. There is tacit understanding among the people in an audience of this nature, particularly when they know each other, which intensifies the nature of the collective experience, because participating together provides a shared basis from which they can engage with one another (Fenwick 2000, Sauter 2006): 'a group experiences a phase of transition, an altered state of mind which enhances the feeling of collective identity' (Sauter 2006:24).

To further this peers-as-community, collective experience, where possible, the audience is split in two by the team before the facilitation starts, keeping the similar grades together and reducing the numbers for the discussion. In the usual scenario there are two team members per group, one to be able to record the questions while the other guides the discussion. Smaller, more developmentally similar peer groups engage in more intimate and group-relevant discussions, and assist in reducing the underlying power dynamics to those of the relationships between immediate peers, rather than the more complicated dynamics across the broader age-differences in a school setting. There is also a significant impact on self-discipline and mutual respect in these smaller groups.

'Dividing learners – (into grades) 9/10 - excellent way to discuss and get response' (Educator Evaluation 49).

At the risk of restating a point I have already made, I emphasise how the audience assumes that the actors have had the same feelings and experiences as they experienced. They feel that there is a bond between them and the actors; they feel a closeness to, and a familiarity and intimacy with them. The audience trust and believe the actors, because the characters were like them, because the actors 'played them true'. The establishment and depth of this bond is crucial for arepp:Theatre for Life's pedagogy. It allows for the facilitation session(s) to go beyond just surface discussion and information-giving, to promoting the audience-led cognitive engagement,

reflection and processing of their experience that is so important for experiential learning and increasing self-efficacy.

'We got to express our feelings, and our personal opinion and asked questions which they really feel comfortable for' (Learner Evaluation 64).

'They helped us with solutions to the problems that we might face in the future, they knew how to relate to us as teenagers and it was very good that they weren't afraid to express themselves' (Learner Evaluation 66).

'showed me answers to questions I've always asked & haven't got answers' (Learner Evaluation 59).

'The discussion opened a lot of minds, because people really expressed how they feel about the issues that we encounter as youth' (Learner Evaluation 12).

The feelings of trust, identification and association with the performers produced by the performance are further enhanced when the teachers are asked to leave the space for the facilitation. After the performance is over, before the facilitation begins, the team ask the teachers to leave, as they informed the audience they would do before the show began. The teachers are requested to leave so that their presence does not inhibit the audience and in order for the audiences not to feel constrained or restricted in the discussions that follow. This was a decision that arepp:Theatre for Life initially made in 1996 after the monitoring and evaluation processes indicated that the presence of the teachers had a significant impact on the type of questions that the audiences ask, and the relative openness and frankness of the discussion (Neill & Shapiro, 1998). Some teachers react negatively or counter-productively in the discussions, wanting to stress certain messages, or particular learning points, or their own teaching agenda, which almost always results in the open, free discussion ending abruptly and the audiences losing interest and trust in the process. For example from one of the *Hangin'* team's show assessments (from show 13):

'They (the audience) were more interested in the discussion than the play. They were very active and listening attentively to what was being said. The teachers felt uncomfortable and felt that it (the discussion) was too explicit. She said we were supporting the guys promiscuity. She asked us to stop.(...) We ended 20 minutes early' (Show Assessment 13).

The teacher rated the learner's cognitive engagement as 'agree' but said

'I think it was too explicit. I think discussion is fine but you give the male learners the impression that is okay to think and behave that way' (Educator Evaluation 13).

The learner's evaluation for the same show rated the play as 'excellent' and the discussion as 'poor', commenting;

'The Play was excellent because we understood what their message was. The Discussion was too short. The show is excellent' (Learner Evaluation 13).

There are no other examples of the potential negative impact of the teachers from the 2007 production of *Hangin'* (mainly because the teachers are asked to leave), but I have witnessed occasions where teachers interrupted the discussion and prefaced their comments with statements like 'what they really mean is ...' or 'what they are trying to say is ...' and even one occasion where a teacher insisted that everyone stop and pray to ask for forgiveness for having bad thoughts (regarding the explicit – for him - content of the discussion). This type of interruption and imposition of an obvious agenda instantly breaks the rapport between the performers and the audience, and the audience becomes resistant and unresponsive, reverting to merely reciting rote 'right' answers to any of the performers' subsequent questions.

Removing the teachers has additional benefits beyond the audience feeling free and unrestrained in the discussion, as it carries with it, for the audience, an implied freedom from normal school discipline, adult oversight and adult rules – the audience can 'be themselves'.

'I would like you to come again, I think you are really making the message clear to people to feel more free and to express the way they feel' (Learner Evaluation 17).

Asking the teachers to leave intensifies the impression that the team is on the audience's 'side', and that the team are available for the audience's needs and concerns rather than the teachers' learning agenda. The idea of the actors engaging with them unsupervised also implies a further level of trust and respect for the audience. This relationship of respect and trust encourages the audience in turn to be responsible, respectful and self disciplined. In terms of discipline removing the teachers may seem counterproductive, but the engendering of a feeling of being treated as equals

and with respect, most commonly results in the audience behaving in the same way: something that has frequently surprised the teachers:

'An unexpected surprise. Good rapport with learners. The learners interacted positively with the facilitators' (Educator Evaluation 58).

'The learners were deeply engrossed and participating. Responded well to the situations presented' (Educator Evaluation 55).

'Learners engaged in discussion, and asked questions as well! Dealt effectively with relevant teenage issues' (Educator Evaluation 53).

'The show made learners to be very active and they were curious to comment about the play' (Educator evaluation 30).

'For the fact that learners remained attentive throughout, it was appropriate' (Educator Evaluation 16).

In 2004 arepp:Theatre for Life started requesting that the Life Orientation teacher remain in the facilitation¹³. This change was made in order to support the Life Orientation teacher's changing role within the school and was in keeping with the changes in the Life Orientation curriculum and the Life Orientation teacher training. It is an aspect of the life orientation teacher's role to be aware of and to be able to support and assist learners in the school with the kind of issues dealt with in the arepp:Theatre for Life presentations. The Life Orientation teacher is seen as the learners' first official 'port of call' in the school context (Department of Education 2002) and, from the perspective of arepp:Theatre for Life, as providing follow up and support post-performance (arepp:TfL 2007c). Having the Life Orientation teacher participate and observe the facilitation assists with their understanding of their learners and prepares them to engage with the learners over their issues after the arepp:Theatre for Life team leaves. The Department of Education undertakes to train Life Orientation teachers from a rights-based perspective, which is in line with arepp:Theatre for Life's approach, and which has resulted in fewer of the kind of teacher's interruptions and impositions mentioned above. An added advantage is that having the Life Orientation teacher in the session

¹³ It is the Life Orientation educators' comments that are reflected on the Educator evaluation forms.

can add a measure of discipline to the session if it becomes absolutely necessary.

'It covers much about the syllabus (content). It's relevant to everyday living. LO 1&3 has been covered fully with assessment standard. The knowledge, skills, Values and Attitudes (LO SKV&A's) has been addressed fully' (Educator Evaluation 17).

'Well integrated with (LO) themes – very interactive. Wove in well with LO curriculum. Learners strongly identified with characters as this mirrored their lifestyle choices that they make' (Educator Evaluation 49)

The performers maintain and enhance the audience's trust and the intimate relationship between them through an open, straightforward and plain-speaking style of communication and discourse, by not imposing their own agenda or opinions on the audience in the discussion, and by not assuming the role of disciplinarians after the teachers have left. In order to achieve this, the performers are trained in a method of conducting the facilitation which the organisation has developed and refined through constant reflection and adaptation (action research) over the years.

THE FACILITATION TECHNIQUE

The technique (arepp:TfL 2008a) posits four distinct steps in a process for encouraging and facilitating a discussion so that it may be driven by the audience and arise from their concerns, reactions to, and experience of, the performance. At the same time these four steps focus on encouraging the audience's critical inquiry and reflection on the experience, allowing them to practice their reasoning, debate, problem-solving and meaning making skills.

The purpose of training in facilitation is to assist the performers in keeping their opinions, feelings and values to themselves and instead to encourage, assist and guide the audience to reflect, problem solve and find their own solutions. The primary principle that governs the facilitation process is for the performers to keep in mind that 'it's not about you!' (arepp:TfL 2007d 10:2). This principle is the key to the success of the technique - the facilitators' ability to suppress their own beliefs, choices, values and opinions. The underlying ideology of the technique is that it is rights-based, which is to say

that it promotes and rests on the principles enshrined in the South African Bill of Rights in which no person may be discriminated against irrespective of 'race, gender, sex, pregnancy, marital status, ethnic or social origin, colour, sexual orientation, age, disability, religion, conscience, belief, culture, language and birth' (South African Constitution 1996: Chapter 2, Section 9, online version). A rights-based approach also assumes that all those protected by those rights have an attendant responsibility to ensure that all those rights are afforded to all others so protected. Practically this means that the facilitators will treat any subject, issue, person or view with respect, openness and interest (arepp:TfL 2008a).

The first step of good facilitation is to *listen* to the question (arepp:TfL 2008a 7:2). While this may seem obvious, listening is a skill which requires more than just actively paying attention to what is being said. The performer also needs to be aware of their body language and facial expressions so that they are visually perceived as open, relaxed, non-judgemental and engaged. Active listening requires both engagement and a level of 'performance' by the facilitator.

The next step is to *repeat* the question (arepp:TfL 2008a 7:2). Repeating the question assists the facilitators in distancing themselves from the question as it creates a 'technical buffer' between the asking of a direct question and the impulse to answer. Repeating the question also ensures that both the facilitator and the rest of the audience has heard and understood what has been said. Lastly, in repeating the question themselves, the facilitator is granted the time and space to contemplate the question in its entirety before proceeding.

The third step is where the pedagogical aim of encouraging cognitive experiential learning occurs for the audience; the facilitator *reflects* the question back at the audience by asking the audience for their responses (arepp:TfL 2008a 7:3). Reflecting the question back to the audience encourages self-reflection and prompts the audience to apply themselves to thinking about the question and the experience, keeping them reflexively and cognitively involved in the process. The facilitators use *feel*, as in 'how do you feel about ...?', for reflecting value, belief or opinion-based questions, and

think, as in 'what do you think about ...?', for reflecting factual or information-based questions to encourage responses from the audience. The reason for this specific phrasing is that when people are asked what they think about something, particularly in a learning context, they may feel pressurised to give a 'right' or correct answer and therefore may not feel confident enough to respond for fear of being wrong. This concern tends to be exacerbated amongst adolescents who have an intense fear of ridicule and rejection by their peers. However, a person's feelings can never be 'wrong', because that is how the person personally feels; the emotion is valid. Encouraging the audience to therefore share their personal feelings about the issues allows them to feel comfortable, secure and competent, because they can't be wrong. It encourages them to reflect on their own experience rather than attempt to satisfy some external learning agenda (arepp:TfL 2008a).

The facilitator reflects the question back using several variations on the phrasing of the content of the question as in 'So how do you feel about ...?' and 'How would you?' This is to give the audience time to process, reflect and seek their own solutions. Having time and space to consider is essential, particularly for those audiences who might not be used to, or be expecting to be thinking in a self-reflective manner. The facilitator's role in the reflection process is to guide the discussion by repeating and reflecting the responses rephrased as questions, and to seek a range of opinions, feelings and perspectives (arepp:TfL 2008a). The aim is to demonstrate that with value, belief or opinion-based issues there are no right or wrong answers and that people need to determine the stances that best suit them by examining themselves and their situations and what potentially influences those stances.

With factually-based questions the facilitator's role is much the same, although, based on their training in the issues, they also use the process to 'poll' the level of the audience's knowledge on the subject in order to determine what level of discussion may be necessary for full understanding of the topic.

Once the facilitator feels that the reflected discussion has run its course and that there is a sufficient variety or surfeit of opinions, feelings and beliefs, depending on the nature of the discussion, the fourth step is to focus the

discussion by *problem-solving* the solution to the problem under discussion by recapping and summarising the essence of the reflection on the question, examining the consequences and detailing the options and choices raised (arepp:TfL 2008a 7:3). The problem-solving process serves to focus the reflection process by capturing the essence of the discussion in relation to the original question or issue to ensure that the problem has been satisfactorily or adequately examined. In terms of experiential learning, this working through and summarising the reflection process is where the learnings are crystallised or distilled and where the participants get the opportunity to make their own meanings and choices regarding how to proceed. This is the point at which the facilitator confirms factually based information, or affirms the rights and responsibilities inherent in the values, beliefs and choices which have been expressed. This is also the point where the facilitator may add additional factually-based information, or suggest or challenge a view or a concept or an influence that may not have been raised in the discussion in the form of a question to provoke further consideration. The summarised problem-solving process is not necessarily an end to the discussion, or an answer to the question, but rather a means to focus and highlight the learnings before continuing. It serves to allow the participants to consolidate and confirm both their understanding of the process and the meanings / learnings they have made regarding the content. Having problem-solved the discussion, the facilitator seeks confirmation from the group that the summary captured the essence of the reflections and that the group is comfortable with the understandings and connections they may have made. The facilitator then either returns to the discussion with a question that arose from the problem-solving process or takes another question from the floor, beginning the process again.

The method, as outlined above, both models and assists the audience in practicing the communicative, reflective, analytic and problem solving skills that are necessary for the development of self-efficacy. The technique encourages the participants to examine and draw upon their own knowledge, opinions and values, and in so doing draw the conclusions that are appropriate for them, individually and communally, within their own contexts. Participation in the process affirms the audience's self-worth and self-image,

as they validate their own opinions and feelings and develop their ability to determine their own solutions.

‘It really brought meaning to some things in life. It was good talking about things that happen to some people. Everybody understood the situations. I think many people will think twice about their decision after seeing the play. It brings us back to reality. Thank you once again’ (Learner Evaluation 75).

‘This play was a real eye opener. We, as youth, have become desensitized to issues affecting us. The play let us open ourselves up and share with each other things that affect all of us. I now feel that I am better equipped to deal with such situations’ (Learner Evaluation 69).

‘It meant lot because I learnt different things & everything I learnt comes to me as an advantage towards getting a better future’ (Learner Evaluation 22).

To facilitate this process of engagement and reflection the performers never facilitate or answer the questions in the role of the characters, or as themselves, personally, but rather in the ‘role’ of facilitators. The aim of the facilitation is to encourage the *audience* to think for themselves about themselves, not to provide them with resolutions, answers, or an ‘intellectual catharsis’ by allowing the characters to explain their motives and reasons and so absolve the audience from having to do the self-reflexion and analysis for themselves. In the same way as empathy can lead to a cathartic emotional resolution, so providing an understanding of the character and what drives, motivates and potentially excuses them can lead to an intellectual catharsis where the audience are granted understanding and meaning without having to relate that process to themselves and their own possible influences and circumstances. Similarly with personal questions directed at the performers: because the audience have developed this intimate relationship with the actors, and because adolescents look to role-models with whom they identify, the audience often want to know what the actors personally think or feel or would do regarding the issues. However, the performers giving their personal views has the same effect as the characters putting forward their motivations or as the teachers or the performers letting their views influence or direct the agenda of discussion: either it provides a rational, intellectual resolution, without the audience having the opportunity to examine the issue for

themselves, or it terminates the open discourse by introducing a 'teaching' agenda.

For example, in *Hangin'* one of the frequently asked questions of the actor who plays Chris is 'are you gay?' (12 Questions) During the performance Chris's sexuality has been subtly questioned, and his friend James kisses him, just before the end. This is one of the hooks, mentioned earlier; raising the issue of homosexuality and leaving it open for discussion. The purpose is to encourage a discussion about homosexuality and the audience's feelings or concerns about it, if they have any. The aim is that if homosexuality is an issue for the audience, they will raise it and discuss their feelings or questions about it; they need to reflect on homosexuality in relation to themselves in their context. It is therefore important to reflect the question back to the audience to achieve this; 'what do you (referring to the audience) feel, could Chris be gay? And why?' Any other response that the performer gives will change the focus of the discussion onto the performer and away from the audience's self-examination. If the performer/character answers the question 'yes, I am' the discussion becomes about the performer or the character and the performer/character's choices, reasons, or concerns in their context. If the performer answers 'no, I'm not' the potential for open enquiry and learning regarding homosexuality is blocked and potentially even undermined as the audience is made aware that performer was 'pretending' or acting and therefore the reality of their experience was 'untrue'. This latter reaction can work against any potential learning, particularly for an audience member who might have identified because of the homosexuality, as it can result in the enforcing of hegemonic attitudes towards homosexuality by removing it and making it about others – 'even the actor had to *pretend* to be gay'.

However when the question is reflected back to the audience, the discussion focuses on why they think Chris may be gay, raising their possible prejudices and preconceptions, and allowing the audience to discuss their feelings and understandings about homosexuality and what meanings it has for them. The audience deals with the issue of homosexuality as it pertains to their experience. For example, at Mponteseg Secondary, the school featured on the DVD, the facilitation included two young men getting into a discussion with each other about homosexuality from two very different view points,

during which one of the boys (Learner 1) identified himself as gay after the other (Learner 2) had initiated the discussion with 'It (homosexuality)'s wrong. Burn them. Hit them!' (Team Facilitation Record 38). The team reports on the discussion which followed, as the rest of the audience become involved, as 'the learners re-enforced the matter of respecting others, as they discussed having tolerance towards homosexuality' (Team Show Assessment 38). The two learners also spoke about their feelings afterwards on the DVD:

LEARNER 1: 'It's reality. It's true. All these situations is happening here at our school. Some people do not understand gays. So I think this show expose the gay life. It was fun to debate with gay {you know what I mean}, it was fun to debate with other people to show {you see, you know what I mean}, other people don't love it, others do {you know}'

LEARNER 2: I saw it, yes, it happens in schools. It teach you about peer pressure, about homosexuality, to control your temper towards people like homosexuality' (arepp:TfL 2007j).

Instead of discussing whether the actor was gay or not, the discussion focussed on the learners and their specific situation, their experience of 'the gay life', and how they felt about homosexuality personally, and what they learnt from it.

Another example from *Hangin'* concerns the issue of Lara's HIV status. In the play Lara takes a home AIDS test and then attempts to kill herself when the result is positive, setting hooks regarding being HIV positive, HIV testing and suicide. In discussion the learners often ask the actor 'do you really have AIDS?' (9 Questions) and 'why did you try to kill yourself?' (19 Questions). The performers first reflect the question in relation to the character: 'How do you feel; did the character Lara have AIDS?' and 'Why do you feel Lara tried to kill herself?' in order to initiate a self-referential discussion, as again this is the only type of response which will precipitate learning. If the actor denies that they are HIV positive, they belittle the value of the experience by indicating its falsehood, there is no further point in continuing a discussion for the audience because it's not real, so discussion about testing or the appropriate responses to a positive result becomes intellectual and hypothetical. If the actor confirms or pretends that they are HIV positive, or does so as the character in role, then the experience becomes real in a personal way for the actor's (or the character's) experience rather than real

and personal for the audience. However, when the issue is reflected back to the audience, they personalise it and make meanings that are pertinent to them:

'I thought that it was pretty much inspiring for our lives and how to think before doing things in life. My comments are that you must always use a condom when you decide to have sex and never use drugs in your life. It meant that if you are not sure with what you are about to do something you must first kindly sit down and think about it and don't be like the character Lebo¹⁴ she didn't think before having sex first at the end she ended up with HIV&AIDS then committed suicide and died' (Learner Evaluation 33).

At all times the intention is to encourage the learners to find the solutions and meanings that are relevant and suitable to them, and not to rely on or seek verification or confirmation of the correctness of their solutions from the opinions and feelings of others. Even in instances where the learners become insistent that the performers answer personally, the questions are reflected back by asking the learners to discuss why they feel it is important or relevant or helpful to know personal details, and how they feel that such knowledge might benefit them. Finally, if the learners are still insistent the actors will say that the question (what ever it is) is a personal question and that the actors don't feel comfortable discussing such intimate issues with people they don't know very well. This too will be reflected back by asking the audience how they would feel about discussing intimate details of their lives with people they don't know, and why that might be (arepp:TfL 2008 a).

The facilitation technique benefits from the experience and skills of trained actors. During the facilitation the actors are required to continue the 'fiction' established through the performance, that they are 'like' the audience with the same concerns. The actors are therefore now required to continue the play's open, conversational discourse while performing as conduits or mirrors reflecting the audience's concerns. In a sense they are still performing, but now playing the role of the audience in an experiential learning process by reflecting on the experience and pursuing reflective enquiry and problem-solving. This is not to say that the performers are 'acting' or playing a

¹⁴ Lara's name in the 2007 version

character, but rather that they are using their performance skills to suppress their personal beliefs and values and to showcase and foreground the reflective, questioning process to and for the audience. This requires a certain type of person, as those who are constrained by belief or value systems which rigidly proscribe particular lifestyles, thoughts or rules of conduct have some difficulty with achieving this suppression or sidelining of their own presence and views.

AUDITIONING FACILITATION SKILLS AND ABILITIES

In order to determine if prospective performers have the necessary aptitude for the facilitation, arepp:Theatre for Life has developed a specific audition process which illuminates and foreshadows the skills, intentions and processes involved in the facilitation of discussion. The auditions are conducted by two arepp:Theatre for Life representatives in the form of a three to four hour workshop in which the auditionees begin the process by participating in what the organisation calls the *facilitation game* (arepp:TfL 2007g). On the floor of the audition space are three cards, with the words *Agree*, *Disagree* and *Not Sure*, written on them. These are placed roughly equidistant apart on the radius of a 180 degree semi-circle, and form the three 'stations' of the game. The one arepp:Theatre for Life auditioner stands in the centre of this semi-circle, facing the auditioning participants, to act as a facilitator; whilst the other auditioner observes the process from beyond the space of the 'game'. The facilitator reads a statement from a prepared list and the participants, individually and silently, decide which of the three stations best captures their personal stance regarding that statement and they move to the selected station. Once everyone has made their choice, the facilitator then asks several of the participants to share why they are at the particular station they have chosen. The statements are deliberately provocative, with no 'right' or 'wrong' choices, and are drawn from the issues raised in the facilitation sessions, for example:

'The death penalty should be brought back',

'Homosexual couples should be allowed to adopt children and have a family',

and 'Abortion is the woman's choice' (arepp:TfL 2007h).

The game has several rules. No one may speak unless they are given the opportunity by the facilitator, and then they may only address the facilitator directly and not each other or members of the other stations. Participants may indicate their desire to speak by raising their hands but it is up to the facilitator to decide who gets the opportunity, whether they expressed a desire or not. Commenting, either in words, or vocally with noises, or physically with obviously waved hands or leaping about to indicate agreement or opposition, or a desire to speak is not permitted, however participants may change stations during or after another's explanation of their stance, though they may be called upon to explain why they made the change. Finally, the participants need to pay close attention to what the facilitator asks as it may not necessarily be for them to explain their position with regard to the statement, but could be about their feelings or reactions to the process, or something that happens.

The aim of the game is to generate several viewpoints from each of the three stations, without comment or challenge or counter debate permitted, and then to move on to another statement and so on. The facilitator's role, other than making the statements and eliciting responses, is to ensure that the participants keep to the rules, to prevent the game from generating debate or discussion, to give every participant equal 'air time' overall, and to curtail emotional or personal outbursts and interactions. The facilitator's role is also to mediate the process by briefly summarising each response, for the purposes of clarity and group understanding.

The observer makes notes of each participant's communication and listening skills and style, their conceptual and cognitive skills and understanding, their knowledge, attitudes, tolerance and open-mindedness, and their physical participation on a four point scale between *poor* and *excellent*, with space for comments (arepp:TfL 2007i). The whole game usually lasts between an hour and ninety minutes depending on the number of participants. Twenty-five participants in the game (who are auditioning) is about the maximum number which will allow all participants several opportunities to express themselves on different statements in a reasonable period of time. Experience has shown that the game is unsuccessful with fewer than eight participants, as it relies on people having differing views. If there are too few participants they tend to

feel self-conscious and less certain of expressing their views because there isn't much group support, or there are too few people for there to be diverse views present¹⁵. At the conclusion of the game the facilitator leads the participants in a reflection on the process, examining how people felt in and about the game, why they think it formed part of the audition and what the experience may have meant for them.

On the one hand, the game gives the arepp:Theatre for Life representatives an impression of the performers when they are being themselves, as opposed to when they are acting, and effectively simulates what occurs in the post-performance facilitated discussion. On the other hand the game offers an opportunity to model the role of the facilitator for those who will be performing this function in the context of performances in schools. My experience is that performers who score highly and 'enjoy' their participation in the game have the requisite aptitude and personality to learn the facilitation method and to become facilitators. The nature of the game is such that the participants are not able to dissemble or simulate the desired behavioural qualities in order to 'get the job'. The game is also the first step in the training process; those performers who are cast have already begun, and are prepared for the training in the facilitation technique.

LEARNING FROM THE EXPERIENCE

The facilitation process is crucial, integral and essential to the entire theatrical event. Rehearsal and practice of the facilitation technique is therefore just as important as rehearsal of the performance. During the, on average, ten day rehearsal period, the performers spend a full two hours daily practicing the facilitation technique with one of the arepp:Theatre for Life Directors, using actual questions which have been asked from previous productions. This rehearsal is not to prepare the performers with rehearsed or 'stock' answers to a particular question but to give them the necessary preparation, experience and comfort with facilitation for it to feel easy and natural for them. As in the case of the performance itself, it is important that the style of the

¹⁵ In those circumstances the game is replaced with a discussion and moved to the end of the audition process once a relationship has been established between all the people involved.

facilitation doesn't draw the audience's attention away from the experience as an open, relaxed, easy discussion and exchange of views.

During the facilitation the performers are simultaneously facilitating participant experiential learning and modelling it. The self-reflexive role of the audience as participants *and* observers established in the performance is thus maintained during the facilitation. The play may be over, but the experience is not. The audience are now both observing and participating in conscious, reflective discourse and explicit meaning making in relation to the experience. The audience are now performing in the experience as, and with, the actors, whilst also determining the content, nature and direction of the experience as it is relevant to them. The kind of learnings or meanings that the audience makes cannot be predetermined or controlled, nor does arepp: Theatre for Life wish to. Each audience knows far more intimately and profoundly what is important to them and what their issues and problems are. Participation in the facilitation, and indeed the entire experience, provides the audience with the opportunity and the guidance to discover that for themselves, and to make their own learnings, both individually and collectively.

CONCLUSION: PLAYING FOR KEEPS

This chapter concludes the dissertation by recapping, summarising and reflecting upon the main threads of my examination of the arepp:Theatre for Life method, which is that the arepp:Theatre for Life applied theatre method is concerned with creating life experiences for audiences to engage with, and reflect upon, for the purposes of developing their self-efficacy. The chapter concludes with some suggestions for future enquiry and further considerations.

REFLECTION AND REFRACTION

In this dissertation I have endeavoured to show that the impact of arepp:Theatre for Life's applied theatre productions lies in the nature of the audience's experience of the presentations. When the adolescent audience members report being involved or 'caught up' in the theatre production, they consistently report on their experience of the performance as being 'real' and 'true', indicating that they felt that their lives and their issues were being accurately represented. They go on to reveal they have been personally affected, 'moved', or changed in some way because of the experience; that they see and feel things 'differently'; that they have had some sort of personal epiphany or significant revelation because of the performance. Although the content, or the meaning of that epiphany – what it was specifically that they learnt, what it meant to them, or how it made them feel - differs widely from individual to individual, what is consistent is the conviction that the experience has some personal significance, value or meaning for them beyond that of the performance.

I have argued that the arepp:Theatre for Life presentation becomes a *peak-experience*, a production that comes to represent a 'real event' for the audience, engaging them on many levels that cause it to become a *life experience* for the audience member because of the significance it attains.

Cognitively the production becomes a nodal event within a process for the audience member: the process of their experience and understanding of themselves and their reality on the one hand and their process of making meaning on the other. The event gains significance because it highlights and

connects meanings from the audience member's past, and potentially with their future, experiences. The experience becomes absorbed, integrated and stored with other, similar experiences, in the reservoir of life experiences, learnings and memories that comprise that individual's life, knowledge and understanding.

In the dissertation I have demonstrated that it is here that a synergy with social cognitive theory resides. Social cognitive theory contends that human learning occurs in a social context in which people learn by observing and imitating the behaviour, and the outcomes of the behaviour of others, which is referred to as 'observational learning'. Behaviour is then determined by the observer's intention to perform the behaviour, which is comprised of their beliefs, attitudes and values regarding that behaviour, their perceived behavioural control or efficacy, and the influence of the environmental or social factors. The behavioural action, or choice, is based on a judgement of the 'outcome expectancies' or consequences within this landscape and is influenced by the weight that the various determinants, mitigating factors and reinforcements have for the individual or group. Observational learning occurs primarily through *modelling*. Starting as children, individuals learn to model their behaviour based on their personal experiences, which conditions them, and their observation of the actions, and the consequences of the actions, of others.

In terms of this observational notion of learning, it is through modelling that the pedagogical potential of a theatre production lies. Theatre is simultaneously representational (presenting an image or a likeness of a thing), ostensive (it is what is shown; explicitly, denotatively) and phenomenological (it is experienced as an event). The audience is simultaneously observing and experiencing. The shared experience is simultaneously perceptual, cognitive and emotional; individual and collective. Through the theatre, a modelled behaviour, its determinants and its expected outcomes, can be represented, imitated and directly observed. If we learn through observation of our reality, then it is in theatre's ability to facsimile or 'simulate the real' that its pedagogy lies.

Theatre occurs in the form of an event, and what distinguishes the *theatrical event* from normal everyday life is that there are two parties involved, one doing or performing a thing and the other observing and acknowledging that performance in the moment of its occurrence. Theatre is thus performance for an audience, wherein both performer and observer agree to the *playing* or enacting of something for the purpose of observing it. In this way the theatrical event is a living act of communication between the two parties, and the theatrical event is an ephemeral, once-off, shared experience that is only preserved in memory and is defined by the theatrical, cultural and social context in which it occurs. The role, place and participation of the audience is therefore a crucial, interdependent and integral part of the theatrical event for it is through, for and because of the audience that the event becomes an experience.

Theatre is thus a participatory event which occurs within, and reflects, references and *plays* the social, cultural and theatrical contexts of the audience, and as such is not only about the performance but also about the audience's concerns, situation and circumstances. Because the act of presentation exists on several levels at the same time - the phenomenological, the representational and the conceptual - the juxtaposition and interaction of these levels and the overlapping frames of the fictional, presented world and reality leads theatre towards ontology and the production of meaning through mimesis, metaphor and metonymy. Theatre communicates mainly through ostension and iconic identity. This has the effect of creating an impression of both transparency and immediacy between the fictional frame and reality, contributing to the perception of the fictional world being and referring to the real world. The audience therefore processes the event simultaneously on two levels, as fiction and as real. On one level the audience is aware of the fiction, to which they both are contributing and agreeing, on another they are experiencing a real event at which they are present. The suspension of disbelief, as part of the audience's contribution to the fictional world, is assisted by the phenomenal reality of the experience.

What makes the theatrical event *theatre* then, as opposed to other representative forms of expression, lies in the nature of the relationship between the performer, the character and the audience; it is through acting

that theatrical playing is primarily defined. The process of acting results in the manifestation of a fictional character, as understood through the codes, conventions and expectations of both the performer and the audience. The creation of character is thus a collaborative effort for the purposes of manifesting the theatrical event, during which the performer and the audience communicate on the sensory, artistic and symbolic levels. During performance both the performer and the audience continuously shift dynamically back and forth between these levels, the performer striving to hold the audience's attention and the audience processing and striving to make meaning. It is the audience which interprets and makes meaning of the theatrical event, and not the performer (or the performance). The performer embodies the character, the fiction, through their physical being and their encoded actions, but the performer does not transmit or communicate meaning; meaning is constructed by the audience through their emotional and cognitive reactions and interpretations as filtered through their personal contexts, expectations and abilities.

It is through acting that modelling is made manifest for the purposes of social cognitive learning. However I have argued that it is not enough simply to observe a model in order to learn from it, or to reproduce that learning. The act (or event) of observation needs to engage the observer as completely as possible; sensually, emotionally and cognitively. It needs to hold the spectator's attention and to cognitively engage the observer in making meaning; it needs to build confidence and the ability to copy the behaviour, and to motivate the observer to want to copy the behaviour. The modelled behaviour therefore needs to be experienced subjectively as 'real' so that it appears to be synonymous with the observer's own experience of reality. The experience of the modelling needs to become a *life experience* for the observer for effective learning to occur. If we do learn from what we observe, then the closer the experience of the observation comes to a peak experience the better.

In presentational terms it is therefore insufficient to present a modelled behaviour without taking into account the narrative framework of that presentation, evoked by the very act of presentation itself, nor to assume that the presented model has the same reality, the same veracity, or the same

narrative diegesis, as an actual model would, simply because the presentation is representing and simulating supposed 'reality' and 'actual' behaviour. Narrative, or the telling of a story, has a strong influence on the way people process and interpret an event. Narrative encourages the observer to identify with the characters and to develop empathy with them, strengthening the learning through the former's personal involvement with the emotions and motives of the character. Narrative thus provides the link and the vehicle between ostension and ontology, between observation and personalisation. It is within the framework of narrative that the model gains significance and meaning for the observer because it is through narrative that the modelling is experienced as real. It is therefore within the framework of narrative that the desired teaching determinants and behaviours need to be inserted and layered into the diegesis which is simulating 'reality'.

Diegesis is the denotative expression of the narrative – its fictional reality. It is the diegesis which gives the narrative expression its internal consistency and believability. If the diegesis of the narrative is not fully, coherently or consistently realised, or if it is too strange or foreign, either in the area of the narrative's content - the story's characters, settings, events or plot - or in the area of the narrative's discourse - the story's style and form - the narrative loses its credibility for the audience, disrupting the audience's experience of the story by requiring them to engage with its structure. In terms of modelling then, the verisimilitude of the modelled behaviour is quintessential and the desired, modelled and changed behaviour must be experienced to be as real as the behaviour(s) it is supposed, or trying, to replace or alter. The diegesis of the model must not only be consistent within itself, but also with the audience's experience of the reality in which the behaviour occurs.

However there is frequently a schism between how people learn behaviour and how to teach or change it. This disjunction appears to lie in the combination of factors which influence how the individual makes their behaviour choices, and the more determinants there are with regard to the behaviour. The larger the landscape the individual needs to consider for the purpose of making a behavioural judgement, the more complicated attempting to model that behaviour becomes; firstly because of the diegetic requirements of the modelling narrative, and secondly due to the observer's

ability to understand (comprehend?) and process all the various elements. This is particularly true in relation to adolescent sexuality, where many of the behaviours are initially conceptual, vicariously learned and as yet unperformed (or underperformed) and many of the behavioural determinants appear conflicting and at variance with changing internal feelings, thoughts and desires. In addition managing sexuality behaviours involves more than making personal behavioural judgments and choices, it requires managing interpersonal relationships. People have to exercise control and influence over themselves as well as, usually significant and, at least temporarily, highly valued, others. Where people are subject to power dynamics and relationships over which they have, or perceive themselves to have, no control, agency or possible efficacy - no matter what degree of cognitive understanding and preparation regarding the behaviour they have - they will be unable to effect a behavioural choice. Managing behavioural choices in this environment requires having or gaining the skills and understanding necessary to engage with the self and environment before the situation is beyond the person's control and to develop a sense of personal agency over and within their situation, relationships and circumstances.

The ability to change behaviour in this context is referred to as *self-efficacy*. Self-efficacy is a person's or a group's feelings of competency and control with regard to a specific behaviour, or choice, or change. Self-efficacy influences the choice of, motivations for, and judgements of the likely success of the behaviours or actions that a person might perform and determines, in part, the likelihood of the acquisition of skills and abilities necessary to effect those choices. Self-efficacy is an accretive and generative capability in which a person or group cognitively, emotionally and behaviourally integrates and organises acquired skills and knowledge in order to apply them to a variety of circumstances or situations or to recover from setbacks and failures; thus developing resilient self-efficacy.

In much the same way as with observational learning, self-efficacy beliefs are developed vicariously through modelling, where the person judges and assesses their capabilities in relation to the model and with others. Again, the attentive, retentive, reproductive and motivational processes associated with the modelled event determine the effectiveness of the person's comparison,

appraisal and reflection. As with observational learning, the experience of the modelling needs to become a *life experience* for the observer for their self-efficacy beliefs to be effectively constructed. Self-efficacy is then developed by providing the observer(s) with information and understanding about the required action, its determinants and its expected outcomes. Secondly, the observer(s) require opportunities and a safe environment to observe, imitate, experience and reflect on the required action and its consequences. Thirdly; observer(s) need the skills, confidence and self-belief to effect the required action; and finally positive reinforcement and encouragement to maintain it.

Pedagogically the experience of a performance satisfies many of the main criteria for the development of self-efficacy through modelling: the provision of information, portrayal and highlighting of determinates for comparison and appraisal, and the personalisation of the issues through narrative, identification and empathy. The experience of a show provides a safe means for the audience to experience and rehearse (and play) the behaviour, without actually being at risk. The behaviour and its outcomes or consequences are experienced both individually and socially with peers in a context which influences them, re-enforcing outcome expectations and motivations. The engagement of the audience, as simultaneously participants and observers, and the constant movement, communication and reference between those levels of involvement, encourages and promotes the audience's self-reflexion, self-assessment and capacity to make comparisons. All of these capacities contribute to building feelings of competency, agency and self-worth in relation to the behaviour.

On the other hand, while behaviour may be learnt through observation, the ability and competence to actively influence it requires more conscious engagement with the various operant influences or determinants than are provided through observation and modelling alone. While a theatre show can be used to draw attention to the various determinants both obvious and obscured, the audience needs the opportunity to consciously develop self-efficacy by cognitively engaging with the experience and the issues, contexts and assumptions that permeate and influence it. It is here that the synergy with experiential learning lies.

Experiential learning is concerned with how the participants, either as individuals or a collective, cognitively make meaning from their direct, lived experiences, how this produces knowledge, and what elements, determinates and power relationships within the experience contribute to, impact on or impede that process, positing that people learn from reflection, processing, challenging and understanding of what they personally do or experience. Experiential learning is participant based, and both individual and social, occurring through discourses, or in dialogue, within the social context of the experience, as the participants judge and validate meanings and assertions empirically with themselves and with others. Experiential learning is thus skills and practice based, focussing on capacitating the participants to process and learn from their experiences and to put that learning into practice.

Participants can learn from their experiences by coming to terms with and understanding the conflicts generated between the interference of their conscious thought by their unconscious desires; through the interaction between their participation and the context in which it occurs; through the emerging adaptation of themselves and the environment for their co-existence; through determining the influences of the power hierarchies of race, gender, culture, ethnicity, ideology and identity; and through the conscious and active review of and reflection on the experience. Fundamental to achieving experiential learning, however it is approached, is that cognition occurs through some form of reflecting upon and engaging in a discourse with the experience, its social context and the other participants. Cognitive engagement with the experience is a fluid, generative and continuous interaction in which the participant constantly moves between the frames of observer and participant, seeking to understand the meaning of the experience. Reflection, whether connotative, analytical, participatory or phenomenological, is the meaning making activity whereby engaging with the experience becomes cognitive learning.

In terms of developing self-efficacy, experiential learning offers a means for the observers to learn through their reflection on and processing of the experience, whilst also capacitating them with the skills to process and examine other experiences in the future. In terms of social cognitive theory, the process of experiential learning actively promotes, imparts and enforces

self-efficacy beliefs and skills. Pedagogically therefore an audience needs to be provided with the space, opportunity and skills to engage in a discourse with the theatre show in order to develop self-efficacy and to learn from the experience.

I have thus argued that arepp:Theatre for Life utilises a pedagogical approach that combines the concepts of observational learning through a theatre show with the processes of experiential learning through a facilitated discussion to develop self-efficacy. The theatre experience stands in for, substitutes and simultaneously transmogrifies into a life experience for the audience member, which is then reflected upon, analysed and engaged with, and where skills are imparted to understand how to problem-solve, and make sense and meaning of experience. The arepp:Theatre for Life method achieves this self-reflexion via the processes of fostering identification, arresting empathy and precipitating cognition among the audiences, so that the audience experience 'themselves' reflected and refracted through the prism of the event.

In the arepp:Theatre for Life presentations the creation of these *life experiences* is primarily achieved through fostering the identification of the audience with the characters and the situations in the show. The greater the audience's identification, the greater the impact in terms of the audience internalising (and personalising) their experience of the theatrical piece as a personal life experience. Identification encourages self-reflexion. The more the audience are actively involved in making subjective meaning, the more real the experience feels. The more real the experience feels, the more actively the audience engage.

Once the audience has been 'captured' by means of fostering their identification with the characters and situations, the preparation for the learning comes from arresting the audience's empathy, preventing catharsis and denying them a narrative, emotional resolution in the dénouement of the play.

Empathy occurs when the audience experiences the fictional emotions of the character(s) and their narrative dilemma(s), experiencing such feelings as felt emotions. In the theatrical event the development of empathy is a process

wherein the audience's sharing of the characters' feelings increases over time, building with the progression of the narrative and the unfolding experience of the characters and their dilemmas. This emotional progression often leads to, or culminates in, some form of catharsis and emotional resolution. In the moment of catharsis the audience's emotional engagement overwhelms their cognitive faculties, and so overpowers the experience. What the characters are feeling about their situation, or what the audience feels the characters are feeling, becomes what the audience feel about the situation; and in the purging of catharsis the audience achieves release and resolution. This is where the pedagogical problem with empathy in applied theatre lies – in catharsis, and the perception of resolution. For effective experiential learning to occur, the audience needs to interrogate the experience and so the audience needs to remain aesthetically, cognitively, emotionally and communicatively vested and engaged in the process beyond the conclusion of the play. Arresting the audience's empathy serves to keep them in the self-reflexive state where they are engaged aesthetically, cognitively, communicatively *and* emotionally, and where they are explicitly making meaning from their constantly shifting movement between these states, as observers of and participants in the play's seemingly realistic diegesis as well as the audience's own, everyday reality. In the arepp:Theatre for life productions this is achieved through modelling this desired self-reflexive state by the principle characters; by not performing or indulging in extreme emotional reactions or states by the characters; and by not providing endings to any of the stories presented, or resolutions to the characters' dilemmas in which the pedagogical issues lie.

In terms of experiential learning, in order for the experience of the play to be fully maximised as a learning experience, the audience needs to have both the opportunity and the ability to engage cognitively with the experience. Reflecting on the experience and on their participation allows the audience to understand and gain insight into how and why the experience affected and involved them, how they made meaning from it, and what potentially influences the meanings that they make. The exact meanings which each audience member makes are not necessarily important in the overall pedagogic process but it is vitally important that the audience is provided with the time, space, skills and encouragement to understand how and why they

make those meanings, so that they can explicitly and consciously learn from the experience and thereafter apply those learnings to other experiences in the future, as individuals and as a collective. Reflection therefore forms the basis and the crux of their experiential learning, and the individual's (and the group's) belief in their capacity to enact those learnings demonstrates the development of their self-efficacy.

In the arepp:Theatre for Life method the opportunity for guided reflection and discourse with the experience, and the practical development of self-efficacy, is provided by the facilitated discussion which immediately follows the performance. Because of the audience's identification with the characters and the narrative situations, they want to seek resolutions, not only for the characters but also for themselves. Because of the narrative hooks, the audience is intrigued and curious about finding answers and ready to make meaning. Because the theatre event has transformed into an experience of the audience's, the desire for resolution and to understand further is experienced by the audience as *their* desire and *their* need from the experience. The audience's participation in the facilitated discussion is therefore driven by their desires for resolution and understanding, rather than from a perceived imposed, external teaching agenda.

The play may be over, but the experience is not. The audience are now both observing and participating in conscious, reflective discourse and explicit meaning-making in relation to the experience. The audience are now performing in the experience as, and with, the actors, whilst also determining the content, nature and direction of the experience as it is relevant to them. The kind of learnings or meanings that the audience makes cannot be predetermined or controlled, nor does arepp:Theatre for Life wish to. Each audience knows far more intimately and profoundly what is important to them and what their issues and problems are. Participation in the facilitation, and indeed the entire experience, provides the audience with the opportunity and the guidance to discover that for themselves, and to make their own learnings, both individually and collectively.

'I liked the play a lot because it's like they knew about my life. Because it's almost like they were playing my life and it's very educational. If people listen there were lots of things to learn

from the play. Understanding it is also a good thing because you can change your life if you think it's in the wrong direction' [Grade 9, female learner, Tour 1 {*Look Before You Leap: Get Real*} 2008] (arepp:TfL 2008c:8).

SUGGESTIONS FOR FUTURE ENQUIRY AND FURTHER CONSIDERATIONS

In this dissertation I have put forward the notion of self-efficacy as a critical pedagogy for adolescents in order to address adolescent sexuality. It may therefore be interesting, and perhaps of particular value to the arepp:Theatre for Life donors, to further investigate the relationship between increased self-efficacy and the performance of actual adolescent behaviours, choices or attitudes, particularly in the long term. More specifically, can it be determined what, if anything, characterises the behaviours, choices and attitudes of adolescents who report feeling or having increased self-efficacy? Whilst the theoretical argument and evidence presented here indicate an increase in a sense of control, agency and intention with regard to behavioural choices and relationships amongst audience members, as yet there has been little examination of the actual behaviours that are then chosen or performed.

In part this is because much of the research in this area is driven by donors and thus tends to focus on 'behaviour change', such as increased condom use or delayed sexual début, as its outcome. However the findings of this dissertation would suggest that the idea of changing behaviours, particularly with regard to adolescents (who may not actually have performed such behaviours or, if they have, not with the habitual regularity that would 'prove' 'change') be reconsidered as the desired outcome of this sort of intervention.

Socio-sexual relationship behaviours are not as simple as making 'the right' choices or decisions about 'condom use' or 'abstinence'. In a context where young people are attempting to understand and define the parameters of their sexuality, their relationships and their place in society, perhaps a more nuanced view of what is meant or even desired by behaviour change is needed, particularly in the light of the South African incidence of HIV/AIDS infection, human rights abuses and poverty.

Implied herein is the notion that there is possibly an intrinsic relationship between an understanding and internalisation of human rights and the successful development and activation of self-efficacy. This is not something that was directly addressed, stated or examined in any of the literature regarding self-efficacy that I examined for this study. Nevertheless it surfaced in some of the criticism of the effectiveness of self-efficacy in relation to HIV/AIDS infection in the South African and African contexts, but it was not discussed in this dissertation due to its irrelevance to the specific argument contained herein.

As discussed, in order to self-analyse and compare successfully, the individual or the group needs to be able to accurately and cognitively engage not only with themselves, a model and others, but also with the agendas, operant influences and alternate viewpoints that have influence on the behaviour. Thus it might be of value to further explore the possibilities of a potential relationship between self-efficacy, human rights and oppressive/hegemonic environments, and their impact on performed (or inhibited) behaviours. This may be particularly relevant in the light of the disproportionately high incidence of such things as HIV/AIDS, abuse and violence experienced in currently or previously oppressed societies or communities such as in South Africa.

On another note, one of the common criticisms levelled at the arepp:Theatre for Life project is that the presentations are just 'once-off events' whose impact cannot be sustained without long-term support and follow-up by the organisation. However, the findings of this dissertation indicate that firstly it is the very 'eventness', the 'out-of-the-ordinary' and the 'playing' aspect of the theatrical experience that is a fundamental aspect of the impact on the audience's self-efficacy and meaning-making processes. Secondly, it is the audience who make meanings from and interpret the event in relation to their contexts, rather than the organisation's desired meanings being 'transmitted' or induced. I think it would be valuable to explore the notions of 'eventness' and 'playing' further to try to further elucidate firstly just what it is about the once-off applied theatre event that induces the reported feelings of significance and relevance amongst the audience members. And secondly, to

further tease out the nature of how people make sense and meaning of their experiences and what role and impact 'epiphanies' may play in that process. I feel that this would lead to a deepened understanding of the concepts of *identification* and *empathy* in the applied theatre context, and could serve to enhance the potential pedagogical value of the arepp:Theatre for Life method of applied theatre.

IN CONCLUSION

arepp:Theatre for Life's applied theatre presents self-efficacy as critical pedagogy. The approach actively rebels against controlling or determining the meanings that are made by audiences, and rather focuses on propagating a critical pedagogy that will foster the audience's sense of personal agency over and within their situations, relationships and circumstances. The approach is about teaching a way of learning, understanding, thinking about and dealing with experiences. Not telling people what to learn, but rather teaching people how to understand and process how they make meaning and to focus on learning from their participation in their experiences, rather than focussing only on the content of those experiences. In this way arepp:Theatre for Life's pedagogical issues (HIV/AIDS, sexuality, rights, relationships, etc) are contextualised within the real life contexts and experiences of the adolescent participants. For me this is *playing for keeps*.

ACRONYMS

AIDS	Acquired Immune Deficiency Syndrome
AREPP	The African Research and Educational Puppetry Programme
arepp	The arepp Educational Trust
arepp:TfL	arepp:Theatre for Life
CWCI	The Conference, Workshop and Cultural Initiative Fund
DEBI	The Democracy Education Broadcast Initiative
D.I.E	Drama in Education
DVD	Digital Video Disk
EE	Entertainment Education
EU	The European Union
FET	Further Education and Training collages
HIV	Human Immunodeficiency Virus
ICCO	The Interchurch Development Agency of the Netherlands
M&E	Monitoring and Evaluation
NAC	The National Arts Council
NGO	Non-Governmental Organisation
NLTDF	The National Lotteries Distribution Trust Fund
NPO	Not for Profit Organisation
PAA	Puppets Against AIDS
SAN!	Stop AIDS Now!
SAIH	The Norwegian Students Association
T.I.E	Theatre in Education
TfD	Theatre for Development
USAID	The United States Agency for International Development

BIBLIOGRAPHY

- Ajzen I. 1988. *Attitudes, personality and behaviour*. Chicago: Dorsey Press.
- Ajzen I. 1991. *The theory of planned behavior. Organizational behavior and human decision processes*. Chicago: Dorsey Press.
- [AREPP] African Research and Educational Puppetry Programme. 1988. *Proposal for Puppets Against Aids 1989*. Unpublished document, Cape Town: arepp:Theatre for Life.
- [AREPP] African Research and Educational Puppetry Programme. 1994a. *Annual Report 1993-94*. Unpublished document, Cape Town: arepp:Theatre for Life.
- [AREPP] African Research and Educational Puppetry Programme. 1994b. *Why Puppetry in Education*. Unpublished document, Johannesburg: arepp:Theatre for Life.
- [AREPP] African Research and Educational Puppetry Programme. 1995. *AREPP Progress Report 1994*. Unpublished document, Cape Town: arepp:Theatre for Life.
- [AREPP] African Research and Educational Puppetry Programme. 1996a. *AREPP Review '95 – '96*. Unpublished document, Cape Town: arepp:Theatre for Life.
- [AREPP] African Research and Educational Puppetry Programme. 1996b. *Why Puppetry?* Unpublished document, Cape Town: arepp:Theatre for Life.
- [arepp] arepp Educational Trust. 1997. *arepp Review '96 – '97*. Unpublished document, Cape Town: arepp:Theatre for Life.
- [arepp] arepp Educational Trust. 1998. *Edutainment - the use of theatre and puppetry for Social Education*. Unpublished document, Johannesburg: arepp:Theatre for Life.
- [arepp] arepp Educational Trust. 1999a. *Annual Report 1998*. Unpublished document, Cape Town: arepp:Theatre for Life.
- [arepp] arepp Educational Trust. 1999b. *1998 Narrative Report*. Unpublished document, Cape Town: arepp:Theatre for Life.
- [arepp] arepp Educational Trust. 2000. *1999 Narrative Report*. Unpublished document, Cape Town: arepp:Theatre for Life.
- [arepp] arepp Educational Trust. 2001. *2000 Narrative Report*. Unpublished document, Cape Town: arepp:Theatre for Life.
- [arepp] arepp Educational Trust. 2002. *2001 Narrative Report*. Unpublished document, Cape Town: arepp:Theatre for Life.

- [arepp] arepp Educational Trust. 2003. *2002 Narrative Report*. Unpublished document, Cape Town: arepp:Theatre for Life.
- [arepp:TfL] arepp:Theatre for Life. 2004. *2003 Narrative Report*. Unpublished document, Cape Town: arepp:Theatre for Life.
- [arepp:TfL] arepp:Theatre for Life. 2005a. *2004 Narrative Report*. Unpublished document, Cape Town: arepp:Theatre for Life.
- [arepp:TfL] arepp:Theatre for Life. 2005b. *General Proposal 2006*. Unpublished document, Cape Town: arepp:Theatre for Life.
- [arepp:TfL] arepp:Theatre for Life. 2006a. *2005 Narrative Report*. Unpublished document, Cape Town: arepp:Theatre for Life.
- [arepp:TfL] arepp:Theatre for Life. 2006b. *Who are we?* [online]. Available at <http://www.arepp.org.za/whoarewe.htm> Accessed: 19 August 2008.
- [arepp:TfL] arepp:Theatre for Life. 2006c. *Look Before You Leap: Hangin' Synopsis 2007*. Unpublished document, Cape Town: arepp:Theatre for Life.
- [arepp:TfL] arepp:Theatre for Life. 2007a. *2006 Narrative Report*. Unpublished document, Cape Town: arepp:Theatre for Life.
- [arepp:TfL] arepp:Theatre for Life. 2007b. *After the Curtain: Monitoring and Evaluation 2007*. In *The Big Deal: arepp:Theatre for Life Performer's Training Manual*. Unpublished document, Cape Town: arepp:Theatre for Life.
- [arepp:TfL] arepp:Theatre for Life. 2007c. *General Proposal 2008*. Unpublished document, Cape Town: arepp:Theatre for Life.
- [arepp:TfL] arepp:Theatre for Life. 2007d. *The Big Deal : arepp:Theatre for Life Performer's Training Manual*. Unpublished document, Cape Town: arepp:Theatre for Life.
- [arepp:TfL] arepp:Theatre for Life. 2007e. *3rd Quarter Narrative Report July – September 2007*. Unpublished document, Cape Town: arepp:Theatre for Life.
- [arepp:TfL] arepp:Theatre for Life. 2007f. *Fee Policy & Procedure 2008*. Unpublished document, Cape Town: arepp:Theatre for Life.
- [arepp:TfL] arepp:Theatre for Life. 2007g. *arepp:Theatre for Life Audition Process 2008*. Unpublished document, Cape Town: arepp:Theatre for Life.
- [arepp:TfL] arepp:Theatre for Life. 2007h. *arepp:Theatre for Life Facilitation Game Questions*. Unpublished document, Cape Town: arepp:Theatre for Life.

- [arepp:TfL] arepp:Theatre for Life. 2007i. *arepp:Theatre for Life Audition Assessment 2008*. Unpublished document, Cape Town: arepp:Theatre for Life.
- [arepp:TfL] arepp:Theatre for Life. 2007j. *arepp:Theatre for Life presents 'Hangin'*. Unbroadcast DVD, Cape Town: arepp:Theatre for Life.
- [arepp:TfL] arepp:Theatre for Life. 2007k. *T7.07 Excel Tour Report*. Unpublished document, Cape Town: arepp:Theatre for Life.
- [arepp:TfL] arepp:Theatre for Life. 2008a. *The Big Deal : arepp:Theatre for Life Performer's Training Manual*. Unpublished document, Cape Town: arepp:Theatre for Life.
- [arepp:TfL] arepp:Theatre for Life. 2008b. *2007 Narrative Report*. Unpublished document, Cape Town: arepp:Theatre for Life.
- [arepp:TfL] arepp:Theatre for Life. 2008c. *2nd Quarter 2008 Narrative Report*. Unpublished document, Cape Town: arepp:Theatre for Life.
- [arepp:TfL] arepp:Theatre for Life. 2008d. After the Curtain: Monitoring and Evaluation 2009. In *The Big Deal: arepp:Theatre for Life Performer's Training Manual*. Unpublished document, Cape Town: arepp:Theatre for Life.
- Aristotle. 1995. *Poetics* (tr). Cambridge, Mass: Harvard University Press.
- Atherton, J. 2005. *Learning and Teaching: Experiential Learning* [On line] Available at <http://www.learningandteaching.info/learning/experience.htm> Accessed: 19 August 2008.
- Babbie, E. 1983. *Survey Research Methods*. Wadsworth: Belmont.
- Babbie, E & Mouton, J. 2001. *Practice of Social Research, South African Edition*. Cape Town: Oxford University Press.
- Bandura A. 1977. *Social Learning Theory*. New Jersey: Prentice Hall.
- Bandura A. 1986. *Social foundations of thought and action: A social cognitive theory*. New York: Prentice Hall.
- Bandura, A. 1992. *A Social Cognitive Approach to the Exercise of Control Over AIDS Infection*. Sage: Newbury Park.
- Bandura A. 1997. *Self-efficacy: The exercise of control*. New York: Freeman.
- Baron, R. & Byrne, D. 1991. *Social Psychology – Understanding Human Interaction*, 6th ed. Boston: Allyn and Bacon.
- Beckerman, B. 1990. *Theatrical Presentation: Performer, Audience, Act*. New York: Routledge

- Bernard, R. 1998. *Handbook of Methods in Cultural Anthropology*. Sage, Thousand Oaks.
- Bernard, R. 1994. *Research Methods in Anthropology: Qualitative and Quantitative Approaches*. 2nd Ed. London: AltaMira.
- Bettelheim, B. 1976. *The Uses of Enchantment*. London: Thames and Hudson.
- Bilbrough, G. 1991. *Tales of Magic: the Diegesis of Fantasy and the presentation of the genre on Film*. Unpublished dissertation, Johannesburg: University of the Witwatersrand.
- Bilbrough, G. 2000. *Look Before You Leap: Hangin'*. Unpublished script, arepp:Theatre for Life: Cape Town.
- Bilbrough, G. 2004. *After the Curtain: Designing an Impact Monitoring and Evaluation System for an Edutainment Theatre Intervention*. Unpublished report, arepp:Theatre for Life: Cape Town.
- Bilbrough, G. 2006. *What Difference Does It Make?* Unpublished paper, Cape Town: arepp:Theatre for Life.
- Bilbrough, G. & Schutz, B. 2006a. *From Puppets Against AIDS to Theatre for Life*. Unpublished poster, Cape Town: arepp:Theatre for Life.
- Bilbrough, G. & Schutz, B. 2006b. *From Puppets Against AIDS to Theatre for Life*. Unpublished paper, Cape Town: arepp:Theatre for Life.
- Bilbrough, G. 2007. *Reflection and Refraction: the role of "Identification" in Applied Theatre*. Unpublished paper, Cape Town: arepp:Theatre for Life.
- Birringer, J. 1991. *Theatre, theory, postmodernism*. Bloomington: Indiana University Press.
- Birringer, J. 2000. *Performance on the edge: transformations of culture*. London: New Brunswick, NJ: Athlone Press.
- Boal, A. 1979. *The Theatre of the Oppressed* (tr). London: Pluto Press.
- Boal, A. 1988. *Legislative theatre: using performance to make politics* (tr). London: Routledge.
- Boal, A. 1992. *Games for actors and non-actors* (tr). London: Routledge.
- Boal, A. 1995. *The rainbow of desire: the Boal method of theatre and therapy* (tr). London: Routledge.
- Boal, A. 2006. *The Aesthetics of the Oppressed* (tr). London: Routledge.
- Boon, R. & Plastow, J. (eds). 1998. *Theatre Matters: Performance and Culture on the world stage*. Cambridge: Cambridge University Press.

- Bolton, G. 1979. *Towards a Theory of Drama in Education*. London: Longman.
- Brookes, H. Shisana, O. Richter, L. 2004. *The National Household HIV Prevalence and Risk Survey of South African Children*. Johannesburg: Human Sciences Research Council.
- Bundy, P. 2003. Aesthetic Engagement in the Drama Process. *Research in Drama Education*, 8(2): pp 171.
- Campbell, J. 1949. *The Hero with a Thousand Faces*. New York: Pantheon Books.
- Campbell, P. (ed). 1996. *Analysing performance : a critical reader* . Manchester: Manchester University Press.
- Chatman, C. 1978. *Story and Discourse: Narrative Structure in Fiction and Film*. Ithaca, New York: Cornell University Press.
- Chatman, C. 1990. *Coming to terms: the rhetoric of Narrative in Fiction and Film*. Ithaca, New York: Cornell University Press.
- Cremona, V. et al (eds). 2004. *Theatrical Events: Dynamics, Borders, Frames*. Amsterdam; New York: Rodopi.
- Dalrymple, L. 1996. Reseaching the Use of Drama for AIDS and Lifestyle Education. In Somers, J (ed). *Drama and Theatre in Education: Contemporary Research*. York; Ontario: Captus Press: pp 88-95.
- Dalrymple, L. 2006. Has it made a difference? Understanding and measuring the impact of applied theatre with young people in the South African context. *Research in Drama Education*, 11(2): pp 201-218.
- Department Of Education. 2003/4. *Curriculum 2005. Life Orientation Revised National Curriculum Statements Grades R to 12 (Schools) Policy*. Pretoria: Department of Education.
- Department Of Health. 2004. 1.1.1 arepp Educational Trust in *Public Health Sector Support Programme PHSSP Final Evaluation*. Pretoria: Department of Health.
- Department of Health. 2006. *The HIV& AIDS and STI National Strategic Plan 2007-2011*. Pretoria: Department of Health.
- Denzin, Norman K & Lincoln, Yvonna S. (eds.) 1998. *The Landscape of Qualitative Research: Theories and Issues*. California: Sage.
- Denzin, Norman K & Lincoln, Yvonna S. (eds.) 2000. *Handbook of Qualitative Research*. Thousand Oaks: Sage.
- De Wet, J & Erasmus, D .2005. Towards Rigor in Qualitative Analysis. *Qualitative Research Journal*, 5(1).

- Dey, I. 1993. Managing Data, Creating categories, and Assigning categories. In *Qualitative Data Analysis: A User Friendly Guide for Social Scientists*. London: Routledge.
- Dick, B. 1999. *Qualitative action research: improving the rigour and economy* [online]. Available at <http://www.scu.edu.au/schools/gcm/ar/arp/rigour2.html> Accessed: 19 August 2008.
- Dick, B. 2002 *Action research: action and research* [online]. Available at <http://www.scu.edu.au/schools/gcm/ar/arp/aandr.html> Accessed: 19 August 2008.
- DramAidE. 1995. *Is DramAidE making a difference? : Evaluations of the DramAidE programme*. Unpublished Report, Durban: DramAidE.
- Edmiston, B. 2000. Drama as Ethical Education. *Research in Drama Education*, 5(1): pp 63-84.
- Edmiston, B. 2003. What's my position? Role, frame and positioning when using process drama. *Research in Drama Education*, 8(2): pp 221-229.
- Edwards, D. Louw, N. 1998. *Outcomes Based Sexuality Education*. Pretoria: Kagiso Publishers.
- Eiser, J.R. & Van Der Pligt, J. 1988. *Attitudes and Decisions*. London: Routledge.
- Encyclopædia Britannica. 2008. *Encyclopædia Britannica Online*. University of Cape Town [online] Available at <http://www.search.eb.com> Accessed: 19 August 2008.
- Esslin, M. 1959. *Brecht: A Choice of Evils*. Norwich: Jarrold and Sons.
- Etherton, M & Prentki, T. 2006. Drama for change? Prove it! Impact assessment in applied theatre. In *Research in Drama Education*, 11(2): pp 139-155.
- Eversmann, P. 2004. The Experience of the Theatrical Event. In: Cremona et al (eds) *Theatrical Events: Dynamics, Borders, Frames*: pp 139-174.
- Fenwick, T. 2000. Expanding conceptions of experiential learning: a review of the five contemporary perspectives on cognition. *Adult Education Quarterly*, 50(4): pp 243-272.
- Fenwick, T. 2003. Reclaiming and re-embodiment experiential learning through complexity science. *Studies in the Education of Adults*, 35(2): pp 123-141.
- Fielding, N & Lee, R. 1998. *Computer Analysis and Qualitative Research*. London: Sage.

- Fletcher, J. 2003. Identity and Agonism: Tim Miller, Cornerstone, and the Politics of Community-Based Theatre. *Theatre Topics*, 13(2): pp 189-203.
- Fortier, M. 2002. *Theory/Theatre: An Introduction*. London; New York : Routledge.
- Freire, P. 1972. *Pedagogy of the Oppressed*. England, USA, Australia: Penguin Books Ltd.
- Frye, N. 1957. *Anatomy of Criticism*. Princeton, New Jersey: Princeton University Press.
- Frye, N. 1963. *Fables of Identity*. London: Harcourt.
- Fuchs, E. 1996. *The Death of Character: Perspectives on Theatre after Modernism*. Bloomington: Indiana University Press.
- Glaser, B. 1992. *Basics of Grounded Theory Analysis*. Mill Valley: Sociology Press.
- Greenwood, T. Fennessy, S. 1984. *Warts and All – A Book of Body talk*. Australia: Huchinson Publishing Group.
- Gerdes, L.C. 1989. *The Developing Adult*, 2nd ed. Durban: Butterworths.
- Gunkle, G. 1963. Empathy: Implications for Theatre Research. *Educational Theatre Journal*, 15(1): pp 15-23.
- Hutto, D.(ed) 2007. *Narrative and Understanding Persons*. Cambridge: Cambridge University Press.
- Hornbrook, D. 1998. *Education and Dramatic Art*. 2nd edit. London: Routledge.
- Jackson, A (ed) 1980. *Learning through Theatre: Essays and Casebooks on Theatre in Education*. Manchester: Manchester University Press.
- Jackson, A (ed) 1993 *Learning through Theatre: New Perspectives in Theatre in Education*. London: Routledge.
- Jackson, A. 1995. Framing the Drama: An approach to the Aesthetics of Educational Theatre. In Taylor, P & Hoeppe, C (eds). *Selected Readings in Drama and Theatre in Education: The IDEA '95 papers*. Brisbane: NADIE Publications, National Association for Drama in Education: pp 161-170.
- Jackson, A. 1996. Anecdotes Are No Longer Enough: Academic Research and the Evaluation of Theatre in Education in Somers, J (ed). *Drama and Theatre in Education: Contemporary Research*: pp 159-174.
- Jackson, A. 2001. You Had to Watch IT To Realise what it were like. In Rasmussen & Ostern. *Playing Betwixt and Between: The IDEA Dialogues 2001*: pp 168-177.

- Johansson, O. 2007. 'The lives and deaths of Zakia: How AIDS changed African community theatre and vice versa' *Theatre Research International* 32(1): pp 85-100.
- Kayes, D. 2002. Experiential learning and its critics: Preserving the role of experience in management learning and education. *Academy of Management Learning and Education*, 1(2): pp 137-149.
- Kolb, D. 1984. *The experiential learning: Experience as the source of learning and development*. NJ: Prentice-Hall. [online] Available at <http://www.learningfromexperience.com/research-library/> Accessed: 19 August 2008.
- Kolb, D. 2000. Experiential Learning Theory: Previous Research and New Directions. In R. J. Sternberg and L. F. Zhang (Eds.), *Perspectives on cognitive, learning, and thinking styles*. NJ: Lawrence Erlbaum.
- Kruger, L. 1999. *The drama of South Africa: plays, pageants and publics since 1910*. New York: Routledge.
- Marais, H. 2000. *To the edge: AIDS Review 2000*. Pretoria: University of Pretoria.
- Malinowski, B. 1961 (1922). *Argonauts of the Western Pacific*. New York: Dutton & Co.
- Marsick, V. J. 1990. Action Learning and Reflection in the Workplace. In Mezirow, J *Fostering critical reflection in adulthood*. San Francisco: Jossey-Bass Publishers: pp 23-46.
- Maxwell, J. A. 1996. *Qualitative Research Design*. London: Sage.
- MacKey, S. 2002. 'Drama landscape and memory; to be is to be in place' *Research in Drama in Education* 7(1): pp 10-25.
- Mezirow, J. 1990. *Fostering critical reflection in adulthood : a guide to transformative and emancipatory learning*. San Francisco: Jossey-Bass Publishers.
- Mezirow, J. 1991. *Transformative Dimensions of Adult Learning*. San Francisco: Jossey-Bass Publishers.
- Michelson, E .1999. 'Carnival, paranoia, and experiential learning', *Studies in the Education of Adults*, 31(2): pp 140-54.
- Miles, M & Huberman, A. 1994. Early Steps in Analysis. In *Qualitative Data Analysis: An Expanded Handbook*. Thousand Oaks: Sage.
- Miller, C & Saxton, J. (eds)1999. *Drama & Theatre in Education: International Conversations*. Victoria: American Educational Research Association, Arts and Learning Special Interest Group.

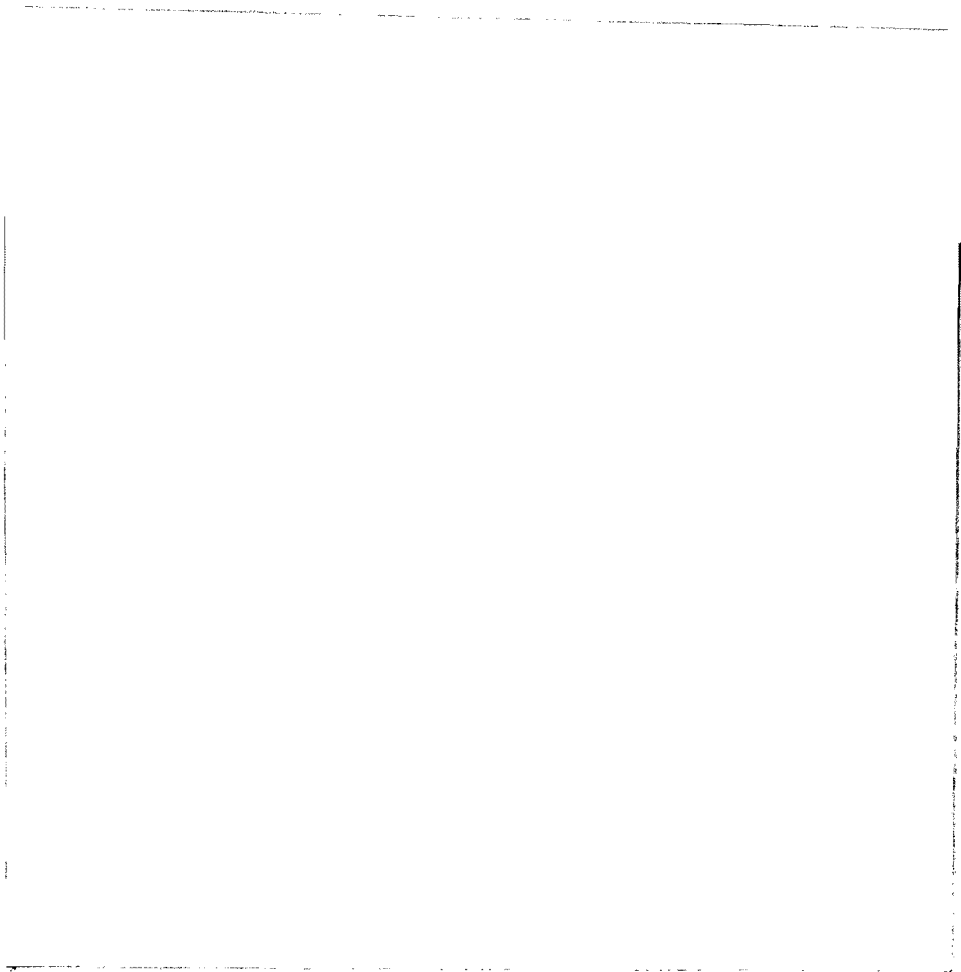
- Milling, J. & Ley, M. 2001. *Modern Theories of Performance: from Stanislavsky to Boal*. Hampshire; New York: Palgrave.
- Monaco, J. 1981. *How to Read a Film*. New York: Oxford University Press.
- Morgan, N & Saxton, J. 1987. *Teaching Drama a Mind of Many Wonders*. London, Hutchison.
- Morse, J. Barrett, M. Olsen, K & Spiers, J. 2002. Verification strategies for establishing reliability and validity in qualitative research. *International Journal of Qualitative Methods* 1(2): pp 1-19.
- Morris, G. 2005. Practising role play: Learning through experience. *South African Theatre Journal* 19: pp 8-71.
- Mussen, P.H. Conger, J.J. Kagan, J. Huston, A.C. 1990. *Child Development and Personality*, 7th ed. New York: Harper and Row Publishers.
- Neelands, J. 2004. Miracles are happening: beyond the rhetoric of transformation in Western traditions of drama education. *Research in Drama Education* 9(1): pp 47-56.
- Nell, M & Shapiro, J. 1998. "Touching The Topic" Report on an evaluation of the arepp Educational Trust 1996 – 1997. Unpublished evaluation; Cape Town: arepp:Theatre for Life.
- Nell, M & Shapiro, J. 2005. "Beyond Gut Feeling" Report on the arepp:Theatre for Life Evaluation Project 2002-2004. Unpublished evaluation; Cape Town: arepp:Theatre for Life.
- Neuman, W. 1997. *Social Research Methods: Qualitative and Quantitative Approaches*. Allyn and Bacon, Boston.
- Nicholson, H. 2005. *Applied Drama: The Gift of Theatre*. Basingstoke; New York: Palgrave Macmillan.
- O'Toole, J. 1992. *The Process of Drama: Negotiating Art & Meaning*. London: Routledge.
- Ormrod, J.E. 1999. *Human Learning* (3rd ed.). Upper Saddle River, NJ: Prentice-Hall.
- Oskowitz, B. Hlatshwayo, Z. Evian, C. 1995a. *Qualitative Evaluation of the African Research and Educational Puppetry Programme (AREPP)*. Unpublished evaluation; Cape Town: arepp:Theatre for Life.
- Oskowitz, B. Hlatshwayo, Z. Evian, C. 1995b. *Qualitative Evaluation of the African Research and Educational Puppetry Programme (AREPP) Executive Summary*. Unpublished evaluation; Cape Town: arepp:Theatre for Life.
- Open University .1993. Unit 17/18 Analysis of Unstructured Data. In *Principles of Social and Educational Research*. Milton Keynes: Open University.

- The Oxford English Dictionary*, Eleventh edition revised . Ed. Catherine Soanes and Angus Stevenson. Oxford University Press, 2006. *Oxford Reference Online*. Oxford University Press. University of Cape Town [online] <http://www.oxfordreference.com> Accessed: 15 February 2008.
- The Oxford Dictionary of Philosophy*. Simon Blackburn. Oxford University Press, 1996. *Oxford Reference Online*. Oxford University Press. University of Cape Town [online] <http://www.oxfordreference.com> Accessed: 14 February 2008.
- Park, Y. 1996/1997. *Impact Assessment of "No Monkey Business"*. Unpublished evaluation; Cape Town: arepp:Theatre for Life.
- Park, Y. 1998. *arepp's "Playing For Keeps" Educational Impact Assessment*. Unpublished evaluation; Cape Town: arepp:Theatre for Life.
- Parker, W. 1994. *the Development of Community-based Media for AIDS Education and Prevention in South Africa: Towards an Action-based Participatory Research Model*. Unpublished thesis, Durban: University of Natal.
- Parker, W. 2004. *Ideology, hegemony and HIV/AIDS: The appropriation of indigenous and global spheres*. Unpublished PhD, Durban: University of KwaZulu-Natal.
- Parker, W. Ntlabati, P& Hajjiyannis, H. 2005. *Television drama and audience identification: Experiences from Tsha Tsha*. Johannesburg: CADRE [online] Available at <http://www.cadre.org.za> Accessed: 19 August 2008.
- Propp, V. 1968. *The Morphology of the Folktale*. (tr.) Michigan: University of Michigan.
- Rasmussen, B & Ostern, A. 2001. *Playing Betwixt and Between: The IDEA Dialogues 2001*. Bergen: IDEA Publications.
- Reekie, J. 1997. *An evaluation of the efficacy of an AIDS prevention play for high-school students* Unpublished dissertation, Cape Town: arepp:Theatre for Life.
- Rosenstock, I et al. 1988. Social learning theory and the health belief model. *Health Education Quarterly* 15: pp 175-183.
- Sauter, W (ed). 1988. *New Directions in Audience Research*. Utrecht: Instituut voor Theaterswentenscap.
- Sauter, W. 2004. Introducing the Theatrical Event. In: Cremona et al (eds) *Theatrical Events: Dynamics, Borders, Frames*. Amsterdam; New York: Rodopi: pp 1-15.
- Sauter, W. 2006. *Eventness a concept of the Theatrical event*. Stockholm: STUTS.

- Schoenmakers, H. 1988. To be – wanting to be – forced to be. Identification Processes in Theatrical Situations. In Sauter, w (ed). *New Directions in Audience Research*. Utrecht: Instituut voor Theaterswetenschap: pp 138-163.
- Schoenmakers, H. 1992. Aesthetic and Aestheticised Emotions in Theatrical Situations. In Schoenmakers, H (ed). *Performance Theory Reception and Audience Research*. Amsterdam: Tijdschrift voor Theaterwetenschap: pp 39-58.
- Schoenmakers, H & Tulloch, J. 2004. From Audience Research to the study of Theatrical Events: A Shift in Focus. In Cremona et al (eds) *Theatrical Events: Dynamics, Borders, Frames*. Amsterdam; New York: Rodopi: pp 15-28.
- Schoenmakers, H. 2008. *I am the Other (Sometimes). The Dynamics of Involvement Processes during the Reception of Theatrical Events*. As yet unpublished paper, Cape Town: arepp:Theatre for Life.
- Shunmugam, N (2002). The arepp Educational Trust in *DOCUMENTING HIV/AIDS GOOD PRACTICES IN SOUTH AFRICA*. Pretoria: Department of Social Development: pp 155-164.
- Skinner, et al (1991). An Evaluation of an education programme on HIV infection using puppetry and street theatre. *AIDS CARE* 3(3): pp 317-329.
- Somers, J (ed). 1996. *Drama and Theatre in Education: Contemporary Research*. York; Ontario Captus Press.
- South African Constitution. 1996. [online] Available at <http://www.info.gov.za/documents/constitution/1996/96cons2.htm#7>
Accessed: 19 August 2008.
- Spaninks, A. 1995. *Puppets Against AIDS: Speaking on behalf of the people*. Unpublished PhD, Cape Town: arepp:Theatre for Life.
- States, B. 1985. *Great Reckonings in Little Rooms: On the Phenomenology of the Theatre*. Berkeley; London: University of California Press.
- Steyn, P. 2005. The use of health behavioural theories in health promotion and education; *Obstetrics and Gynaecology Forum* 15(1): pp 23-27.
- Strauss, A & Corbin, J. 1990. *Basics of qualitative research: Grounded theory procedures and techniques*. Newberry Park: Sage.
- Taylor, P. 2003. *Applied Theatre: Creating Transformative Encounters in the Community*. Portsmouth, NH: Heinemann.
- Taylor, P & Hoeppe, C (eds). 1995. *Selected Readings in Drama and Theatre in Education: The IDEA '95 papers*. Brisbane: NADIE Publications, National Association for Drama in Education.

- Thompson, J. 2003. *Applied Theatre Bewilderment and Beyond*. Peter Lang AG, European Academic Publishers, Bern.
- Thompson, J & Schechner, R. 2004. Why Social Theatre? In *The Drama Review* 48, 3 (T183), New York University and the Massachusetts Institute of Technology: pp 11-16.
- Tiffany, J et al. 1993. *Talking with Kids about AIDS*. Cornell University.
- Tolkien, J. 1987. *Tree and Leaf*. London: Unwin Paperbacks.
- Trzebinski, J. 2005. Narratives and understanding other people. *Research in Drama Education* 10(1): pp 15-25.
- Van Der Merwe, Dr A. et al. 1999. *Life Skills and HIV/AIDS Programme – Teacher's Resource Guide*. Department of Health, South Africa.
- Van Rooyen, L. 1997. *Sexuality Education in the Classroom*. Pretoria: Kagiso Publishers.
- Van Rooyen, L. Ngwenya, M. 1997. *Sexuality Education from Babyhood to Adolescence*. Pretoria: Kagiso Publishers.
- Walker, L. Reid, G. Cornell, M. 2004. *Waiting to Happen: HIV/AIDS in Southern Africa*. Lynne Rienner, Colorado.
- Whiteside, A. Sunter, C. 2000. *AIDS The Challenge for South Africa*. Cape Town: Human and Rousseau Tafelberg.
- Wickham, S, Cooper, D, & Bailey, T. 1997. *The Research Journey*. RAD Workbook. Unpublished: University of Cape Town.
- Willett, J (ed). 1980. *Life of Bertolt Brecht* (tr). London: Methuen.
- Williams, R. 1968. *Drama from Ibsen to Brecht*. Harmondsworth: Penguin.
- Williams, R. 1991. *Drama in Performance* (new introduction and bibliography by Graham Holderness). Buckingham: Open University Press.
- Wolcott, H. 1995. 'Fieldwork as mindwork' in *The Art of Fieldwork*. London: AltaMira.
- Zarilli, P (ed). 1995. *Acting (Re)Considered: Theories and Practices*. New York: Routledge.
- Zarilli, P (ed). 2002. *Acting (Re)Considered: a theoretical and practical guide*. London: Routledge.
- Zarrilli, P et al (eds) 2006. *Theatre Histories: An introduction*. New York; London: Routledge.

APPENDIX 1: arepp:Theatre for Life SHOW DVD



**APPENDIX 2: LOOK BEFORE YOU LEAP: HANGIN'
SCRIPT**

arepp:Theatre for Life's

**LOOK BEFORE YOU LEAP:
HANGIN'**

By Gordon P Bilbrough

University of Cape Town

Copyright (c) 2000, 2004, 2007

arepp:Theatre for Life

All Rights Reserved,

the rights of the author as the originator of this work are hereby asserted

arepp:Theatre for Life Performance Introduction

Hello. We are from arepp:Theatre for Life, which is an organisation that performs in schools all over the country. Today we are going to perform a 30 minute play for you, called “*Look Before You Leap: Hangin’*”. It’s a play about friends and family and some of the choices we have to make.

After the show your teachers, except for your LO Teacher, are going to leave, and then we are going to (split you into your grades and) have a discussion for about half an hour. This is a time for you to talk with us about the themes in the play, and what you feel about the characters and their choices. We will also talk about anything else that you might want to talk about from the play. It will be a time for you to talk about your feelings and thoughts.

But first, “*Look Before You Leap: Hangin’*”.

Exit

Hangin’

(A school bell sounds. There is a pause, then something current and youth associated starts to play, very loudly. The actors appear, full of energy, carrying school bags and excited - school is out for another day. We see them go through a series of very typical teen moves - saying goodbye to each other in the way only the young & hip supposedly do; very much the ‘young and in crowd’ interacting ala Hollywood or TV, hand slapping, holding hands, air kissing. The idea is to get across the look and feel of the opening credits to just such a teen soap, drama or movie. Then, just as we’re getting to say the last third of the music the actors freeze downstage in some typical ‘ideal teen relationship’ tableau.)

(Cathy walks out to the front, pushing aside the other actors who have frozen in the tableau.)

CATHY <disgusted> Okay, okay, that’s quite enough. <sarcastic>
 Thank you! (She sort of shoo’s the actors away)
 (To audience, embarrassed) I am sorry, no really, and I promise
 this sort of thing (indicating the whole scene that has just
 occurred) will not happen again.
 I mean this is just so not what happens at my school. Hello!

(Chris, also walking out, has come forward during this and taken a place front but opposite to and away from Cathy.)

[The idea is that both Chris and Cathy define a ‘now’ space for themselves that they will use for the rest of the play when they are ‘talking’ and addressing the audience in the ‘this’ present.]

CHRIS (To Audience) < same tone as Cathy> I agree. I mean, like,
 who decided that school was about the “pretty people” being
 happy and finding true, perfect love?

CATHY Exactly. Just once I would like to see a movie or T.V. show about "unperfect unpretty" people...

CHRIS who don't get the girl...

CATHY or the guy...

CHRIS and when they do make like a serious mistake...doing drugs...

CATHY or 'borrowing' the car and driving drunk...

CHRIS they get horribly addicted, or crash and ruin their lives...

CATHY <vehemently> or just DIE!

CHRIS (Turning to her) <shocked' Cathy!

CATHY Sorry, but sometimes... (To audience) You know, just once I would like to see something that actually has something to do with my life, and my problems...

CHRIS and, where nobody understands, and nobody forgives in the final frame,

CATHY and where you actually have to live with your choices,

CHRIS 'cause sometimes there is no such thing as second chances.

CATHY That's it. (Back to audience) I mean, don't get me wrong. I like movies, and I do want to find the 'perfect guy' and 'true love'. I'm just so not sure that Brad Pitt is him, if you know what I mean.

CHRIS And I really feel cheated sometimes when it only ever works out for the 'pretty people', the 'in crowd'.

CATHY (To audience, extending her hand) Hi, I'm Cathy. Catherine Brady.

CHRIS (To audience, extending his) And I'm Chris, ... no relation.

CATHY Welcome to *our* school, our lives...

CHRIS Boringville 90210.

CATHY A place where, despite what my parents want, I'm not miss 'genius' ...

(A male teacher comes up to Cathy with her assignment with a big red D on it.)

TEACHER A bit more concentration and application, Miss Brady, and I know you can take this D to a C in mathematics.

CATHY (to teacher, taking paper) <meekly> Sir.

CHRIS Do I know that story.

(The teacher moves over to Chris and hands over a melted black blob of goo.)

TEACHER Perhaps you would do better with something a little less technical than Chemistry, Mr Jenkins. Home economics? Phys ed?

(The teacher exits.)

CATHY (Back to Audience) And, in a past life, I must really have done something terrible to the person who invented netball.

(A female gym teacher bounds by, illustrating what she's saying with a ball.)

GYM T. No, no, no, Catherine, dear. Keep your eye on the ball and just 'pop' it into the net. Pop! Pop!

CATHY I'd sure like to 'pop' something!

CHRIS I like sports, but since when was it your whole life?

(The gym Teacher comes over to Chris and starts an athletics warm up from hell.)

GYM T. Knees up, Christopher, up, up, up. There's no such thing as tired, just lazy, and that doesn't make the grade here. Up, up, UP!

(She exits, knees up.)

CATHY (To audience) And I am so not ever going to be 'barbie', and zits! It's so not about control.

CHRIS Don't even go there - the Oxy-cute people should all be arrested for fraud.

CATHY and my folks...

CHRIS Folks!

CATHY ... they so don't get me and they never understand!
We're a 'two home' family...

(Cathy's father's voice is heard, and Cathy and Chris turn up to watch, they're just two figures fighting upstage.)

C's DAD It really is for the best, Cathy. Your mother and I just don't have anything in common anymore,...

C's MOM I've never liked blond bimbo secretaries, for instance.

CATHY Mom!

C's DAD Don't start, Madeleine. If you'd paid any attention to me

CATHY Dad, please.

C's MOM 'Attention' is it. You try bringing up three children all day without help and we'll see how sexy you feel!

C's DAD Well, perhaps if we hadn't had to rely on the Pope for contraception techniques...

C's MOM Oh, so now it's my religion's fault that you couldn't keep it in your pants.....

(The voices 'fade' into silence, and they freeze as Cathy turns back to us.)

CATHY Which is working out very well - for the lawyers.
<evil smile> Of course it does have certain advantages...

C's DAD < best divorced parent smile-spite> Of course you can go to the party, Cathy. Your mother just doesn't understand how kids have changed these days. Do you need some cash?

CATHY <super sweet daughter> Thanks Dad, you're the best!

CHRIS <disapprovingly> (To Cathy) Smooth!

CATHY Don't give me that, bet you do it too.

(Perhaps we don't actually even see Chris's parents just hear their voices?)

CHRIS' M (whisper) I'll drop you in town at five, Chris, is that ok?

CHRIS Thanks, mom.

CHRIS' F (loudly as if he's in another room, or watching TV) What's that?

CHRIS (loudly) Nothing, Dad, just an extra practise for the big game.

CHRIS' F Good, good. <very father-ish> Don't I always say you can be even better than I was, if you just work at it, and forget that sissy 'music' stuff.

CHRIS <the resigned agreement tone> Yes, Dad.
(whisper) Thanks, mom.
(To Cathy) Hey, it's easier than getting into a fight. He wants me to be better than he was, and I can't explain anything different. There's just so much I can handle.

CATHY So you lie?

CHRIS Not exactly. I just don't let the truth disappoint him...

CATHY (Cathy nods) Exactly!
(Back to audience) And then there's my social life...

CHRIS (To audience) Or non social life! I mean, why is it that it's so hard to connect with people, I mean really connect?

CATHY (Demonstrating) Unless, of course, you go the 'enhanced' route!

CHRIS Yeah right! I'm sorry, but being 'high' or 'pissed', is still not connecting with people – it's just not connecting with you! No matter how 'cool' it feels – especially afterwards!

CATHY (Shrugs) Whatever. I mean, sure there're a couple of girlfriends that I hang with, but guys and me just don't happen. Everyone else always seems to be 'going steady' but it doesn't happen for me, no matter how hard I try.

CHRIS It's always the same, all the girls who like me, I can't stand, and all the girls I like don't even know I'm alive.

CATHY And it's been like that since forever.
I mean, I remember back in Primary school. My best friend Lara and I were getting me ready to go on my first like 'serious date' with, Tommy, who I really 'liked', big time...

(Cathy walks into the flashback scene with Lara, they are both much younger. Lara is 'lounging' about, perhaps singing to something a few years ago, Cathy is preening in the 'mirror', you know sticking her boobs out, tossing her head, pouting her lips. She keeps fussing at her breasts, trying to make them look perkier.)

LARA <ooooh!> You really like this guy, don't you...
If you're that, like, worried about them, stuff your bra!

(And she hands Cathy some tissue paper.)

CATHY Oh yeah, right. (She stuffs one cup) I, like, so don't think so.
(She struts the obviously very fake 'titty')

LARA I suppose.

(She pulls out the tissue paper.)

CATHY Exactly, and what if he touches them?

LARA <very early teen excited> No way, you're going to let him touch them?

CATHY (bowing her head away) <very coy> It might come up.

LARA Something will come up, alright. (Pointing graphically at her crotch)

CATHY Don't be gross, it's not like that!

LARA Yeah, sure. <big wide eyes> So, like, how far are you going to go?

CATHY <again, coy> I don't know - <a hint of naughtiness> maybe a kiss!

LARA <completely disgusted and let down> A Whole Kiss!

CATHY <even more coy if it's possible> 'French!'

LARA No way. I don't believe you. I bet you don't even know how!

CATHY I do so, know. It's, like, when you lick tongues. (She demonstrates)

LARA <knowingly, and with purpose> It's more like this...

(Lara quickly leans forward and kisses Cathy, and 'slips in the tongue'. Cathy pulls away a bit shocked. Lara giggles like she's done something wicked.)

CHRIS Hello!

CATHY (Out, to Chris) Get a grip, big boy, this is so not 'hot lesbian action'.
(Back to Lara in the Flash Back) Eeeugh. What did you do that for?

(Cathy wipes her mouth on her hand.)

LARA <with authority> That's a 'French' kiss, when you stick your tonque in. Cool hey...

CATHY (Walks Out to Audience) Yup. That's my Lara. She always did everything first when it came to boys. She's like a boy webpage (dictionary), she knows everything and has done everything.

CHRIS <titled> So, what's with the gay thing?

CATHY What 'gay' thing? I was trying to tell you about my first real date - with a guy!

CHRIS But you and Lara, (he sort of waves his arms) kissed!

CATHY Oh please, Guys! Always thinking with that! (she points). That was so not a gay kiss, she was just showing me what a French kiss was – you know, sort of, like, practise. Practice!

CHRIS I'm sorry, but hello!

CATHY Excuse me, at least it worked!
<curiously> Come on, don't you guys ever, like, get close and personal when you're alone?

CHRIS No.

CATHY At all. Ever!

CHRIS No.

CATHY So what do you do?

CHRIS Talk about chicks, mostly.

CATHY <she knows what he means but why let him get away with it>
Poultry?

CHRIS Man, GIRLS!

CATHY And?

CHRIS Cars.

CATHY <completely disgusted> Is that all?

CHRIS Pretty much. Oh, and 'sports'.

CATHY <She can't believe it> You mean, you never talk about how to do things or your looks or anything like that?

CHRIS No. Never. At least, not to each other! Eeeuwe! That's just plain wrong! Wrong!
(Pause)

Of course, when no one's looking we do check out how ...big... everyone else is.

CATHY <Excuse me> Big?

CHRIS You know (indicating) big.

CATHY <She's so pleased she now knows this> Oh. Lovely.

CHRIS And we measure it, just to, like, know how long it is. But we never talk about it, or touch each other. No way, that's, like, unnatural.

(Enter Rob, giving a wolf whistle at some girl we don't see. Chris walks into the scene.)

ROB (Grabbing his crotch) Hey, baby, better grab it while it's fresh. (He pulls off his shirt and flexes everything.) (Rob turns, notices Chris and gives him a friendly punch.) Yo, C, how's it hanging! Did you see the knockers on that chick? Oh, yeah, mama.

CHRIS Yo, Rob. <speculatively> They weren't half bad...

ROB "Weren't half bad!" are you blind! They were like big sweet melons just crying out to be squeezed - by me.

CATHY That's an attractive thought!

CHRIS if you say so.

ROB <challengingly> You don't think I can get her?

CHRIS No way, Rob. Besides, what about Jan? Your 'girlfriend'?

ROB You see, that's your problem, C, you take things too seriously. Jan's fine. But hey, I'm young, and we can't let all this (referring to himself) go to waste. Hey, when you've got it, use it.

CHRIS Oh please!

ROB It's about the looks, my man, the looks (which he demonstrates) and the attitude (which he demonstrates too - Johnny Bravo style). Attitude! And then... (He pulls out a condom.)

CHRIS <intrigued despite himself> What do you mean?

ROB The great secret weapon - feelings. Trust me, you have to show a chick that you're prepared to consider their feelings. They talk, you listen and 'wham, bam, thank you, Mam!' (He punches Chris on the shoulder) You get my drift.

CHRIS (Opening the packet, taking out the condom and looking at it sceptically) Feelings? And condoms are about feelings exactly how?

ROB <The great authority> The chicks go for it every time. You see chicks need to know that you care about them, that you think they're special, that they're *the one*. If you've brought a condom it shows that you're thinking about their future - that you don't want anything to happen.

CHRIS <Incredulously> And this works for you?

ROB Every time. And that's, like, <the big boast> a lot of times.

CHRIS Thanks, but I think I'll stick to the 'scary movie' plan.

ROB Whatever - <dire warning> but you'll go blind! (Demonstrating)

CHRIS I'll buy glasses.

(Rob exits and Chris walks out.)

CATHY <this explains it all> You have got to be kidding me!
<Suspiciously> And just what is the 'scary movie plan'?

CHRIS You take a girl you like to a scary movie so that she gets all frightened and cuddles up close in the scary parts, and then you put your arm around her and Laduma! you score - simple yet effective.

CATHY You actually plan this?

CHRIS Sure, all guys do, you've got to have a plan!

CATHY <realisation> Sad. Just sad!

CHRIS <bristling> And what is that supposed to mean?

CATHY This!
(She walks in to the next scene, with Tommy, her first 'real' date. Again she's about twelve in physicality, though her voice is her 'now voice' in voice over. While she tells, the young her and Tommy do what she's describing.)
Ok, so there I am, outside the party with Tommy Jones. (They hold hands)

And I'm all prepared. Thanks to us girls 'talking about those things', Lara and I have decided upon the perfect outfit, which shows just enough, but not too much. My chest has been a little 'enhanced' (Showing it off) and, thanks to Lara again, when we kiss, I'll know exactly what to expect.

(Tommy and Cathy sit, knees touching)

The moment's right...

We get close...our lips meet and..

(As Cathy slips in the tongue, Tommy gets a huge fright, squeals and drops his Coke in her lap. Then he's gone. Chris starts to laugh. Cathy gets up and walks straight out)

That's right, an entire glass of Coke down my front, wetting my carefully arranged boob job, my pride and just about everything else. And why? Because guys make 'plans' and talk about 'melons' and 'scoring' and so nobody told little Tommy Jones what French kissing even was.

(Chris just laughs.)

CATHY He was so upset he got sick. Why? Because he thought he'd made me pregnant!!!

CHRIS Pregnant!

CATHY (To Chris) If you want to keep your health, now would be a good time to stop that...

CHRIS I'm sorry. <pulling himself together> It's just ...

(Pause while Chris struggles manfully to swallow his amusement, and Cathy glares at him.)

CHRIS OK. I have to admit, though, to be fair, my first time was pretty much the same.

CATHY Why, Tommy Jones spilt Coke down you too?

CHRIS Worse...

(He walks into the scene, with Jan, his first 'real' date. He's about fourteen in physicality, though his voice is his 'now voice' for the voice over. Again, while he describes, the young him and Jan do)

I'm at the movies with Jan...

CATHY (Breaking in) Hold it! Not *the* Janice?

CHRIS <coily> The very same.

CATHY Miss super sweet, head cheerleader, miss popular, prettiest in the school.....

CHRIS the one every guy wants, dreams about, yup.

CATHY You've got to be kidding me! Weren't you aiming a bit high? Out of your league?

CHRIS What can I say, I was younger then, and my 'looser' phase hadn't kicked in yet.

CATHY So what happened?

CHRIS If you stop interrupting I'll tell you.
 So, as I said, I'm at the movies with Jan, and everything is going according to plan. Sweet!
We're in the back row – all close - and I've even splashed out on popcorn and slush. (They sit)
We're sitting together, the 'movie' starts.....(Horror music starts to play)
 I'm practising my 'comforting' move (He's doing that whole arms around the shoulder bit, you know).
Yup, everything is perfect. The music tells me we're just about there...I get ready...it gets really scary....the moment is almost upon us ...and...
 (The music builds to a pitch, both Jan and Chris are staring at the movie, suddenly Jan grabs Chris' knee in fright and Chris screams and pulls his arm away knocking her on the head.)

CATHY <totally deadpan> Well, looks like all that planning paid off.

CHRIS (Walking out) Oh ha, ha, ha.
 I mean, how was I supposed to know that the movie would be that scary. Not that I saw the rest of it, what with them taking Jan to the hospital and all.

(Jan exits.)

CATHY The hospital?

CHRIS It seems that when I jerked my arm, I knocked her head so hard she got concussion. Out like a light.

CATHY Smooth.

CHRIS <regretfully> So, no kiss, no cuddle...

CATHY <very sarcastic> No score?

CHRIS Oh there was a score alright, zero. The beginning of my 'loser streak'.

CATHY Shame! But don't beat yourself up about it, I've had a couple of run-in's with Janice myself....
 (She walks in to the school toilets) I'm, like, in the school toilets, having a calming joint before Maths...

CHRIS Excuse me?

CATHY <quickly> We'll talk about that later...

CHRIS You so got that right!

CATHY ... when in comes Miss Janice...

CHRIS <longingly> Sigh!

CATHY (She glares at him) <as rebuttal> now dating Rob, the team captain! Your friend!

(Jan, after quickly checking up and down, swiftly slips into a toilet booth. There is a pause, then she goes down on her knees over the 'bowl', sticks her finger down her throat and starts to gag and throw up.)

JAN (Takes a couple of big breaths, then coughs and spits.)

(She reaches out for some paper and finds none. She starts to wipe her mouth with the back of her hand.)

CHRIS <shocked> She's Pregnant?

CATHY Pregnant? Don't be stupid. She's doing it on purpose (She mimes sticking her hand down her throat)

CHRIS But why?

CATHY So she doesn't get fat!

CHRIS Huh? But she's not ...

CATHY Don't tell me.

(Cathy clears her throat to catch Jan's attention and passes her a wad of tissue paper. Jan gives a start and then grabs the paper and quickly wipes her mouth.)

CATHY It's not worth it, you know.

JAN <Regaining her composure> I'm sure I have no idea what you're talking about.

(Jan moves as far away from Cathy as she can and straightens her skirt, blouse and hair. Re-prettifying herself.)

CATHY <She so believes her> Whatever! I'm just saying that, whatever it is, marks, the dance, or Rob, it's not worth puking your guts over. Besides, it's gross.

JAN Oh, like that's a cool fashion accessory. (She points at the joint) Anyway, why are you even talking to me?

CATHY So sorry, miss high and mighty, I was just trying to help.

JAN Look, Catherine...it's like, I so don't need help from *you*. I mean, hello! (indicating the joint) And, guess what, your fat butt is so busted.

CATHY Who died and made you my mother? (She flushes the joint.) It just calms me down, so I don't get too stressed. You know?

JAN Whatever. It's also your ticket out of my life!

CATHY Well, maybe then I'll report your little 'hobby' too.

JAN <skittish again> What? That?... no, no, I just ate something bad, that's all. Really.

CATHY <totally non confrontational> Sure, whatever. I understand. You say nothing, I say nothing. Deal?

(Cathy puts out her hand. Jan looks like she's going to say something, or disagree but then she swallows it, and shakes. She looks at herself one last time in the 'mirror', and smoothes down the front of her dress over her tummy and bum.)

JAN This time! <very dismissively> Well, it's been real, Catherine, we so must do it again sometime. Not. (She starts to exit)

CATHY So nice talking to you too, Janice. Oh, and here.

(Cathy tosses a pack of Clorets at Jan.)

JAN <Awkward, but meaning it> Er.....thanks.

CATHY Sure. Whatever. I still don't think it's worth it.

JAN <pointedly> Well, at least I won't end up in jail!

(Jan takes one of the pieces of gum, tosses the pack back to Cathy and exits.)

CATHY And that was the start of my 'friendship' with Jan. Don't you think I was cool?

CHRIS <very not impressed> The weed?

CATHY <changing the subject> Poor Jan. All I can say is, I want to keep my teeth all my life, so puking to stay 'in' is out.

CHRIS But polluting your brain is an attractive alternative?

CATHY Just drop it, ok. It was just weed, and it's not like I'm hurting anyone.

CHRIS Except yourself! Besides it's illegal! As in jail!

CATHY Come on, it's not that bad. Besides everybody does it.

CHRIS Well there's a good reason. Anyway, not everyone does it!
You're just like Jan finding a bad way to deal with your
problems! And it's just as much about image.

CATHY Well excuse me, Mr Righteous, like you don't have image
problems.

(Cathy pushes Chris in to a locker room chat with Rob. Rob has his shirt off
and is keeping things 'pumped'.)

ROB Can I help it if chicks dig me? I mean who wouldn't, check out
the bod...hey, watch it, 'moffie-boy', don't get any funny ideas!

CHRIS <trying for dismissive bravura> You wish, Rob.

ROB Just kidding with ya, C. Pulling your chain, (he mimes) like Jan
did for me last night.

CHRIS I don't really want to know about it, thanks.

ROB Now, you see, that's why people think you're a 'moffie'. Hey I
know, I'll set you up with a prostitute; a real professional! get
her to do you, so you see what you're missing. Don't worry, I'll
pay. (He laughs cruelly). Hey, we can both do her!

(Chris walks out.)

ROB (Over his shoulder as he exits) It's just sex, boykie, why be a
virgin forever? (He laughs again)

CHRIS (To Cathy, disgusted) What is it with you girls and that type,
huh? What is it about? What's he really got that's so special?
What?

CATHY You mean apart from hunky, rugged, and hansom?

CHRIS Thanks, but you are so not helping. <explosively> He's an
arsehole. A 'jerk'. How come he's always the one who gets the
girl? I don't get it!

CATHY <dismissively> He's never 'got' me. Besides all guys are
arseholes.

CHRIS Gee, thanks. Another 'ego boost'.

CATHY <speculatively> I'm going to go for someone older, more
mature. Someone who wants a serious relationship and knows
how to treat me like a woman.

CHRIS Yeah, right. And where you going to find this 'perfect' guy?

CATHY <contemplatively> We always get cute student teachers...

CHRIS <lovingly remembered, she was obviously the subject of much fantasy and jerking off> Oh yes, Miss Kline! She was sooo hot.....

(Enter Ms Kline, very tight bodice, up hair and short skirt.)

Ms KLINE And here are tonight's assignments, people.

(She leans over right in front of Chris, showing lots of cleavage.)

Ms KLINE <very very flirty, eyelids flashing, eyes wide> Oh Chris, I wonder if you could stay behind and help me out after class.

CHRIS <He tries for butch> Sure thing, anytime,baby....

(Cathy clicks her fingers in front of Chris' face and with that Ms Kline quickly disappears.)

CATHY Oh, Please, As if! Dream on.
Boys!
Now, Mr Olsen <sigh> is quite different....

(Enter Mr Olsen, who goes to his 'desk'.)

CHRIS Yeah, right, grab me Olsen, who feels all the girls up.

CATHY You're just jealous 'cause he really likes me, unlike your little Ms Kline fantasy.

CHRIS Don't say I didn't warn you.

CATHY (With a toss of her head as she walks' in to the class.) Hah!

Mr OLSEN Ms Brady, I wonder if I might see after class, for a moment.

CATHY <flirtatiously> Sir. (She tosses Chris a 'told you so' grin of triumph)

(Chris shakes his head. Mr O gets up and walks round to the front of his desk, and leans against it.)

Mr OLSEN Catherine,...<quickly> You don't mind if I call you Catherine, do you?

CATHY No, sir, of course not, it is my name.

Mr OLSEN <laughs> Of course it is, and mine's John.
No sense in us being all formal when we're alone, is there?

CATHY No, I suppose not, si-

Mr OLSEN (Holding up an admonishing finger) John!

CATHY <like she's done something slightly naughty> John.

Mr OLSEN Good, good. That's much better.
(Straightening up and taking a step towards her)
Now, Catherine, you are a special student. A very special student.
And as a teacher, I want, no, it's my duty, to help you succeed and make something of your life.

(He stops, as if expecting an answer.)

CATHY (To audience) I mean, it's like a dream come true. I like him, he seems so much more mature than the guys in my class, and, wow, like, to talk to me like an equal.... So, I've got a bit of a crush, so what, who can it hurt? (To Chris) Who?

CHRIS Just you!

CATHY (Back in) Er, thank you, sir.

Mr OLSEN (Shaking his finger at her and coming closer) Nah-nah-nah.

CATHY ...<a bit breathlessly>..John.

Mr OLSEN That's better. Now, there's this big national inter-school debate next term, and I think it's just the perfect place for you to concentrate your talents. So I've entered you as representing our school. I'm convinced, with a little extra coaching from me, that you'll bring home the trophy.
So, what do you say?

CATHY <really excited> Wow, that's really great. Fantastic! I can't thank you enough. Thanks.

(She gives him a big hug. He laughs 'warmly'. They break apart, but Mr O keeps a hold on her hand.)

Mr OLSEN It's my pleasure, Cathy. I just know we'll work well, together.

CATHY Jeez. Thank you, sir. Thank you.

(Instead of letting go her hand immediately, he uses this contact to manoeuvre himself closer to her, where he can brush her chest with his hand. She lets him, but then gets uncomfortable and pulls away.)

Mr OLSEN Sorry, just a bit of dirt. But it's gone now.

(He moves off as Chris starts to talk.)

CHRIS And that little titty grab bit?

CATHY (Walking Out) Oh please! Why do you guys only ever think about one thing. Why can't a person be really interested in another, and really like them, and not just for sex!

CHRIS I'm sure they can, in fact, I know they can. But when it's some older guy being just a little too friendly with a school kid - hello!

CATHY Who you calling a kid?

CHRIS You know what I mean, it's just a bit suspect.

CATHY You mean like you and James?

CHRIS <shocked, angry and surprised> What is *that* supposed to mean? We're friends!

CATHY Who spend all their time together!

CHRIS <that's so ridiculous it doesn't even warrant discussion> Oh, Please!

CATHY To some people, it's just as "suspect".

CHRIS That's ridiculous, just 'cause we're close doesn't mean we're close. Why does it always have to be about sex!

CATHY <indicating herself> Dah!

CHRIS Ok, I'm sorry. But I still think you should be careful. You don't know what he wants!

CATHY Fine, but you don't have to worry about me, 'cause I'm so not going down *that* route. Far too much unnecessary stress.
(Cathy walks in to a scene with Lara. Lara is playing some dance music really loud and dancing as Cathy 'enters' with a chemist packet.)

CATHY You owe me, big time.

LARA Whatever.

(Lara hands over a small bottle with yellow liquid.)

LARA Well, here it is.

CATHY You have so gotta be kidding me. No way I'm touching that!

LARA You have to, I can't look.

CATHY Really! (She grabs the bottle, empties the chemist bag, opens a box, takes out the tester, dips it into the bottle and drops it onto the test.)

LARA Well, what does it say?

CATHY (Reading) Results can be read in five to ten minutes.

LARA (Pacing about) Five to ten minutes, I can't wait five to ten minutes.

CATHY Which is exactly what got us into this predicament in the first place.

LARA What's that supposed to mean?

CATHY If only you could only just wait, maybe this (pointing at test) wouldn't have happened.

LARA Don't even go there, not now.

CATHY Hello! Then why did you?

LARA I don't know, it just sort of happened.

CATHY It so doesn't 'just sort of happen'. You have to be actively involved.

LARA <remembering> Mmmmm.

CATHY You are hopeless! What are you going to do if it's positive?

LARA Don't even think it.

CATHY Somebody has to.

LARA I don't know. I suppose I'll go to the clinic or hospital and you know..

CATHY Huh?

LARA (She gestures vaguely with her hands) You know, get rid of it.

CATHY It's not a disease, Lara, it's a living thing.

LARA I can't have a baby, not now, Cath. You know that. So what other choice is there?

CATHY Again, things to think about BEFORE HAND!

LARA I know, but there's nothing I can do about it now - so cut me some slack, huh.

CATHY Not that you deserve it! (She goes over and checks the tester.)

LARA Well, what's it say?

CATHY (There is a pause, she looks up at Lara in silence) <gravely> This time ...

LARA Oh hell!

CATHY you're not pregnant.

LARA I'm not? So it's....

CATHY Negative!

LARA Yes. Yes, yes, YES! (A bit of a dance for joy)

CATHY I have something else for you (She digs about in the chemist's packet and pulls out a packet of condoms which she tosses at Lara) Next time, please use your head.

LARA You're the best. (They hug) <archly> Next time?

CATHY You're impossible!
(She walks out as Lara exits)
So you see, for me, it can't just be about fun, or a crush, or 'just something that happens', there's too much at stake.

CHRIS I guess. But guys just don't see it that way. For guys...

(Enter Rob, cat-calling another chick.)

ROB Hey, hey, save some for later, Baby! So, C, who *you're* taking to the party?

CHRIS Nobody to take.

ROB (Knuckling James' head and hair) Chris, baby, you're breaking my heart! You gotta 'get out there'! (Thrusting his hips). Hey, I know, <as if he's just suddenly had a brilliant idea> (bringing Chris in close) why don't you take James (and he makes all with the smoochies, and laughs)

CHRIS Back off, Rob, ok. Just back off.

ROB Ooh! You gonna make me, moffie?

CHRIS Whatever...

ROB Hey, just kidding with ya! All you need is some pointers. Then, you'll get some, guaranteed!

CHRIS And you're going to give them to me?

ROB Can you think of anyone better?

CATHY Yes!

ROB This is how it's done! Watch and learn....

(Enter Jan. Rob catches her and pulls her into an embrace. Sauvé and romantic. Then Rob leans forward and starts to kiss her – then with tongue.)

She responds and the kiss becomes intense. Rob's hand take this as a cue to go walk about, and suddenly Jan pulls away.)

ROB What is it?

JAN Wait. This is too fast.

ROB (Wheeling his charm) Come on, Jan, sweetie.

(He pulls her to him and starts kissing her again - and a hand slides up her leg, with obvious intent.)

JAN (Pulling away) Rob, wait please, I'm not ready for this! (She takes a deep breath) I want it to be special, Rob. I want it to mean something.

ROB <But, boy, does he have the moves> You are special to me, Jan, the most special girl I've ever known.

(He starts again, Jan responding; after all she does really like him. Then the hand goes up her top.)

JAN (Pulling away again) But what happens tomorrow if I get pregnant?

ROB Ain't gonna happen! <he 'pulls his ace' ' (pulling out a condom) Ta Da! <this guy could sell tea to a Chinaman> I love you far too much to let you get pregnant.

JAN <very coquettishly, and overwhelmed with love> Oh Rob!

ROB Like I told you, Jan, baby, I'm not like the other guys. You're special to me, really special.

(He moves into her as that settles it and they kiss big time, him leaning right over her. Behind her back Rob then extends his free hand in a thumbs up aimed at Chris.)

CATHY Excuse me, reality check!

(Jan and Rob freeze.)

CATHY Who's little fantasy is this, now?

CHRIS What? This is Rob's story about his and Jan's first time.

CATHY Oh is it! Funny, Jan says something else! First time! I don't think so!

CHRIS Huh?

(Rewind to the start!)

JAN (Pulling away) Rob, wait please, I'm not ready for this! (She takes a deep breath) I want it to be special, Rob. I want it to mean something.

ROB <But, boy, does he have the moves> You are special to me, Jan, the most special girl I've ever known.

(He starts again, Jan responding; after all she does really like him. Then the hand goes up her top.)

JAN (Pulling away again) But what about AIDS, or if I get pregnant?

ROB <He's distracted, going straight for 4th base> No sweat, if you fall pregnant, you can get an abortion. Abortions are free.

JAN <Incensed and enraged> Robert!

ROB < he realises he made a mistake and tries to remedy it> Ok, then, no problem! We'll get married, baby!

JAN < she's so much smarter than that> Married! Yeah right! Get real, Rob. I think we should just cool it!

(Jan starts to go but he grabs her arm while he pulls out a condom.)

ROB <triumphantly> I've got a condom.

(Rob tries to kiss her, again.)

JAN (She pushes him away, very firmly) What? (Hitting the condom away) That is so not the point. I don't want to. NO.

ROB <there is no way he's taking this for an answer> Oh come on, Jan, baby. It's okay. I know you want it too. There's nothing to worry about, nothing. I'll take care of you.

(And he goes for her, big time, hands all over and under and up, despite her muffled protests and attempts to struggle.)

ROB <self-satisfied triumph> See, I told you.

(At this point Jan manages to get a hand free and she slaps him, hard.)

CHRIS No way!

CATHY Oh yes!

ROB <absolutely furious> You little bitch.

JAN <shaking> No. I said no.

ROB Fine. (He moves away) But respect is a two way thing, <sneer> Janice. If you won't give me what I want, then 'cheers', I choose to hang with women, not girls.

JAN <very angry and upset> That's fine by me, you could never have been worth it!

CHRIS Well, so much for Mr Super-stud! Just wait 'till I tell the guys, he is so going down in flames. (To Cathy) And you liked him!

CATHY Please, he's pretty to look at, and cute to fantasise about but like - I don't think so. I need a real man.

CHRIS Oh, like Mr Olsen?

CATHY (archly) Maybe... at least he respects me for me.

CHRIS Yeah, right.

(Cathy walks away and lights a joint behind the wall. Suddenly Mr Olsen rounds the corner <was he following her?> She desperately tries to hide the evidence. But there is no way.)

CHRIS I knew it, a bad way to solve a problem, but No!

CATHY Just shut up!

Mr OLSEN <quite friendly> Well, Catherine, smoking marijuana – and at school. You know what this means, don't you?

CATHY <dejected> Sir!

CHRIS I told you - and that's not even to mention the health issues...

CATHY Thanks so much, that's so helpful right now!

Mr OLSEN <smarmy> Now, now, what did we say about first names, Catherine?

CATHY <confused but maybe there's hope> What? I mean, I'm really sorry, John.

Mr OLSEN (Standing over her) That's better, I really feel close to you, when you say my name .

CATHY <it can't hurt to try> Look, John, I'll never do it again, I promise. Never, it's just been a tough week, major stress, you know...?

(Mr Olsen leans over her, and lifts her face with his hand.)

Mr OLSEN There's no need to explain. Catherine.

CATHY <hope> There isn't ...?

Mr OLSEN (Dropping her face and walking away.) No. You see, I'm not going to 'blow the whistle'.

CATHY <huge relief> You're not, gee, thanks 'John', I promise it won't happen again. Never!

Mr OLSEN (Leaning back) <triumphantly> And so, now you owe me.

CATHY <a bit confused and on guard> Sorry?

Mr OLSEN <very hard> Let's not play any more games shall we, Catherine. We both know what's going on here - between you and me, we're not children. I do you a favour, and you do me one.

CATHY Sorry?

Mr OLSEN It's not like I'm asking for much, after all, I know how you feel about me. And if everything works out - <threateningly> and there is no reason why it shouldn't - we can be really 'good' for each other.

(He gets real close to her.)

Mr OLSEN The prefect sort of 'friendship', don't you think?

(And he stokes her face, which she pulls away violently.)

CATHY <shocked> Sir, er, I think, er, maybe, <in a rush> you've made some kind of mistake?

Mr OLSEN <very matter of fact> (walking away) Or, of course, I could just bring the daga to the attention of the principle. <offhand> I wonder what it's like to be in jail, at your age?

CATHY No, please Sir, you don't understand.

Mr OLSEN No, Catherine, you don't understand. But you will. You will!

(And he strikes, kissing her with force while she struggles.)

Mr OLSEN That's my girl, I knew you'd enjoy it. (He holds her firmly) Oh, and don't even think about telling anyone. They won't believe you. Not after I tell them you tried to bribe me with sex to stop me reporting you for smoking daga.

(Cathy, shocked and upset, wipes her mouth with her hand.)

Mr OLSEN Well, Catherine. We'll continue our 'extra lessons' next week.

(And he exits, after patting her bum.)

CATHY (Walking out, still shocked) And now? What do you do? (To Chris) It doesn't help that you were right. What am I supposed to do? He's got me where he wants me! I mean, you can't slap your teacher, can you? Kick him in the balls? And then he tells, and who do people believe?

The rebellious dagga-smoking school girl or the respected, knows-better, school teacher.

Right!

So who's going to believe me?

And that leaves doing what he wants. At least that way I don't get expelled. I mean how bad can it be?

Better than the slut who tried to seduce her teacher?

CHRIS Except, why would you lie? Think about it, why would you lie?

CATHY Haven't you been listening?

CHRIS I mean, why would you lie about this? Tell the truth, the whole truth, to your mom, or your dad, or even the principle. If you tell someone who you trust, everything, why would they not believe you? People who really know you, will know what's true and what isn't!

CATHY And that helps how? I still get expelled.

CHRIS Expelled maybe, but you made that choice when you chose to do something illegal.

CATHY Hah, I knew you'd get that in!

CHRIS *But*, being expelled is the worst that can happen, at the moment. You chose to smoke - but you don't have to choose to let him have sex with you. Take charge, accept what you are responsible for, and nothing else.

CATHY Easier said than done.

CHRIS I don't deny it. But can you really think of another option you could live with?

CATHY I suppose. What suddenly made you so smart?

(Chris smiles and walks in to meet up with James.)

CHRIS So, Jimmie, the date was ...?

JAMES <depressed> Another James Jones disaster. I'm surprised you didn't catch it breaking on CNN.

(Chris puts his arm around James' shoulder.)

CHRIS Hey, couldn't have been that bad.

JAMES Oh no? She said her period had started unexpectedly and she had to go lie down - before we'd even ordered.

(Chris laughs.)

CHRIS Well, at least you still have me. (Pause) You know that everyone thinks there's something going on between us.

JAMES <puzzled> Huh?

CHRIS You know, (He flops and flaps his wrist) 'going on'.

(Chris laughs, gives James a big nudge with his elbow, then pulls his head into him in a manly embrace.)

JAMES Well, that would certainly solve both our problems.

(He turns so that they are facing each other, smiles and ruffles James's hair.)

CHRIS If only I'd realised that getting a date for the dance was this easy.

(They both give a sort of snort. There is another pause, as they sort of smile at each other, and then, suddenly, unexpectedly, James reaches out and kisses Chris full on the mouth. Chris starts and gives a muffled protest grunt, and, knee jerk fashion, pushes James away.)

CHRIS <a little startled and shocked> James, what was that?
(Reflexively, he wipes his lips and mouth on the hand.)

JAMES <embarrassed, confused and terrified> Oh, God. I'm sorry, Chris, I'm so sorry. (He gets up and runs off)

CHRIS James. JAMES! Wait. Come back.

(He touches his lips and walks out.)

CHRIS (To Cathy) You see, nothing is ever what it seems.
<very confrontational> So, yeah, he just kissed me. Big deal. It's weird it wasn't bad or disgusting or anything like that.
Sorry, but it wasn't. <trying to make it make sense>
I like James, I really do.
I just don't think I like him that way.
You know, as in sexually.

CATHY Hey, you don't have to justify it to me. Girls kiss each other all the time.
It doesn't mean we're all secretly having it off or anything, whatever you guys hope, it's just friendship.

CHRIS Exactly! It's so past the time we stopped worrying about the things that don't matter...

CATHY 'cause there's just so much that really does matter.

CHRIS I mean, why is it that we let the people around us choose who we are supposed to be? What's wrong with being who you are?

CATHY 'cause in the end, you are all you're gonna have to get through the tough times.

CHRIS And there so will be tough times. That's for definite!
If you can't count on yourself...

CATHY Nobody else will either.

(While the two of them have been talking, Lara has come centre stage (upstage of them) during the conversation she takes out a home AIDS test, follows the instructions and waits for the result.)

(Then after she gets it - showing no emotion - she finds a bottle of pills, empties them all into her hand, swallows them and ...)

CATHY (Suddenly rushing in) Lara, Lara, No.

(She reaches Lara, feels for a pulse, then tries to listen for breathing. Chris walks in too. He picks up the discarded home AIDS test and looks at it.)

CATHY (Seeing what he's looking at) No way, she thought she was pregnant before. That can't be it!

CHRIS Not pregnant. It's a "home AIDS test kit".

CATHY <it couldn't be positive> No way!

CHRIS <sorry, it is, he can see the result> Way!

(There is a pause as the two of them look at Lara. Then they get up, turn, face the front and walk down stage.)

CATHY (To Audience) Hi, I'm Cathy. Catherine Brady.

CHRIS (To Audience) And I'm Chris ... no relation.

CATHY Welcome to our school], our lives...

CHRIS real lives ... where there just aren't always second chances...

CATHY or happy endings.

(They clasp hands together and bow. The other two come downstage and join them, and music starts to play they bow again.)

ENDS

Facilitation Introduction

Immediately after the performance and the 'curtain call'

Thank you. You were a fantastic/great audience, give yourselves a big hand.
<clap> Now is the time when your teachers, except for Mr(s) / Mr(s)

<teachers pre-arranged to monitor facilitation sessions>, are going to leave (and the grade <smaller, easy to move grade> are going to go with <performers leading the split facilitation> to <wherever pre-arranged the split grade venue is going to be>) and we are going to have our discussion.

<Once everyone has settled in the two venues>

Thank you everyone. Now this is a time for you to talk with us about the themes in the play, and what you feel about the characters and their choices. We can also talk about anything else about the play that you want to or anything else that it made you think about. So are there any questions that you have, or any feelings you would like to share with us?

<Follow facilitation procedure>

University of Cape Town

APPENDIX 3: EXAMPLES OF THE MONITORING & EVALUATION FORMS

1: SHOW INFORMATION & ASSESSMENT FORM

SHOW INFORMATION & ASSESSMENT

Check box to confirm arrangements, or change if incorrect

Date 20/09 2007

Show No. 79

Name of School Moyindoki High

Start Time 09 h 00

Play Ante Up = Grades 8 & 9

Audience Size 120

Educator Evaluation form(s): No. 1 Collected To Post To Fax

Learner Evaluation form(s): No. 1 Collected To Post To Fax

Rate the team and audience input for clarity in terms of how the whole presentation was performed and received.

THE PRESENTATION	Poor	Average	Good	Excellent	Comment
Team Input				<input checked="" type="checkbox"/>	Good enthusiasm
Audience Response				<input checked="" type="checkbox"/>	Fully comprehended the play

List all interesting, surprising, expected or unexpected, and extreme reactions / responses / comments / laughter during the show:

No unexpected reactions. The show was as previous shows (see responses from previous shows).

Rate your impression of the audience's engagement.

ENGAGEMENT	S.Disagree = 1	Disagree = 2	Not Sure = 3	Agree = 4	S.Agree = 5
Information: The learners were (re)informed with relevant information					<input checked="" type="checkbox"/>
Identification: The learners personally identified with the performance					<input checked="" type="checkbox"/>
Cognition: The learners cognitively engaged in discussion and debate					<input checked="" type="checkbox"/>

OVERALL ENGAGEMENT RATING (add the 3 indicators above using the scale & divide by 3)	<u>5</u>
% of audience: The percentage of the audience that were engaged to this degree	<u>100%</u>

Rate where on the self-efficacy continuum this audience appears to be in relation to the issues discussed.

Sparked Awareness	Re-enforced Understanding	Encouraged Choices	Supported Decisions	Validated Lifestyles
	<input checked="" type="checkbox"/>			

Summarise your overall impressions of the Audience (explaining the engagement rating and the self-efficacy continuum):

The show went very well and learners definitely identified personally identified with the show. The discussion was a bit slow in the beginning and learners seemed shy. After towards the middle of the discussion learners became comfortable and opened up. They showed this by asking relevant questions and the discussion became heated.

Suggest areas for further follow up and support: _____

Other comments / Issues / Notes: _____

2: FACILITATION DISCUSSION RECORD FORM

FACILITATION DISCUSSION RECORD

Date 30/07 2007

Show No. 2719

Tour No. 7

Name of School 16. Lepak High

- * Did Lebo die?
- She fainted
 - She took sleeping pills
 - Yes, she died
 - No, she's still walking around
 - She committed suicide
- * Why did she commit suicide?
- She was HIV positive
- * Should you commit suicide if you're HIV positive?
- No, you can still enjoy life
 - Take a shower
 - Get treatment like ARV's
 - Exercise
 - Eat healthy
- * If you are HIV positive can you eat junk food?
- Yes, once a month
- * What happened between the teacher and Zandi?
- They had sex
 - Zandi told her father, the dad hit the teacher
 - He manipulated Zandi into having sex
- * What do you think of teacher student relationships?
- It's good cos they'll make you pass
 - Free marks
 - It is ~~not~~ illegal
- * Why is it ~~not~~ illegal?
- Age difference
 - The teachers vigiand is bigger than yours
 - It's unfair
 - You can get your teacher pregnant

CONTENT

- Abuse
 - Emotional
 - Sexual
 - Physical
 - Peer Abuse (bullying)
 - Rape
 - Sodomy
 - Perpetrators
- HIV/AIDS
 - Transmission
 - Risk
 - Prevention
 - Condoms
 - Testing
 - Treatment
 - ARV's
 - Living with
- Identity
 - Depression
 - Eating disorders
 - Homosexuality
 - Gangs
 - Gender
 - Self-concept
 - Self-confidence
 - Sexual Orientation
 - Suicide
 - Peer Pressure
- Rights
 - Discrimination
 - Tolerance
- Relationships
 - with Adults
 - Dating
 - Divorce
 - Family
 - Intimate
 - Kissing
 - Love
 - Peers/Friends
 - Sexual
- Reproduction
 - Conception
 - Pregnancy
 - Abortion
 - Birth
 - Contraception
 - Adoption
- Physical Develop.
 - Menstruation
 - Puberty
- Sex
 - Abstinence
 - Age of Consent
 - Masturbation
 - Monogamy
 - Sexual Practices
 - Sexual Début
 - STI's
 - Virginity
- Substance Use
 - Addiction
 - Alcohol/Drinking
 - Dagga
 - Effects
 - Smoking/Cigarettes
 - 'Tik'
 - Other 'Hard' Drugs
- Performing
- Personal/Team
- Other (list)
-
-
-

3: EDUCATOR EVALUATION FORM

arepp:Theatre for Life EDUCATOR EVALUATION

Date 21/07 2007 Name of Show Look Before You Leap Show No. 1+2 Tour 7
 Name of School Losion High Completed By T.C. SIMELANE Grades 10's

The aim of the arepp:Theatre for Life presentations is that the learners will further develop the knowledge, attitudes, values, and skills necessary to become enabled with informed choice for sustainable decision-making and so develop resilience. This is achieved through the **involvement, engagement and participation** of the learners with the presentation as a whole.

In order to determine if we are achieving this impact we ask you to assist us in assessing our presentation and your learners' interaction.

Rate how you felt about the whole presentation, both the play and facilitation:

THE PRESENTATION	Poor	Average	Good	Excellent	Comments:
Rate the Play				x	EXCELLENT - IT TOUCHED UPON ALL RELEVANT PROBLEM AREAS AND SOLUTIONS.
Rate the Facilitation				x	THE PRESENTERS COULD EASILY IMPROVISE TO ACCOMMODATE SOMEONE, FOR ACCOMMODATION (PROBABLY INDIVIDUAL)
How did it meet your Expectations?				x	WE NEEDED LEARNERS TO HEAR IT FROM SOMEONE FIRST IN A HONOROUS WAY.

Please rate your impression of the learners' involvement, engagement and participation:

ENGAGEMENT	Strongly Disagree	Disagree	Not Sure	Agree	Strongly Agree
Information: The learners were (re)informed with relevant information.				x	
Identification : The learners personally identified with the performance.					x
Cognition : The learners cognitively engaged in discussion and debate.					x

Comments: VERY INFORMATIVE AND RELEVANT TO TEENAGERS AND THE PROBLEMS THAT THEY FACE IN THEIR LIVES.

Please rate your impressions of how the learners were affected by their engagement with the presentation:

IMPACT	Strongly Disagree	Disagree	Not Sure	Agree	Strongly Agree
Knowledge: There has been an increase in the learners' understanding of the information, attitudes, beliefs, behaviours, values and social norms pertaining to the issues presented.					x
Self-concept: There has been an increase in the learners' inner 'picture' of themselves - how they think, believe and feel about themselves.					x
Self-efficacy: There has been an increase in the learners' ability to understand, influence, and change their own choices, attitudes, beliefs, behaviours, values and views.					x
Sustainability: There has been an increase in the learners' ability to be able to maintain their own decisions, attitudes, beliefs, behaviours, values and views and to tolerate others.				x	

Comments: SOME KNOW THE SUBJECT MATTER TO BE BUT ARE NOT APPROVED TO REPORT, LACK OF AWARENESS OF RIGHTS AND OBLIGATIONS

Have you personally seen an arepp:Theatre for Life presentation before? Yes No

If yes, please share your opinion of the long term impact, if any, on the learners or any other comments or issues you would like to raise:

Comments: IT LEFT A PERMANENT MARK IN OUR LEARNERS' LIVES AND THEY KEPT REFERRING TO SOME OF THE ACTIONS AND COMMENTS IN CLASS.

arepp:Theatre for Life thanks you for this opportunity to work with your school and we look forward to working with you in the future to further develop and enhance the resilience of your learners.

4: LEARNER EVALUATION FORM

arepp:Theatre for Life LEARNER EVALUATION

Date 18/07 2007 Name of Show Look Before You Leap Show No. 4 Tour 7
 Name of School Kirkby Thore Secondary School

Please help us in maintaining and improving the quality of our shows by completing this anonymous form
 Please select the box that most reflects you:

Grade: 8 9 10 11 12 Gender: Male Female

Rate how you felt about the whole presentation (play and discussion):

THE PRESENTATION	Poor	Average	Good	Excellent
Rate the Play				<input checked="" type="checkbox"/>
Rate the Discussion				<input checked="" type="checkbox"/>

Comments: I loved every part of the show, it was short but touched all the problems that we as teenagers go through.

Please read each of the following statements and select the box that most reflects your feelings:

ENGAGEMENT	Strongly Disagree	Disagree	Not Sure	Agree	Strongly Agree
I was involved (caught up / engaged) in the play					<input checked="" type="checkbox"/>
I identified with the characters in the play					<input checked="" type="checkbox"/>
The situations in the play were recognisable to me					<input checked="" type="checkbox"/>
I understood the information presented					<input checked="" type="checkbox"/>
I trusted the information presented					<input checked="" type="checkbox"/>
I know where to find more information if I want to				<input checked="" type="checkbox"/>	
I felt comfortable with the discussion					<input checked="" type="checkbox"/>
I trusted the facilitators of the discussion					<input checked="" type="checkbox"/>
I felt free to ask my questions in the discussion				<input checked="" type="checkbox"/>	

Please share with us how you feel about the whole arepp:Theatre for Life presentation – you can tick more than one if you want to:

Sparked Awareness	Re-enforced Understanding	Encouraged Choices	Supported Decisions	Validated Lifestyles
I saw some things in a new way	It confirmed what I already understood about some things	I feel like making some choices or changes about how I do or think about some things	I feel supported for making some choices or changes regarding what I do or think about these things	I am living the kind of life I want to in connection with these things and what I do and think about them
<input checked="" type="checkbox"/>				

Please share with us, in words, any feelings or thoughts or comments that you have about the show and the discussion afterwards and what it meant to you:

It's the best play I've ever seen. It was funny filled with laughter but taught me alot. I'm really glad that I had the chance to see this special play. The things I learnt here will live in me forever. Thanks

THANK YOU