

INSTITUTIONALIZATION OF DRAMA EDUCATION IN LESOTHO

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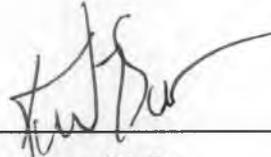
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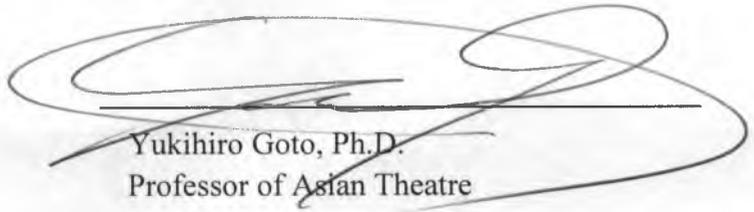
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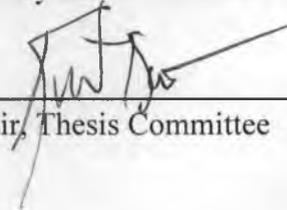
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INSTITUTIONALIZATION OF DRAMA IN LESOTHO

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San Francisco, California
2016

The research paper discusses the challenges of institutionalizing drama education in Lesotho as well as the role that drama education can play in social and economic development. Drama in schools in the country is discussed rather than performed. For several reasons, many which are a manifestation of the results of colonial education, the previous and current administrations of the country have not regarded as being crucial to the development needs of the country. The thesis argues that the omission of critically dialogic thinking subjects such as Drama combined with the continued use of the banking model pedagogy have contributed to a dearth of critical thinking and engagement with information in Lesotho: a situation which has had devastating effects on the social and economic development. The paper posits that drama education is critical for developing critical thinking skills and Human Factor (HF) characteristics if the country is to achieve its goals of nation building and economic sustainability.

I certify that the Abstract is a correct representation of the content of this thesis.



Chair, Thesis Committee

5/22/16

Date

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I wish to recognize ntate Phatsa Mots'oane and 'm'e 'Mamots'abi Motsau. Your insight on Drama education in Lesotho was invaluable to this work.

Thank you to my parents for having faith in me. Kea le leboha Bakuena.

I dedicate this paper to all my students: past, present and future.

Molimo o boloke Lesotho le Basotho.

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ABBREVIATIONS

Abbreviation

1. PRSP.....Poverty Reduction Strategy Paper
2. CAPF.....Curriculum Assessment & Policy Framework
3. MOE.....Ministry of Education
4. MTEC.....Ministry of Tourism, Environment & Culture
5. MFDP.....Minister of Finance and Development Planning
6. HE.....Higher Education
7. BE.....Basic Education
8. NUL.....National University of Lesotho
9. LCE.....Lesotho College of Education
10. NCDC.....National Curriculum Development Centre
11. TFD.....Theatre for Development
12. IB.....International Baccalaureate
13. IGCSE.....International General Certificate of Secondary
Education

Introduction: Lesotho

Lesotho is a small country in Southern Africa that is entirely landlocked by South Africa. With a population estimated to two million, this country rests entirely over 1400m above sea level. It is a largely homogenous country. About 97% of the population is made up of a single Bantu tribe of Basotho, the indigenous people of the country. The other 3% consists of individuals from other Africa countries, Asians, Chinese and Caucasians. The indigenous language spoken by most people is Sesotho and as a result, most people in Lesotho observe the same cultural practices with slight variations here and there. Approximately 90 % of the people are Christian. Those who solely practice traditional beliefs, Muslims and Hindus make up for the 10%.

CHAPTER 1: CHALLENGES

‘Through drama our whole beings are persuaded so that we are truly set free, which is the ideal of culture.’[Fleischman qtd. in Fliostos 316]

Challenge 1: Effects of Colonization

To understand the reasons why drama education has not been implemented with vigor, in Lesotho, one must to depart from the premise of the country’s experience as a British colonial territory and to observe the effects of colonialism as they have manifested in education. It is equally important also to understand how this relationship informs the way many Basotho perceive culture and creativity. The historian Teboho Motaboli posits that during British colonial occupation of Lesotho, the arts were not perceived as functional to the needs of the British administered government and Basotho, the natives of the country. Colonial education offered to Basotho was one that prepared them to be mostly civil servants of the administration and artisans. Lerotholi Polytechnical College of Lesotho, founded in 1906, reflected this objective through the courses it offered such as brick-laying, plumbing, motor mechanics and the like. Motaboli further explains that when Lesotho gained its independence in 1966 and began to direct the course of its education, Basotho policy makers inherited that same perception and consequently, favored and promoted subjects such as Development

Studies, Agriculture, Education, Mathematics and Sciences. These were perceived to be more relevant to the development needs of the country.

One agent of colonialism that significantly hit the innate creative culture of Basotho was Christianity. Throughout all of Africa, traditional practices were demonized. This quote vividly explicates this belief:

Satan has employed his agency with fatal success, in erasing every vestige of religious impression from the minds of the Bechuanas, Hottentots and Bushmen; leaving them without a single ray to guide them from the dark and dread futurity, or a single link to unite them with the skies.

[Moffat 244]

The ways in which Basotho articulated and celebrated their humanness were mostly expressed through music, poetry, visual creations, oral performances and dance among many other ways which were weaved into the culture of everyday living. With great force, Christianity was able to turn many people from these forms of expression and convinced them to look towards those that were allowed by the church, which were the pushed as ideal and morally clean forms but, to the point, understood by the colonial masters. By following the imposed religion, the people of Lesotho were in fact taking on the colonizers perception of themselves and their culture. By distancing themselves from their innate creativity, many Basotho have remained with little understanding of how cultural expressions sustain them as a people. These variables have influenced the

manner in which the arts: in particular drama, have been approached and received by the larger society of modern day Lesotho. Three examples that demonstrate how these effects have manifested the post-colonial administration are chronicled below:

1. In 2003, the Minister of Finance and Development Planning (MFDP) delivered a statement regarding Higher Education (HE) disciplines that the government perceived as critical to the economic needs of the country and for which it was willing to provide financial assistance, particularly if those undertaking them would be studying in South Africa. He declared that priority for financial assistance 'will be given to students who aim to study in the disciplines identified by Government as critical for achieving Lesotho's national vision, reducing poverty, creating jobs, and improving quality of life of people. These courses are ICTs and Computer Sciences, Economics and Business Sciences, Education, particularly in the teaching of Mathematics and Science, Agricultural and Environmental Sciences, Engineering, Sciences and Legal studies' [Pillay 75]. The absence of the Humanities and/or the Arts from this list means they were not identified as critical for the country's growth.
2. In 2008 the national schools curriculum was revised. In the CAPF document that shows these revisions, MOE expressed that 'curriculum should strive to endow learners with skills, attitudes and values such as creativity, critical thinking, initiative, working with others' [CAPF 11] among some of its objectives. With these aspirations however, it is worth noting that Creativity- a learning area

through which these skills are best cultivated, did not make it in the CAPF. In addition, creative subjects such as Drama, Music and Arts and Crafts were provided as optional subjects that could be taught in schools but in the learning area of linguistics and literacy; i.e. they would be used as language pedagogy [CAPF 17]. This raises the question of why creative education has not been considered as a worthy learning area to be included in the CAPF even though the aspirations and aims of the ministry clearly articulate the need for it.

Furthermore, the Poverty Reduction Strategy Paper (PRSP) recommended that vocational and life skills oriented programmes: the 'cornerstone to poverty reduction,' needed to be included in the national curriculum. [CAPF 2] Mark Evans in his publication *Entrepreneurship and Professional Practice in Theatre Higher Education* observes that 'industries such as those growing out of performing arts subject areas [most of them vocational] often demonstrate good practice in many areas associated with small business start-ups, as well as blending social, cultural and economic outcome towards key agendas for social cohesion and vibrant cultural environments'. Evan's observations resonate with the aims of the CAPF. Departing from this premise, another question I would raise is 'to what extent is MOE cognisant of this strong relationship between vocational skills and creative education, particularly performance-oriented subjects?' From a drama practitioner's perspective, the absence of a Creativity learning area in the CAPF is a clear indication that the government of Lesotho has

minimal understanding and appreciation of the role that the arts or drama in particular, can play in social development.

3. In 2013, several members of the civil service in Lesotho confirmed that the government at large was not convinced of the benefits of cultural and creative activities [such as drama] to the country's economy. For this reason [and possibly more], budget cuts were effected, resulting with funding that was originally allocated for MTEC cultural/creative programmes being diverted to other ministries. The irony is that by cutting down funds for developmental purposes, there will be little progress in building capacity in culture and the arts to a level that they can yield significant returns. Unless the government is committed to dispensing adequate funding for this purpose, culture and creativity in Lesotho will not be economically beneficial.

These events, as well as the lack of individuals in government who are committed to the development of the arts, have greatly jeopardized the future of drama in particular in Lesotho. The colonial administration had very little interest in the culture of Basotho or in observing how their creative culture expressions played a role in sustaining them as a society prior to colonization. Policy makers have somehow come to regard the colonizers perception of what is necessary for the development of Lesotho as ideal and largely disregarded creativity.

On the importance of culture and creativity in social development the United Nations provides this rationale: ‘Social development requires creativity, a diversity of creative expressions, the arts and cultural heritage as a means of education, social cohesion, intercultural dialogue and the building of national identity.’ This rationale demonstrates an unwavering admission that creative education has a much bigger role to play in economic growth. By not recognizing the relationship between creativity and sustainability, the government of Lesotho in essence is confirming that Basotho largely do not believe that creativity that is crucial for the country’s social and economic development. Unless this perception is invalidated by the government’s legitimizing creativity as a learning area, it will take a considerable effort for Drama education to be perceived as pedagogically important for the people of Lesotho.

Challenge 2: Lack of Expertise in the Arts Education

The shortage of arts experts at MOE who can effectively administer drama education continues to make the effectiveness of drama pedagogy mostly unrecognizable, both at high schools and institutions of higher learning. Phatsa Mots’oane, the Drama and Music curriculum coordinator at the National Curriculum Development Center (NCDC) says this lack of specialist has resulted in Drama education being dispensed without comprehensive understanding of its philosophical underpinnings and its needs which, when grasped perceptively, can lead to clear and effective curricula being developed by educators for schools across the country. Mots’oane also acknowledges that the personnel

at NCDC themselves are unable to offer the skills needed for effective Drama education because their knowledge was in the area is also limited. With the NCDC plagued by these limitations, it would make it difficult for the institution to ensure comprehensive and effective drama education training to teachers-in-training at institutions such as NUL and Lesotho College of Education (LCE). With teachers not being adequately prepared to teach the subject, it is highly likely that their students will also struggle to appreciate the vast transformative benefits of drama education, to use the knowledge, or to find and create careers in Lesotho.

‘Conditions of the Drama Unit at the national university do little to develop drama in the country.’ These are the words of an alumnus of NUL. The graduate of Theatre Arts explains that the institution itself does not have adequate staff and facilities to impart good quality drama education. She expresses that most of the pedagogy was theoretical and provides few opportunities for practical exploration of the process of creating drama. She also confirms that most Theatre Arts graduates of the university struggle to secure and/or create jobs in the field of drama in Lesotho due to their lack of skills and that for many of them, their passion for drama soon fades away as a result. If NUL cannot produce competent drama practitioners, this will impede the development of the discipline in the country.

Challenge 3: Elitism of Culture

Institutionalization of Drama education is also impeded by the elitism of the arts in general. In Lesotho, good quality works of drama are often expensive and not easily accessible to the majority of the working class and the poor. Below is a personal account of one of my life-changing experiences as a drama and theatre practitioner in Lesotho where I exhibited the very elitist approach to drama that I now criticized.

In 2012, I, Liatile Mohale, a qualified theatre practitioner with a BA Degree in Theatre Arts from University of Free State in South Africa, called for auditions for a play called Stationeng Borokhong. The play is in Sesotho language. It is about two brothers take a break from university to take up the job of taxi drivers in their father's taxi company. They do this in order to pay for their sick father's medical bills after is hospitalized for an extended period of time. The play shows their trying encounters with law enforcement and commuters as well as their struggle to keep working during times of political instability.

Auditions for the production of Stationing Borokhong were advertised through posters and flyers that I posted around the central business district of the capital city Maseru. They were to be held in Machabeng College: the most expensive and exclusive school in Lesotho. The school is also located in an affluent and largely secluded Maseru West: a suburban area of Maseru

where the residents are mostly that is mostly middle to high income earners, business owners, diplomats and expatriates on diplomatic missions in the country.

A number of unemployed young people: many of them from the outskirts of the city, attended the auditions. A few students of Machabeng College, most of them my students, were present as well. Most of the non-Machabeng attendees did not stay beyond the first twenty minutes of the meeting, during which it was mentioned that there would be no payment for participating in the production. (This is the case with participation in most drama productions in Lesotho). By the end of the first week of rehearsal, 95% of the cast were my students from Machabeng College.

The eight-week rehearsal process took place at Machabeng College. During that period there was minimal attempt to inform potential audience that a production like was in the making. Only a week before opening were banners mounted in the streets: a follow-up radio interview was also conducted at a local radio station whose target market was also on the affluent side. The show opened to an audience of less than ten people at the Machabeng College theatre, which has a seating capacity of over one hundred and twenty. Most of them were friends and family members of the cast.

With so much work having gone into creating this good piece of theatre, it was disheartening to perform to a near empty theatre. Our first reaction was to remark on how people don't attend creative exhibitions and how uncultured they were, considering that the play was produced at what we perceived as the ideal location for productions. In retrospect, the ideas on which I based producing a play for a Lesotho community were far removed from the realities of the targeted audience and would-be actors. The location of the auditions and rehearsal space was deceiving: it gave an impression that participation in the production would be lucrative. Furthermore, Maseru West was already unfamiliar territory to the young men and women from under-privileged communities who had signed up. What I failed to recognize was that for many of them, participation in the project was motivated by the prospect of payment. In addition, with regards to marketing, I assumed that a radio interview and a few posters would suffice. I did not think strategically and critically about marketing strategies that would appeal to a Lesotho audience. One other crucial detail I overlooked was that while the western form of drama and theatre was a daily classroom reality for myself and my students, it was removed from most people who neither studied it in schools nor participated in it in any way. My marketing strategy was based on the assumption that the word 'drama' would have the same resonance in the bigger community as it does to me and my students.

The above account is reflects what many organizations and individual artists encounter when working promoting creative work.

Promotion of art rarely targets low to middle income earners in Lesotho: a majority demographic. In fact, art is rarely created to be consumed by them. An observation made by the management of Pioneer Mall, where many such exhibitions are held is that Basotho generally do not pay for art. This is not to say that Basotho are not aware of art- it simply means that 'art' has a different meaning to them than to foreigners and those who have internalized western art forms.

A majority of prominent artists create works of art through a Eurocentric frame of understanding. Meshu Mokitimi is one such visual artist. Using charcoal and pastel, Meshu's drawings are inspired by his life and culture in Lesotho. He grew up as a herd boy and later left to work in the mines of South Africa. The artist was incarcerated for his political beliefs which were in conflict with those of the regime. He has travelled and exhibited extensively in USA, South America, China and Europe. [Eileen O'Leary]. Meshu's background is similar to that of many people in Lesotho because many have lived through similar circumstances, and some still do. While he depicts and expresses the experiences of mostly rural Basotho, the artist and his body of work are hardly known by the communities whose lived culture underpins his work.

In Lesotho, the works of Meshu and other visual artists are often exhibited in places that are frequented by rich expatriates or urbanites: places like Pioneer Mall in Maseru, Machabeng College, Alliance Francaise etc. The target audience is often the people perceived to be cultured. This perception is largely cultivated and promoted in schools and popular media. While promoting work at such locations gives a sense of

status and quality to the work, the lack of local audiences and/or buyers at productions and exhibitions shows that most Basotho do not relate to the type of art that Meshu and his contemporaries create. On the other hand, it also shows that many artists are largely alienated from the culture they want their work to serve.

Ngugi wa Thiong'o criticizes similar methods of preparing and presenting art works, in particular drama, as 'part of the general bourgeois education system ...[that] mystif[ies] knowledge and hence reality' [Thiong'o 1986]. Reflecting once again on the production of *Station Borokhong*, there was an exclusivity about how the production was created. The same goes for other creative works. The irony is that performances in pre-colonial Lesotho, just like those of the ancient Greeks, emerged from seasonal rituals and ceremonies that were performed for and by all, regardless of social class. The culture of storytelling was a daily 'happening' in families where stories and tales would be told by skilled orators (most likely a senior family members) to audiences gathered in any convenient 'empty space'. Through these evening performances which often included song or dance, moral and ethical codes of conduct would be dispensed. Ceremonies and celebrations: characterized by music, dance and rituals, were often performed wherever there was an open space, performers and people. Moreover, there was no subscription or charge to these events since they were interwoven into everyday life. The elitist culture of art in Lesotho defeats the ultimate purpose of calling the audience towards art. For institutionalization of creative education to gain favor, artists and dramatists need to eradicate exclusive art that only serves a few elites.

Challenge 4: TFD and Cultural misrepresentations

The prevalence of TFD has the potential to lead discourses on the reinforcement of drama education but the modus operandi of most works classified under TFD lead many people to perceive drama as a tool for cultural misinterpretations while also undermining traditional lifestyles. Because of this, the impetus to have drama education reinforced is weakened.

The main problem with agencies that commission TFD work is that they often have a limited understanding of the issues they address through drama and consequently undermine the traditional lifestyles in which the issues often manifest. To illustrate this point, I shall analyze a story called *Bride Price*, a fictional biography of Likhapha, a teenager girl who was forced to marry an old man called Sehloho. The story was used by an educational program that was set to educate young girls in Lesotho about the dangers of early marriage and also to dissuade them from the practice. This particular session was illustrated through a story titled 'Bride Price'.

Likhapha tells of how she was married off to a wealthy and abusive old man by her parents without her consent, thus bringing an abrupt end to her dreams of being a teacher. The fact that her intended was infamous for domestic abuse is something which, according to the story, did not deter her parents from proceeding with the arrangement on her behalf, especially because her intended had offered her parents plenty of cattle and money.

Her marriage was unhappy from the start. She was severely and regularly beaten by her husband and this could be triggered by anything: even such trivial reasons as demanding to have his shoes removed by her, his food prepared or sex. Sehloho was an alcoholic who treated his young bride like a slave. [Full story provided in the appendix].

In their commendable attempt to encourage young girls to delay marriage, the agency omitted certain aspects of the practice in the text and thus misrepresented it and the people to whom the session is targeting. Underage marriage is not only a norm but it also illegal. In many rural villages, parents who marry off their young children to older men are often heavily reprimanded by village authorities. This information only surfaces later in the session after the young girls are made to believe that the practice common in their villages: as it is believed by the agency. M. C Matooane in his dissertation *Divorce Escalation among the Basotho People of Lesotho: a Challenge to Pastoral Care* invalidates this perception when he asserts that the practice was conducted 'to ensure that stability exists on the marriage of [families'] beloved sons and daughters' (Matooane 2006). The text does not allude to this. What it suggests is that the focus of Likhapha's parents, especially the father, was on the money they would acquire from the marriage rather than any consideration for the daughter. Other denigrating representations are suggested as well.

All the male characters seem to be only interested in securing their own interests and are not obliged [by culture] to engage their wives in the decisions they makes. Not only that but they have been given authority to act on and for the females in their lives as

they please by virtue of being men. Likhapha's father is undeterred by the fact that Sehloho is infamous for domestic abuse. What he [and the other men of the family] are to gain from the arrangement supersedes the safety of his daughter. Sehloho, whom we suddenly learn of his alcohol abuse habit, batters his wife severely, sometimes as a way to make petty demands such as having his shoes removed.

In addition, the women, through the character of the mother, are portrayed as oppressed by the males in their society- physically, and ideologically. Likhapha's mother has absolutely to capacity in which she can speak for her child. Though she is empathetic, she has been made to look powerless in the decision-making processes of the family. Her role as a mother has been undefined and the reader is made to perceive her as a being for others and not one for and in itself. [Althussar qtd. in Easthope & McGowan 48].

Matooane sheds light on the nature of the communication between the families of the bride and groom during the process of an arranged marriage. He writes that ideally, 'the arrangements of a marriage are from both families of the spouses, they are the ones who conduct the negotiations on behalf of their sons and daughters of marriageable age.' [Matooane 2006]. From this explanation, one learns that there are considerations about the physical, psychological and emotional readiness of both the male and female whose marriage is being arranged, something that is not mentioned in the story. The selective and narrow focus on issues of child-marriage has taken the shape of an attack on the practice by painting it as an oppressive practice that is done without considering the

physical and psychological readiness of teenage girls. It has not only undermined the practice but also the thinking capabilities of the people of Lesotho.

Most of TFD texts are underpinned by empirical research, whose outcomes, the empirical statements passed, are only artefacts or constructs about the world. 'They do not constitute the world in and of itself. They provide a framing of the world, a context for giving meaning; but they are not synonymous with experiential knowledge' [Crean & Lynch 60]. Often, there are nuanced differences in the data collected from different communities that researchers and agencies alien to those practices are unaware of and are often not willing to accept. When questioned about inaccuracies in the text, the agency in charge of the program explained that it conducted research on the issue of early child marriage in Zambia and observed that the practice is similar to what happens in Lesotho. From this, the organization devised a script and customized it for a Lesotho audience. The agency assumes that artefacts about Zambia constitute the reality of life in Lesotho as well. Because their material is not met with much objection from government, critical dramaturgs or cultural watchmen, the propositional knowledge that informs their work is validated over the experiential knowledge of their target audience. While Zambia and Lesotho are two different countries that share some commonalities in cultural practices, they also differ on others, including marriage.

Agencies are often unrelenting on their standpoint and perceptions on these issues even when made aware of the disparities and misrepresentations that are glaring to the experiential knower.

Without the guidance of perceptive drama practitioners or cultural consultants to ensure that dramatic does not misrepresent communities, the prevalence of such culturally insensitive literature will continue to discourage people to from associating with drama. It cannot be disputed that some cultural practices should be revised in accordance with the demands of modern social changes but having said this, most TFD works stillboperate without paying due attention to the cultural nuances that inform the practices. By not considering the holistic socio-economic, historical and cultural experiences of the subjects of their work [which sometimes the subjects themselves are unable to articulate], TFD works will always be largely removed from the realities of their audience. It is no surprise then that such works only disengages the public from drama. With the disengagement of the public, the quest to have drama education incorporated in the national curriculum will not only receive little support but will be supported futile.

Hope

Nevertheless, the conditions of drama in Lesotho are the very conditions that necessitate discourse for its reinforcement. The fact that drama has been included in the national curriculum as language pedagogy but has not received adequate support to ensure its effectiveness is enough reason for academics and experts in drama education to re-engage government and policy makers in discussions about the most effective ways to integrate it. By having experts in drama pedagogy and other creative disciplines leading the discourses on the need to reinforce drama education, the likelihood of progress is high, rather than leaving the responsibility to those that may have minimal understanding of this area of knowledge.

CHAPTER 2: THE BENEFITS OF DRAMA EDUCATION

Drama education helps learners to understand themselves, to be aware of how they respond to their psychological and physical world and to acquaint themselves with methods of expression and articulation of these worlds. In essence, the subject helps learners understand themselves as people of the world who can effect change. In order for them to contribute positively to the outside world, their inner sense of self needs to be developed first, hence confirming the popular expression that ‘people cannot understand the world unless they understand themselves first.’ The CAPF expresses that education provision in Lesotho should be directed towards individual and social development [CAPF 5] but without programs that directly address individual and social development such as drama, reaching this aspiration will prove to be challenging as has been shown by curricula revisions of the past few decades.

Within the discourses of the role of education in social development, scholars propose that education needs to develop programs that develop Human Factor [HF]. As Musvidziwa asserts, HF holds the key to any form of development. [Musvidziwa 2002]. The HF in question include ‘responsibility, accountability, trustworthiness, integrity, motivation, commitment, emotional maturity, honesty, love, tolerance, loyalty and personal caring’ (ibid. 2002). The various and dynamic processes of creating drama place the development of these crucial factors at the top priority of their learning outcomes.

In theory, education in Lesotho has always placed social development as its top priority but in practice, this has not been significantly demonstrated. The amount of emphasis that is still placed on priority subjects as those as keys to the country's development goals articulates this reality. Musvidziwa posits that, 'no social, economic, political, and institutional reform or program can be expected to achieve its objectives without the support of people with the appropriate human factor characteristics' [ibid]. The scholar also registers that 'in the absence of the appropriate human factor qualities, lawlessness, anarchy, mismanagement, embezzlement, bribery, corruption, and misery abound [ibid].' These sentiments capture with striking precision the challenges faced by Lesotho today, challenges whose roots lie within the education system and its failure to cultivate HF.

The process of creating a production develops personal skills that learners will find applicable in all areas of life- because they are HF skills. For example, cooperation, assertive communication, cooperation, trust, leadership, management, confidence, critical analysis, intuition, honesty, integrity, love etc. all go into the creative process of production making. Learners with different strengths and interest can all participate as members of a team towards developing a product that has personal and educational value and one whose results they can see in a matter of minutes for small scale dramas or several weeks for bigger productions. Because drama is the work of learners, they have responsibility over it. The idea of producing good work and being recognized for it propels them to 'carry this new-found gift to real life and use it in other ways' [Doyle

53]. These benefits of creative education can be harvested by the government of Lesotho, if it endeavors to inject resources into programs that develop HF.

In the curriculum outlined in the CAPF, drama is included as an optional subject in the linguistic and literacy learning areas. Only a few schools have opted for it and within that group, most are primary schools. The subject is not assessed at the end of each school term like other subjects and there is no national syllabus for it. Another HF subject, Life Skills is taught under similar circumstances. Because of these two factors, the status of Life Skills and Drama in the curriculum is very low compared to subjects such as Sciences and Mathematics. Mots'oane explained that prospective Life Skills teachers did not receive adequate training prior to the introduction of the subject in 2006 or continuous in-house training to prepare them to teach it. Although the government is cognizant of the benefits of HF development to some degree, that recognition does not seem to be sufficient impetus to inject adequate resources into subjects that inculcate it.

Lesotho endeavored so much to model its strategy for economic development on the industry-driven Western world that in its attempt to do so, it neglected subjects that develop HF. Incidentally, these are the subjects that embrace culture as an area of knowledge. Again as Muzvidziwa asserts, HF is the key to development. The culture of Basotho stressed the importance of HF in personal and individual development but because it was undermined by the colonial masters, Basotho inherited this ideology of undermining their own culture as well. Louis Althusser equates this mode of being to a state of interpellation. This is a situation where new ideological recruits/subjects freely

accept the set values or commandments set by the dispensers of that ideology and...perform actions and gestures of subjection all by themselves. [Easthope 2004].

Since Lesotho gained its independence from British colonial administration in 1966, there have been several attempts to revise the national curriculum in order to make it more relevant to the needs of a newly independent country but none of them emphasized the need for HF driven education. All of the reforms have registered limited successes. The history of failed non-HF driven education reforms perhaps demonstrates the manifestation of Althusser's concept of interpellation. Through education and pedagogy, the leadership of Lesotho has perpetuated the legacy of Eurocentrism even when they are no longer ruled by the British. For education reforms to yield success, what is needed is curriculum that promotes HF through subjects that specifically have its development at their core, such as Drama.

Cultural production

Drama is a formidable tool for cultural production. This idea calls for the definition of 'culture' and also to look at it in the context of the aspirations of MOE. As set by Tyler, 'culture [or civilization]...is that complex whole which includes knowledge, belief, art, laws, morals, customs and any other capabilities and habits acquired by man as a member of a society.' Since culture is ever-evolving, so are its structures. The notion of morality for example, is viewed differently in present day Lesotho than it was twenty

years ago. Cultural production in this context refers to the substance of a society's culture; values, traditions, art forms etc. and how these manifest in everyday living. The substance can be expanded further to include dreams, hopes, fears, anxieties, aspirations etc. For this section in particular, my discussion will focus on urbanized central business areas of Lesotho, which are the main centers of modern cultural influence.

In Lesotho, the articulation and expression of culture as lived experiences remains largely suppressed and consequently, so are the prospects of its examination for the social, economic and cultural significance and capital. The common practice that illustrates the manifestation of culture is the display of representational artefacts such as, traditional attire, songs and utilities, as well as references to the historical values upon which the nation of Lesotho was founded. While these remain important and symbolic components of the culture of Lesotho that spur feelings of unity, the reality is that many of them have ceased to be functional in everyday life; which is what culture in this context refers to.

Learners are the window to changed social and cultural dynamics and much can be learned from them. A drama lesson provides a space for learners to express aspects of these challenges and their lived experience without fear. The drama teacher acts as a facilitator for dialogical engagement on issues that students are faced with, thus she is granted the privilege to be in the center of thought processes of young people and to hear from them, in their comfort zones; how they feel, what they think about, their fears, anxieties, hopes etc. Without programs in schools that allow learners to articulate these

experiences, efforts to address their challenges remain largely irrelevant for their reality, such as often with the campaigns related to HIV/AIDS and high teenage pregnancy rates.

Lesotho is currently facing high numbers of HIV infections and high teenage pregnancies. In a bid to curb numbers, the government of Lesotho has engaged religious and cultural institutions, NGOs, Ministry of Health [MOH], Ministry of Education [MOE] and the media to promote healthy sexual practices. Religious and cultural institutions mainly preach abstinence. NGOs, MOH and MOE promote condom use and behavioral change. The media, i.e. radio stations and television, preach abstinence, delayed engagement in sex, condom use and behavioral change while at the same time, the content of most of their content is of a sexual nature, especially in popular music. Social media has brought sex and sexuality even closer to people and most of it does not have restrictions. With all these different messages, how are young people expected to differentiate between good choices and bad choice, especially given that by nature, they are at a most curious and explorative period of their lives?

As the numbers of new infections rise annually, the first group of people to be blamed is young people with their irresponsible behavior. The youth are constantly told where they are going wrong and how they should change their behavior and attitude but they are not given enough opportunities to articulate how the messages relate to their lived experiences. Education that does not provide an opportunity for learners and educators to engage in knowledge dialogically negates their individual experiences of everyday culture and thus silences their voices [Doyle 131]. If youth cannot articulate

their daily culture which is highly charged with cultural capital, leadership will be removed from their culture and continue to dispense irrelevant remedial measures in trying to improve their lives. To bring an end to this cycle of failure in combatting major challenges that impede social development, the government needs to put in place programs that can allow for the culture of everyday living to be produced and not only provide opportunity for the reproduction of cultural symbols that are failing to articulate the struggles of everyday existence.

A site for critical pedagogy

Drama education develops critical thinking skills. 'Critical drama pedagogy concerns itself with the crucial skills of interpreting, questioning, examining, focusing and sharing...' [Doyle 45]. It investigates the basis of knowledge claims to legitimize or delegitimize them. Critical pedagogy steps outside a given concept or idea to explore how it is connected to the bigger world in which it is constructed.

Knowledge acquisition in a critical drama lesson does not follow the common traditional 'banking' model where the teachers deposit ideas into students, who [the students], become receptacles or 'depositories,' waiting to be filled with the knowledge the teacher is assumed to possess [Roberts 45]. This system is based on the premise that the teacher, or the authority, knows everything. In drama, this method is not only ineffective but it defeats the whole purpose of the subject. The process of creating drama under the guidance and leadership of a critically dialogical educator allows learners

themselves to deconstruct, remodel, interpret and analyze the world of the story presented through the aid of the imagination. They can tap into the world of characters in order to understand why they behave the way they do. In the process of dramatization, characters as people are analyzed: their history, motivations, their relationship with other characters and their environment [space]. Language: verbal and physical, is scrutinized to investigate the real meaning behind it and how it is used to articulate desires, aspirations, fears, actions and feelings. Thus the power of the spoken and unspoken word is studied for its potential to make and break the world in drama. Furthermore, the subject enables learners to have an awareness of the social, political and cultural factors that underpin the values and personalities of characters. This process in drama enables learners to engage in the process of critical learning, to investigate of information presented to them about the world and not just to accept the given circumstances at face value.

Doyle advises that 'critical pedagogy must begin with the concrete experiences of everyday life.' [Doyle 133]. The essence of drama as critical pedagogy is experienced when students bring their own understanding of the world to their work. Thus the learners themselves are affirmed as real knowers of the world [as far as their age and experiences allow]. By bringing their own knowledge into their work, learners become stakeholders in the creation of new knowledge rather than those standing outside of it and just waiting to be recipients of information. They can connect knowledge to their existential experiences in practical terms and not in abstraction. In this way, they can connect their learning outcomes to their realities. Drama education thrives on this among other things.

[It is worth mentioning that here I do not advocate for pedagogy whose content is only based on life in Lesotho. This would be counterproductive for the process of learning while also denying learners access to the bigger world in which they live]. Critical pedagogy sees ‘culture as foundation on which teachers build, not the end to which they strive’ [Doyle 4]. This is student-centered learning at its best.

Language pedagogy

Key phrase: experiencing language

Poor performance in languages the national examinations calls for a re-evaluation of how languages are taught in schools. Research based on a group of students, school administrators and staff members in Lesotho found lack of English proficiency as the hindering performance since all subjects, except for Sesotho, are taught in English [Lekhetho 91]. These sentiments are similar to those expressed by a majority of students across Africa to whom English is not a first language. Nevertheless, methods of teaching languages have not changed in order to respond to these challenges. The objective of learning English is mainly to enable learners to construct sentences using several elements of speech, sometimes through written compositions. English literature is discussed rather than ‘experienced’ or explored through action. This is arguably not the best way to allow learners to ‘experience’ how language is used in real life.

David Kohl suggests that ‘learning is best conceived as a process, not in terms of outcomes, and it is a continuous process grounded in experience.’ A well-planned drama

lesson embraces this thinking in totality. Teaching languages using drama strategies provides a holistic experience for learners where they can use the lexicon of language in situations that depict real life, hence calling them to free language from the mind, pen and paper and to use in real life where it belongs. It allows them to see language in action: spoken by people in their different relationships who are compelled by motives, used in space, time and also finding its shape through the human voice and body. Its vocalization is accompanied by gestures and body language to deliver subtext. It is by such use of language that we can discern the closest meaning and best knowledge.

The practice of teaching language in the traditional method of discussion, sentence construction and composition writing does not allow learners to experience language as a medium that lives in humans; that finds its function through voice and is shaped by speech inflections and gesticulations. As a result, a significant aspect of language is alienated from the mind and tongue of the learner. Language pedagogy, if it is aimed at preparing learners to communicate effectively in the real world, should employ representations of the life in which the language is used. According to the epistemological basis of Freire, 'knowledge arises not from abstract thinking or theorizing, but from human practice' [qtd in Roberts]. It is from having this experiential learning of languages that students can relate what they are learning to reality, hence allowing to see language as a functional medium. Drama's mastery of spoken language, its construction and use in life-representational circumstances is a pedagogical method

that can bring learners to a better understanding of language use in their immediate communities and in the bigger world.

CHAPTER 3- CRITICAL PEDAGOGY FOR SOCIAL CONSCIOUSNESS

When taught effectively, drama can raise consciousness about issues that require a collective effort. In Lesotho, this can be particularly beneficial for combatting social challenges through development communication. A lot of the stress of development communication is on 'finding ways to stimulate, induce, or even coerce villagers to change their attitudes and behavior, and to pattern these along the lines of the behavior of industrialized Western nations' [Felstehausen qtd. in Mda 66]. Through TFD, the focus has been that of imparting messages to the uninformed rather than opening doors for critical dialogue about those messages- a process that would allow for communities to generate knowledge for themselves. The work of SHE-HIVE is of this nature. The culture of development communication through TFD has been based on the idea that people are 'adaptable, manageable beings' [Freire 55] whose behavior can change by simply being told what to do. Freire warns that communication programs where communities are treated as deposit boxes of information will eventually have an underdeveloped 'critical consciousness which would result in their inability to act [to intervene] in the world as transformers of that world' [ibid 55].

Freire also asserts that 'when people lack a critical understanding of their reality, apprehending it in fragments which they do not perceive as interacting constituent elements of a whole, they cannot truly know that reality [ibid. 85].' Many people do not comprehend the problem of HIV/AIDS and other social challenges as related to other socio-economic, political and historical factors. For example, significant study has been

made of the relationship between HIV/AIDS and poverty. For Lesotho, the question of poverty cannot be studied without extending discourse to include politics and colonization. Also, the issue of HIV/AIDS prevalence among young people cannot be studied in isolation from the effects of media on the behavior of young people. Yet such enquiries or connections never make a significant part of the conversation, even in forums of international organizations.

Avert, a web-based organization that provides global information and advice on HIV/AIDS states that 'Addressing...cultural barriers in HIV prevention programs is critical if Lesotho is to tackle the HIV epidemic effectively.' The question of cultural practices is complex as it implies ways in which people express their humanness within the frame of time, space and environment. As such, to address culture practices of Basotho would imply investigating their epistemological basis as well as the supposed ideal ones and to assess their practicality for the people of Lesotho. Forcing people to take on practices that are not practical for their reality is dehumanizing and any dehumanizing practice can never truly achieve sustainable results. Unfortunately, investigations of this nature are rarely done explicitly. Those who make them are ostracized and perceived as out of touch with reality, subversive or rendered dissidents.

The function of drama is to enable learners to comprehend a situation in its totality. Drama encourages students to think outside the box: outside the norm. In attempting to develop understanding of the human experience, it enables learners to see a character as a member of society; as an individual who has a past, present and future and

one who is a product of their environment- an environment that is non-linear, that is made of complex structures that interrelate. Freire asserts that 'a dominated consciousness which has not yet perceived a limit-situation in its totality apprehends only its epiphenomena and transfers to the latter the inhibiting force which is the property of the limit-situation.' [85]. Through drama, students understand the behavior, attitude and actions of characters as reflecting their physical, emotional and psychological world. These elements are analyzed for their symbolic and explicit meanings. The critical nature of drama enables learners to make connections between the explicitly articulated world of characters and the implicit one by making connections between spoken word, the speaker of the word, the time the word is spoken and the place where the speaking takes place. Drama automatically places the learner in a position of power over the situation that is the subject of study by allowing him or her to verbalize it, to deconstruct it and to reflect on it. In so doing, the consciousness of learners regarding the world beyond the immediate reality of the characters is raised, even in the world of the imaginary. When this happens, learners are able to dominate over situations of that imaginary world. It is the success gained in the imaginary: such as the ability to connect situations, that learners can able to carry into the real world. [Doyle 30].

A critical point made by Zakes Mda is that development communication methods 'would have impact only if the root cause of people's 'apathy' is critically examined, not just within the confines of local structures, but in terms of the wider historical, social, political and economic forces at play at national and, sometimes, international level.'

Mda's assertion is based on among other things, what he observed in his own work in development communication with Marotholi Travelling Theatre (MTT) in 1988 in Lesotho. Through TFD, the goal of Marotholi was not to deliver packaged messages through a well-made play but rather to raise the consciousness of communities on the scope of their issues. The ultimate goal was for communities to generate solutions for themselves. This, as MTT believed, was [and is] the best way to combat social challenges. The case study below elaborates on the work and strategies of MTT that underpin Mda's words.

Marotholi Travelling Theatre

Marotholi Traveling Theatre was a performance group in Lesotho that was founded under Drama Unit of the English department at NUL. It was mainly functioning as a non-governmental TFD group. The main objective of the work of MTT was to 'initiate and support community development and self-help programs through the use of theatre' [Mda 65].

In 1988, the Food Security and Assistance Program (FSAP), a German-funded initiative operating in Lesotho was running a communal gardens and fish husbandry projects in approximately twenty eight villages in the rural regions in Lesotho. Upon discovering that the villagers were unhappy with some aspects of the program such as theft, vandalism, lack of a market, extensive working hours and the lack of communication about profits- but were unable to articulate their discontent', the

organization invited MTT to facilitate communication with the communities through a drama performance [ibid 130].

Through drama, the aim of MTT was not to provide solutions for the villagers' problems or prescribe to them how they should tackle them. Theirs was to raise a collective consciousness of the various aspects embedded within issues of concern, to enable villagers to articulate them and to discern the sources. As Mda explained, 'the villagers in the play examine[d] the structural causes of the problems not only at local level, but at national and international level. They [discussed] the politics of foreign aid and its relationship to neo-colonialism. [ibid 131]. Through a method of drama education that engaged community members as dramaturgs, spectators and actors in the play, the villagers were able to assert and articulate their issues as the first step to finding ways to solve them.

The villagers in Mda's case initially had a fragmented view of their reality and therefore did not fully know it. Naturally, they were unable to understand and combat their issues. Their scope of thinking was confined within the limit-situation that they found themselves in. However upon a dialectic, critical analysis these issues- a process that happened with the aid of drama, they became aware that their problems were rooted in governance and politics, two factors that were not within the immediate realities of the villagers [as far as they had been led to believe]. As Mda reports, one of the issues they raised amongst themselves was that of neo-colonialism as manifesting through the work of FSAP. By critically talking through the different areas of concern, the villagers began

to connect the different fragments of reality that they understood. Consciousness of their challenges was raised to a point where they began extend the emerge from their state of limit-situation oppression [Freire 84]. Through this project, what Mda observed was raising the consciousness of a collective and thus facilitating transformation, was a far more successful method of development communication for addressing and finding solution to social problems than that of simply depositing information into people and compelling them to change their behavior.

One cannot dispute the prevalence of challenges in Lesotho, especially HIV, nor can one completely absolve the people of Lesotho from their responsibility to their own health. It remains baffling however, that regardless of prevention and intervention strategies by the government and the international community, such as behavioral change communication programs for young people, Prevention of Mother-to-Child Transmission (PMTCT), Voluntary Medical Male Circumcision (VMMC) among others, statistics of new infection remain worrying. Eradication of HIV/AIDS has gone as far as being part of the MOE agenda but the progress is still slow. Given all the financial and material resources that have gone into HIV/AIDS prevention and cure programs in Lesotho, one wonders why curbing new infections is still difficult to achieve. Are the people of Lesotho truly apathetic or are there other factors to do with HIV/AIDS that are not being addressed?

Kidd and Byram, advise that apathy should not be presented as a 'self-inflicted characteristic of rural villagers but as a consequence of years of oppression by

colonialists, and later by the neo-colonialist, classes in post-independence Africa [qtd. in Mda 23].’ While it may seem preposterous to an individual submerged in the limit-situation to attempt make a connection between Basotho’s supposed apathy and colonization, the issue of HIV/AIDS is too complex to leave any stones of possibilities unturned.

In addition, the issue of concurrent sexual partners- greatest cause of HIV infections, needs to be investigated on the basis social and economic grounds. Numerous researches have made connections between extra-marital affairs to the stresses of modern life. To what extent then can the people of Lesotho be exempt from such discourses, considering that the question of economics of modern society requires one to delve into colonization’s impact on how modern day Lesotho defines itself? Is the practice of concurrent sexual partners not a response to some factors related to the pressures of modern day society such as economic wealth? This train of thinking can go on and on.

The aim of this enquiry is not to dispute that concurrent sexual partner relationships contribute significantly to the spread of HIV. It is to question the practicality of monogamous relationship against the backdrop of socio, cultural, economic and historic factors. While there have been changes of strategy in the fight against HIV, fewer of those have attempted to investigate the issues of HIV/AIDS in relation to factors such as governance, politics and/or effects of colonization in Lesotho. Rather, simplistic and linear reasoning based on the principle of ‘cause and effect’ is

often what is used in making connections. To perpetuate a fragmented and linear perception of reality is a dehumanizing mechanism which defeats its own purpose.

In light of the argument made in this chapter regarding social challenges in Lesotho, perhaps MOE needs to reassess its strategy for attaining individual and social development. To achieve this, the stress needs to change from reception of information to dialogic critical engagement into knowledge issues and claims embedded in the information. In time, this will enable learners to have a more comprehensive understanding of the reality that the content of their education is envisaged to address. This type of pedagogy is the substance of an effective drama curriculum. By inculcating a culture of critical thinking, government will consequently be raising the consciousness of a collective about the scope of their world; a world that has come to be defined by social maladies. Social development requires transformation of a collective and in transforming, the collective moves from a state of being passive consumers of information to critical enquirers into the basis of knowledge.

CHAPTER 4: DRAMA AS LANGUAGE PEDAGOGY- a starting point.

‘The basic concept of humanistic education is, first, that it improves the ability to think by cultivating supposedly innate faculties of the mind, such as imagination, memory and reasoning,’ [Anne Berkeley].

In essence, Drama pedagogy as a liberating pedagogy observes that 1. the vocation of all human beings is to be more and more fully human. This is based on the idea that ‘humans are necessarily imperfect, unfinished, incomplete beings who exist in and with an ever-changing world.’ Humanization is ‘an expression of human nature making itself in history’ [qtd. in Roberts 41]. Education must and should provide opportunities for this expression in learners. This is when education becomes transformative; it works in unison with the innate faculties of the learner for the acquisition of knowledge. In this way, the learner will begin to see knowledge as that which seeks to allow him to become more human. Education becomes one of the tools for humanness.

Experiential learning through performed drama encourages the learner to experience and articulate the physical and psychological worlds of characters being studied. By so doing, it acknowledges the learner as a knower of the human experience, who has experiences of pain, happiness, oppression etc. and can also articulate those emotions in so far as their age and experiences have allowed them. By connecting their knowledge to the text, drama affirms the learner’s existential experience. Because it

engages with the imaginary world and encourages learners to embrace that world, automatically acknowledges the learner as an imaginative being. Learners are more likely to be motivated to learn when they feel affirmed. The power of humanistic education such as drama is that it 'improves the ability to think by cultivating supposedly innate faculties of the mind such as imagination, memory and reasoning' [Fleischmann]. For learners that might have difficulty with cultivating and articulating these faculties, a perceptive drama teacher will guide them to navigate through the difficulty and get them to a point where they can find a means of articulation of their own knowledge. This is the humanization of experiential learning that drama aims to achieve.

2) Language is an extension of culture. Ngugi wa Thiongo explicates that this happens 'by virtue of [it] being simultaneously the means and carrier of memory.' By learning languages, particularly by studying the English literature of western countries, learners are also called to engage with the language as an entry point into a foreign culture. This is a challenge for many learners in Lesotho. Educators must therefore be sensitive to the fact that because the language and its cultural underpinnings are alien and new to learners, acquiring it needs to be as experiential to them as it is to its native speakers who, at a young age, used language to express their experiences. Children learn language not for its own sake or in abstraction. They do so in order to articulate and express their experiences within the cultural and environmental framework that they exist. The role of drama educators is to be aware of this limitation on the learners' part and plan the lesson accordingly.

Based on the above rationale, humanization and liberation must be the vocation of the drama educator. By engaging in the process of creating drama, be it devising plays, dramatizing and analyzing text, or involvement in other aspects of the drama making process, learners will engage language to acquire and produce knowledge in communication, cooperation, self-reflection, problem-solving, reasoning, creativity, and intuition. These skills are the foundation for learning across all subjects. Drama pedagogy in language needs therefore to go beyond aiding learners with sentence construction and formulation but to enable them to articulate their existential human experiences. It is upon this rationale that I posit that drama is just as critical a subject for economic growth in Lesotho as are priority subjects. The big task would be to establish where to begin in making drama education a reality.

Difference between drama and theatre

One idea that makes the prospects of drama education seem like a grand mission is that for a long time, students and educators alike have used the words theatre and drama to mean the same thing. While they essentially refer to performance, the distinctions between the two will serve very useful for institutions that may not be technically equipped with resources used in the presentation of drama. These skills of interpreting, questioning, examining, focusing, reflecting and sharing manifest through the *process* of building the text and body of the drama. They do not rely on technical aids such as lights and sounds in order to be developed. They can be generated anywhere and

at any time. Educators in schools that were not initially designed with drama education in mind need not be worried about the modest conditions of classrooms.

The learner's body

For a long time learners have not been encouraged to use their bodies and voices in the classroom; their bodies and voices have for the most part been negated in the process of learning yet these are the primary epistemological tools. The extent of this negation has been a systematic alienation of the individual learner from his or her own voice for learning purposes. It is not surprising that many learners find participation in creative activities such as singing and dancing difficult. While applied drama is not a new concept to the people of Lesotho, the process of creating it, especially if it is used as critical pedagogy, requires new perceptions about the role of body and voice in learning. Firstly, performance in general is daunting to learners. Performing in a foreign language makes it twice as difficult. To enable performance to take place smoothly, learners must be taught performance skills alongside languages. Teachers who employ drama pedagogy need to devise ways to reconnect students with their own voices- voices of speech and voices of the body.

Drama as critical pedagogy for literature studies requires each learner to use their body and voice. Speech is shaped in the body while the body and voice work in unison with the mind. Communication is a product of a unified mind, body and voice. This unity must be acknowledged by language teachers so that language is not seen as fragmented

but rather as needing all three units in order to be practical. This formula is in application throughout one's life- it is not a concept outside the realities of an individual. Engaging the learners' body, voice and mind is another form of humanization that happens through drama.

The classroom

Where there are people, ideas and an empty space, drama can happen. In a classroom that was not designed with drama pedagogy in mind, the empty space can be created by shifting furniture around in the classroom, in the school hall or even outside in the open. Critical drama pedagogy as a dialogical method calls for the renegotiation of a classroom arrangement- perhaps a 'transmutation' of a classroom filled with desks and chair [Michael Wright qtd. in Fliostos 86]. This transmutation must allow for writing and discussion activities as well as solo and group dramatizations. Some schools in Lesotho are already in the practice of this, such as Emmanuel English Medium Primary School in Kolonyama. Although the school has no spaces designated for teaching drama, this transmutation of the classroom has not dampened their use of drama pedagogy in literature. The school's principal 'Mamots'abi Motsau, observed increased levels of engagement and enjoyment of literature as a result. She also echoed the sentiment of many drama educators across the world that it is through experiential learning that they also get their shy students to attempt to be more articulate and bold in speech and communication in school.

Teacher-learner relationship re-examined

Freire strongly advises that ‘libertarian education [critical pedagogy]...begins with the reconciling the poles of the [student-teacher] contradiction so that both are simultaneously teachers and students’ [Freire 56]. Drama as critical pedagogy requires a similar renegotiation of the traditional roles of teacher and student. While exploring the issues presented in literature through performance, the literature teacher through various activities will likely call upon the learners’ own knowledge and understanding of some of those issues. This dialogical process will inevitably be open to interpretation by the learners according to their own understanding; interpretations which may at times introduce new knowledge to the teacher. For example, literature is about the human experience; something which learners are more than qualified to speak of themselves. It touches on relationships, feelings, motives, time, space, culture etc. It is a given that the substance of what is being studied will be new to the learners; perhaps a new culture, characters different from themselves, events they’ve never imagined etc., but all this is part of a human experience that they can empathize with and imagine to some degree. In the process of imagination and empathy, a lot can be discovered which the teacher may not be aware of or even expecting. These discoveries must not be entirely dismissed or negated. They must be analyzed for their relevance to the lesson as well as for any knowledge capital that is embedded in them. - much of which has knowledge capital.

This method however, does not replace that which the learners need to know according to the objectives of the lesson. Freire explains that in critical education, ‘[w]e

arrive at the level of some certainty, some scientific certainty of some objects, which we can count on. What dialogue educators know, nevertheless, is that ...all new knowledge when it appears awaits for its own overcoming by the next new knowledge which is inevitable' [Freire & Shor 102]. The critical classroom relationship between teachers and learners follows this principle. Teachers need not be afraid of questions that will be posed by learners. These questions often come from a place of genuine curiosity- save for cases of insolence. They are a demonstration of engagement with knowledge and critical thinking. The renegotiation of the teacher-learner relationship consequently calls for a teacher to have comprehensive knowledge of the subject matter and to also be open to attend to students' curiosity and not interpret them as challenge of the teacher's own knowledge, as is often the case in the traditional classroom.

A glance at drama pedagogy in literature

A staple requirement of any literature class is for learners to understand how the author uses language, imagery, similes and metaphors, pauses etc. to paint the events in a given scene. Learners acquire the information from their teacher and from that, they may be able to answer questions based on that which they have been told and/or what they have read. This however, gives learners limited appreciation of the scene for they know about it in abstract. Omi Osun Joni L. Jones comments on the benefit of having all learners perform literature. 'Here [learners] can confront issues of casting, blocking, pace, rhythm...' [qtd. in Fliostos 188]. These are all components of a literature class that drama expands on, which I believe further impress upon learners that literature is action-

movement captured in a book. Below are examples of how drama pedagogy can be used to explore the parts [or all] of a scene from 'No Longer at Ease' by Chinua Achebe [Achebe 2010, page 195].

Lesson example

- a) Objective: To understand through experience how verbal and non-verbal language work together to create tension.
- b) Through reflection, to articulate reflections in a concise and clear way.

Other embedded objectives can be:

- a. Stimulation of the imagination by playing characters in a fictitious situation
- b. Using language to create meaningful and dramatic dialogue
- c. To see the relationship between spoken words and gestures and how they add meaning to speech
- d. To encourage the use of movement during conversation
- e. Promoting the union of mind, body and voice during communication

Teachers and learners begin the lesson by reading chapter six from opening in page 195 to 196 [...standard four]. They can then discuss and write the facts about the scene and language conventions use.

Following the reading, the teachers and learners are to discuss the difficulty of the issue that Obi has to discuss with his father. Can any of the learners relate to any aspect of this

moment between Obi and his father? If any, can they reflect on the tempo, volume of voices, pace, atmosphere of the moment[s]?

[Learners are to be encouraged to give responses of individual experiences if any]

In pairs, students are to dramatize the conversation between Obi and his father. They should decide who will play the father and Obi. They should spend 15-20 minutes preparing their work. Since the scene is not written in script form, students will need to fill in those words that are not given. They are free to imagine as they see fit.

Rehearsals will be followed by discussions on what made the scenes effective or not so effective. Learners must be encouraged to give constructive criticism and for those whose work is being critiqued, to see the critique as helping them and not to spite them.

Homework: Imagine you are Obi. Write a heartfelt letter to Clara explaining how the conversation between you and your father went. Explain how the conversation began and what led to the moment of greatest tension. Also, tell Clara how you feel about the argument between you and your father.

The advantage of doing such improvisations is that they allow learners to empathize with characters better and to understand their world better. Even without explicitly articulating it, with the guidance of the teacher, students will be engaged in the following:

Expressing their thoughts about the scene and articulating them

Asking critical questions relating to the events in order to understand the situation

Being imaginative

Sharing knowledge

Seeing the value of working as a group

Listening and responding

-this list is not exhaustive.

The value of this exercise is that learners experience language as a functional means to achieving a goal. It lives outside the exercise book and articulates the world of the text beyond what is written. The role of the teacher is to then help students to use language in the most effective way for achieving that desired goal. This is where the lexicon of language can then be integrated such that learners can also see its practicality for every day, existential use. Written exercises will make part of the lesson to enable learners to articulate themselves in written form.

CHAPTER 5: DRAMA EDUCATION MODEL- MACHABENG COLLEGE

Machabeng College International School of Lesotho has made significant strides to address the shortage of skilled individuals in the field of drama in Lesotho by offering drama as a subject and an extra-curricular activity. The subject is among a list of compulsory subjects for all learners for the first three years high school. This is designed for learners in the age range of approximately 11-14 years old. The school's rationale for offering the arts in their curriculum is that Machabeng 'seeks to educate the whole child by adopting an approach to teaching that will promote in the learners an awareness of:

- Man's creative abilities and the need to fully exploit them for the betterment of life as a whole.
- The wide and diverse opportunities for the enhancement of their individual abilities to learn effectively' [Machabeng College Lower School Handbook 2010].

Creative education through drama is seen as an integral part in promoting this awareness which will be of importance in the students' development as citizens of a global world. During drama lessons, students focus on doing collaborative work where they are placed in various roles such as actors, playwrights, properties makers and directors. Dramatic literature is a big part of the syllabus: students and teachers study the use of language in the creation of ideas and meaning in a given text. Dramatic elements such as voice, space, symbols, gestures, movement and others, are applied to the literature to interpret and explore various issues embedded in the text. Moreover, teachers

attend classes not to be facilitators but as teachers; they come to classes prepared to dispense knowledge and ideas to the class and to open up the knowledge to critical treatment by students. In the process, they also enable learners to be participate in knowledge creation.

There is strong emphasis on reflective activities. These are done through written work and oral presentations. The activities assess the level at which the learners personally engage with the material they are learning. It is a useful technique for teaching students how to articulate their ideas in written form. Note taking and other written activities form part of the pedagogy. Learners do other individual work where the focus is for them to develop their sense of individuality as well. The schemes of work considers basic acting skills that the students learn in the first two years. The work in this year group is meant to help them make a decision about subjects that they will select in IGCSE, which is the next level of education.

Drama is offered as an elective in the International General Certificate of Secondary Education (IGCSE) program for students of approximately ages 15-17 old and at International Baccalaureate (IB) program for those between approximately 18-22 years old. For these groups, the subject is approached from a more academic perspective where they engage in research work, text analysis and understanding theatre's place and role in society. Learners sit for externally assessed examinations in Drama and Theatre Arts in IGCSE and IB respectively. While Mathematics, Sciences and Languages are compulsory for all students at both levels, all electives contribute to the learners' overall end-of-year

performance thus making all subjects valued equally by the school.

The IGCSE and IB schemes are coordinated by the facilitators both at Machabeng College as well as the IGCSE and IB organizations in the United Kingdom. Much of the subject content is decided by the school. Moreover, the content must align itself with the overall missions and visions of the school and the country. The content must also be aligned with the general mission and vision of the institution.

As an extra-curricular activity, drama education is offered to different types of students: those who want

- the opportunity to gain knowledge in the arts
- to select the subject but cannot do so due to subject selection limitations
- to improve their personal and social skills.

It is in these teacher/student-led activities that knowledge in drama and theatre is imparted to learners according to what they already know and individual strengths. The difference with the extra-curricular activity leg is that it is not as rigorous as the taught lesson: students focus mostly on the creation of a product- on theatre. The main objective is to dramatize work for performance. The learners participate in various roles in the production; actors (in big and small roles), stage management, set crew, front-of-house, marketing etc. The process of creating the performance happens over a shorter period and is much more condensed. In addition, students are not required to do any of the writing that is usually done in drama classes. The activity is also a social and recreational way for learners to acquire new skills and a chance to participate in a big school project.

Nevertheless, critical dialogic pedagogy still takes place during this process. With guidance and supervision from the teachers and/or seasoned theatre students, Machabeng College ensures that ALL students who participate in Drama as an extra-curricular activity receive fruitful theatre education.

Although both IGCSE and IB are rooted in the UK, the most important aspect of their syllabi is that while they point out what is to be learned, schools and teachers are encouraged to plan lesson plans that reflect the environment, cultures and lived experiences of the learners. This is the most important aspect that validates the learners' own knowledge. This way, they become more engaged in the learning process.

Machabeng also offers Drama education with limited resources. The school has one moderately equipped theatre space that seats approximately 120 audience members. The theatre has stage lights and audio/visual facilities. There are often inevitable clashes in time-table scheduling where two or more classes are scheduled to be learning drama/theatre at the same time. In response to the challenge, teachers have had to design Drama activities that do not require the use of technical elements during the lessons for the most part but rather rely on improvising with basic amenities without compromising the quality of learning. Classrooms transmute, i.e. they are converted into Drama work spaces by shifting classroom furniture to create open spaces as per individual requirements. The room is reorganized to its original form for the convenience of the next class. The impressive results in Drama & Theatre Arts that the school has managed to in the examinations through the years proves that the most basic resources can be used to

deliver an effective Drama lesson ONLY if administered by an efficient teacher.

Challenges of providing drama education in Lesotho

There are however prevailing perceptions and conditions that challenge Machabeng College's decision to offer drama education. Firstly, Machabeng school fees are the highest among all high school in the country, national and private. This is because when the college was founded in 1975, it offered International General Certificate of Secondary Education (IGCSE) curriculum: a United Kingdom based education systems which was regarded best to cater for the needs of expatriate learners. As such, teachers from the United Kingdom were recruited to teach at the school. The fees were thus calculated to ensure that these teachers would have among other things, a quality of life similar to one they would have if they were still working in their home country. The fees have remained significantly high in order to attract highly qualified foreign teachers and have remained since and also to allow the school to continue its affiliation with IB and IGCSE mother-bodies in Europe. In addition, although the majority of the staff body are locally recruited, the high salaries still remain an incentive for them to perform at peak.

Unfortunately this has led many to perceive the school's curriculum as serving the elites and the privileged few. Since the government is the biggest employer in the country and many civil servants and those in the private sector cannot afford to send their children to Machabeng, many still continue to be convinced that what is offered at the institution, especially drama and theatre, is not worthy of national attention [Motaboli].

Many students enrolled in the IB program cannot afford to take theatre arts at IB level because they are on government financial support. As previously mentioned, the government of Lesotho does not provide funding for the arts. The government has a quota on the number of students it will fund at Machabeng, a quota which also considers the subjects to be studied. In light of the fact that the government does not sponsor the arts at HE [which includes IB offered at the college], students who wish to pursue studies in theatre are those who do not rely on government funding or have been given special consideration. This is a small group of students. For example, in the years of 2011-2014, the maximum number of students taking theatre arts has never exceeded 7 out of a total of approximately 120 IB students. Consequently, many people question whether providing drama and theatre education is a good decision since students will not receive financial support in tertiary should they wish to pursue it.

It is not surprising that many parents are concerned when learners wish to select Drama & Theatre as elective courses. Some fear that these promising young men and women will not have employment opportunities in Lesotho should they wish to pursue the subject in tertiary. Mrs. Maqueen Matabane: mother to Palesa Matabane- a BA Honors Degree graduate in Theatre Arts from University of Pretoria in South Africa, acknowledged that the country needs young educated creative visionaries who will act as pioneers for the industry. Having said that, she was concerned with the possibility of her daughter struggling to make a living in Lesotho upon completion of her studies [Matabane]

Many adults express similar fears and anxieties. It must be noted that many of the adults are recipients of colonial education and are also aware that the political leadership hold similar sentiments and are therefore reluctant to support initiatives towards legislation of a subject they do not have faith in in the national curriculum. In the absence of individuals and agencies that can promote a different facilitate shift in perception to one that favors drama, the cycle of such fears and perceptions will continue to be an obstacle to the effective implementation of drama education.

While the debates and perceptions continue, what remains at the center of the discourses are aspirations and desires of budding artists who have been inspired by the media and available information to think differently from current government decision makers about the role of drama. According to Machabeng College alumni records, about six students who completed the IB program from Machabeng College from between 2008 and 2013 have gone to pursue further studies at tertiary in the fields of Performance and/or Television production: all which have strong links to Drama & Theatre. Until such a time when Basotho students are encouraged to study drama related courses in HE, institutions such as Machabeng College will always be challenged by overriding perceptions and misconceptions about drama education.

Conclusion

Drama inclusion in the curriculum, as examined in this study, is a formidable site for critical pedagogy, cultural production, and social consciousness. It is a liberating and humanizing pedagogy that enables learners to see themselves as participants in their own development. The present-day government of the Kingdom of Lesotho places individual, social, and economic development as the goal of independent Lesotho, with education as the agent through which these are achieved. The myopia that the administration demonstrates is their omission of subjects that enable learners to utilize the information they gain in schools for this very aspiration, such as drama. "It is as transforming and creative beings that humans, in their permanent relations with reality, produce not only material goods--tangible objects--but also social institutions, ideas and concepts"(Freire 111). These very institutions, ideas, and concepts symbolize a sense of development that human beings have achieved. If education cannot enable learners to transform themselves and their world, its efficacy remains doubtful.

'Humans beings are not built in silence, but in word, work, in action-reflection' (112). It is through this existential praxis that humans can be most effective in their own development. Drama in education promotes dialogue between students and teachers as well as dialogue among the students. It engages all those involved in the process of knowledge acquisition as primary knowers, thus affirming, developing and transforming them. Education that does not allow for learners to be critical with and about information cannot reach true transformation-- a much needed element for the envisioned

development of Lesotho. This is true regardless of the real world scenarios to which it attaches itself. In fact, it is precisely by that attachment (which it does not open to critical, dialogic interrogation but rather uses as a way to cement its static state) that education becomes a tool for alienation and dehumanization- these being the greatest impediments to development.

It is for this reason that I assert that Lesotho needs to include and enforce drama pedagogically to encourage the use of word, work and action-reflection to learners. To take on this challenge, the onus is on education administrations to train educators to conscientize them of the value of drama and to enable them to employ it in the classrooms. The banking system of education, whose roots are in colonization and its goal of domination, encourages and passivity of students and flourishes on that. In order to move forward and to redirect the course for self-determination, Freire advises that "those who have been denied their primordial right to speak their word must first reclaim this right and prevent continuation of this dehumanizing aggression" (112). I firmly believe that drama education can facilitate this reclaiming of the right to speak as a way of producing and acquiring knowledge. That is the true objective education.

Appendix

BRIDE PRICE: LIKHAPA'S STORY

Three years ago, when I was just 14, I came home from school one day and found a group of men at our home. Three men were talking to my parents with great excitement. As I greeted them, they stared at me so much that I wondered if there was any problem.



When the visitors left, I was informed that my marriage had been arranged and that it would take place the following day! I was shocked.



The marriage arrangement was Father's idea. He forbade me to return to school since it was no longer necessary. He told me not to tell anyone of the arrangement and encouraged me to prepare myself. My heart nearly fell out when I heard this. Why was Father doing

this?! I loved school so much. Within no time, my dream of becoming a teacher was shattered.

This forced me to break down and cry. Mother consoled me. Her compassion for me was written all over her face. She told me that my father had already identified the groom for me. The groom, whose name was Sehloho, had paid a large amount of money and had also offered some animals and other gifts. The date of the marriage was already fixed. In three days, I would be forced to leave my home. I was so upset and cried constantly. My mother said she was sorry but that there was nothing she could do. As consolation, she could only say that she too had married young.

Later I learned from my neighbors that my soon-to-be husband, Sehloho, was a rich man who owned many acres of land and head of cattle. He had already been married and had 4 children, but his first wife had left him because she was tired of being beaten. Yet despite all this, I could not change my parents' decision.

My marriage to Sehloho has been a sad one. Sehloho is always drunk and returns home late in the night. He is very demanding about everything: from removing his shoes the minute he gets home, to putting food on the table, to demanding sex. He has no respect for me at all and sees me as a slave, not a wife.

I became pregnant in the first year of our marriage when I was only 15. But I almost lost the baby because the labor was so difficult and painful. The nurse told me that I would need surgery because I was so young that my pelvis was too small and not developed

enough to birth a child. The nurse told me I was very lucky to survive the surgery. Afterwards I stayed with my mother while I recovered.

After I returned to Sehloho's house, things got even worse. Sehloho began to beat me on a regular basis. One day, when I was pregnant with my second child, Sehloho beat me so badly that I miscarried. This was the worst day of my life.

Sehloho didn't care about what happened to me. Neither did his mother. She let him do whatever he wanted to



me. So I never reported the incident to the authorities for fear that Sehloho would hurt me or my young daughter again.



Even today, I still miss going to school. I so admire all my former classmates who discuss what they study on their way to and from the school.

Though I wish I could go back to school, my parents have advised me to stay committed to my husband, regardless of how bad the situation is. But the real truth is that they cannot afford to pay back the bride price.

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